



**THE MEDIEVAL ROMANCE OF JAUFRE:  
a storyteller's perspective**

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## SUMMARY

Much of the scholarship to date on the medieval romance of *Jaufre* has focused on various theories about the date of its composition and its relationship to the works of Chrétien de Troyes. It is the only surviving Arthurian romance written in Occitan: it is anonymous, and dedicated to a king of Aragon. This study, by a professional storyteller, takes a different, practical approach to the story, and comprises three parts: first, it contains a thorough investigation into the circumstances in which *Jaufre* was composed, concluding that the most likely date for its creation was 1225, when the young king James I of Aragon was married to Leonor, a granddaughter of Aliénor of Aquitaine and Henry II of England. This circumstance has been overlooked in other research, but it is important as the family of Aliénor and Henry encouraged and promoted the composition of Arthurian stories across Europe. The dissertation then examines how the story may have been performed in the 13<sup>th</sup> century, and what other stories would have been known to the author. The text reveals features which are a strong indication of oral presentation, and suggest an oral derivation for the subject matter. Finally, this research had as its major aim a re-introduction of the tale of *Jaufre* to modern audiences, as a piece of storytelling, which entailed a number of artistic and creative choices and decisions, in addition to the need for translation and adaptation. The story has now been presented in English to a number of varied audiences, both academic and general, possibly for the first time in its history, and a critical account is included of this process and of audience responses.

## **STATEMENT**

Except where indicated by specific reference, the work submitted is the result of my own investigation, and the views expressed are my own.

Margaret Anne Purbrick

January 18<sup>th</sup> 2019.

No portion of the work presented has been submitted in substance for any other degree or award at this or any other university or place of learning, nor is being submitted concurrently in candidature for any degree or other award.

Margaret Anne Purbrick

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## Table of Contents

SUMMARY .....	3
STATEMENT .....	4
Acknowledgements .....	5
Chapter 1 - Introduction .....	9
1 Aim of the Research.....	9
2 Methodology and Critical Approaches by Other Scholars.....	10
3 Structure of the Dissertation .....	13
Chapter 2 - The Story of the Story.....	14
1 The Manuscripts and Fragments .....	14
1 (b) Layout and punctuation within the manuscripts .....	17
2 The date of composition .....	26
2 (a) Previous Scholarship .....	26
2 (b) The Historical Background .....	34
2 (b) (i) Aragon: The Family of James I.....	35
2 (b) (ii) Marriage to Leonor.....	41
3 The Cultural Background .....	44
3 (a) The influence of the Matter of Britain .....	44
3 (b) Polycultural Medieval Iberia .....	48
4 The later transmission of the story.....	50
5 Conclusion to Chapter 2.....	56
Chapter 3 - Medieval Storytelling and Performance .....	58
1 Composition and Orality.....	58
1 (a) Theoretical Context .....	59
1 (b) Features of Orality within <i>Jaufre</i> .....	63
Conclusion to Section 1 .....	84
2 Transmission .....	85
2 (a) Reading and Memorisation .....	85

2 (b) Written accounts of storytelling .....	87
2 (c) Internal evidence in <i>Jaufre</i> .....	90
2 (d) Musical accompaniment.....	94
3 Practical Performance Concerns .....	94
3 (a) The structure of <i>Jaufre</i> .....	95
3 (b) Presentation .....	99
4 A detailed study of the adventure at the leper's house .....	103
5 Conclusion to Chapter 3.....	112
Chapter 4 - Originality and Subversion.....	113
1 Love and Marriage .....	114
2 Chivalry.....	125
2 (a) Knighthood and Kingship .....	126
2 (b) 'Adventure'.....	130
3 The Hero.....	132
3 (a) Physical Description.....	132
3 (b) Combat.....	137
3 (c) Character traits and emotions .....	148
4 Topography: Forests and Wastelands .....	153
5 Magic and the Supernatural .....	161
6 Conclusion to Chapter 4.....	170
Chapter 5 - Telling <i>Jaufre</i> to a Modern Audience .....	173
1. Performing medieval stories to 21 <sup>st</sup> century audiences.....	173
1(a) Structure and Memory.....	174
1 (b) Performance and Performance theory.....	177
1 (c) Orality and storytelling.....	180
1 (d) The experience of other researchers and performers .....	184
2. Storytelling in the UK in the 21 <sup>st</sup> century .....	186
2 (a) Interviews with professional storytellers .....	190
3. Performing <i>Jaufre</i> .....	197

3 (a) The performer, the performance spaces, and the audiences .....	197
3 (b) Adaptations and Performance Decisions .....	201
3 (c) Audience Evaluations .....	205
4. Conclusions to Chapter 5 .....	213
Chapter 6 – Conclusion .....	214
Bibliography.....	218
Appendix A - Summary of the story .....	228
Appendix B - Storytelling.....	268
Appendix C 1: Oaths, asseverations and religious references. ....	274
Appendix D – Morality .....	283
Appendix E. The Devil and Enchantments .....	287
Appendix F: Repetition (Motifs and Doublets) .....	289
Appendix G: Descriptions .....	307
Appendix H - Storytellers .....	313
Appendix I Evaluation Form.....	342



# Chapter 1 - Introduction

## Un cumte de bona maneira<sup>1</sup>

*Jaufre* is an anonymous medieval tale of King Arthur and his knights, written in Occitan and dedicated to a king of Aragon. The hero of this story is a young knight, Jaufre the son of Dovon, who arrives at Arthur's court in time to witness an insult to the king. On his journey to avenge this insult he encounters a number of different adversaries, and finds true love. I will be returning to the question of when the story was created in the next chapter, but suggested dates for its composition range from the last quarter of the 12<sup>th</sup> century to the last quarter of the 13<sup>th</sup> century.

### 1 Aim of the Research

There are two parts to this research, and to this dissertation. The first part will examine the historical, cultural and social background to the creation of *Jaufre* as it has been preserved in manuscript form, and its subsequent literary history, followed by an analysis of the text to see how it has been structured and tailored for performance to the audiences of its period. The second part of the research is a creative and practical approach to the story itself, in which I will be adapting the story to tell or perform in English to a variety of different audiences, explaining the various performance choices and decisions involved, and then evaluating how those performances were received. The background to this approach is that throughout my working life I have combined a teaching career with a professional career in storytelling, singing and song-writing, and I will be using my extensive experience in performing and storytelling in the practical aspects of this work. During the course of this study I have taken the story of *Jaufre* to audiences in various different settings, including the 2017 Leeds International Medieval Congress, the 2017 International Arthurian Society Conference in Würzburg, several different storytelling clubs and events and some less formal gatherings. I have also interviewed some other storytellers about their experience of working with long stories, including a storyteller who has been adapting *Orlando Furioso* for storytelling purposes. The ultimate audience for this storytelling venture is the informal and growing network of storytelling clubs and festivals which are now to be found throughout the UK, France and the USA, where many storytellers include tales of King Arthur and his knights in their repertoire. These stories are invariably adaptations, and while some storytellers have been working on the Arthurian tales within the *Mabinogion*, for the most part the known Arthurian repertoire largely

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<sup>1</sup> A well-styled tale. (line 1, *Jaufre*.)

consists of versions and adaptations of the late 14<sup>th</sup> century Middle English romance *Sir Gawain and the Green Knight*, or Chaucer's *The Wife of Bath's Tale*. Some tellers have worked on the Grail stories, the Tristan stories, and tales of Arthur related to giants or saints, but there remains a wealth of other Arthurian material still to be explored. In the case of *Jaufre*, as this research will demonstrate, there are several features that enable it to become compelling and vivid for a live audience; there are references within the story, such as the hero's battle with a giant, which call to mind other, more recent, artistic creations such as the film *Monty Python and the Holy Grail* (Gilliam & Jones 1975) and which therefore may appeal to a modern sense of humour.

My research questions, then, will examine:

1. The background to the creation and performance of the narrative: what was the historical, social and cultural background to the creation of *Jaufre*, and what was the probable date of its composition? What evidence is there that the author was aware of other Arthurian material and how is this reflected in the text?
2. The medieval narrative: how does the surviving text indicate a relationship with storytelling and oral tradition? What traces within the text might indicate how it was delivered to an audience? What is known about how stories were told, or narratives performed, in the 12<sup>th</sup>-and 13<sup>th</sup>-centuries?
3. In terms of the practical and creative aspects, what approach have other performers taken to presenting medieval narrative and music to a 21<sup>st</sup>-century audience? What adaptations are needed in order to fit in with 21<sup>st</sup> century expectations of storytelling? How do audiences respond to this story today?

## **2 Methodology and Critical Approaches by Other Scholars**

In order to establish the historical, social and cultural context for *Jaufre* I will review the question of the dating of the romance, examining historical sources and factors which may have influenced its creation as well as some of the internal features of the text. I will also consider how certain themes in *Jaufre* are common to other Arthurian material of roughly the same period, and whether the treatment of them is different. The question of whether other contemporaneous romances may have influenced *Jaufre*, or indeed whether *Jaufre* may have influenced other romances will be established by literary comparisons and by considerations of narratology, taking into account the work of other scholars in the field and evaluating their conclusions. As the dating of many medieval narratives is the subject of much discussion it is, of course, impossible to be certain about the creation and dissemination of these works.

For research question 2, a close textual analysis will be needed in order to answer the questions about the medieval narrative, including studying the two complete surviving manuscripts. I will review the scholarship on how oral tradition and folklore are seen to relate to medieval narratives, and the question of “oral residue” and oral derivation, and then discuss how this might be applied to *Jaufre*. The central focus of this dissertation is how the story would have been presented when first composed in the 12<sup>th</sup> or 13<sup>th</sup> century, and how it can be delivered to audiences in the 21<sup>st</sup> century, and the relationship of *Jaufre* to orality is therefore of great importance. The analysis of the text itself will be assisted by reference to the scholarship undertaken on the relationship between orality, literacy and literature, and in particular work by Walter Ong (1991), John Miles Foley (1991; 1995a; 1995b; 2005), Richard Bauman (1977; 1986; 1992; 2005) and Bruce Rosenberg (1987; 1991).

For the practical performance aspects, in order to inform my own performances I will summarise some, at least, of the research that has been undertaken on performance theory, specifically in relationship to performing medieval narrative and storytelling, as well as taking into consideration some first-hand accounts from performers who are engaged in presenting medieval texts and music to contemporary audiences. In order to clarify where, how and to whom I will be performing my adaptation of *Jaufre*, there will be a brief overview of contemporary storytelling in the UK and the various venues, events and opportunities for telling stories. I will include interviews with other storytellers who have worked with lengthy tales (tales which may last longer than the 60-90 minute time frame normally allocated by most venues) to see what strategies they may have used. Most importantly, I will be evaluating a number of tellings, or performances, of my own adaptation of *Jaufre*, to see how different audiences in different settings respond to the story and to see what other considerations emerge. Where possible, I will use evaluation forms at these performances. A detailed review of these forms, and the performances themselves, will be included in Chapter 5.

As references to the scholarship on *Jaufre* to date will continue throughout this dissertation, the following paragraph is intended merely as an overview of some of the aspects which have been considered by other researchers. There are comprehensive introductions to the more recent editions of the text by Redondo (1996) and Lee (2006) and to the English translation by Ross Arthur (1992). There have been three doctoral theses: Tudor Perry Weaver (1971) compares three strands of possible source material (Celtic, French and Italian) for *Jaufre* which contribute to the ways in which it differs from the work of Chrétien de Troyes; Martha J Root (1972) examines the Celtic motifs in *Jaufre*, while Laurent Alibert (2011) compares the magical aspects of *Jaufre* to the

Ossetian legends of the Nartes. Nikki Kaltenbach (1998) has studied *Jaufre* from a Jungian perspective, following articles by Marc-René Jung (1976; 1991) and William Calin (1986). Bernard Ely (2001) sees the story as an initiatory narrative. Lucilla Spetia (2012) has undertaken a full-length comparison of *Jaufre* and *Yvain*. However, much of the scholarship to date on *Jaufre* has been in the form of articles. A number of writers have discussed the humour and the way in which the magical elements of the story are used. Pinkernell (1997) uses the phrases marking the passage of time within *Jaufre* to attempt to date the composition of the work. Limentani (1977) devotes a chapter of his book on Occitan narrative style to suggesting that *Jaufre* is an anti-Grail story. Suzanne Fleischman (1981) examines the ways in which *Jaufre* might be considered a parody of chivalry. Jean-Charles Huchet (1989), Veronica Fraser (1995), Pilar Lorenzo Gradin (1997) and Andrea Valentini (2008) have all written on aspects of humour and chivalry, while Caroline Eckhardt considers the authorship of *Jaufre* and possible connections to the *First Continuation of Perceval* (1982), some possible indications to the historical context (1984) and the importance of interpretation when considering humour in this text (2009). Possibly because it is the only Occitan Arthurian tale from the 12<sup>th</sup> or 13<sup>th</sup> century which has come down to us, many studies of *Jaufre* have concentrated on comparisons with other romances by other writers. Marie-Jose Southworth (1973) has compared *Jaufre*, *Fergus*, *Durmart* and *Blancadin*, while Majorossy (2012) has looked at the three narratives of *Jaufre*, *Flamenca* and *Balaam et Josaphat* included in the volume edited by Lavaud & Nelli (1960). She views *Jaufre* and his initiation and chivalric training from a Christian standpoint and interprets the story from there. Many scholars compare *Jaufre* to the works of Chrétien de Troyes, and these include Baumgartner (1977), Busby (1986), Hunt (1988), Lee (2003), Lecco (2003) and Szabics (2010). The magical elements of the story are examined by Jauss (1957), López Martínez-Moras (1999), Berthelot (2006) and, in the same volume, Gouiron (2006), as well as Pierre Gallais (1992) in his study of water fairies. The theme of the Wasteland and the Grail has been discussed by Zink (1989), Huchet (1994), and Alibert (2011a). Giants and lepers within the story are discussed by Paul Rémy (1946) and Majorossy (2014). Some historical aspects of *Jaufre* are considered by Arthur (1994) and Jewers (1997), while the rôle of women and especially Brunissen is looked at by Harrison (1986) and Wais (1986). Catalina Gîrbea (2008) examines the name of *Jaufre* and considers whether the character is cognate with *Girflet*, among others. In addition to these writers, there is a considerable body of work on the question of the dating of *Jaufre*, to which I will be referring in the relevant section of Chapter 2. I will be returning to examine many of the works referred to above in the relevant sections of this dissertation, but it has become apparent to me in the course of my research that very little

work has been done up until this study on the question of performing the tale of *Jaufre*, or indeed on its relationship with oral tradition.

### **3 Structure of the Dissertation**

Chapter 2 will focus on the creation of *Jaufre* as it survives in manuscript form, describing the manuscripts themselves and then, in a consideration of the vexed question of the date of composition of the text, setting out some of the historical background and factors which may have influenced its author, as well as a description of the later history of the story of *Jaufre*. In Chapter 3 there will be an overview of what is known about medieval storytelling, and I will discuss the text in the light of theories on orality and formulaic composition, and highlight features of *Jaufre* which indicate the authorial voice and tone and possible oral derivation and residue. Chapter 4 will compare the treatment of some thematic elements found in *Jaufre* which are common to other 12<sup>th</sup> and 13<sup>th</sup> century romances in order to ascertain whether and how any originality is discernible. In Chapter 5 I will be evaluating the various approaches to performing medieval narrative to a modern audience, and setting out my own creative response to the challenge of telling the story of *Jaufre* in the context of storytelling in the United Kingdom, explaining what adaptations were deemed necessary and what the consequences of these adaptations were. Chapter 6 will offer my conclusions to this project.

For ease of reference I have summarised the story of *Jaufre* in Appendix A. Throughout the dissertation all the translations given are my own, unless otherwise stated. Quotations from the text and line numbers will be taken from the edition by Lavaud & Nelli (1960). Names of characters as they appear in *Jaufre* will be given in the form in which they appear in Lavaud & Nelli, so that the first episode concerns King Artus, for example, but where personal names occur in other stories they will be given the more conventional spelling (King Arthur).

## Chapter 2 - The Story of the Story

### E cel ditz qe las a rimadas/Qe anc lo rei Artus no vi<sup>2</sup>

In this chapter, addressing my first research question, I will focus first on the ways in which *Jaufre* has survived in the form of manuscripts and fragments, and then discuss the question of dating the original composition. The date is, I believe, important in order to set the work in context and to shed light on some of its content. I will then give an overview of the major scholarship undertaken on the text to date, before presenting a summary of the way in which the story has survived beyond the medieval narrative. As a storyteller myself, I am particularly interested in where the story began, and how it has changed over time to suit the varying audiences.

### 1 The Manuscripts and Fragments

*Jaufre* is the only surviving medieval Arthurian tale written in Occitan. It is 10,956 lines long, and written in octosyllabic rhyming couplets. There is no mention of the name of the author, and no clues as to his identity. For the purpose of this dissertation I will assume the author to be male and use the appropriate pronouns. It is perhaps an arbitrary assumption, as there are no obvious indications either way within the text. Occitan was used by the troubadours for their lyric poetry, but there are some other surviving narrative works, including a number of epic poems, or *chansons de geste*, such as the *Cansó de la Crozada*<sup>3</sup>, an epic poem describing the Albigensian Crusade, which was written in two parts with the first part dating from 1213. There are only two chivalric tales in Occitan which mention King Arthur: *Jaufre*, and *Blandin de Cornoalha* (written in the 13<sup>th</sup> or 14<sup>th</sup> century).<sup>4</sup> Another Occitan literary form was the *novas*, or novel, which was originally an account of recent events and which adopted a similar verse form to the chivalric tales in the form of octosyllabic rhyming couplets. The *novas* of *Flamenca*<sup>5</sup> was probably written in 1234 and paints a vivid picture of contemporary manners and society while telling a story of love, marriage, jealousy and intrigue. All of these works were, like *Jaufre*, anonymous<sup>6</sup>.

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<sup>2</sup> "And the man who put this into rhyme can tell you that he never saw King Arthur." (l.56-57).

<sup>3</sup> *Chanson de la Croisade Albigeoise*, ed. Martin-Chabot. 1989. Paris. Livre de Poche/Lettres gothiques.

<sup>4</sup> *Blandin de Cornouaille*, ed. CHM Van der Horst. 1974. The Hague, Paris. Mouton.

<sup>5</sup> *Les Troubadours*, ed. Lavaud & Nelli, 1960. Paris. Desclée de Brouwer.

<sup>6</sup> For a more comprehensive overview of non-lyric medieval Occitan literature, see Fleischman (1995).

There are two complete manuscripts of *Jaufre*, both now in the Bibliothèque Nationale in Paris, and a number of fragments. The manuscript known as A (français 2164) is thought to date from the late thirteenth century, and the other, known as B (français 12571) from the early fourteenth century (Lee 2006:43). Manuscript A has over 260 illustrations, with many of the images mirroring events in the story. A study has been made of some of these images as far as they concern love (Vitolo 2016). The manuscript is in a fragile condition, and therefore was only available to me for consultation in a digitised form.<sup>7</sup> MS B has no images but has over 263 lettrines, or decorated initials, in alternating red and blue ink. It has also been digitised.<sup>8</sup> B, with some corrections from A, was the basis for an early, abbreviated edition by Raynouard. An edition by Brunel (1943) used A as a base, but added some passages found only in B and kept the lineation from B. This dissertation, and the accompanying practical storytelling endeavour, will be based, as previously stated, on the edition by Lavaud & Nelli (1960) which is slightly modified from Brunel and is the edition most frequently used by other studies of the text. I will also be using the more recent edition of MS B by Charmaine Lee (2006) where a comparison is relevant. Where there are significant differences between MSS A and B, I will make these clear in the line references.

In addition to the two full manuscripts, there are six manuscript fragments:

- c, Vatican lat.3206, in a collection from the end of the 14<sup>th</sup> century. This forms part of a Provençal songbook known as L;
- d, a 14<sup>th</sup> century parchment now in the Pierpoint Morgan Library, New York (M819). This forms part of a Provençal songbook known as N;
- e, a 13<sup>th</sup> century parchment containing 327 lines, discovered in 1929 and now in the Archives du Gard, Nîmes (083 piece 3);
- f, also 13<sup>th</sup> century, discovered in 1931, containing just 130 lines, in the Archives du Gard (083 piece 4);
- g, end of the 13<sup>th</sup> century, to be found in Rodez, at the Archives Départementales de l'Aveyron; and
- h, dated by Alturo i Perucho (1998) to the early part of 13<sup>th</sup> century, now in Barcelona at the Institut Municipal d'Història.

These manuscripts were written by scribes in Provence, Languedoc, the Rouergue and Italy. They show variations which reflect the linguistic background of the scribes, rather than major changes to the narrative. Charmaine Lee (2006) has undertaken a more

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<sup>7</sup> <http://gallica.bnf.fr/ark:/12148/btv1b60009476/> Last accessed 4<sup>th</sup> January 2019.

<sup>8</sup> <http://gallica.bnf.fr/ark:/12148/btv1b60009513/> Last accessed 4<sup>th</sup> January 2019.

detailed account of these manuscripts, and the following description of the fragments is drawn from her notes on the text (Lee, 2006: 43-52). I have, however, used here the line references that relate to the Lavaud edition, rather than to Lee's edition of B. Fragment c contains four passages. One is a part of the digression about court life and the king in the adventure at the leper house (lines 2623-2634). Two are from the same episode but about thirty lines apart (the love monologues of Brunissen and Jaufre when they first meet: 3733-3837 and 3867-3912), while the longest passage consists of over seven hundred lines and tells of the reunion of the two lovers and their decision to marry (7125-7973). Fragment d is nearly three hundred lines long and includes the love monologues of Jaufre and Brunissen once reunited but prior to their decision to marry (7389-7672). Fragment e has two passages: one (8200-8362) describes how Melian ascertains Jaufre's feelings in terms of marriage to Brunissen, and the second (9025-9188) is an extract from the battle with Felon d'Albarua. Fragment f (328-489) is from the opening episode, in which the knights are distraught at the possible fate of Artus, and are persuaded into stripping naked to give the king a soft landing. Fragment g contains four passages as well as traces of a red initial and a drawing in the margins. (Lee 2006:45) There is a recall of the episode at the leper house, as told to the hermit, in 5573-5587, as well as Jaufre's declaration to the hermit that his faith in God will preserve him (5598-5620), and there are two passages from the verbal confrontation between Jaufre and Taulat (5908-5920 and 5947-5962). In fragment h, possibly the earliest in terms of date, which is argued by Alturo i Perucho (1998) to be the early years of the 13<sup>th</sup> century, again there are traces of a red initial and a drawing of a tower, and eight very short passages of between seven and ten lines all from 6020 to 6841, which describe parts of the battle with Taulat and Jaufre's return to Augier with Augier's daughter.

The focus of this thesis is on the story itself rather than a detailed study of the variations in the two manuscripts and the fragments. However, it seems that these fragments must have formed part of longer extracts from the story, or indeed a full text. As the lines frequently start and end mid-sentence, and indeed mid-episode, it is unlikely that the fragments represented discrete performance pieces. Both c and d form part of songbooks, but it is unclear how the owner or user of the songbook might have made use of them. It is also worth noting that the fragments are all different and, although fragment d repeats lines that also appear in c, this is the only passage which appears twice.

Brunel (1943) suggests that an original manuscript gave rise to A, e and f on the one hand and to B, c and d on the other. This would not only make chronological but also geographical sense, as A e and f (as well as g, and h, both discovered after Brunel's work) are thought to be from the 13<sup>th</sup> century and from southern France, while B c and d are



thought to come from the 14<sup>th</sup> century and from Italy. (Lee 2006: 48) As *Jaufre* contains many indications that it was intended for oral performance, probably by *jongleurs* (and I will expand on this in Chapter 3), it is likely that the original text would have suffered from numerous re-writings and changes. According to Lee, some of the images in MS A appear, on closer examination, to fit better with the text of MS B. (Lee 2006: 51)

### **1 (b) Layout and punctuation within the manuscripts**

The full story, as told in A and B, would have taken a very long time to read aloud. The text is 10,956 lines long, compared to the romances of Chrétien de Troyes (Kibler 1991), where *Cligés* contains 6,784 lines, *Yvain* 6,818 lines and *Erec* 6,958. As the focus of this dissertation is on the practical issues of performance, my own examination of the manuscripts was in order to discover whether there were any indications visible as to where and how the story may have been divided into sections, or any other annotations to assist a reader. Brunel (1943) estimates it would take over eight hours to read aloud, but exactly how long would depend on many factors, such as whether any musical accompaniment was added, or whether there was more than one reader, whether there were breaks for food or dancing and so on. I will be discussing in Chapter 3 the scholarship to date on what is known or surmised about performances of medieval narrative and how this relates to *Jaufre*, but I thought it possible the manuscripts might preserve some markings showing how they were used. The text in the manuscripts is a cohesive narrative, as I will show in Chapter 3, and while we do not know whether audiences in the 12<sup>th</sup> or 13<sup>th</sup> centuries would have had a longer attention span than modern audiences, it seems unlikely that they would have spent an entire afternoon and evening listening to one story. We know, from work on traditional performance by Bauman (1977), Parry (1987), Foley (1991), and Lord (2000), that lengthy storytelling sessions are possible and that sections of long traditional stories are not always told consecutively. The text of *Jaufre* appears to have been composed in order to tell the story in a chronological form and does so with some degree of detail, with descriptions of the progress of Jaufre's journey. If the story was presented in instalments, there are, therefore, a number of questions and considerations.

I examined both manuscripts in the light of Keith Busby's work on *mise en texte* (2005) and discussed my findings with him in May 2018. I was looking specifically for any markings or indications as to how the manuscripts may have been used for reading aloud. It would not have been an easy matter to read the entire story from MS A. There are some pages which are out of sequence, some passages and lines which are missing entirely and some lines which are confused. To give some examples: on f.11v, lines 1207-1244 are missing. The missing lines turn up on 13r, and 13v continues from where the narrative

stopped on 11v. This means that ff.12r, 12v, 13r, 13v, 14r and 14v are affected and do not read in sequence. While the badly-ordered folios might be the result of a later confusion on binding, the missing lines mean that the narrative breaks off mid-sentence and resumes mid-sentence, and makes little sense. I am using “sentence” here to describe a set of words complete in itself with subject and predicate, but there is no indication of punctuation marking sentence divisions on the medieval manuscripts. There are no obvious punctuation marks, but there are ornamented initial letters in both MS A and B, some of which mark the start of an episode while others do not. I am using “episode” throughout this dissertation in the sense of an event, or series of events, that can be seen to have a starting point, action and consequence within the longer narrative. In MS A, some of these letters are pictorial, and in MS B they are decorated and alternate throughout the manuscript in blue and red. There does not appear to be any significance in the colours, nor necessarily in where they appear in the narrative itself.

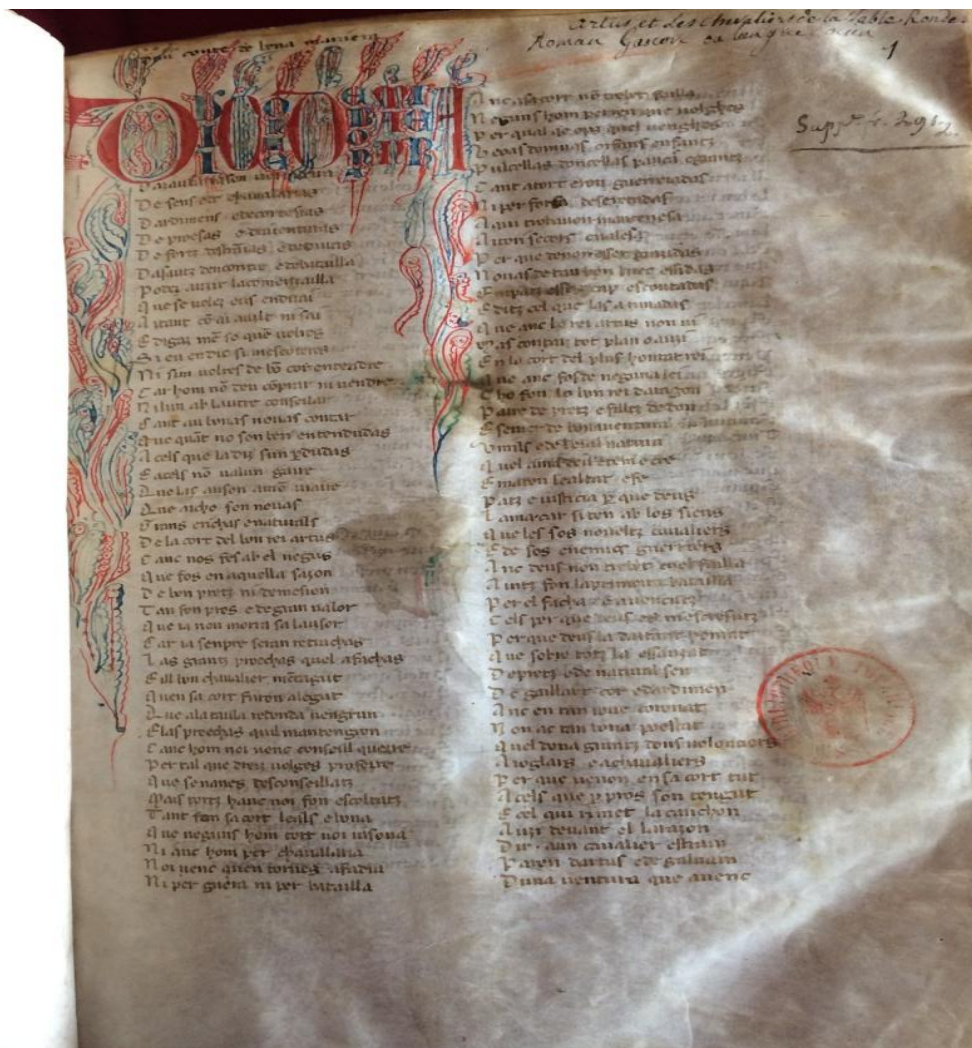


Figure 1 The first page of MS B, showing the red and blue ornamentation

In the table below I have summarised where the ornamented initials occur in MS A.

Folio no.	Line no.	Initial	Comment	Beginning of an episode?
1r	1	D'un cumte de bona maneira	First words also larger than the rest of the text. A central figure on a long pole between the columns, apparently taking aim with a bow and arrow.	Yes
4v	485	Grans fo la cort	A central figure of a long thin bird whose tail reaches the bottom of the page. This is the episode in which Jaufre enters the court.	Yes
13r	1237	Lo jorns es clars	Decoration in left margin to the foot of the page. Jaufre leaves Estout and travels on alone.	Possibly
36v	3017	D'aqestz avetz asatz ausit	Decorated long thin bird with man's head in central column, extending to top and bottom. After the episode at the leper's house, Jaufre is about to reach Monbrun.	Yes
44v	3913	Mentre ab si meseis parlava	Long thin creature with leaves and a dog's face. Jaufre has just been thinking of Brunissen and is about to hear the great lamentation for the first time.	No
			<b>Change of scribe</b>	
66v	6336	Ab tant viron venir Taulat	Ornamented letter with a pennant above it. Artus has just been unable to help a maiden, and the wounded Taulat enters the court with Melian and the knights.	Possibly
75v	7487	Aissi tota la nuit si plais	Ornamented letter, with a star above it and a creature below. Jaufre has had a sleepless night thinking about Brunissen.	No
76v	7595	Seiner Jaufre, aissi-us o dic	Ornamented letter with a creature inside it, extending to bottom of page in left margin. Brunissen begins her imagined speech to Jaufre.	No
79v	7969	Brunesentz dis que parlara	Ornamented letter which extends up and down. Brunessen tells her vassals that she will marry Jaufre.	No
80r	8097	Aissi respondet Bruneses	Ornamented letter which extends up and down. The maiden needing help has just summarised Jaufre's adventures so far, and said that she knows he will help her. Brunissen is just about to reply.	No
82v	8267	E Brunessen respont tut jent	Ornamented letter, but no extensions above or below. Melian thinks he has to persuade her to marry Jaufre, while Brunissen is replying, keeping up her pretence that she is not sure.	No
83r	8327	Parlarem de Jaufre oimais	Ornamented letter which extends upwards and downwards, and contains the image of a woman's face. Brunissen, Melian and Jaufre prepare to set off for the wedding at Artus' court. This is the beginning of the adventure in the underwater realm.	Yes
84v	8415	E Jaufre gara ves la fon	Ornamented initial, with no extensions upwards or downwards. Jaufre is about to rush to rescue the lady who is apparently drowning in the fountain.	No

86r	8561	Amicz Jaufre, onn est annatz?	Ornamented letter, extending downwards with an animal head. This is the start of Brunissen's lament for the supposedly dead Jaufre.	No
87r	8693	Granz es lo dols e-ls plors e-els critz	Ornamented letter, no extensions. Part of the description of the grief for Jaufre's supposed death.	No
92v	9261	Ab aitant son partit d'aqui	Quite damaged, but decorated initial with short upward and longer downward extension. This marks the end of the conflict with Felon, as the lady and Jaufre leave him to go to bed.	No

**Figure 2 Table showing ornamented initials in MS A**

After 6235 there is a change of scribe, which occurs mid-sentence, mid-episode and mid-page. More of the ornamented initial letters in the first part of the manuscript mark the beginning of an episode than in the second, but whether this is the choice of the scribes concerned or simple coincidence is not clear. The illustrations, while reflecting the content in terms of where they are placed (and there is no evident pattern in where they occur), do not give any indications regarding the start or end of an episode. There is no rubrication within the manuscript, as the narrative is written in a uniform colour. Neither the illustrations nor the ornamented initial letters in MS A, then, are reliable markers for where the story might be stopped or paused, or indeed re-started.

We do not know, of course, why MS A was created and illustrated, although, as I have stated above, it is clearly a copy of an earlier manuscript. It may have been intended as a purely decorative prestige item, rather than something to be used by a performer or to be read aloud or silently in some other context. While it is difficult to see how A could have been used for the practical purpose of reading the story aloud without adjustments to take account of the confused passages, B by contrast is for the most part a clearer and less confused narrative. However, there is one passage on f.11v at 1895 where a group of eight lines occur, including a lettrine, or decorated initial letter, on the word "Cho", which make no sense in that context. There is no indication by the copyist that this error has occurred.

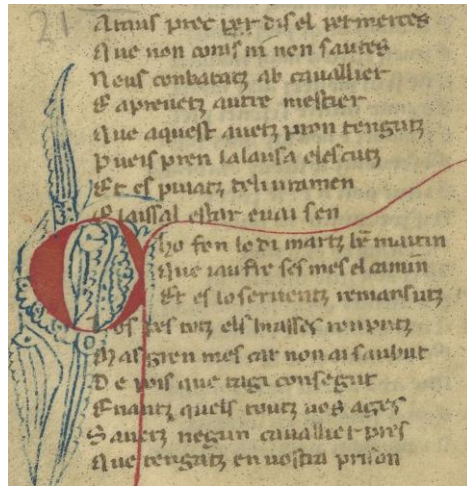


Figure 3 Section from f.11v to show the misplaced lines

The lines on this folio read (with the relevant lines here in red, for clarity):

Ara-us prec, dis el, per merces  
 Que non coras ni non sautes  
 Ne-us combatatz ab cavallier,  
 E aprenetz autre mestier,  
 Que aquest avetz pron tengutz,  
 Pues pren la lansa e l'escut  
 Et es puiatz deliuramen  
 E laissa-ls estar e va s'en.  
 Cho fon lo dimartz ben matin,  
 Que Jaufre s'es mes el camin.  
 E es lo serventz remansutz,  
 Los pes sotz e.ls brasses ronputz.  
 Mas greus m'es, car non ai saubut,  
 Enantz que.ls pes toutz vos ages,  
 S'avetz negun cavallier pres,  
 Que tengutz en vostra prison.<sup>9</sup>

Lee's edition of MS B puts seven of these lines at a more rational point in the manuscript, at 2087 (2077 in A), where on f.12v three of the lines were in any case repeated by the scribe. There are also some lines which are transposed, marked by the copyist with a letter a or b in the margin to show the correct order. At 5525, there is a mark in the margin which indicates that there is an error in the line (the word "pot" appears twice, with dots over the second occurrence, probably to indicate that it should be ignored).

<sup>9</sup> "Now I beg you, he said, for mercy's sake, not to run or to jump, or to fight with knights, and to learn a different craft than the one you have been practising for too long". Then he took his lance and his shield and mounted his horse swiftly, and left him there and went off. It was the Tuesday in the morning when Jaufre set off, and left the soldier there without his feet and his arms torn off. "But I am sorry that I did not find out, before I cut off your feet, whether you have taken any knights and are holding them in your prison."

There are more than 260 letrines within the narrative, thirteen of which correspond with the ornamented letters in A. There are also some glosses adjacent to some of these ornamented letters after 6427, written in a slightly different ink and a rather less clear hand, which give summarised information to the reader. At 6427, “Domna, lo filtz Dovon, Jaufre”, the words “lo parlar de meliano chil fe denan cen al re artus”<sup>10</sup> can be seen below the initial letter. This clarifies that the knight who is speaking is Melian, the knight tortured by Taulat, although he has not yet been named in the narrative itself. At 6497, the words “parla taulat alla raina et al rei artus”<sup>11</sup> are visible, but here there would be less confusion as the queen has just been mentioned and the previous line ends “respon Taulat”.<sup>12</sup> At 6573, where the king is replying to Taulat, the gloss reads “la responsta del rei”.<sup>13</sup> Later, at 6939, “Aissi s’en van entr’els parlan”<sup>14</sup> the note reads “cun lo seneschal de brunisen”,<sup>15</sup> just in advance of the arrival of the seneschal. At 7503, “Aissi tota la noitz se plais”,<sup>16</sup> the small script reads “le parole che fa dir amor a brunesens”.<sup>17</sup> 7503 is also marked in A (7487 in Nelli) with an ornamented initial, and so both copyists appear to have considered it important. At 7757, “Seiner Jaufre, vostra venguda”,<sup>18</sup> the gloss is “qui comença brunesenz a parlar a jaufre et comello gle respondo”.<sup>19</sup> This line is indeed the start of the dialogue between Brunissen and Jaufre in which she is able to persuade Jaufre to tell her how he feels. These corrections and notes seem to put the conversations in the context of the story, in the way that an actor may perhaps add notes to a script to remind him of what is going on, and could therefore be interpreted as being intended for the practical purpose of reading. As these notes occur later in the manuscript, while the uncorrected error is earlier on, they might perhaps suggest that the later part of the manuscript was read more often, or perhaps read by someone less familiar with the story.

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<sup>10</sup> The speech of Melian which he made before King Arthur.

<sup>11</sup> Taulat speaks to the queen and to King Arthur.

<sup>12</sup> Taulat replies.

<sup>13</sup> The king’s answer.

<sup>14</sup> And so they went on, talking between themselves.

<sup>15</sup> With Brunissen’s seneschal.

<sup>16</sup> And so she lamented all night.

<sup>17</sup> The words with which Brunissen tells of her love.

<sup>18</sup> “My lord Jaufre, your arrival ..”

<sup>19</sup> Where Brunissen begins to speak to Jaufre and how he responds.

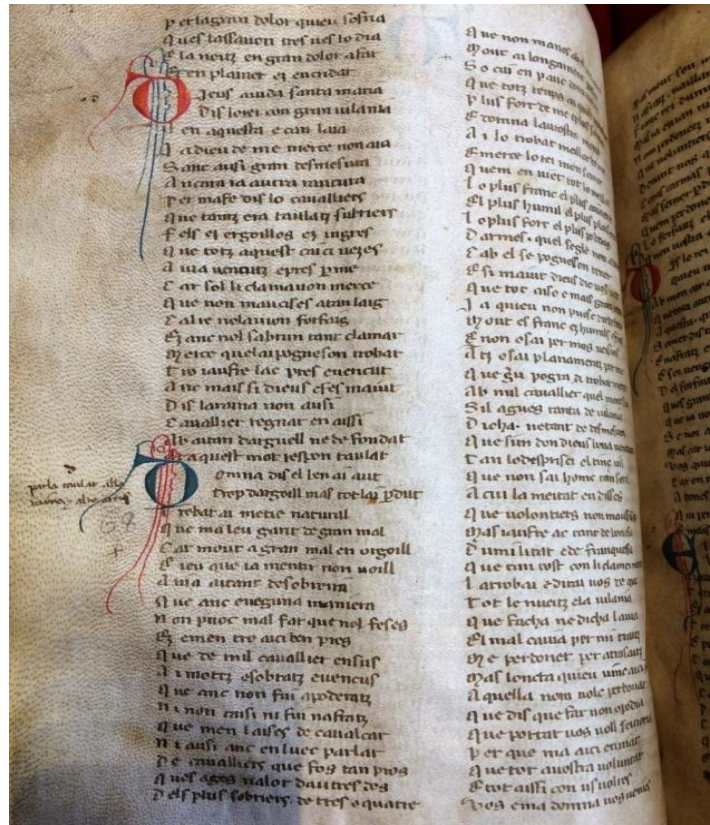


Figure 4 Photo of gloss at line 6497

The majority of the letrines are in positions where they would assist a reader, much as paragraph indentations are used in modern text. Nelli (1960) identifies twenty episodes and Redondo (1996) twenty-six episodes in the structure of the story, which I will be discussing in greater detail in Chapter 3, and fifteen of these start with lines which have a letrine in B. The table below shows the lines in question, and also shows where A has an ornamented letter at the same line.

Episode	Line	Translation	A	B
Introduction	D'un conte de bona maneira	Of a well-styled tale	1	1
Jaufre's arrival	Grans fo la cort e rica e bona	The court was rich and fine and good	487	487
White Lance	Laissem oimai aquest estat	Let us leave that there		1342
Soldier	Parlaren de Jaufre ueimai	Let us now talk of Jaufre		1668
Lepers	Parlaren oimai de Jaufre	Let us now talk of Jaufre		2190
Digression	Arai vos laserai estat	Now I will leave you		2575
Monbrun	D'aquest avetz assatz ausit	You have heard enough of that	3017	3027
The Tortured Knight	E Jaufre va s'en totz cochos	And Jaufre rode on swiftly		4891
Giant	E Jaufre vai s'en per poder	And Jaufre rode as fast as he could		5674
Taulat	Aissi s'en vai	So he went as fast as he	5855	5841

	cochosament	could		
Augier's Daughter	Ara laissez aquest estar	Now let us leave that there		6699
Brunissen	Aissi s'en van entre.ls parlan	So they went on talking between themselves		6939
Fellon d'Albarua	Parlaren de Jaufre uemais	Let us now talk of Jaufre	8327	8341
The Wedding	Cant venc al maitin que.l jorn par	When morning came and the day began		9445
La Fada de Gibel	Cant venc al matin, que.l jorn par	When morning came and the day began		10267

**Figure 5 Table showing letrines at the start of an episode**

These are the other lines which have an ornamented initial in both A and B:

Episode	Line	Translation	A	B
Estout	Lo jorntz es clars e bels e gentz	The day is clear and beautiful and fine	1237	1247
Montbrun	Mentre ab si meseis parlava Aissi ab se mezeis parlava	While he was talking to himself So he talked to himself	3913	3923
Brunissen	Aissi tota la nuit si plais Aissi tota la noitz se plais Seiner Jaufre, aissi-us o dic Brunesentz dis que parlara	So she lamented all night So she lamented all night My lord Jaufre, this I say to you Brunissen said that she would talk	7487 7595 7969	7503
Melian	Aissi respondet Brunesens Aissi respondet Brunesentz E Brunesens respont tut jent E Brunesentz respon tot jen	So Brunissen answered So Brunissen answered And Brunissen replied sweetly And Brunissen replied sweetly	8097 8267	8111 8281
Fellon d'Albarua	E Jaufre gara ves la fon Granz es lo dols e-ls plors e-els critz Grantz es le dol e.l plors e.l critz	And Jaufre headed for the fountain Great was the grief, the tears and the cries Great was the grief, the tears and the cries	8415 8693	8429 8707

**Figure 6 Table showing other lines with ornamented initial in both A and B.**

These ornamented letters and letrines raise a number of questions. Although 1237 “Lo jorntz es clars e bels e gentz”<sup>20</sup> seems to start a new episode with the new day, as Jaufre leaves the rescued knights and Estout to set out alone again, it is followed fairly soon by the letrine at 1342 in B marking the author’s direct address to the listener “Laissez oimai aquest estat”.<sup>21</sup> There is no intervening episode, and so it is unclear why both lines are marked in this way. Both manuscripts have some ornamented initials at the same point,

<sup>20</sup> The day was clear and beautiful and fine.

<sup>21</sup> Let us now leave that there.



but there are over two hundred more lettrines within B, and no differentiation between them in terms of size, colour or design. They alternate in colour between red and blue, but they are nearly all of the same size and general design with the exception of three, which are larger and more ornate, found at 533, where Jaufre speaks to Artus, at 1247, as noted above, on “Lo jorntz...” and at 2091, on “Cho fon lo dimartz ben maitin”, the displaced line where we are told it is a Tuesday morning. Out of the 263 lettrines in B, almost sixty are at the first letter of the phrase “Ab tant/ab aitant”, which means “then” or “next” or “after that”. A further fifty-seven contain Jaufre’s name in the line in question. Twenty-two contain references to the king. Thirty-five are honorifics, such as “Seiner” or “Domna”. Twenty-seven are “E”, meaning “and”. Some appear to mark the change from a descriptive or reflective passage to where the action takes place, and vice versa. Others indicate the passage of time, as in 1577: “Aicho fon un dilus il ser”.<sup>22</sup> They do appear to function as section markers, possibly equivalent to a modern paragraph marker, but no single interpretation explains the use of all of the lettrines, and although there may be other reasons for their insertion, unknown to a modern reader, they do not seem consistently to indicate the starting point or end of instalments.

Other markings on the manuscripts relate to the binding of the document, with catchwords appearing below the text on some folios, and there are markings made by previous editors of the works showing a rough word count and a reminder of the folio numbers. Some words in B are marked by a faint underline in red, possibly because the word is unfamiliar or doubtful to the copyist. Redondo (1996:34) refers to indications that A was used for reading aloud, but does not specify what these indications may be.

Because there are copyist errors in both manuscripts it is fair to deduce that both were based on earlier copies. In a conversation about the features of the manuscripts Keith Busby (May 2018) informed me that he is fairly sure the copyist of B was Johannes Jacobi, a multi-lingual copyist from Verona. This identification is also mentioned in Brunel (1943), who cites an earlier article by Paul Meyer in 1904, and Busby has written more fully about Jacobi (2015).

There is, therefore, nothing within either manuscript to indicate where the story may have been divided into instalments, and although some of the lettrines appear to show the beginning of an episode or a change of speaker, not all of them do so.

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<sup>22</sup> It was Monday evening.

## 2 The date of composition

Much of the academic discussion of *Jaufre* has been focussed on the issue of when it was written. It is, as stated above, an anonymous work, and there are very few clues within the text to enable a fixed reference in time to be made. In this section I will first summarise the debate as it has continued between scholars for many years, before expanding on my own theory and the historical factors supporting my conclusion.

### 2 (a) Previous Scholarship

There are some features of the characters and the events in the story that cause the date to be hotly debated. It was, for example, written for a King of Aragon, but it is not certain for which king. Rita Lejeune (1948; 1953) put forward 1180 as the date of composition, while Martin de Riquer (1955) suggested that the first part of the romance was written as early as 1169. More recently Anton Espadaler, basing his theory on literary grounds, has suggested a date as late as 1276 (1997 a and b; 2000; 2002; 2011; 2012). Vitolo (2015) in her consideration of the illustrations, agrees with Espadaler's late date, but says that there were frescos telling the story of Jaufre already painted in the Aljafería by the time of the wedding of James' son Peter III to Costanza of Sicily in 1276. She points out that as MS A is generally considered to date from the late 13<sup>th</sup> century, it is possible that the story, the manuscript and the frescos were all contemporaneous. To add to the confusion, some scholars (notably Riquer in his 1955 article) have concluded that there may well have been two authors involved in the composition.

The key areas of the debate chiefly concern three Kings of Aragon: Alfonso I of Catalonia (Alfonso II of Aragon) who reigned from 1163-1196, Peter I of Catalonia (Peter II of Aragon) who reigned from 1196 to 1213, and James I, who reigned from 1214-1276. All three kings were known to have been enthusiastic patrons of the arts. In *Jaufre* the poet refers to the king as "joven coronat",<sup>23</sup> and says his first battle was a victory against "cel per qe Deu es decresutz".<sup>24</sup> He is also described as God's "new knight" ("sos novels cavalies", 69). Unfortunately these descriptive phrases can be interpreted as applying to all three kings, to a greater or lesser extent, depending on the amount of latitude involved in the interpretation. The table below lists some of the relevant facts.

King	Reign	Age when crowned	Victory over "those who deny God"?
Alfonso II	1163-1196	1162, aged 10	1169, adding formerly Moorish lands to his kingdom. He would have been 15 or 16

<sup>23</sup> Crowned young (line 79)

<sup>24</sup> Those who deny God (line 74)

Peter II	1196-1213	1196, aged 18	In 1205 he fought the Albigensians. In 1206 he fought the Moors of Valencia. However he was 28 years old at this point.
James I	1214-1276	1215, aged 7	In 1223 he raised an army against Guillem de Montcada, who was not someone who “denied God”. In 1225 he campaigned against the Moors at Peñíscola, and there was a long siege. This was ultimately unsuccessful. In 1269 he organised a fleet to sail from Barcelona to the Holy Land, but the venture was blown off course and James returned home.

**Figure 7 The three kings of Aragon under discussion**

Anton Espadaler (1997a; 2000; 2002; 2011; 2012) concludes that textual evidence within *Jaufre* such as the phrases used in the funeral *planhs* indicates that the author is imitating writers from the late 13th century; he also suggests that the description of the hero was based on a description of James I himself. I will discuss this description further in Chapter 4. Espadaler holds his opinion despite the relatively recent discovery of the manuscript fragment of *Jaufre* (fragment h) which Jesús Alturo i Perucho (1998) has dated to the early years of the 13<sup>th</sup> century. Espadaler dismisses this dating. When he refers to the discussion as to which king might have been referred to in the dedication, his opinion is that the author would not have thought it necessary to include the name of the king for whom it was written as it would have been obvious at the time, and that any praise given would have made sense to those present, whether or not the praises were factually correct at the time of writing (2011:183). This statement could apply to any of the three kings, however. He goes on to make direct comparisons between the dedication in *Jaufre* and a poem by Cerveri de Girona known as *Maldit-Bendit*, which can be dated to 1272. He also notes that in this poem there is a list of knights known for their feats of arms and love, and there is no mention in the list of *Jaufre*. He thinks the reference to “God’s new knight” is because James announced his intentions to take the cross in 1268, even though this venture was ultimately thwarted by bad weather, and he mentions in passing an illustration of *Jaufre* from the manuscript wearing a coat of arms of Aragon with the sign of the cross painted on both his helmet and shield. There is, indeed, an illustration of *Jaufre* wearing gold armour with red painted crosses, which is the armour given to him by Artus when he begins his journey. This armour is replaced after his first encounter with Estout de Verfeuil and *Jaufre* acquires a suit of invincible armour which is predominantly green. He is depicted wearing this for the remainder of the manuscript. Brunel (1943) suggests that green was a colour associated with Islam, although this interpretation has very little to do with the events of the story.

The discussion about the date of composition is still very much an open question, causing dissension among scholars. Despite Espadaler's reservations, some of the phrases when praising the king could be frequently-used phrases or formulae and not original to either Cerveri de Girona or the author of *Jaufre*. To take one example: while the author of *Jaufre* praises the king as "Paire de Pretz e fil de Don" <sup>25</sup>(62), the troubadour Gaucelm Faidit laments Richard Coeur de Lion's death in his *planh*, *Forz chausa es*, dated 1199, calling him "cel q'era de valor caps e paire" <sup>26</sup> (Rosenberg et al. 2013).<sup>27</sup>

If Vitolo is correct about the existence of the frescos at the time of the royal wedding of 1276, it follows that the story must have been known before then, and, as I have observed in 4(i) above, MS A is not a complete, nor indeed a reliable, copy of the story, with missing and confused lines. It must, therefore, have followed or been copied from another, earlier, manuscript.

Kurt Lewent (1946) examines references within the writings of two other troubadours: Giraut de Bornelh and Peire Vidal. Giraut wrote a poem <sup>28</sup> in the form known as a *devinalh*, which is a cryptic poem where the listener or reader must do some of the work of interpretation. This poem contains the following lines in the third stanza:

Per benestar sui ab Jaufre	
C'aissi sai far so que.m couve	16
Qu'eu.m leu, can me degra colgar	
E chan d'aco don dei plorar.	18

There have been several attempts to translate these lines, none of which have made much sense, but Lewent argues (1946:155) that the best translation is, "In good manners I follow/am equal to Jaufre, who got up when he was expected to sleep and who sang/was happy when he was expected to cry." This, Lewent says, is a reference to Jaufre's rapid leaving of Brunissen's castle of Monbrun when the guards were asleep and to Jaufre's reaction when the oxherd slaughters his own beasts out of grief. Not only are they the only references in the tale to the hero behaving in a less than courtly manner, but the events follow each other within the story itself. Giraut is first of all reminding the listener of Jaufre's good behaviour and then providing two examples of when his behaviour conflicted with what might have been expected of him. As the whole poem is full of contradictions, this fits well. Giraut de Bornelh was writing from the middle of the twelfth century and none

<sup>25</sup> Father of Worth and son of Generosity.

<sup>26</sup> The man who was the head and father of Valour.

<sup>27</sup> It is, perhaps worth noting that this *planh* also includes references to Charlemagne and Arthur and "Coms Jaufres", who is in this context Geoffrey of Brittany.

<sup>28</sup> Lewent takes his text from *Sämtliche Lieder des Trobadors: Guiraut de Bornelh I* ed. Kolsen. Halle: Niemeyer 1910

of his poems can be dated later than 1199. This is not the only reference by Bornelh to a character from a story: another of his poems mentions “Ignaure”. While there are references elsewhere to “Ignaure” as a famous lover, the full story attached to this character has not survived.<sup>29</sup> There is, of course, more to be said about missing stories, but this one example reinforces Lewent’s argument that the “Jaufre” in Bornelh’s poem was also a fictional character and that the story about him was known to the troubadours in the second half of the twelfth century (Lewent 1946:159). Lewent goes on to consider the poem *Plus qu’I paubres que jatz el ric ostal*<sup>30</sup> by Peire Vidal. It is a complaint by a lover that his lady is not responding to the deep and faithful love he gives her. In the sixth stanza it includes the lines:

E si ja vei qu’ensems ab mi’s despolh  
Melhs m’estara qu’al senhor d’Eissidolh  
que mante pretz, quant autre s’en recre  
e no sai plus, mas aitan n’a Jaufre. (lines 5-8)

As with the previous poem, there have been various interpretations of these lines, especially as there are multiple scribal differences within the manuscript copies. Lewent discusses these in detail, as indeed he considers whether the “senhor d’Eissidolh” might have been a reference to Richard Coeur-de-Lion, but concludes that the translation should read “In this respect I do not know anybody [whom I would esteem more] than the lord of Eissidolh who remained worthy while others were not, but Jaufre I esteem as much” (Lewent 1946:161). Lewent concludes that there is one other allusion to the “senhor d’Eissidolh” to be found in the poems of Raimbaut de Vaqueiras, and this is to a character from a story now lost to us. It appears to be a reference to a knight in love with a fairy mistress. If this is the case, Raimbaut’s poem would be alluding to a knight losing the fairy while Peire Vidal sees him as the happy man who, like Jaufre, has gained the fairy’s love. This poem by Vidal is generally dated to 1193.

Lewent makes no attempt to date *Jaufre* but concludes that both Peire Vidal, writing c.1193, and Giraut de Bornelh, writing c. 1199 made reference to the story prior to 1200, as described above, and that there may have been stories in circulation about Jaufre prior to the composition of the text as it has come down to us. Lejeune, referring to this densely reasoned article, notes another mention of the “senhor d’Eissidolh” in a poem by Raimon Vidal de Besaudun (Lejeune 1953:722), but this does not alter her dating hypothesis, which argues that *Jaufre* influenced Chrétien de Troyes. She also talks of the character

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<sup>29</sup> See Renaut [de Beaujeu], *Le lai d’Ignauré ou Lai du prisonnier*, ed. Rita Lejeune, Bruxelles, Palais des Académies (Académie royale de langue et de littérature français de Belgique. Texts anciens, 3) 1938.

<sup>30</sup> Lewent takes his text from *Les Poésies de Peire Vidal*, ed. Anglade. Les Classiques français du Moyen Age no. XI, Paris 1913.

Jofreit fiz Idol who appears in Wolfram von Eschenbach's *Parzival*, generally dated between 1197 and 1210. She suggests that Jaufre had become known as a heroic knight at Arthur's court between the composition of Peire Vidal's poem in 1193 and the creation of *Parzival*. While this could be explained as a result of oral tradition, Lejeune argues, it would be better explained as the result of the existence of "une longue œuvre romanesque",<sup>31</sup> i.e. *Jaufre* (1953:725).

Lejeune asserts that the troubadours knew some Arthurian stories before Chrétien. She refers to two *ensenhamen* (instructional poems), one by Guiraut III de Cabrera, dated to 1169-1170 and the other by Arnaut-Guilhem de Marsan (1170-1180).<sup>32</sup> Cabrera's poem is to instruct his *jongleur*, and it seems already, at the time when Chrétien was writing *Erec et Enide*,<sup>33</sup> the *jongleur* was expected to know stories related to Arthus, Gualvaing, Erec, Tristan, Yseut, Dovon (a name given as Jaufre's father in this romance) and Viviane. These stories, as Lejeune argues, are unlikely to have been recent compositions (1953:729). Marsan's poem was an instructional piece for a knight and he does more than list the names of the heroes: he talks of the stories, making it clear he knows more than one version of the stories to which he refers. Lejeune suggests that the rarity of romances in Occitan literature should not "hypnotise" a literary historian (1953:730).

Lejeune describes how the stories might have reached the south, and in which language, reminding us that at the court of Guillaume VII (who died in 1127) at Poitiers there was a thriving literary circle of poets writing in Occitan. She says, without giving a reference, that the famous carrier of tales Bledhri<sup>34</sup> was there, and also claims that the earliest written reference to Arthur among the troubadours was in a poem about the death of Guillaume VIII of Poitiers in around 1137. Cercamon, a protégé of Guillaume VIII, gives us the first reference to Tristan. The later diffusion of the Tristan stories started with Aliénor of Aquitaine (the daughter of Guillaume VIII) and continued with her children. This would explain why in 1169-1170 Giraut de Cabrera tells his *jongleur*

Non sabs finir  
Al mieu albir  
A tempradura de Breton.

This translates as "I do not know how to finish my recitation with the temperament of a Breton", indicating a great familiarity with the styles and themes of the Breton minstrels.

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<sup>31</sup> A long romance-style work

<sup>32</sup> I will be returning to these *ensenhamen* in Chapter 3.

<sup>33</sup> There is no undisputed dating for Chrétien's works, but Luttrell suggests theoretical dates for his romances might range from 1158 – 1190. (Luttrell 1974:26ff).

<sup>34</sup> Rachel Bromwich (1991) discusses the possible identity of "Bledhri" further.

Martin de Riquer has argued (1955) that there may have been two authors involved. This theory is based on the final lines of *Jaufre*:

Ar preguem tuit comunalment  
Que cel que venc a naissement  
Per totz nos autres a salvar,  
Que, si-l platz, el dein perdonar  
A cel que-l romantz comenset;  
Ez az aquel que l'acabet  
Don de tal manera reinar  
En aquest siegle ez estar,  
Que sia al sieu salvament. (10945-10953)

The lines may be translated as “We pray together that the man who came to be born to save all of us should, if he pleases, deign to pardon the one who began this romance as well as the one who finished it, and let him live and conduct himself in this century to earn his own salvation.” Riquer argues that there is textual evidence to support the view that an author began writing the romance around 1169, but there are also other textual clues to suggest a date of 1200. His conclusion is that one author started the work, in the reign of Alphonse II, and elements of the story as written then became widely known. Another author, in or around 1200, put some finishing touches to the composition, and Riquer takes the verb *acabet* to mean “finished” in that sense. Caroline Eckhardt (1982) has challenged this reading, on the grounds that one major reason for claiming a later date of 1200 was because of an episode within *Jaufre* which could be a reference to an event in the *First Continuation of Perceval*. When Artus and his court are deciding on how to deal with Taulat, and Melian tells them that it is not easy for him to forgive the treatment he has received, Qecs admonishes him. Melian reminds him

Car leu trobet am vos perdon  
Cel que-us feri ab lo paon. (6639-6640)<sup>35</sup>

In the *First Continuation* (generally dated to 1190) an angry dwarf throws a roasted peacock at Sir Kay, but the word “peacock” (*poon* or *paon*) only appears in MS A and may be a corrupt reading. The word “stick” (*baston*) is very clear in MS B. The event may also not be part of the original *First Continuation*. However, Lee’s recent edition of MS B (2006) opts for *paon* rather than *baston*, on the grounds that the episode in the *First Continuation* also involves Girflet, seen by many as cognate with *Jaufre*, and Taulas de Rogemon, and to this I would add the inclusion in *Jaufre* at court of “Caraduis ab lu bras cort”<sup>36</sup> (109), as the tale of how he acquired his short arm is told in detail in the *First Continuation*. Eckhardt prefers to think of *acabet* in the final lines of the romance as having the meaning

<sup>35</sup> You very willingly pardoned the one who struck you with the peacock.

<sup>36</sup> Carados of the Short Arm.

“made use of” and *reinar* as “to reign”, which leads her to the translation “pardon the one who began the romance as well as the one who made use of it [i.e. the king]<sup>37</sup> so as to reign in such a manner as to earn his own salvation.” This translation has not been widely accepted, however, and the final lines remain open to interpretation.

Many discussions have taken place across the decades about the extent to which the author of *Jaufre* has borrowed, or imitated, or is in some other way indebted to Chrétien de Troyes and the author of the *First Continuation*. It does seem clear from references in the text that the author of *Jaufre* knew a number of stories from the *matière de Bretagne* and it also seems indisputable that these stories were known in southern Europe from an early date. This is attested by, for example, the carving on the Modena archivolt, which appears to date from 1120–1140 (Lejeune & Stiennon 1963) and the Otranto mosaic, which dates from 1165. While the academic discussions continue, however, it might be useful to note that certain stock phrases or formulae used by writers may simply have been in common use when storytelling and that, in the absence of a definitive composition date for *Jaufre*, the question of who imitated whom is bound to remain an open question. There is also the question of just how widely any manuscripts were disseminated: it is not enough to look at dates of composition when dealing with medieval texts as we cannot assume that a medieval author (or, indeed, his or her audience) would have access to all works written across Europe at that time or indeed earlier. I will be discussing this issue in more detail in Chapter 4.

In her foreword to her edition of *Jaufre* based on MS B, Lee (2006) proposes a date in the first quarter of the 13<sup>th</sup> century. I will be returning to her arguments when looking at some of the elements of the story, but in essence she suggests that the tale is an interweaving of three distinct strands: some features of Arthurian romance, as found in other romances of the 12<sup>th</sup> and 13<sup>th</sup> century from northern France and in particular those of Chrétien de Troyes; some features of Arthurian tales that appear to be found in southern Europe, as shown by the Modena archivolt and the Otranto mosaic, and some features that stem from troubadour lyric poetry. She argues that the king in the dedication is James I, and that he is praised in contrast to the northern French nobility (as portrayed by Artus and his knights) as a commentary on the Albigensian Crusade and its consequences for Occitania. Later in this chapter I will set out the historical context for the creation of the story, and further evaluate the various theories on the dating in the light of what is known. There are, however, some questions about *Jaufre* that no one has satisfactorily resolved: if the text post-dates Chrétien and the author knew Chrétien’s work, why are there so few

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<sup>37</sup> My brackets.



references to his romances? Yvain, Lancelot and Erec are all mentioned, but none of them with the attributes that might be expected. Yvain has no lion, nor a fountain, nor a lady. Lancelot's relationship with the queen is not mentioned. There are no references to Erec's adventures. Most tellingly of all, the queen is called Guilalmier, and not any variant of the name Guenevere.

A very different theory has recently been advanced by a historian, Jean-Bernard Elzière, in *La décodage des chansons de geste et des romans courtois* (Elzière 2013). He considers that a number of literary works of the 12<sup>th</sup> and 13<sup>th</sup> centuries were written in codified form, concealing references to major events, and he includes *Jaufre* in this consideration. By decoding the references, he suggests, he will cast light on why the works were written, and their relevance. In the case of *Jaufre*, he sees the tale as referring to the acquisition of Montpellier and the subsequent lordship of Peter II of Aragon, which was possible because of his marriage to Marie de Montpellier on 15<sup>th</sup> June 1204, and that it would have been written for Peter's son, James I. He identifies the major characters within the tale with historic figures of the time, starting with Jaufre as Peter II, and Brunissen (and, indeed, all the maidens) as Marie de Montpellier. Elzière fails to mention that this marriage was notoriously troubled and unhappy, and that Peter II was attempting to have the marriage set aside immediately after the birth of James in order to marry Marie de Montferrat, the Queen of Jerusalem (whom Elzière considers was concealed in the story as the Fada de Gibel). Marie de Montpellier died in Rome, after visiting Pope Innocent III. He reaches some stranger conclusions, stating that Artus is Guillaume d'Autignac, bishop of Maguelone, and the Beast is Arnaud Amaury, the abbot of Cîteaux, while Fellon d'Albarua is Jean I d'Ibelin, lord of Beirut and Regent of Jerusalem and Taulat is Agnès, the second wife (the legitimacy of this marriage was denied by Innocent III) of Marie's father, Guilhem VIII of Montpellier. He states that he bases his reading of *Jaufre* on MS A, Nelli and the 19<sup>th</sup> century adaptation by Mary-Lafon, but it is not clear how well he has understood the story, as he uses the image from A from f.2v and describes it as showing

...la bête à cornes monstrueuse (frère Arnaud Amaury, abbé de Cîteaux et légat papal) qui tient, suspendu dans la vide, le roi Arthur (l'évêque de Maguelone), couronné et vêtu d'une cotte de mailles, devant lequel une jeune fille, sans doute Brunissen de Montbrun (Marie de Montpellier) empaigne ses tresses avec effroi.<sup>38</sup>

The image is indeed the horned beast, but shows Artus taking the horns in an attempt to move the animal while the woman who has called for help is showing her grief and despair.

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<sup>38</sup> The beast with enormous horns (Fr. Arnaud Amaury, abbot of Cîteaux and papal legate) who holds, suspended over a void, King Arthur (the bishop of Maguelone), crowned and clothed in mail, in front of whom a young woman, without doubt Brunissen de Montbrun (Marie de Montpellier) is tearing her hair in despair.

Brunissen does not enter the story for another three thousand lines, and when Artus is dangling into the void a little later in the story this is witnessed by the knights and ladies of the court. Elzière uses one of the Doré engravings from the Mary-Lafon adaptation to reinforce his argument, as well as using spellings of names from that re-telling rather than from Nelli or MS A. Marie de Montpellier had been married twice before, and her first marriage was at the age of 10 to Barral, Viscomte Raimon Jaufre de Marseille. It would seem somewhat undiplomatic to name the hero of this coded tale after the queen's first husband.



**Figure 8 Arthur and the Beast (f.2v from MS A)**

Elzière's knowledge of the historical period may be extensive, but his interpretation of *Jaufre* as a piece of storytelling is unreliable. As will be seen later, the story of *Jaufre* has survived for many centuries; even if it was originally devised as a codified piece of entertainment, it is the entertainment and narrative qualities that have lasted, rather than the hidden meanings.

## **2 (b) The Historical Background**

While Elzière's theories are, I believe, flawed, they are useful in pointing to a different approach to the problem of dating *Jaufre*. We cannot be certain of any issues of transmission, or indeed of dating, the works of Chrétien or any other author whose work may or may not have been copied or an influence on the writer, but there are some historical facts and circumstances which contain possible indications about the circumstances surrounding the creation of *Jaufre*, some of which have not been taken into account by any work of scholarship I have been able to consult. Whether or not the narrative was codified, there may have been references within the story to contemporary events with which the original audience would have been familiar. I propose to set out the

background to the reign of James I and the circumstances of his birth and this will, I believe, show a possible background to, and reasons for, the creation of a tale of an Arthurian hero at the court of Aragon at this time, specifically in 1225.

## **2 (b) (i) Aragon: The Family of James I**

### **Maria de Montpellier, his mother.**

James was born in 1208 in Montpellier. His father was Peter II, king of Aragon, and his mother was Maria de Montpellier, daughter of Guilhem VIII, Lord of Montpellier and Eudokia Komnene, a great-niece of the Byzantine emperor Manuel I Komnenos. Eudokia had been betrothed to the brother of King Alfonso of Aragon, and was travelling to her marriage when news came that the betrothal had been ended. (Nique 2013).<sup>39</sup> It is thought she was at Lattes, the port of Montpellier, when she received the news, and Guilhem saw the potential for a future alliance for himself. When she married Guilhem, the marriage contract stipulated that the first child of the marriage would inherit the lordship of Montpellier, whether a boy or a girl. Maria was born around 1182. At that time in Languedoc it was not unusual for a woman to inherit, or indeed take charge of lands or fiefdoms, and there are several examples of women who did so. When Maria was just five years old, Guilhem repudiated Eudokia and she retired to a convent.<sup>40</sup> Guilhem travelled to the court of Aragon for a visit and there contracted a marriage with a relative of the royal family, Agnes of Castile, although his marriage to Eudokia had not been annulled. He had six sons and two daughters with Agnes, and wanted his oldest son to inherit Montpellier. In an attempt to circumvent the pre-nuptial contract, the young Maria was married at the age of ten to Barral Raimon Jaufre of Marseille, who was asked to sign a document renouncing his rights to Montpellier. He died a few months after the wedding, however. Maria was then married to Bernard of Comminges, who had just repudiated his third wife. Again, a document was signed renouncing her rights to Montpellier and she was given the castle of Muret as her dowry. The marriage was far from happy, to the extent that the Pope signed several papal bulls forbidding Comminges from renouncing Maria on pain of excommunication, but Maria had two daughters before the relationship broke down completely in 1201 or 1202 and Maria returned to Montpellier. In 1201, Guilhem sought assistance from the Pope to annul his marriage to Eudokia in order to legitimise his son, to ensure that he inherited. Guilhem died in early November 1202, and the long-awaited

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<sup>39</sup> I have drawn heavily on Nique's article for references on Maria de Montpellier and her life.

<sup>40</sup> There are many theories as to why the marriage failed, some more colourful than others: on a practical level, the Komneni lost power in Byzantium in 1185, and perhaps Guilhem was disappointed that there was now no political advantage in his alliance, but there are also tales that Eudoxia had an affair with the troubadour Folquet, or that Guilhem did, after all, want a son.

response from the Pope arrived at the end of December 1202, which confirmed that because the marriage to Eudokia had not been annulled, any children born of the marriage to Agnes were therefore illegitimate and Maria was the lawful heir. There were other grounds for disputing her inheritance, one of which was that Maria's marriage to Comminges could be seen as still valid and therefore the renunciation of the title was also still valid. By this time Maria's stepbrother Guilhem IX (aged just twelve and assisted by some form of regency) had been lord of Montpellier for almost two months.

On 15 June 1204 the young Guilhem IX abdicated his position and Maria, now officially the lord of Montpellier, married Peter II of Aragon. She brought to the marriage the city of Montpellier and the lands around it, and received the lands of Rousillon as a dowry. In 1204 both Maria and Peter swore their allegiance to the bishop of Maguelone and later that year Peter went to Rome to be crowned by the Pope, without Maria. In September 1205 Maria signed a document bequeathing all of her property to Peter, should anything happen to her. By 1207 the couple had separated and Peter had appealed to the Pope to have the marriage annulled. However, while awaiting the response from Rome, Peter visited Maria at the castle of Mireval and there was a brief reconciliation, which resulted in the birth of James on 1 February 1208. This reconciliation was so unexpected it gave rise to a story that the queen tricked the king into sharing her bed in order to conceive, but there is no evidence for this. After the reconciliation, but before the birth of their son, the couple separated again and Peter went back to Aragon. Because he was requesting the annulment of the marriage he renounced his title to Montpellier. In 1211, when James was three years old, Peter disregarded an earlier betrothal to the heiress to Urgell and pledged him to the daughter of Simon de Montfort. In this marriage agreement he promised the future couple the lordship of Montpellier, and he also put the child in the care and tutelage of Simon de Montfort, in both cases to the detriment of Maria. For reasons which are unclear, the Pope wrote to Maria in June 1212, informing her that her stepbrother Guilhem IX was in fact the heir to Guilhem VIII and ordering her to give up the lordship to him or face a papal tribunal in Rome. Maria was therefore at risk of losing the lordship, and her son was at risk of inheriting neither Montpellier nor the kingdom of Aragon, because Peter had requested the annulment of their marriage. She travelled to Rome in October 1212. In January 1213 Pope Innocent III determined that Maria was indeed the legal heir to Montpellier as the legitimate child of a valid marriage, and she was also deemed to be legally married to Peter as Comminges had not been legally divorced from his third wife. Maria was therefore again lord of Montpellier and queen of Aragon, and her son was the legal heir to the lordship and to the kingdom of Aragon as well as to Barcelona. Although there was another attempt by Peter, perhaps still in ignorance of the papal decision, to give

Montpellier to Guilhem IX, this was overturned by the papal bull, and it appeared that Maria had achieved all she had wanted. However, she had been ill while in Rome and in April 1213 made her will, leaving everything to her son and requesting to be buried in Rome. She died soon afterwards.

### **Alphonse II – his grandfather**

Alphonse II of Aragon was the son of Ramon Berenguer IV, Count of Barcelona, and became King of Aragon and Count of Barcelona. Alphonse II was known as Ramon but was crowned as Alphonso out of respect for his grandfather. He increased the extent of his kingdom, working in alliance with Alfonso VIII of Castile, so that by the time he died he had added the lands of Provence, Rousillon and Languedoc, amongst others, to his realm. According to some troubadour poems of the time, he was the man who had been betrothed to Eudokia Komnene <sup>41</sup> (Harvey 2001) but by the time of her journey to Aragon he had already married Sancha, sister to Alfonso VIII of Castile. Sancha and Alphonse had a number of children, the oldest of whom was Peter. Of their daughters, Eleanor married Raymond VI of Toulouse, while Sancha married Raymond VII of Toulouse in 1211, and Constance was married first to the King of Hungary and then to Frederick II, the Holy Roman Emperor. The importance of this is that the Crown of Aragon had links across Western Europe, and close connections to the Counts of Toulouse. Alphonse II was a close friend to Richard I of England, and a poet in his own right as well as a patron to many troubadours. According to Martin de Riquer (1959) it was because of Alphonse's fondness for the troubadours that their lyric poetry came to Catalonia. The princes of Aragon were considered to be more cultivated and artistic than the Plantagenets (Riquer 1959:192). I will return to this literary and cultural background in section 2(c) of this chapter.

### **Peter II – his father.**

Peter II was born in 1178 and became king at the age of 18 after the death of his father, Alphonse II, in 1196. He is known as "Peter the Catholic" because he was crowned in Rome in 1205 by Pope Innocent III and swore to defend the Catholic faith. In light of the various marital differences between Peter and Maria it is perhaps difficult to attribute this public demonstration of his devotion to his religious conviction alone. In 1212 he joined his army to the armies of Alfonso VIII of Castile, Sancho VII of Navarre and Afonso II of Portugal to fight the Berber Almohad Muslim rulers at the battle of Las Navas de Tolosa,

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<sup>41</sup> According to Peire Vidal, he had preferred to marry a poor Castilian maid instead of Emperor Manuel's golden camel (*E plagra.m mais de Castella/Una pauca jovensella/Que d'aur cargat un camel/Ab l'emperi Manuel*) – as quoted by Ruth Harvey (2001:272). It now seems more likely, however, that it was his brother who was intending to marry Eudokia.

and this major defeat for the Muslim army was an important turning point for medieval Iberia. However, on his return from the battle Peter discovered that Simon de Montfort had conquered Toulouse and exiled Raymond VI of Toulouse, who was not only his brother-in-law but also his vassal, and this was why Peter “the Catholic” was obliged to join Raymond of Toulouse on behalf of the Cathars in the attack on Simon de Montfort’s crusader army at Muret in September 1213. This was a crushing defeat for the Aragonese army, and in the course of the battle Peter was killed. The king was apparently in a borrowed suit of armour in the battle ranks but is said to have rushed forward, shouting that he was the king (Marvin 2008). His son, James, states that this was because of a debauch the night before, so that at the battle Peter could hardly stand upright (Smith & Buffery 2010:24). He was 35 years old, and his only son James was just 5 years old.

### **James I of Aragon**

It is clear from his own account in the *Llibre del Fets* (Smith and Buffery, 2010), that James felt more sympathy and love for his mother than for his father, although it is unclear how much time he would or could have spent with either parent. He does relate the circumstances of his birth, describing how his mother went to Montpellier in order to give birth to him, which took place on the eve of Candlemas. The baby was carried to the church of Santa Maria and then to the church of St Firmin, and his arrival at both churches coincided with the singing of the *Te Deum* and the *Benedictus* respectively. James’s account continues:

When they returned us to the house of our mother, she rejoiced at all of the good signs that had befallen us. And she ordered twelve candles to be made, all of equal size and measure, and had them all lit at the same time. On each one she placed the name of an apostle, and she promised Our Lord that whichever candle burned longest would be the name we would receive. And that of Saint James lasted a full three fingers breadth longer than the others. Thus, for this reason, and through the grace of God, we have the name James. (Smith & Buffery 2010:20)

In a footnote, the translators point out that very few of these events would have been remarkable, as the hymns mentioned were part of the ordinary of the divine office, and the practice with the candles was also a normal popular devotion. James continues the account of his birth recounting that while he was in the cradle, someone threw a rock down at him through a trapdoor, and it was therefore clearly God’s wish to protect him as he did not die. He refers again to the will of God governing his birth in his account of the conquest of the Balearics (Smith & Buffery 2010: 71) and twice refers in that same section to the way in which he inherited the crown at a very young age, which is of course echoed in line

97, “tan joven coronat”,<sup>42</sup> from the dedication in *Jaufre*. James makes it clear that he considered himself by the age of twenty to be God’s lieutenant, acting against the Muslims of the Balearics and southern Spain. As Damian Smith points out (2007), there would have been questions about the legitimacy of his birth because of the well-known difficulties in the marriage of his parents, as well as the legitimacy of his claim to Montpellier. However, if God had caused all of these remarkable conditions around his birth and early childhood it must be clear that James was acting throughout under God’s protection. In *Jaufre*, the hero describes his support from God :

Car en Deu ai ferma cresensa  
Es el poder qe m’a donat  
Es el meu dreit e’l seu pecat  
Qe-l rendrai recresut e mort,  
Qe-l cor mi sen certain e fort.<sup>43</sup> (5000-5604)

James, in the *Llibre del Fets*, uses very similar language:

We are the king of Aragon and the kingdom is ours by right, and those who come against us are our subjects and in coming to fight us they do what they ought not to do, since we defend what is right and they do wrong; and so God must help us. (Smith & Buffery 2010:48-49)

James’s childhood, like his conception and birth, was troubled. He was in the care of Simon de Montfort, as part of the agreement to marry James to de Montfort’s daughter, when his father was killed at the battle of Muret. It took an intervention from the Pope for him to be released into the care of the Knights Templar, where he remained, at the castle of Monzón, until he was nine years old. During this time the nobles and barons of Aragon and Castile were engaged in many different conflicts and battles, some more serious than others. When he gained his freedom, he set about stabilising his realm, taking advice from some trusted advisors and learning which men he could not rely on.

In the *Llibre del Fets* James states that the proposal for his marriage to Leonor of Castile, daughter of Alfonso VIII of Castile and Eleanor of England, came from Leonor’s sister, Berenguela, who was at that time the ruler of Castile (Smith & Buffery 2010:33). Leonor was the granddaughter of Aliénor of Aquitaine and Henry II of England. The marriage took place in 1221, when James was thirteen and Leonor was twenty, and shortly after the wedding James went through a ceremony of knighthood. In late 1222, a quarrel took place between two of James’s barons, Nuño Sanç and Guillem de Cervelló, over “a male goshawk that Guillem de Cervelló did not wish to give him” (Smith and Buffery, 2010:34). This quarrel went on for some time, causing considerable trouble to the young

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<sup>42</sup> Crowned so young.

<sup>43</sup> For I have a firm belief in God, in the power that he has given me, in my right and in his [my enemy’s] sin, and that I will defeat and kill him because my heart is so sure and strong.

king, but it was clearly part of the overall conflict concerning which nobles had control over the king or had his favour. The excuse for the quarrel was trivial, as a male goshawk was not as valuable a hunting bird as a female and still less valuable than a falcon, but it is perhaps worth mentioning in this study of *Jaufre* as two birds feature strongly in the final episode at Artus' court. The hunting bird with the power to hypnotise its prey, originally owned by Fellon d'Albarua and described as *nun es majer d'un auster*,<sup>44</sup> (8881) is given by Jaufre to Artus, and the enchanter transforms himself into an enormous bird in order to carry off the king after the wedding. Hunting birds were a common feature of medieval courtly life, and goshawks could be trained to hunt cranes, but the bird belonging to Fellon d'Albarua is described in extraordinary terms. Fellon's bird swoops down and hovers above a flock of around a hundred birds, allowing Fellon and his men to catch as many as they wanted (8890-8904). This can be compared to the historical anecdote that in England, in 1212, King John's falcons killed seven cranes in a day (Oggins 2004). Although hunting birds were an important part of medieval life, they do not feature largely in medieval romances: indeed the motif index for Arthurian romances (Ruck 1991:81) contains very few references to goshawks, none of which are longer than a single line. If this story was indeed written for the young king James, and if a major disagreement over a goshawk had taken place just a few years previously, the comparison with a goshawk would seem both deliberate and designed to provoke at least a smile of recognition, especially when the story relates that this bird is ultimately given to the king.

In April of 1225, James "took the cross at Tortosa" (Smith and Buffery, 2010: footnote to 42) and in August/September that year launched his first campaign against the Moors by besieging Peñíscola. When considering the date for the composition of *Jaufre*, then, in 1225 James could be described with great accuracy as "joven coronat",<sup>45</sup> and God's "new knight" ("sos novels cavalies", 69) as well as fighting against "cel per qe Deu es decresutz".<sup>46</sup> James would have been a knight for four years, and he was indeed a crusader in terms of his attack on Peñíscola.<sup>47</sup>

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<sup>44</sup> No larger than a goshawk.

<sup>45</sup> Crowned young (line 79).

<sup>46</sup> Those who deny God (line 74).

<sup>47</sup> It is perhaps worth noting that this siege is not mentioned in his *Llibre del Fets*, as the attack on a well-provisioned castle had to be abandoned and this particular offensive ended in failure.



## 2 (b) (ii) Marriage to Leonor.

### Leonor and the daughters of Eleanor of Aquitaine

While studies such as the work by Espadaler (1997a), Riquer (1983) and Lewent (1946) have concentrated on the kings of Aragon in searching for a suitable date for the creation of *Jaufre*, I have found no such study examining the wider allegiances and fealties, or indeed marriages, of these kings. James' first wife Leonor has almost disappeared from references to James "the Conqueror". She was however married to him for nine years and gave him a son, Alfonso, born in 1229. The marriage would have cemented alliances with Castile, but Leonor was also part of an extended web of relationships which linked the various children and grandchildren of Aliénor of Aquitaine and Henry II of England, and these relationships, I believe, shed light on why a king of Aragon (and his queen) might have been interested in a tale of King Arthur, and therefore *Jaufre*. The family tree shown below illustrates the connections and links which spread across Europe.

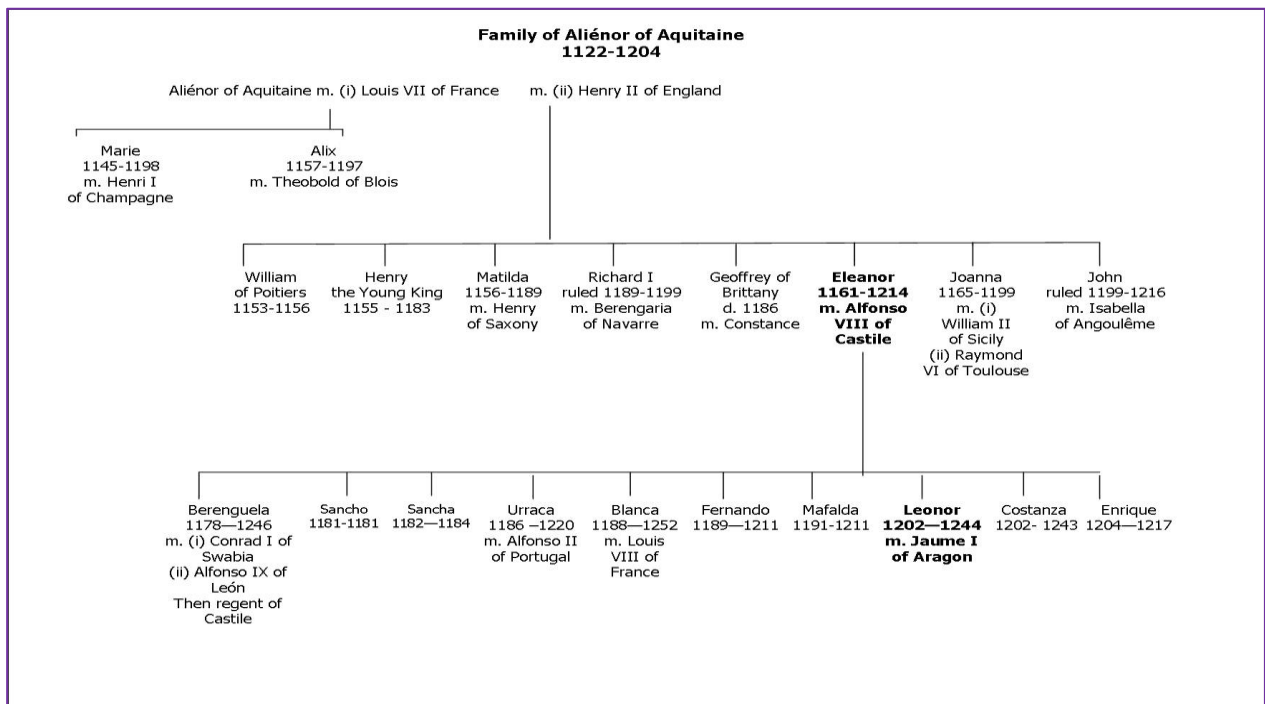


Figure 9: Family of Aliénor d'Aquitaine

As there were three women who shared the same name, to avoid confusion here I have written their names as Aliénor, Eleanor and Leonor.

There have been many studies of Aliénor of Aquitaine and her marriages to Louis VII of France and then to Henry, then Duke of Normandy and subsequently king of England, and

I do not propose to go into detail here about her life. While there is now some doubt about Aliénor's patronage of troubadours (Harvey 2005), there is no doubt that Henry II and most of the children of the marriage were patrons of poetry and, in the case of Marie de Champagne (daughter of Aliénor of Aquitaine and Louis VII of France), of Chrétien de Troyes. Rita Lejeune's comprehensive article on the literary role of the family of Aliénor of Aquitaine (Lejeune 1958) discusses the family's literary activities in some detail. There is good reason to suppose that Aliénor took a personal interest in the upbringing of her daughters, and that she ensured they had a good education, including reading (Bowie 2014:59). The daughters appear to have travelled with their mother extensively up to the time of their marriages, and Aliénor took a personal interest in arranging those marriages. Her second daughter Eleanor's marriage to Alfonso VIII of Castile, which took place in 1170, when she was just nine years old, was considered good strategy for both Alfonso of Castile, who gained an ally in his on-going difficulties with the kingdom of Navarre, and for Henry II, who gained an ally in his own on-going difficulties with the counts of Toulouse. It also appears from all the records of the time to have been a highly successful marriage, as it not only produced both sons and daughters but seems to have been full of genuine affection. Eleanor was involved in the affairs of government, with her name appearing on approximately 88% of her husband's charters (Bowie 2014:17), and there were also continuing connections to her parents, shown by gifts sent by Henry II in 1181 (Bowie 2014:52), and Eleanor's clerk John attending the schools in Northampton<sup>48</sup> with the costs being met by Henry. It has been suggested by Jose Manuel Cerda (2013) and by Paloma Gracia (2015)<sup>49</sup> that Eleanor may have brought Geoffrey of Monmouth's *Historia Regum Britanniae* to Castile, which would account for some early references to Arthur in the *Crónica Navarras* and the *Anales Toledanos*.

In terms of the wider family, Eleanor's older sister Matilda married Henry "the Lion" of Saxony. It is recorded that she met the troubadour Bertran de Born in 1182 at her father's court in Argentan (Bowie, 2014:104) and there is a recent study (Jasperse 2017) assessing her involvement as a literary patron in respect of the *Rolandslied*. Eleanor's younger sister Joanna married William II of Sicily, and although there is little to indicate any artistic patronage in the years of her marriage to him (1176-1189) it is perhaps interesting to note that Gervase of Tilbury was present at the court of William II. It is Gervase's account in *Otia Imperialia* (dated around 1211 and written for Matilda's son Otto of Brunswick) which describes an underground kingdom below Mount Etna, known locally as

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<sup>48</sup> According to H G Richardson (1941) this would have probably been to study for a higher degree in law.

<sup>49</sup> Drawing on the scholarship of W J Entwistle, *The Arthurian legend in the literatures of the Spanish Peninsula* Dent, 1925.

Mongibel, where Arthur was discovered in a wonderful palace, lying on a couch, with wounds which were re-opened every year (Bresc 1987). Joanna needed the assistance of her brother, Richard Coeur de Lion, when she came under threat from Tancred, who took the throne of Sicily on the death of William. Richard was able to negotiate a settlement and, according to the *Chronicle* of Roger de Hovedene, presented Tancred with Arthur's sword Excalibur as part of this settlement. This is of importance when considering the dissemination of the Matter of Britain throughout Europe, and also of relevance to certain episodes in *Jaufre*, and I will return to discuss those in Chapter 4.

There is little written evidence about the life of Eleanor, and there is still less about her daughter, Leonor. She was the eighth child of Eleanor and Alfonso, and her sister Berenguela, as queen of Castile after Eleanor's death in 1214, was instrumental in agreeing the marriage to James I of Aragon. Leonor's sister Blanca, or Blanche, married Louis VIII of France and it is clear that she was a woman of immense resilience and resource. Leonor's oldest sister Berenguela acted as regent of Castile after two royal marriages, and her sister Urraca married the king of Portugal. There is every reason to believe that Leonor would also have had a strong personality as well as an interest in the arts. After her marriage to James was annulled in 1229 (on the grounds of incompatibility) she took her child Alfonso and retired as a nun to the convent of Las Huelgas, in Burgos, which had been founded by her parents.

Eleanor's marriage to Alfonso VIII brought a number of foreigners to the court of Castile, including teachers, troubadours, musicians, builders, painters and illuminators (Cerde 2013:10). Leonor would, therefore, have been brought up in a court where cultural interchanges between Castile and the Angevin domains were plentiful, and some of these cultural exchanges would have included tales of King Arthur. I believe that Leonor's presence on the throne of Aragon would have provided encouragement, at least, for an Arthurian tale to be created. The name of the hero, while not an unusual name for the time, is also the name of Leonor's uncle (Geoffrey or Jaufre of Brittany, whose son was – not coincidentally - named Arthur) and great-grandfather (Geoffrey or Jaufre of Anjou). The story of *Jaufre* would be perhaps calculated to appeal to the young king, and the independent, powerful Brunissen to his queen, whose grandmother has left an indelible mark on history as a strong-minded woman. The names of the king and his queen are not, of course, mentioned in the text, and so this must remain a conjecture. It is worth mentioning in addition that the description of Jaufre is very similar indeed to a description of Richard Coeur de Lion written by a chronicler of the Third Crusade, and I will discuss this further in Chapter 4. Anne Berthelot (2006) comments that Richard I (Leonor's uncle) died in a very similar way to Jaufre's father Dovon, killed by a crossbow bolt. If we

consider the Plantagenet and Angevin family surrounding James's wife, it seems clear where the interest in and knowledge of the Matter of Britain would come from.

On the question of dating, therefore, my conclusion is that although there may be evidence, as referenced by Lejeune, Lewent and others, for the existence of stories about a character called *Jaufre* earlier, an overlooked and key piece of evidence in ascertaining the date of the composition of *Jaufre* is the marriage of James I of Aragon to Leonor, granddaughter to Aliénor of Aquitaine, whose family were closely involved in the dissemination of Arthurian tales throughout northern Europe. In the summer of 1225 James I would have been planning his attack on Peñíscola, married to Leonor, and aged 17: he would therefore have been a close match with the description of the king in *Jaufre* as well as providing an ideal audience for the tale of a morally scrupulous, brave and adventurous young knight who discovers love and marriage in his quest for justice.

### **3 The Cultural Background**

There are two important cultural factors surrounding the composition of *Jaufre*. On the one hand there is the wide dissemination of Arthurian tales throughout Europe, and on the other hand there is the rich culture of the Iberian peninsula.

#### **3 (a) The influence of the Matter of Britain**

By the early thirteenth century there was a wide range of literature across Europe on the subject of the Matter of Britain, written in the form of history, poetry and fiction. It is impossible to be sure about the extent of and the methods for the dissemination and diffusion of this literature, but some, at least, of the material would have reached the Iberian courts as there are references within troubadour poetry and other narrative texts to characters and incidents from other stories, some of which I have already mentioned and some which I will be exploring in Chapter 4. Gaunt and Harvey (2006) consider that there is

a consistent picture of a slight and superficial knowledge of, and interest in, the Arthurian legend in medieval Occitania, in contrast to that of Tristan.  
(Gaunt & Harvey 2006:534)

While this may be true of the Occitan area, it is not necessarily true of the Iberian Peninsula, where Paloma Gracia describes the reception of Arthurian material as “both early and very extensive” (2015:11),<sup>50</sup> and as *Jaufre* is dedicated to a king of Aragon, the cultural background for its composition is not necessarily Occitania.

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<sup>50</sup> Drawing on Entwistle, as noted earlier.

To provide a context for the literature discussed below, however, the timeline below may be helpful. It is a simplified diagram, with only the kings and queens most relevant to this discussion included (coloured purple), and an indication of the time-frame in which Chrétien de Troyes is generally supposed to have been writing. The writers included are those to whom I will be making reference in the following paragraphs.

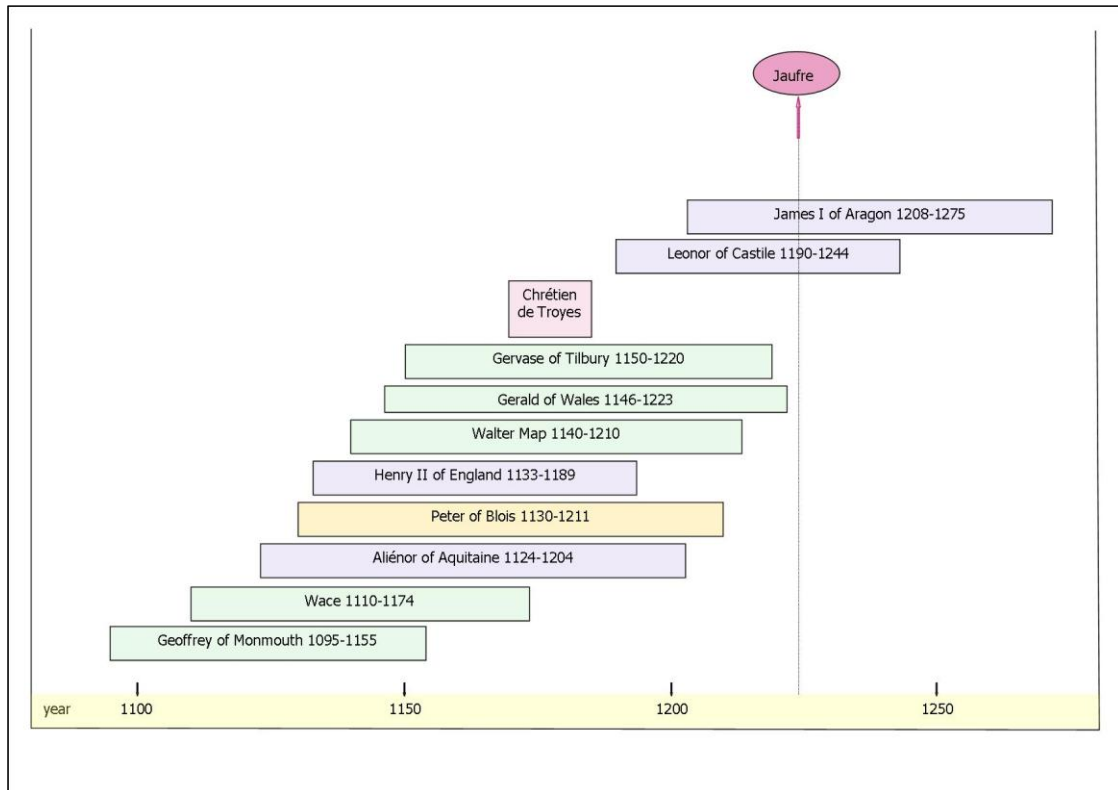


Figure 10 - Timeline of Writers

### Geoffrey of Monmouth, Wace, Peter of Blois, Walter Map, Gerald of Wales and Gervase of Tilbury

There is considerable scope for theories as to how the Arthurian stories were circulated before, after and during the twelfth and thirteenth centuries. Because we are dependent on manuscript sources for identifying precise information on what was written down, we do not know how much more was available to readers, audiences and listeners in general. Rachel Bromwich condenses copious information about early Welsh stories about Arthur in her work on the Welsh triads (2014) and discusses what material may have been known to William of Malmesbury, who wrote his *De Rebus Gestis Anglorum* in 1125 (Bromwich 2014:368). In terms of the diffusion of the stories, there has been a certain reliance on the notion of the Bretons as transmitters of the stories, but Patrick Sims-Williams (1998) casts doubt on whether these putative Breton minstrels existed in any significant numbers. While we do not know how the stories travelled across Europe, we do of course know that they

did, because the evidence is in the writings of a number of chroniclers, translators and historians.

Although the Modena sculpture and the Otranto mosaic (Lejeune & Stiennon 1963) demonstrate that there were indeed tales about Arthur in circulation as far south as Italy in the early twelfth century, a key source of material for Chrétien de Troyes and other writers was Geoffrey of Monmouth's *Historia Regum Britanniae*, once it was adapted into French by Wace in 1155 and therefore also made available to a non-literate (non-Latin reading) audience (Pratt 2006). The *Historia* was in circulation by 1138 and was dedicated to Robert, Earl of Gloucester, an illegitimate son of Henry I, who was responsible for the education of Henry II from the age of nine to thirteen. Around 215 manuscripts survive, dated from the 12<sup>th</sup> to the 18<sup>th</sup> centuries (Fulton 2009). There have been many sceptics over the years (including Gerald of Wales) who have expressed grave doubts over the historical accuracy of any of Geoffrey's *Historia* (Crick 1999), but it is largely as a result of his writings that the stories and reputation of Arthur spread across Europe in the 12<sup>th</sup> and 13<sup>th</sup> centuries. Other details appear to have been added by Wace in his translation, such as the Round Table and the name of Arthur's sword, although there is no certainty as to his sources. However, he refers to the stories:

En cele grant pais ke jo di,  
Ne sai si vus l'avez oï,  
Furent les merveilles pruvees  
E les aventures truvees  
Ki d'Artur sunt tant recuntees  
Ke a fable sunt aturnees.  
Ne tut mençunge, ne tut veir,  
Tut folie ne tut saveir.  
Tant unt li cunteür cunte  
E li fableiir tant fablé  
Pur lur cuntes enbeleter,  
Que tut unt fait fable sembler.<sup>51</sup>

Wace is writing less than twenty years after the *Historia*, but according to him the stories have already been embellished and embroidered. We have no surviving evidence of any of the material which Geoffrey had originally worked from, nor the transitional stories, although Bromwich has considered the issues in some depth (2014), and Brynley Roberts has also examined the possible sources for his claim to have used a "very ancient book" (1991:101). We do know, however, that the stories were popular and risked diverting the

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<sup>51</sup> Brut, v. 9787-98 (Weiss 2002) In this great peace which I am telling you about, I do not know if you have heard of it, those marvels were tested out and the adventures discovered which are told so often of Arthur that they have become fables. Not wholly lies, nor wholly truth, nor folly nor knowledge. The tellers have told them so much and the fablers have so fabled them in order to embellish their tales that everything seems like a fable.

attention of listeners from sermons. In *De Confessione*, as quoted by Sims-Williams (1998:98), Peter of Blois describes how an audience listening to “certain tales about Arthur and Gangano [probably Gawain] and Tristan” are “stirred with compassion and pierced to the point of tears”, and complains that those who “lament over God lament also over Arthur”. Peter of Blois is of significance in this overview of stories circulating about Arthur because he was himself a Breton and was a tutor to the young William II of Sicily before becoming attached to the court of Henry II.

Two other writers who knew each other and were both collectors and re-tellers of local lore and stories were Walter Map and Gerald of Wales. Walter Map has only one accredited surviving work, *De Nugis Curialium*, written between 1182 and 1192 although some manuscripts suggest he was the author of the *Prose Lancelot* or the *Vulgate* (Smith 2017). In *De Nugis Curialium* he recorded the tale of King Herla, a story from the Welsh borders of a kingdom under a mountain, which contains some common features with the stories related by Gervase of Tilbury about Etna. The motif of a sleeping king and an underground kingdom are to be found in folklore recorded in various geographic locations,<sup>52</sup> and it is curious that they occur in the writings of two compilers of topographia who were almost exact contemporaries in the 12<sup>th</sup> century.

Gerald of Wales recounts the discovery of Arthur’s tomb at Glastonbury Abbey and the subsequent exhumation and reburial twice, in his *De Principis Instructione* (1193-96) and in *Speculum Ecclesiae* (1217). This took place early in the reign of Richard I, although it seems there were good reasons for Henry II to have found it a useful public relations exercise: on the one hand, it proved there would be no danger of an Arthur returning from the isle of Avalon to fight on behalf of the Welsh, while on the other hand it was a way to authenticate the king’s right to rule as Arthur’s descendant (Nitze 1934; Dunning 2010). It seems clear that the stories of Arthur were well known and carried some influence.

Gervase of Tilbury, who was at the court of William, the Norman king of Sicily, in 1169, links Sicily with Arthur and indeed Gibel, which is the name given in *Jaufre* to the fairy with the underwater kingdom. In Section XII of *Otia Imperialia*, Gervase relates how a groom of the Bishop of Catania was pursuing a runaway horse and found his way into the side of Mount Etna, known locally as Mongibel, in Sicily, where he found a fair plain, and Arthur lying on a couch in a marvellous palace. Arthur tells him of the battle with Mordred, and his wounds which open again each year, and sends him away with presents for the bishop (Wilkinson 1965). There is also an Italian poem, *Il Detto del Gatto lupesco* (Trousselard

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<sup>52</sup> For a study of some of these see O’hOgáin (1991), while Flood (2015) discusses Arthur as a returning hero.

2013) probably dated to the late 12th century, in which again we find some Breton or possibly English knights looking for Arthur in Mongibello. In *Jaufre*, then, in addition to the reference to the name of the fairy who tricks Jaufre into acting as her champion, we are told of Melian de Monmelior who, like Arthur, is lying on a bed in a marvellous palace with wounds which are re-opened every month by Taulat's ill-treatment. These stories could have travelled to the court of Aragon with Leonor of Castile and her Angevin family, but it is also known that Alphonse II of Aragon stayed with Gervase of Tilbury in Arles, in southern France (Bresc 1987).

There are many connections between the Anglo-Norman writers of the 12th and 13th centuries and James I and Leonor, and this summary is intended to give a brief glimpse only of some of those links. The author of *Jaufre* says that he heard the story from

un cavalier estrain  
Paren d'Artus e de Galvain. (88-89)<sup>53</sup>

Although this may, of course be an attribution trope to add authenticity to the tale that follows, it is also possible that he did indeed hear the story from someone from the extended Angevin family of Leonor.

### **3 (b) Polycultural Medieval Iberia**

Previous doctoral theses undertaken on *Jaufre* (Weaver 1971; Root 1972; Alibert 2015), and indeed most of the articles referenced in the introductory chapter, have examined the story from a northern European perspective, looking at the influence of Chrétien de Troyes or Welsh or Irish tales, or Ossetian myths. It was, however, written for a king of Aragon, at a time when the Iberian royal courts encompassed scholars, musicians, physicians and philosophers from Christian, Muslim and Jewish backgrounds and education. The groups of *jongleurs* at the Christian courts included all three religious groups, as described in Jack Lindsay's study of the troubadours (1976), where a group of entertainers at the eleventh-century court of Sancho IV of Toledo comprises thirteen Moorish singers, twelve Christians and one Jew (Lindsay 1976:154). A miniature of the *Cantigas de Santa María* (the collection of devotional songs written by Alfonso X of Castile) shows one Moorish *jongleur* with another dressed as a troubadour, and there are references to Moorish singers in Spanish churches up to the fourteenth century. Lindsay argues that Moorish musicians also played in the courts of England, France and Sicily (1976:154). If musicians intermingled, it would seem probable that storytellers (who would also have performed at festivals and feasts) would have had similar opportunities to meet and to work together.

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<sup>53</sup> A foreign knight, related to Arthur and Gawain



David Wacks has been studying the medieval Iberian frame-tale, a tradition from a polyculture in which there had been centuries of close contact between Christians, Jews and Muslims. There are few medieval Iberian Arabic, Hebrew, and Aljamiado manuscripts, but Wacks describes how some were discovered (2007:8):

In an extreme example, one cache of *aljamiado* manuscripts (Romance texts written in Arabic script) that managed to survive centuries of Inquisition was discovered in 1884 by a local priest in Almonacid de la Sierra (Aragon) who came across a group of children burning the manuscripts in a “childish bonfire” for entertainment’s sake.

There does seem to be a strong probability that many stories and tales have indeed been lost under these circumstances, especially as Wacks also points out that

the less formal (or prestigious) the text, the less likely it is to have survived in a form useful to textual scholarship (2007:8).

Wacks defines a frame-tale as a prose narrative containing a number of unrelated tales or episodes told within an inclusive framing story. The best known Arabic frame story is the *1001 Nights*, while an English example would be Chaucer’s *The Canterbury Tales*. However, as *Jaufre* contains a number of apparently unrelated episodes, linked by his journey to seek out Taulat de Rogimon, there may be some common heritage in the narrative structure and, indeed in the structure of other medieval romances. There is also evidence of romance themes and structures within some of the Jewish and Arabic texts, as well as some traces of Arthurian influence. Wacks (2015) discusses an Andalusí work, *Ziyad bin ‘Amir al-Kinani*, written in Granada around 1250, which appears to include some Arthurian episodes, and is evidence of bilingual storytelling across Arabic and Castilian cultures. It is unfortunate that Wacks does not consider *Jaufre* when examining the various Arthurian references within troubadour lyrics, but he concentrates on Castilian rather than Catalan or indeed Occitan literature.

A thirteenth-century Castilian romance known as the *Libro del Caballero Zifar* includes an episode involving an underwater castle with a female castellan, and a meeting with another fairy in a forest. This fairy, Jatifa-al-horr, describes herself as “un genio bueno de los que creen en el Alcorán”.<sup>54</sup> Both of these episodes call to mind the Fada de Gibel in *Jaufre*, with her underwater realm and the hearing of Mass before Jaufre confronts Fellon d’Albarua. Caroline Eckhardt (1984) sees the name of Taulat de Rogimon as a possible Arabic cognomen, but there is no supporting textual evidence within *Jaufre* to suggest that any of the opponents of Artus or Jaufre were Saracens or Moors. There appear to have been storytellers from all three cultures, often telling their stories in non-courtly settings. David Wacks (2015) sees the Andalusí work *Ziyad* as providing us with examples of the

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<sup>54</sup> A good fairy, one of those who believe in the Qu’ran.

penetration of Arthurian themes and motifs, circulating in “a multi-lingual, multi-confessional Iberian narrative practice that included both oral and written performances... part of a literary polysystem with an oral component.” (Wacks 2015:334) As to the Jewish influences, there is one tale, *The Enchanted Well*, to be found in the *Meshal ha-Kadmoni*, a collection of fables and folktales, by the mid-thirteenth century writer Issac Ibn Sahula (Schwartz 1988:150ff). In this tale a young man falls into a well and discovers himself in what we might today call a parallel universe, but certainly a rich and fertile other land. It would be an interesting further study to investigate whether any of the elements of the tale of *Jaufre* originated in Al-Andalus or within the Hebrew storytelling tradition.

David Wacks also refers to performances (2015:82):

Earlier in the thirteenth century, the writer Judah Ibn Shabbetai... describes himself at court reading his work aloud to a previous “King Alfonso,” who is so pleased with Ibn Shabbetai’s composition that he grants the poet three hundred pieces of silver and five fine outfits to wear, and invites him to stay at court indefinitely. Even if this representation were entirely fictional, it is suggestive of the ways in which Christian audiences, at least the ones that mattered most, experienced Sephardic literary culture.

He also describes some of the criticism levied at storytellers by the religious leaders, and how storytellers would gather groups around in mosques to listen to their tales (Wacks 2003:185), while talking in a “mad, deranged fashion”. For this to have been so heavily criticised it must, of course, have been happening often enough to be an annoyance.

There is much of great interest in these studies of the wider cultural perspective in twelfth- and thirteenth-century Iberia. As María Rosa Menocal notes, a concentration on textual evidence for literary contacts is based on a modern view of what literature consists of, and our modern arbitrary divisions between different art forms (Menocal 1987:58). At a time when the primary method of transmitting knowledge and information was oral, she suggests:

"it requires no more than one instance of oral translation... to effect the transmission of a bit of literature from one language and culture to another. It is an anachronism to assume that developments in literature were solely a scholarly enterprise" (1987:60).

#### **4 The later transmission of the story**

Because the focus of this dissertation is on the story, and the practical aspects of telling the story, it is, I believe, both important and interesting to review the later history of *Jaufre*, which proves that the story itself remained popular over time, and that there are several ways to adapt the events of the tale to suit the audiences of the time.

In *Documents per l'Història de la Cultura Catalana mig-aval* (Rubió i Lluch 1908), there is a quotation from a letter written by Peter IV, King of Aragon in 1352, which asks for “the chamber in which the story of Jaufre was painted” to be restored.<sup>55</sup> This chamber is in the Aljafería Palace in Zaragoza, and during restoration work which began in 1998 the remains of some frescoes were discovered. Three panels are visible today, although damaged by water, workmen’s tools and time. They are placed high on the walls and therefore difficult to view in detail, and one has deteriorated too far to be decipherable. However, I took the photograph below, showing the other two, on December 29<sup>th</sup> 2018.



**Figure 11 Fresco, Aljafería**

There is no interpretation panel in situ, and the friezes are not mentioned in the general visitor guide to the palace, but the image of the fresco above has been reproduced for souvenir purposes in various guises (iPad and spectacle cases, and microfibre cloths). The photograph below is of a microfibre cloth which shows more clearly what has been illustrated in the fresco.

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<sup>55</sup> Barcelona, 23 febrer 1352. Pietro III mana enrajolar e trespolar la camera moresca de l'Aljafería de Saragoça en les parets de la qual es pintada l'Historia de Jaufre. El rej d'Aragon. Queremos e us mandamos que de la cambra morisca de la Aljafería en las paredes de la qual es pintada la Istoría de Jaufre fagades arrancar todas las losas de pie-dra marmol, e feyt la enrajolar o trespolar en manera que sea exuta e bien seca quando nos seremos alla, do entendemos a seer en cerca, Dios queriendo. (Barcelona, 23<sup>rd</sup> February 1352. Peter III orders to tile the floors and walls of the Moorish Chamber of the Aljafería Palace in Zaragoza, as well as the walls where the story of Jaufre is painted. The King of Aragon. We wish and order you to tear down/ pull off all the marble tiles off the walls of the Aljafería Palace where the story of Jaufre is painted and tile it in such a way that it will be dry when we arrive there, which, we understand, will be soon, God willing.[translation by Carlos Sanz Mingó])



**Figure 12 Photograph of souvenir reproduction**

While there is a suggestion that the *Historia de Jaufre* referred to by Peter IV may have been an account written by a Fr. Gaufredo, about Robert and Roger Guiscard and the Aragonese claim to the throne of Sicily,<sup>56</sup> these images in the frescos can be related to *Jaufre*. They are not scenes depicted in MS A, but appear to show a helmeted knight standing next to a female figure, speaking to other male figures in front of some tents, and in the image below there is a figure on a litter. This would seem to illustrate Jaufre's departure from Rogimon with Augier's daughter, and Taulat being taken on a litter to Artus. As a point of comparison for the figure on the litter, the image below is taken from MS A and shows Fellon d'Albarua on a litter.

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<sup>56</sup> <https://www.aragonmudejar.com/zaragoza/aljaferia/aljaferia28e.htm> (accessed 4th January 2019)



Figure 13 Roman de Jaufre f.92v <sup>57</sup>

Clovis Brunel (1943) and Isabel de Riquer (1989) have noted that some of the illustrations in MS A suggest strongly that they were inspired by a Moorish palace, while Anna Lisa Vitolo (2015) concludes that as the frescos are in the hall where the Infante Peter (later Peter III) was married to Costanza of Sicily in 1276, both the frescos and MS A may have been created as part of the celebrations. The un-credited author of the suggestion that the frescos illustrate the story of the Guiscards asserts that:

The chronological difference between the chivalric composition of the second half of the 12th century and the Mudéjar palace of Pedro IV makes it appear too fanciful to postulate that both show the same story, even more so if we take into account that this story stopped being told and recounted by troubadours by the beginning of the 13th century; in addition, its iconography fully corresponds with the 14th century Mudejar style.<sup>58</sup>

This statement assumes a very early date for the composition of Jaufre, places the creation of the frescos in the reign of Peter IV, although they may well have pre-dated the order for the re-tiling of the room by some years, and reveals the author's misconception that the story was no longer being told by the beginning of the 13th century. As the rest of this section will demonstrate, however, the tale of Jaufre was indeed told well beyond the early 13<sup>th</sup> century. Whether the entire story was told in other fresco panels, now no longer visible, is of course a matter for conjecture, but it is worth noting that frescos depicting the

<sup>57</sup> <https://gallica.bnf.fr/ark:/12148/btv1b60009476/f192.image> (accessed 4th January 2019).

<sup>58</sup> <https://www.aragonmudejar.com/zaragoza/aljaferia/aljaferia28e.htm> (accessed 4th January 2019), webmaster José Antonia Tolosa

first half of Hartmann von Aue's *Iwein* were discovered under a layer of plaster in the castle of Rodeneck, in the southern Tyrol.<sup>59</sup> *Iwein* (an adaptation of Chrétien's *Yvain*) was written c 1200, and the frescos are thought to date from 1200-1220. Given the cultural connections across Europe, it would not, therefore, have been a unique endeavour to decorate a chamber or hall with an Arthurian tale, or part of one.

*Jaufre* has since been retold in various guises: most frequently in Spanish as a chapbook, with at least eight editions known from the 16<sup>th</sup> century, the earliest of which appeared under the title of *La Corónica de los notables caualleros Tablante de Ricamonte y Jofre, hijo del conde Donason*, printed in Toledo in 1513. In France, Claude Platin combined the story of *Jaufre* (with the character of Jaufre here called Geoffroy de Mayence) with *Le Bel Inconnu* to form *L'hystoire de Giglan filz de messire Gauvain qui fut roy de Galles* (1530). *Le Bel Inconnu*, sometimes written as *Libeaus Desconus*, is thought to date from the second half of the 12<sup>th</sup> century and is attributed to Renaud de Bâgé or Beaujeu. It survives in one single manuscript.

As Charlotte Huet (2006) describes in her article on the diffusion of the tale, the Spanish chapbooks continued to be popular, while the French version (as *Giglan*) remained largely unknown beyond the 16<sup>th</sup> century. Chapbooks were easily acquired, inexpensive and fairly easy to read, while the French romances were published with far more costly bindings and engravings, which would limit the potential readership. Although the tale, as related in the 16<sup>th</sup> century chapbooks, underwent some modifications, Harvey Sharrer (2006) argues that these may have been based on a lost French version of the Occitan text. The modifications include, for example, the inclusion of what might be referred to today as a "prequel", which tells of the relationship between the wounded knight at the centre of the story (here called Don Milan) and Brunissen, and of how he came to be the prisoner of the cruel knight whose name in the chapbooks has become Tablante de Ricamonte. Much of the love story between Brunissen and "Jofre" has been omitted, some adventures altered slightly and some new ones added, so that that Ross Arthur describes it in the foreword to his 1992 translation as "a totally different work" (Arthur 1992:x). Antony van Beysterveldt (1986) sees the reduction in importance of the love story as an indication of a Castilian "anti-courtly spirit", although it might simply be an indication that the audience for the chapbooks was more interested in the adventure itself. Sharrer and Huet list ten printings of the chapbook from the 16<sup>th</sup> century, three from the 17<sup>th</sup> century, six from the 18<sup>th</sup> century, fifteen from the 19<sup>th</sup> century and even one from the early 20<sup>th</sup> century. Another intriguing change noted by Sharrer is that in the 19<sup>th</sup> century printings, Bruniesen (as she is then

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<sup>59</sup> <http://sites.cal.msu.edu/iwein/iwein-in-medieval-art> (accessed 4th January 2019)

called) dresses in armour to pass as a knight in order to follow Jaufre, which might suggest an interest in her somewhat independent spirit. This takes place first in the 1850 Madrid printing by José María Marés (Sharrer 2006:314).

*Tablante de Ricamonte* is mentioned as one of the chivalric romances which were in the library of Don Alonso Quijano and which contributed to his becoming Don Quixote. Cervantes comments on the work in Chapter 16 of Book 1,<sup>60</sup> and then again in Chapter 20.<sup>61</sup> These references suggest that the name of *Tablante de Ricamonte* would have been familiar to his readers.

Huet describes how, in 18<sup>th</sup> century Spain, there is some evidence that the stories were read aloud (2006:5), and how the greatest modifications to the actual story took place between the end of the 18<sup>th</sup> and the beginning of the 19<sup>th</sup> centuries, at the hand of the Cordoban printer Juan Rodríguez. In France, however, *Jaufre* did not appear in chapbooks but instead appeared in a subscription journal, the *Bibliothèque Universelle des Romans*, where *Giglan* was summarised and analysed in 1777. The Comte de Tressan separated the two stories (that of *Le Bel Inconnu* and *Geoffroy de Mayence*) and justified doing this by claiming the two stories had little relationship to each other and that the combined story was confusing for the reader. *Jaufre* was retold in a condensed version of just 18 pages.

In France in 1856, Jean Bernard Mary-Lafon published his translation of *Jaufre* from the text as edited by Raynouard (1817), calling it *Les Aventures du Chevalier Jaufré et de la Belle Brunissende*, as part of a series of medieval adaptations, with illustrations by Gustave Doré. Mary-Lafon's work was then translated into English by Alfred Elwes (1856) and again by Vernon Ives (1935). These are adaptations rather than translations, as the story has, as in the Spanish chapbooks, undergone a number of modifications and there are some differences in detail. For example, in Mary-Lafon, Elwes and Ives, *Jaufre* is described as wearing a "violet" tunic and hose, and the torture meted out to Melian is to be bound to a stake and flogged rather than whipped as he is forced to climb a hill. These details do not come from MS A or B. Some of the episodes have been omitted, and much of the violence has been reduced, and it is clear from Ives' adaptation that he intends it for young readers. After a prologue in which Ives criticises Alfred Elwes' translation,<sup>62</sup> his own

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<sup>60</sup> All praise to the author of *Tablante de Ricamonte*, and to the author of that other book that narrates the deeds of Count Tomillas: how minutely they do describe everything! Cervantes, M. d. 2001. *Don Quixote*. London: Penguin Group. p125)

<sup>61</sup> I am, I repeat, the man who will revive the Knights of the Round Table, the Twelve Peers of France and the Nine Worthies, and who will consign to oblivion the Platins, the Tablantes, the Olivantes and Tirantes, the Phoebuses and Belianises, together with the whole crowd of illustrious knights errant of olden times... (Ibid: p154).

<sup>62</sup> (Elwes') unfortunate attempt "to preserve the poetic character "of the original (which he had never seen) doubtless accounts for the present obscurity of his work. (Ives, Prologue, p.iii)

version is written in faux-archaic English, with many additions of his own devising, such as giving each of Jaufre's enemies a nickname: Estout becomes "the Hot-Headed", for example, which gives Jaufre the chance to talk of "cooling his hot head". Taulat is "the Knight of the Blood-Red Helm". The various maidens are all blue-eyed, although the colour of their eyes is not mentioned in the Occitan text, and Jaufre himself is described as "bending upon the good King a look at once proud and modest, yet withal so burning with his fierce desire..." (Ives:12). There was, according to Ives, a seat at the Round Table with hangings of black samite with the name of "Dovon" which then transforms at the end of the story to that of "Jaufrey". In 1902 a metrical version of the romance from the Philippines was published in Manila, in Tagalog (Fansler 1916). This appears to be a translation from a Spanish text, adapted to a Philippine poetic genre, known as "awit", and Sharrer (2006) thinks it may indicate that the tale was known in the Philippines for around a hundred years, brought to the country by the Spanish.

Throughout the various re-tellings and translations, the essential features of the story remain. The proud and haughty Taulat insults Arthur and his queen. Jaufre, a new arrival at the court (whose father fought for Arthur in his time) requests to be sent to avenge the insult. He defeats a series of enemies, some of whom are clearly supernatural. He falls in love with the beautiful, rich and independently-minded Brunissen, and he is able to return to Arthur having completed the quest and won the hand of his true love. The comical episodes at Arthur's court survived in *Giglan*, and the first one (with the monstrous beast at the mill) was included in the 19<sup>th</sup> and 20<sup>th</sup> century translations into French and English. However they are missing in the Spanish chapbooks, replaced by the "prequel". In all the re-tellings, therefore, as one would expect, the story is adapted and adjusted in keeping with the expectations and tastes of the audiences of the time. It is outside the scope of this dissertation to research in detail the transmission of Jaufre, but this overview demonstrates the enduring appeal of the story.

## **5 Conclusion to Chapter 2**

The only certainties in terms of the dating of *Jaufre* are firstly that the surviving manuscripts were not written when the story, as we have it, was first created, as they are both copies of earlier manuscripts, and that secondly there are references in troubadour poetry to a character named Jaufre prior to 1200. These references, of course, may not be to the narrative that is preserved in the manuscripts. Of the three kings mentioned as possible patrons or dedicatees for the work, all of them fit some aspects of the description within *Jaufre* and none is a precise fit for all of them, but the most likely is James I of Aragon. My interpretation of the facts as we have them is that the story preserved in the



manuscripts was written in the first quarter of the 13<sup>th</sup> century. In 1225, James I was king and was 17 years old. He would have been married at that time for four years to Leonor of Castile, who was a granddaughter of Aliénor of Aquitaine and Henry II of England, and he would have been preparing an assault on the Muslim stronghold of Peñíscola. The story of the young Jaufre, knighted in order to avenge an insult to King Arthur, with his loyalty to the king and conviction that he is acting in accordance with God's will would surely have appealed to the young king, knighted at the time of his marriage and with his own certainty that he was acting under God's protection. The powerful and independent Brunissen would also, no doubt, have appealed to his queen Leonor, who was daughter, granddaughter and niece to so many strong-minded women. The author of *Jaufre* would have been living in a polycultural society, where he would have had contact not only with Arthurian tales and folklore from northern Europe, but also with material which had travelled from Sicily and southern Europe, and possibly further afield, in addition to the added influences from the *convivencia*<sup>63</sup> of the Iberian peninsula. There is a further dimension to the context in which the story was written: the Occitan cultural and historical background, and the connection with troubadour lyrics, and this has been examined by Pirot (1972), Grifoll (1998), and Lee (2006), amongst others. It is also clear from the survival of the story, as evidenced in the later re-tellings in both chapbooks and more literary adaptations, that the *Jaufre* of the surviving manuscripts preserves one version of the story, and that other versions possibly preceded and certainly followed that version. These versions would have been created with different audiences in mind, and therefore my own project, to tell the tale of Jaufre to 21<sup>st</sup> century audiences, is in line with the story of how the story has survived.

I have therefore addressed a large part of my first research question, which was to examine the historical, social and cultural background to the creation of *Jaufre*, and the probable date of its composition. I have also begun to consider my second question, by investigating whether there are any indications within the manuscripts of how the story was presented to audiences. In the process I have discovered a rich and complex set of circumstances surrounding the creation of the text within the manuscripts. It has become apparent that there are fruitful discoveries to be made from placing *Jaufre* in medieval Iberia, as well as within Occitan culture, and from considering the women, as well as the men, in positions of power and patronage.

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<sup>63</sup> Literally "living together" – a term applied to medieval Iberian communities where Muslim, Christian and Jewish cultures co-existed (David & Muñoz-Basols 2012).

## Chapter 3 - Medieval Storytelling and Performance

**le-us en dirai  
Aitant can n'ai ausit ni'n sai** <sup>64</sup>

Having discussed, in Chapter 2, the historical circumstances surrounding the creation of *Jaufre*, as it survives in manuscript form, I now intend to examine the stylistic features of the text to discover whether there are indications as to its origins and how it may have been told to audiences in the 13<sup>th</sup> century. The first section of this chapter will focus on questions of composition; the second section will consider how the tale may have been transmitted, in terms of how stories were performed; the third section will discuss the structure of the work and the practical considerations of performance, and the fourth and final section of this chapter will analyse one episode in detail, to demonstrate how these various features are reflected in the text. These sections are all inter-related.

### 1 Composition and Orality

The author of *Jaufre* remains anonymous and has left no traces that enable us to identify him or to have any certainty about his sources, his compositional methods or his intentions. Anonymity is not unusual in medieval texts, possibly because, as Bruce Rosenberg suggests, medieval authors felt they were perpetuators of a tradition, rather than innovators (1991:147). Anonymity is also, of course, a characteristic of a piece of work intended for oral delivery by its creator, and I will be investigating the evidence for oral delivery later in this chapter. There is certainly evidence for an oral source: while many medieval authors, anonymous or named, assert the source of their work is a book (Chrétien, for example, claims to be re-telling *Cligés* from a "very old" book found in St Peter's library in Beauvais <sup>65</sup>), the author of *Jaufre* makes no such attribution and instead declares:

E cel qe rimet la canso  
Ausi denant el la raso  
Dir a un cavalier estrain  
Paren d'Artus e de Galvain.<sup>66</sup> (85-88)

As I have argued in Chapter 2, while the foreign knight may not have been related to the fictional King Arthur, there are historical reasons why a knight telling tales of the Matter of Britain may have been at the court of James I of Aragon and his queen Leonor, and so this

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<sup>64</sup> I will tell you as much as I have heard or know.

<sup>65</sup> *Cligés* (Kibler 1991:123)

<sup>66</sup> And the one who put this song into rhyme heard the story told by a foreign knight, a relative of Artus and Galvain.

may be a description of an encounter with a visitor from the Angevin court. There are very few references within *Jaufre* to any books, to reading or to writing, and this lends weight to the hypothesis that it was orally delivered, and possibly orally composed.

### **1 (a) Theoretical Context**

Evelyn Birge Vitz, discussing the romances of Chrétien de Troyes, suggests questions which might be asked about their composition (Vitz 1999:130). The author may have written his compositions down himself, as a clerk, or indeed possessed writing skills without having a clerical background. He may have dictated them to someone as he composed, or he may have composed them in advance without writing, and retained them in his memory. He might have composed orally, improvising the performance itself with the aid of formulas (see below). Joseph Duggan's research into the composition of the *chansons de geste* (1989) and *Cantar del mio Cid* (2005) include details of how it would have been possible for a scribe to note down the composition as it was told to an audience, with the use of shorthand and wax tablets (2005:56). Could this have happened in the case of *Jaufre*? The two surviving full manuscripts only prove that they have been copied from earlier copies, and give no clues. Did the author perform his own works himself, either reading from his manuscript or from memory? Did he intend the works for a public presentation, or for private readers? The question of orality is central to the question of composition, as is the question of source material. Reichl asserts that there is "plenty of evidence" regarding the existence of oral literature in the medieval period, but there is very little certainty about the relationship between the written texts that have survived and any oral tradition which may be presumed to lie behind them (Reichl 2012:10).

Scholars have discussed at length the concept of oral composition. Milman Parry's hypothesis, first put forward in 1928,<sup>67</sup> that Homeric style is characterised by the frequent use of fixed expressions, or "formulas", which can be adapted to express a given idea under the same metrical conditions, was later expanded and elaborated by his own fieldwork in Yugoslavia with Albert Lord to become the Oral Formulaic theory. Francis Magoun (1953) applied these ideas to Anglo-Saxon poetry, while Albert Lord continued his research after Parry's death in 1935. His influential book, *The Singer of Tales*, was first published in 1960, and concentrates on the methods used by travelling Serbo-Croatian bards to memorise and perform their epic works, and extends his field of analysis to include other ancient and medieval epics (*Gilgamesh*, *Beowulf*, the *Nibelungenlied*, and the *Chanson de Roland*) as well as Parry's work on the Homeric epic. The anthropologist Ruth Finnegan (1977), while paying tribute to Parry and Lord's work as a "landmark in the

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<sup>67</sup> *L'Épithète traditionnelle dans Homère: Essai sur un problème de style homérique*. Paris, 1928.

study of oral literature” (Finnegan 1977:72), points up some difficulties with the Oral Formulaic theory, such as the use of a written text for analytical purposes:

The model of written literature with its emphasis on *the text*, *the original* and correct version, has for long bedevilled study of oral literature, and led researchers into unfruitful and misleading questions in an attempt to impose a similar model on *oral literature*. (Finnegan 1977:69 [her italics])

The oral–formulaic style may not be a sign of oral composition, she argues, as some formulas are also evident in written compositions and may only indicate that the writer is skilled in using them. Another problem is the definition of “formula”, which has been extended beyond the original meaning of any group of words regularly employed under the same metrical conditions to represent a given essential idea, to include a phrase repeated only once or twice but “intuitively” taken by the analyst to be formulaic (Finnegan 1977:71). Although there are recurrent patterns, and a continuing structure, it is misleading to rely on this as the basis for a complex theory.

Walter Ong (1982) suggests that the development of writing enabled authors to increase the complexity of narrative structure, both in terms of writing style and plot, and introduced a list of features which he considered defined an “oral” style (Ong 1982:36-57). These features were: additive rather than subordinative; aggregative; redundant or “copious”; conservative or traditionalist; close to the human lifeworld; agonistically toned; empathetic and participatory; homeostatic and situational. Albert Lord (1995:7 ff) comments on the term “oral residue”, used by Ong to mean habits of thought or expression derived from or tracing back to preliterate situations or practice. He argues that the oral traditional vernacular literatures of Europe were already sophisticated before the skills of writing and reading had become widespread, and there were therefore some elements of “stylistic continuity” from an oral society (Lord 1995:8). Coleman sums up many of the arguments against Ong’s theories (Coleman, 1996:5-16), pointing out the intrinsic flaws in putting orality and literacy into rigidly differentiated categories, and suggesting that aurality should be considered as an independent phenomenon.

John Miles Foley (1988; 1991; 1995; 2005) has written extensively on features of oral performance and oral composition. In addition to continuing the work of Lord and Parry (1988; 1995; 1995) he is concerned with the interpretation of verbal literature (1991) and how it can be recorded (2005). Foley also describes the “immanent whole”, of which the key concept is

that, in accord with traditional referentiality, the audience is able to bring extratextual experience to bear on the present performance or text, and they

can do so to an extent unknown to the reader of literary works. (Foley 1991:19)

The Oral-Formulaic theory, then, as expressed by Foley and based on the work of both Parry and Lord and very broadly summarised, looks at how both oral performance and composition use formulas, or fixed expressions, as both building blocks and mnemonic devices to create and reproduce lengthy epics and stories. There are difficulties with this theory: it does not apply in the same way to all oral traditions; memorising has been found to play a more important part than Parry and Lord had thought; and even when a text shows signs of orality there is still no guarantee that it belongs to an oral setting. There is also the question of whether an author is imitating other works (Reichl 2012:17). Although Parry and Lord were working with singers and tellers who were working entirely within an oral context, research on the older texts such as *Gilgamesh*, the Homeric epic and the *Chanson de Roland* must necessarily have used the surviving fixed texts. Bruce Rosenberg (1991) follows Finnegan (1977) in pointing out that analysing these texts to determine their formulicity and, by extension, their orality assumes that these stylistic elements do indeed constitute an “oral style” (Rosenberg 1991:131).

As *Jaufre* contains a number of features which indicate its probable oral source, one other theoretical stance which may have some relevance is Axel Olrik’s *The Epic Laws of Folk Narrative*, originally published in 1908.<sup>68</sup> These laws, summarised, are:

- Law of Two to a Scene. It is difficult, within an oral performance of a tale, to include more than two characters at a time, particularly in terms of dialogue. This is in order to differentiate the voices, or make the characterisation clear. Where more characters are included, they do not play a major part in the dialogue.
- Concentration on a leading character. The storyline will follow just one character, rather than include sub-plots.
- Nearly always monolinear. The chronology is always progressive and does not go back in time to fill in the missing details. Any missing information will be given in dialogue.
- Law of Patterning - everything superfluous is suppressed.
- Law of Logic – the themes presented must exert an influence on the plot.
- Law of Unity of Plot. As above, there will be just one plot, with one leading character.
- Laws of Opening and Closing - a scene begins by moving from calm to excitement and then ends by moving from excitement to calm.

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<sup>68</sup> Subsequently included in Dundes’ collection of essays, *The Study of Folklore* (1965) and since republished in *The Principles of Oral Narrative Research* (Olrik 1992).

- Law of Threes. Repetitions in groups of three, for example three characters, three similar events or three objects, where the third repetition will resolve the problem or end the situation. This heightens suspense, and increases attention.
- Law of Contrasts. There will be a clear distinction, of good and evil, or love and hatred, rather than complex and nuanced characters.

Later scholars, including Rosenberg (1987;1991) have pointed out that many of these characteristics are true of literature generally, and indeed many do not necessarily apply to oral literature. Bearing this in mind, and also with the caveat that *Jaufre* is not a piece of oral narrative, nor can we be sure how much of the story can be described as coming from older, oral sources, many of Olrik's laws do in fact apply to *Jaufre*. *Jaufre* concentrates on a leading character; the chronology is monolinear (with a few exceptions when those rescued or defeated by Jaufre go to tell their stories to the king); there are very few superfluous details and the narrator, as will be seen below, frequently avoids describing feasts and clothing in full; nearly all of the plot elements are resolved by the end of the story; there is only one plot to the story; it starts and ends with the characters at peace and many scenes alternate between action and description; and characters are indeed described in contrasting terms, even if some are reformed by their defeat in combat.

Sioned Davies, in her study of storytelling in medieval Wales (1992), and again in her discussion of performing medieval narrative (2005), lists features which she considers may indicate an oral derivation, several of which are also to be found in Ong's list and Olrik's Laws.<sup>69</sup> These include: chronological order; additive style, where the connectives are links such as "and", "and then", etc.; a single narrative strand; the use of dialogue with simple speech markers and frequent apostrophes; linguistic formulas, including oaths and greetings; variable formulas employed to describe people, people, combat, feasts; the transition between episodes, and doublets (i.e. two synonyms). Many of these features are important for the listeners: whether or not a text is orally derived, the reception for it is acoustic, and an author would compose with that in mind. In his study of *Cantar de mio Cid*, Duggan (2005:52) refers to the "pragmatics of performance", including addressing the audience in the second person plural, the narrator using the first person and statements about the progress of the song. In his work on Chrétien de Troyes (2001:279), Duggan also considers the importance of the apparent relationship of the narrator to the audience, as evidenced, for example, in exhortations to pay attention, expressions of sympathy or

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<sup>69</sup> There are, of course, differences between the Welsh stories and *Jaufre*. The Welsh stories were written in prose, while *Jaufre* is told in octosyllabic rhyming couplets. Vitz argues persuasively that the "octo" was the normal narrative form for medieval French (1999) and as the *novas* of *Flamenca* (Lavaud & Nelli 1960), dated to the 13<sup>th</sup> century, is also written in this form it is possible that the "octo" was used for Occitan narrative as well.

antipathy towards his characters, first person verbs and declarations of his inability to do justice to an aspect of the tale.

Thomas DuBois (2012) raises the question as to whether features such as the frequent use of “and”, and referential redundancy are a natural consequence of orality or a “consciously and aesthetically nuanced poetic inherent in the tradition itself” (DuBois 2012:212). He refers back to the concept of the “immanent whole”, arguing that a member of the audience will gain an understanding of a given narrative situation or character because he or she will compare an instance of a formula or theme with others known from the tradition, and will only need a minimal reference point to do this. He also argues that mnemonic anchors can be words and phrases fixed by metre, rhyme, assonance and alliteration, or indeed narrative arcs, and that oral transmission can result in specific detail being replaced by more conventional vocabulary, while unique or obscure characters or places can be replaced by more famous characters, or “narrative attraction” (DuBois 2012:215). I will be returning the question of mnemonics, and to the process by which specific details, and characters, can be altered through the process of oral transmission in Chapter 5, when discussing my own performances of *Jaufre*. The questions raised by DuBois on how much of the linguistic style might be due to orality and how much is a poetic choice will ultimately lead a critic in circles: how can we establish whether an author is using a natural style or choosing to imitate one? And, if the latter, where did the style originate? We cannot know whether the structural and stylistic features of *Jaufre* come from a putative oral source, or are present because the author is consciously adopting a storytelling style. However, in the next section of this chapter I will examine some of the linguistic characteristics which suggest an oral derivation for the story.

### **1 (b) Features of Orality within *Jaufre***

As my interest in *Jaufre* is predominantly in how the story was told and can be adapted for telling, what follows is my discussion of the features in *Jaufre* which may show an oral origin, derivation or indeed presentation. I will use some of the criteria suggested by Ong, Olrik, Davies and Duggan, described above, about which there appears to be a consensus, and I will also be applying my own experience as a storyteller. The features which are apparent throughout *Jaufre* are:

- Chronological: with a few exceptions, where vanquished combatants and their prisoners are sent back to Artus and they tell their stories to him, the action moves entirely chronologically.

- Additive: there is great use of “e” (and), “ab tant/ab aitant” (then), and “enaisi” (so) throughout the narrative, and, as mentioned in the description of the lettrines from MS B in Chapter 2, “e” and “ab tant/ab aitant” represent almost a third of the decorated initials.
- Single narrative strand: although, as with the chronology, there are a few scenes in which Jaufre is not present, there are none where he is not mentioned and the story is entirely concerned with his quest.
- Two to a scene: there are scenes in which there are more characters present, but any dialogue concerns only two individuals at any time.
- Rule of Three: this can be detected in various parts of the story, such as the events in the orchard and the castle of Monbrun, where Jaufre has to deal with three knights disturbing his sleep and later hears the outburst of lamentation three times.
- Agonistic: characters are either good or evil. Some characters can and do change their nature after being defeated by Jaufre.
- Scene moves from calm to excitement and then from excitement back to calm: this will be illustrated below, when analysing the scene at the leper’s house in section 4 of this chapter.
- Dialogue – simple markers and frequent apostrophes; use of oaths and greetings.
- Use of 2<sup>nd</sup> person plural to address the audience: again, very much in evidence.
- Use of 1<sup>st</sup> person to amplify descriptions and comment on the story.
- Doublets.
- Repeated phrases.
- Contrasts: within the story there are the contrasts of good/evil, beautiful/ugly, arrogant/courteous.

Possibly the most obvious feature within *Jaufre* of oral presentation is the relationship of the narrator to the audience, as evidenced by direct comments and appeals, and I will discuss this first. I will then examine some of the features of dialogue, which may reflect patterns of speech of the time. Finally, a detailed analysis of *Jaufre* has revealed abundant instances of verbal, thematic and motif repetition,<sup>70</sup> and I will set out some of these. A comprehensive list of examples for each section would occupy too much space in this dissertation, and so I have included further examples in the appendices.

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<sup>70</sup> I am using “motif” to describe a recurring story element, and “theme” to describe a concept found throughout the story.



### 1 (b) (i) Speaking, listening and addressing the audience

The narrator describes his role using verbs to do with speech, such as *comtar* (to tell), *parlar* (to speak) or *dire* (to say). rather than reading or writing. He also addresses the audience in the 2<sup>nd</sup> person plural, and uses the 1<sup>st</sup> person to amplify his comments or comment on a description. At times there are phrases which include all three features: for example, the phrase “E cumderai vos de Jaufre” <sup>71</sup> at 1333 includes a verb in the 1st person, addressing the audience in the 2<sup>nd</sup> person plural and the verb “to tell”. This particular device, in which the narrator informs the audience that he is now returning to focus on Jaufre, is used in a variety of formulations, examples of which are given below.

Laiem huemais aqest estar E cumderai vos de Jaufre	Let us leave him there and I will tell you of Jaufre	1332-1333
Parlarem de Jaufre oimai E laisarem aqest estar	Let us talk of Jaufre now and leave him there	1658-1659
Parlarem oimais de Jaufres	Let us now talk of Jaufre	2180
D'aqestz avetz asatz ausir, Qe lur messatges an furnit, E laisem los oimais estar, Car de Jaufre devam parlar	You have heard enough of that and how their messages were delivered, and let us now leave them there because I wish to talk of Jaufre.	3017-3020

Figure 14 "Now I will tell you of Jaufre"

As is apparent from the examples quoted above, a number of phrases are repeated, sometimes with minor changes, which include the elements of “let us leave this/him/them” or “You have heard enough of”, and a return to Jaufre. At times the author combines three of these repeated phrases, as in 3017-3020 above. In lines 7124-7125 there is one instance where the author uses the same phrase to talk of Brunissen instead of Jaufre:

E per so laissem o estar  
E dirai vos de Brunissen.<sup>72</sup>

These phrases, which might be considered “formulas”, are a narrative device to move the attention of the audience from one episode to the next, and generally occur at the beginning of a new episode.

In *Flamenca* (Lavaud & Nelli 1960), another 13<sup>th</sup>-century Occitan narrative, the verbs *dizer* (to say) and *comtar* (to tell, relate) are similarly used to describe narration, but the

<sup>71</sup> And I will tell you of Jaufre

<sup>72</sup> And so I will leave that there, and tell you about Brunissen.

author of *Jaufre* also uses *parlar* (to talk, speak) as another synonym for “tell”. Line 9675 reads: “Qu’ieu iría alres parlan?”<sup>73</sup> while at 10595 we find: “E que-us iría alre disent?”.<sup>74</sup>

There are a number of different ways for the narrator to tell his listeners that he will not go into details of clothing or feasting, including: “Car enueg vos tornarí/D’ausir et a me de comtar”<sup>75</sup> (7122-7123), “Mais nu m’o letz araz comtar,/C’aenantz fai mellor ausir”<sup>76</sup> (7220-7221) and “Que ja no-us er comtat per me./Ni dels vestirs no-m met en plait”<sup>77</sup> (8342-8343). In his use of the 2nd person pronoun, the narrator suggests that he is giving minimal details to avoid boring his audience. These are clever storytelling techniques which make it clear that he is aware of, and apparently responsive to, his audience. When talking of the insult to Jaufre by Quecs, the author reminds them: “Dun Quecs lo senescal li dis/Enuecs, davan lo vostre vis”<sup>78</sup> (2187-2188). The listeners, then, were actually present when the insult took place. A still closer involvement of the audience takes place when, in the middle of the episode at the lepers’ house, the narrator suddenly says:

Ara.l vos laisaraí estar,  
Qe mo sein mi fai canbïar  
Malsparliers e vilanas gens:  
Qe nu puecs esser tan jausens  
Can e vei tan d’avol maneira;<sup>79</sup> (2565-2569)

He continues to voice his unhappiness with society as it is now, compared to earlier, better times, and it is not clear whether this complaint is aimed at his audience or refers to individuals who are not present. After describing the worthlessness of a bad man dressed in fine clothes, he appears to think better of the digression and says:

Perqe nn’ai mun cor tan irat  
Car o veig aixi cambïat,  
C’a penas puecs un mut trobar,  
Far avinent ni ajustat.  
E fora m’en laisat de tot,  
Qe jamais ne sonera mot  
De Jaufre, ni de sa preisun,  
Mais, per lo bon rei d’Aragun  
Qe am e vuil d’aitan servir,  
Lo-us farai de preisun isir;<sup>80</sup> (2609-2618)

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<sup>73</sup> What more shall I tell you?

<sup>74</sup> What else shall I tell you about it?

<sup>75</sup> For you would be bored with hearing of it and I of telling...

<sup>76</sup> But I have had enough of telling this and there are better things to hear

<sup>77</sup> This will not be told to you by me, nor do I want to talk about the clothes.

<sup>78</sup> When Quecs the seneschal told him, annoyingly, in front of you.

<sup>79</sup> But now I will leave you there, because slanderous and wicked people have made me change my mind. I cannot be as happy when I see so much bad behaviour.

<sup>80</sup> For my heart is so vexed when I see these changes that I can hardly find a pleasant word to say or put my words together. And I was going to give it all up, and not say another word about Jaufre, nor

This digression raises a number of questions, and I will return to the storytelling dynamic in my later analysis of this episode as a piece of storytelling in section 4. It is certainly a dramatic change of tone in the middle of an action-packed episode, and includes the reminder of authorial control - the storyteller could, on a whim, leave the entire story on a cliff-hanger. He is also involving the audience: on the face of it at least, the storyteller is laying out his honest thoughts and inviting sympathy from the audience for his inability to stay cheerful and keep telling his story, as well as their agreement that the contemporary social atmosphere is less good than it used to be.

The 2<sup>nd</sup> person form of the verb is used to reinforce vivid descriptions, by placing the audience at the scene described. For example:

E son totas ensemptz pogadas.  
Pueis viras pujar cavalliers...  
E viratz lur apparellar  
Palis et samitz et cendatz <sup>81</sup> (7110...7117).

At times this emphasises movement and speed : "Ab tant viratz cavallier corre/Ves la font de gran esperon" <sup>82</sup> (8454-8455). When the writer combines the 2<sup>nd</sup> person form with the phrases described earlier, the effect is to close the gap between the audience, the storyteller and his story:

Ja no-us cal novas demandar  
Del gent servir que lur fes far  
Brunesenz, ni de l'aculir,  
Car om no-us o poiria dir  
Si longa pena no-i metia  
Mais aitant vos dic tota via  
Qu'el mun nun as neguna res,  
Per so c'om manjar en degues  
Ni a la boca fos plazent,  
Que nu n'i agues largament. <sup>83</sup> (8192 ff)

Apart from the opening passage, where there is a polite request to listen: "si ie-us en dic, si m'ausiretz" <sup>84</sup> (9) there are no instructions to the audience to be quiet and no requests for food, drink or payment. The story does end, however, in MS B, with a request

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his prison, but, for the good king of Aragon, whom I love and wish to serve, I will get him out of prison for you.

<sup>81</sup> And they all mounted their horses. Then you could have seen the mounted knights, and you could have seen them decorate with silk, and satin, and samite.

<sup>82</sup> Then you could see knights spurring their horses on towards the fountain.

<sup>83</sup> And you need not demand a description of the fine service that Brunissen offered them, nor the welcome, for no one could tell you without a lot of trouble and effort, but I will tell you anyway that there was nothing in the world that you could eat or that would please your mouth that was not there in abundance.

<sup>84</sup> I will tell you, if you will listen.

of “Ar preguem”<sup>85</sup> followed by a prayer as a way of paying tribute to the author. As this is only found in one of the two surviving manuscripts it is possibly an addition by a later scribe.

In addition to these phrases addressed to the audience, the narrator of *Jaufre* makes comments about himself and his own opinion of what he is saying. There is, inevitably, a great deal of overlap in these comments with examples already quoted. The first person comments demonstrate a wry sense of humour. At the start of the story, we are reminded that the narrator can only tell us what he knows. This author does not tell us of any old books or manuscripts, but says

E cel ditz qe las a rimadas  
qe anc lo rei Artus no vi,  
mais tut plan contar o auzi  
En la cort del plus onrat rei.<sup>86</sup> (56-59)

He has put it into rhyme, but makes no claims as to the veracity of the story nor his own great skills, and nor does he name himself. A little later we hear

E cel qe rimet la canso  
Ausi denant el la raso  
Dir a un cavalier estrain  
Paren d’Artus e de Galvain.<sup>87</sup> (85-86)

As I have suggested above, this may not be an empty trope; if indeed the story was written in 1225 the writer may well have met someone claiming to be related to Arthur among the Angevin royal family. However, the other significance is that this refers to hearing and telling a tale rather than reading and writing, and therefore both the source of the story and its method of delivery. Rather than boast of his creative skills, the author also ends his list of knights who were present at the Pentecost feast with the words “E ac n’i mais d’autres ganre/Qu’ieu vos dic, car no m’en sove”<sup>88</sup>(112-113). In the *Mabinogion* (Davies 2007), as in many other medieval tales, the authors make a point of creating very long lists, identifying individual heroes, and in the tale of *Culhwch and Olwen* there is a list of about three hundred of Arthur’s warriors (Davies 2007:184ff). The list of knights may have functioned for the audience as an example of Foley’s “immanent whole”, and reminded them of other adventures they had heard associated with those names, but the author of *Jaufre* is not attempting to show off an encyclopedic knowledge of Arthurian

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<sup>85</sup> Now let us pray.

<sup>86</sup> And the one who has put this into rhyme tells you that he has never seen King Arthur, but quite simply heard it told in the court of the most honoured king.

<sup>87</sup> And the one who rhymed the story put the song/story into rhyme heard it told by a foreign knight, a relative of Arthur and Gawain.

<sup>88</sup> And there were more with them than I can tell you, for I don’t remember.

heroes. In the same way as he refuses to go into details regarding food or clothing, he stops after only a few names. Not only that, but the epithets attached to the names do not refer to their adventures as recorded by Chrétien de Troyes, so that Yvain and Erec are simply “pros” or “natural” <sup>89</sup>(102-103) and there is no mention of Yvain’s lion, or the fountain, or Erec’s connection to Enide. His use of “remember” suggests that the story was performed from memory, rather than read aloud. Lists are often a feature of traditional storytelling, but within *Jaufre* the author uses them infrequently. A little later he admits to not knowing how many knights added their clothes to the pile to give the king a soft landing: “Ab de cavalers no sai cans” <sup>90</sup>(388), which suggests there were many, while also conveying the idea that this is not an important detail. He returns to this idea towards the end of the story, with an exaggerated estimate:

Qu’ieu iría alres parlan?  
 Que caveilliers i vengron tan  
 C’a pena en sai comte dire  
 Mais enpero ben los albire  
 Que n’i pot aver .c. milliers. <sup>91</sup> (9675-9679)

At times the narrator is able to reassure the audience about what is happening. He says of the pile of clothing below the dangling Arthur “Non cre qe ja mal si fesés” <sup>92</sup>(410) and, when Jaufre is about to fight with the Knight of the White Lance he comments “Calacrom cre c’aura venguina/E sera dolens al partir” <sup>93</sup>(1472-1473).

In the passage describing the love between Jaufre and Brunissen, the author steps in with his own metaphors and illustrations of what was going on. Talking of Love’s arrow, which causes a wound which can only be healed by the one who caused it, he asks how this can happen.

Aco-uz dirai ieu ben per que.  
 Eu ai naffrat vos e vo me,  
 S’ambedui nus podem garir,  
 En fol nos laissarem murir,  
 Car qex es de garir cochos  
 De son mal, tant es engoissos.  
 Mais, can l’un nafra solamenz,  
 Aqui a mestier mais de senz,  
 Que-l naffrat a obz que enqueira  
 Con cel qui l’aura ferit feira,  
 Qu’esters non pot per ren guerir,

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<sup>89</sup> Bold or valiant.

<sup>90</sup> I don’t know how many knights

<sup>91</sup> What else shall I tell you? That so many knights came that I would hardly be able to count them, but I would guess there were 100,000.

<sup>92</sup> I don’t believe he would be harmed

<sup>93</sup> I believe that one of them will be shamed and sorry at the end.

E dirai vos co-l pot ferir:<sup>94</sup> (7279-7290)

He follows this with a lengthy passage explaining how to create reciprocal love, and so the narrator takes the role of a relationship counsellor. The tone of this long and possibly instructional interjection calls to mind the writings of Andreas Capellanus (Walsh 1982), as well as the way in which love is treated by Chrétien de Troyes, and in Chapter 4 I will return to this comparison in more detail when analysing themes.

### **1 (b) (ii) Dialogue and Dialogue Markers, and Two to a Scene**

It is a relatively straightforward matter to identify speakers in a piece of written narrative when reading silently or privately, because of the use of punctuation, such as inverted commas, and attribution, and where there is any confusion it is easy to check the attribution by returning to re-read the passage for confirmation. However, when a story is related orally, whether read aloud or performed from memory, the audience cannot refer back, and it is difficult to convey a dialogue involving more than two voices at a time. This is why a number of the lists of features of orality include dialogue, dialogue markers such as the use of names or honorifics and “two to a scene”, why the verbs of speech are often simple and normally only indicate dynamics such as volume, and why there is often a contrast between the two speakers in status, or gender, or condition. Even a skilful storyteller finds it hard to embody more than two interlocutors in the same scene, as this entails differentiation and characterisation, and it is also difficult for the audience to follow the changing voices, which has led to the formulation of the general rule of “two to a scene”. The verbs of speech for an orally performed story do not need to be as complex as they are within written prose, as much of the method of delivery can be embodied by the narrator (such as the emotion, the pitch and tone of voice). A contrast between the two speakers is important, again, for the narrator to be able to convey the content of the interaction: if both speakers were alike, it would make the differentiation very difficult for both narrator and audience. Dialogue often makes up a large proportion of an orally delivered story, as it enables the storyteller to vary his or her tone and inflections, to create drama and to draw in the audience. All of these features are to be found throughout *Jaufre*.

At the beginning of the story, Qex, with his staff of office in his hand, approaches the king. The verb used twice is “dir”, to say, and the speakers name each other for clarity:

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<sup>94</sup> I will tell you how. 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, for each of us is anxious and in haste to be healed of our wounds. But if just one wounds another, then there is a need for more delicacy. The one who was wounded must seek to strike the one who has struck them, because there is no other way to be cured, and I'll tell you how to do it.

*Seinner*, lord, and Qexs. The use of names or honorifics is a common form of identification for the speakers throughout *Jaufre*.

Et ditz: "Seinner, sazons sería  
De manjar ueimais, si-us plasía."  
El rei es se vas el giratz :  
" Qexs, per enuig ", a dit, "fus natz  
E per parlar vilanamens."<sup>95</sup> (141-145)

*Jaufre* contains many lines of dialogue: it would take a major work of calculation to work out the percentage of the whole text as direct speech, but the sample episode examined in more detail in section 4, where *Jaufre* encounters the giant leper, comprises 52% dialogue, to 48% description and action. This percentage was arrived at by counting the lines of direct speech. There is no punctuation in MS A or B, nor any rubrication to assist the reader, and editors have therefore added inverted commas to make it plain to a modern reader where direct speech begins and ends. A reader of the medieval manuscripts would have to rely on the markers within the text: the verbs and the context. The verb used most frequently is a conjugation of "dir", to say, but there are also instances of "demandar", to ask, beg, "respondre", to respond, reply, "cridar/escridar", to shout, cry, and "comandar", "to order". There are three lines (3556, 4383, 4403) where the writer uses "fant il", they answered. There are some indications within the text as to how a line of dialogue is intended to be read, or indeed heard. If the verb is "escridar", or "cridar", then clearly that indicates volume or emotion, but there are also phrases such as "en ploran respondut" (316),<sup>96</sup> or "e dis li tot risen"<sup>97</sup>(427). When the seneschal sees Simon lo Ros return from attempting to defeat the sleepy *Jaufre*, the text reads: "E-l seneschal qi-l vi venir/Comenset un pau a sumrire/E pres a Brunissens a dire..."<sup>98</sup>(3388-3390). Brunissen herself is described as speaking "irada e mala"<sup>99</sup>(3310), and much later in the story, when talking to the two maidens who have come to ask for help from *Jaufre* she speaks "tut suavet entre ssas dentz"<sup>100</sup>(8098). These phrases provide information to the performer, or reader, as to how the words should be expressed, and give further information to the audience about the characters.

Another possible indication of how a character speaks is the use of the familiar 2<sup>nd</sup> person address. It is a complex issue within the story: to take one example, when *Estout de Vertfeuil* first meets *Jaufre* he addresses him as *tu* while *Jaufre* uses the formal *vos*

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<sup>95</sup> And says "Sire, it is the time to eat now, if you please." And the king turned to him. "Quecs," he said, "you were born to be disagreeable and to talk unpleasantly."

<sup>96</sup> He replied in tears.

<sup>97</sup> He said, smiling.

<sup>98</sup> When the seneschal saw him coming, he began to smile a little, and then said to Brunissen ..

<sup>99</sup> Angry and harshly.

<sup>100</sup> Very sweetly between her teeth.

E escrida: "Qi es, vasal,  
 Q'entre mas gens estas aisi ?"  
 E Jaufres respon : "E vos, qi,  
 Q'enaisi venetz malamen ?" <sup>101</sup> (1022-1025)

While they are fighting, Jaufre changes to calling him *tu* (l1124 ff), while Estout continues to use the familiar form even when asking for mercy (1157 ff). However, when Jaufre agrees to spare him, Estout changes to *vos* in line 1165 and Jaufre continues to use *tu*. Once Jaufre has put on Estout's armour and they are saying their farewells, Jaufre reverts to using *vos*. The giant leper calls Jaufre *tu* (2335 ff) while the maiden calls him *vos* at first: later, when Jaufre has freed the house from the spell, she calls him *tu* (2822). The seneschal at Monbrun addresses Jaufre as *vos* to begin with and then calls him *tu* when they are about to fight. As a general rule, the villains and challengers use the familiar form to begin the dialogue while Jaufre uses the formal form, but there are many apparent inconsistencies, and it is therefore not a reliable indicator as to how the lines should be delivered.

Not only is the speaker identified within the text, by means of a speech tag such as "he said", but generally the person addressed is also identified. This identification is either by name, when known, or by honorific, most frequently "seiner", sire or lord, or "domna" for a lady. The position of the speech tags and the name or honorific varies, according the demands of the metre. The nature of the honorific gives information about status and family ties (*neps* is only used when the king is addressing Galvain, for example). In some passages a series of exchanges takes place without names or honorifics. The first of these is when Jaufre is questioning a knight who has been seriously wounded by Estout:

"E quins om es? Es cavaliers ?"  
 "O el, mais e fers e sobriers,  
 Qe re no vai alres queren  
 Mais bataila ab tota gen."  
 "Ara-m digas per cal rason  
 O a fait, si Dieus be vos don,  
 Si es vostres lo tortz o seus."  
 "Seiner," dis el, "si m'ajut Deus,  
 E-us en dirai lo ver de tot ..." <sup>102</sup> (859-866)

<sup>101</sup> He shouted "Who are you, vassal, who is there with my people?" And Jaufre replied "And you, who are you, who has arrived so unpleasantly?"

<sup>102</sup> "What man is this? Is he a knight?" "He is, but he is cruel, wild and arrogant, who goes looking for nothing other than doing battle with everyone." "Tell me why he does this – may God be good to you – is the wrong on your side or on his?" "Sire," he said, "So help me God, I will tell you the truth about everything..."



This is followed by a lengthy description of what had happened to the knight and his companions. When Jaufre finds Estout, there is a rapid exchange of words without speech tags:

E escrida: "Qi es, vasal,  
Q'entre mas gens estas aisi?"  
E Jaufres respon : "E vos, qi,  
Q'enaisi venetz malamen?"  
"Aqo-t dirai eu mot breumen."  
"Es vos Estutz?" – "Hoc veramen."  
"Mot vos aurai anat qeren,  
Qe tota nueg vos ai seguit,  
Qe no ai pauzat ni dormit."  
"E a qe-m qers? Digas m'en ver."  
"Per so", dis el, "car vuel saber  
Per q'as los .iij. cavaliers mortz,  
Car pecat mi sembla e tortz.... " <sup>103</sup>(1022-1034)

The dialogue continues without names until line 1054, when Estout readies himself for the subsequent fight. Many of the passages of dialogue without named interlocutors are relatively short, six lines or fewer, but some are quite extensive. The inclusion of questions and answers assists in identifying the speakers. When Jaufre is questioning the Knight of the White Lance about why they must fight, they exchange questions and answers from lines 1428 to 1455. The passage includes this section of brief interjections:

"Ara-m digas, per vostra fe,  
Si negus te clama merce,  
Si per ren la-i pot atrobat?"  
"Hoc, dis el, se volía far  
Una causa c'ai establida."  
"E cal?" – "Qe jamais a sa vida  
Non cavalges, ni non tolges  
Cabels ni onglas qe ages ..." <sup>104</sup>(1439-1446)

There is a dialogue which is similar in terms of the rapid changes of speaker with the soldier (1711-1723), and with the squire and the mother of the abducted child near the lepers' house at lines 2231-2247, and 2258-2267, which I will examine in more detail in the storytelling analysis in section 4. There is a very staccato, if short, section as part of the interchange with Augier:

"E qui es?" – "El a nom Taulat."

<sup>103</sup> He shouted "Who are you, vassal, who is there with my people?" And Jaufre replied "And you, who are you, who has arrived so unpleasantly?" "I will tell you soon." "Are you Estout?" "Yes, I am." "I have been looking for you for a long time. I have followed you all night without resting or sleeping." "And what do you want? Tell me the truth." "For this," he said, "Because I want to know why you have killed the three knights, for this seems to me to be a sin and wrong."

<sup>104</sup> "Now tell me, by your faith, if someone were to ask for mercy, could he gain it?" "Yes," he said, "if he was willing to do something I fixed." "What's that?" "That he will never again mount on horseback, nor cut his nails or hair..."

"Taulat?" – "Seiner, hoc veramen."  
"E per qal ops l'anat qeren?"  
"Aqo-us dirai eu volenters...." <sup>105</sup>(4750-4753)

These interchanges affect the performance of the narrative. The short lines, often showing a change of speaker as in 4750-4751 above, break up the pattern of the octosyllabic metre, which would alter the dynamic for the audience, while the question and answer format allows the performer to vary intonation and voice, and movement, or even possibly involve a second performer. The questions also allow the characters to provide information to the audience, which is sometimes a reminder of what has happened previously., and is an important feature of oral storytelling. Without punctuation, it is difficult to see the change of speaker, and any performer reading this aloud would need to be familiar with the story. Dialogue is invariably between two speakers at a time, as in Olrik's law of Two to a Scene, although it might take place in the presence of other characters and there may be a later interjection by a third party. One example of a third party addition is when the sleepy Jaufre has been brought before Brunissen and, in the ensuing dialogue, Brunissen falls in love with him but dares not say so. She is threatening to have him put to death. Jaufre asks to be allowed to sleep first, and then the seneschal intervenes to suggest that it would be a better plan for them all to sleep than to act in haste (3575-3673).

*Jaufre*, then, includes a large quantity of direct speech between characters. The author uses the stylistic forms found in oral narratives, by keeping dialogue between two speakers at a time, in maintaining simple verbs of speech, in the frequent use of names and honorifics to identify the speakers and in contrasting their age, status, gender or moral worth.

### **1 (b) (iii) Oaths and Religious References**

A distinctive characteristic of *Jaufre*, which I would consider a major feature of its orality, is the use of oaths, asseverations, and religious references, which pepper the various dialogues. All of these refer to elements of Christian faith or personal integrity, and there are no scatological or sexual references to be found. While many of these oaths and asseverations are found in lesser quantities in other romances, including those of Chrétien de Troyes, and in *Flamenca*, which comes from a similar period, and *chansons de geste* and *fabliaux* of the time, their frequency and variety within *Jaufre* makes them worthy of note, and they are perhaps indicative of the contemporary spoken language. I have been unable to find any research on this topic to make a more informed comparison between

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<sup>105</sup> "And who is he?" "He is called Taulat." "Taulat?" "Sire, truly." "And why are you looking for him?" "I will tell you willingly..."

*Jaufre* and other 12<sup>th</sup> and 13<sup>th</sup> century narratives. A detailed study of the various imprecations and oaths, and indeed the religious features in *Jaufre* would occupy too much space in this dissertation, but in this section I will attempt to summarise some of their uses and effects. A comprehensive list is included in Appendix C. While some expressions may be used as fillers, to satisfy the demands of the octosyllabic form, this does not adequately explain the plentiful and varied use of the interjections.

The most frequently used interjections and oaths are comments such as “Deu”, “E Deu”, “Per Deu” and “Per ma fe”<sup>106</sup> as well as “Sancta María”<sup>107</sup> and “Si m’ajut Deus”.<sup>108</sup> There are many variations within each of these. They are used sometimes to underline the seriousness of the situation, as, for example “Per Deu, no s’en fuja negus!”<sup>109</sup>(288), or for emphasis of a different kind, as when *Jaufre* has been insulted by *Quecs* and says

“Seiner,” dis lo donzel, “per Deu,  
Laisas li dir, qe no m’es greu  
Ren qe-l rics om fasa ni diga...”<sup>110</sup>(627-629)

Here the oath reinforces the idea that *Jaufre* has come to the court already well-informed about the characteristics of *Quecs*, and his apparent indifference to the insult. The same oath highlights *Brunissen’s* fury when she discovers that *Jaufre* has left the castle:

“Baros, per qe m’avetz traïda?  
Un es lo cavalier anatz  
Per Deu, mala’n fo enviatz,  
E no-us dic jes per esqern,  
Car se-l m’avion en ifern,  
.C. milia diables portat,  
Vos lo-m rendretz mal vostre grat,  
O, per Deu e per sa vertut.  
Tuig es per la gola pendut.”<sup>111</sup>(4084-4092)

Similar oaths are used by all the characters within the story, sometimes in somewhat surprising contexts. The giant witch, for example, uses the expression “Per ma fe”<sup>112</sup>(5242) to reinforce her warning to *Jaufre* to leave although her height, when she stands up, causes *Jaufre* to say “Dieus ...a vos mi rent!”<sup>113</sup>(5260). We are later to find out that she

<sup>106</sup> God, O God, by God and by my faith.

<sup>107</sup> Holy or St Mary.

<sup>108</sup> if God helps me.

<sup>109</sup> By God, let no one run away!

<sup>110</sup> “Sire,” said the young man, “By God, let him speak, for nothing that this lord can do or say will hurt me.”

<sup>111</sup> “Barons, why have you betrayed me? Where has he gone? By God, it’s your misfortune that he has escaped! And I don’t say this lightly: even if a hundred thousand devils carry me off to hell you will return him in spite of yourselves, or, by God and by his virtue, you will all be hanged by the throat.”

<sup>112</sup> By my faith

<sup>113</sup> God, I give myself into your hands!

has summoned the Devil to protect her lands. Similarly, Jaufre invokes God when requesting mercy for the tortured knight from Taulat, while Taulat also calls on God's assistance to refuse.

"E prec vos per ensinamen  
E per Deu e per causimen  
Qe-l laisetz per amor de me,  
Si-us platz, e faretz y merce." <sup>114</sup>(5879-5882)

"Eu cre ... se Deus m'ajut,  
Qe tu ajas perdut lo sen." <sup>115</sup>(5888-5889).

All the villains, no matter how villainous, use the same oaths as the good characters, which suggests that the intrinsic meaning of the oaths is not important, and they are used for emphasis, or as fillers, or to create a pause in the dialogue. In this context it is also worth mentioning that the Fada de Gibel, in her underwater realm, has a priest and Jaufre is able to attend a mass and give a silver coin in the offertory prior to meeting Fellon d'Albarua (8843-8850). David Wacks (2015) describes an underwater fairy in *Libro del Cabellero Zifar* who believes in the Koran,<sup>116</sup> and so the idea of a devoutly religious Otherworld can be found in both a Christian and Arabic context.

Formal greetings, when a character arrives at Artus' court, frequently take the form of prayers or invocations. When Jaufre arrives at the court he greets the king with the words:

Aqel seinor qe fes lo tro  
E tot cant es el segle dona,  
Qe sobre se non a persona,  
Sal lo rei e cels q'ap lui son! <sup>117</sup> (554-557)

Estout, with the accompanying group of forty knights now released from his captivity, uses a similar turn of phrase:

Seiner, lo rei qe tut cant es  
Fes e formet, e seiner es  
De tutz los autres reis qe son,  
Qe non a par ni compainon,  
Qe nasqet de sancta María,  
Sal vos e vostra compainía! <sup>118</sup>(1279-1284)

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<sup>114</sup> I beg you, out of courtesy, and for the sake of God, and for concern, that you release him for the love of me, please, and grant him mercy.

<sup>115</sup> I think, so help me God, that you have lost your mind.

<sup>116</sup> As described in the previous chapter.

<sup>117</sup> May the Lord who made the thunder, and who gave the world everything which exists, and who has no one above Him, save the king and all who are with him!

<sup>118</sup> Lord, may the King who formed and created all that exists, and who is above all the other kings, and who has no equal or companion, who was born of Holy Mary, save you and your company!

I have included the formal greetings, and other prayers, in Appendix C. They may be formulaic in nature, or based on formal court language. There are three occasions, at lines 1323 ff, 1652 ff and 2171 ff, when the king prays, on receiving the groups sent by Jaufre, and includes the phrase "Laisa lo m'encaras veser/San e sal".<sup>119</sup>

Bel seiner, per vostre plaser  
Laisatz lu m'encaras veser  
San e sal, qe'enaisi t'o qer  
Qe jamais fort grant alegrer  
Tro qe l'aja vist non aurai."<sup>120</sup>(1652-1657)

Other prayers are uttered by the maiden in need of rescue while Jaufre is engaged in combat. Some of these prayers include Biblical references which are familiar to us today, while others involve references to stories which were clearly more popular at the time. One example of this is the prayer offered by Augier's daughter, when Jaufre has been knocked unconscious by the giant.

"Seiner, qe per nos a salvar  
Muris e-us laises clavelar  
En cros, e garis Daniel  
Del leon, e-l fil d'Irael  
De las mas del rei Faraon,  
Goanas del cor del peison,  
E Noe del peril de mar,  
E Susanna de lapisar,  
Defendetz aqest cavalier,  
E a mi donatz so qe-us qier."<sup>121</sup>(5747-5756)

Daniel, Jonah and the flight from Egypt are familiar, but the story of Susanna, in danger of being stoned for adultery but saved by Daniel's astute questioning, is less so to a modern reader, probably because the Protestant church considers it to be part of the Apocrypha. An Occitan manuscript of the story from the 15<sup>th</sup> century is in the Bibliothèque Nationale in Paris,<sup>122</sup> but the story had clearly interested writers and artists earlier than this as the Susanna Crystal (created in the 9<sup>th</sup> century and now in the British Museum) displays images from the story, and there are illustrations in the Pamplona Bible, created in the late 12<sup>th</sup> century for King Sancho of Navarre. The author is mentioning names and stories which would have been known to his audience, connected only by the common feature of divine assistance in dire peril.

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<sup>119</sup> Let me see him again, safe and sound

<sup>120</sup> "O Lord", he said, "Glorious king, my fine Lord, let me, according to your will, see him again safe and sound. That is my prayer, for I will never feel joy again until I have seen him again."

<sup>121</sup> "Lord, who died to save us and let yourself be nailed to the cross, and who protected Daniel from the lion, and the sons of Israel from the hands of King Pharaoh, and Jonah from the body of the fish, and Noah from the dangers of the sea, and Susanna from being stoned, protect this knight, and please give me what I ask of you."

<sup>122</sup> BNF fr2426.

Some oaths in *Jaufre* also contain allusions to saints. When Taulat asks to see the same doctor who has been treating the tortured Melian, Jaufre exclaims “Per San Tomas!” (6159). The cult of Thomas à Becket had been brought to Europe by the daughters of Henry II and Aliénor of Aquitaine, and Eleanor of Castile had played an important part in this (Bowie 2014:165ff). Other saints invoked are St Peter (1088, *Saint Peire*), when Jaufre is astonished at the resistance of Estout’s armour, St Julian, associated with hospitality, when Augier greets him after his first undisturbed night’s sleep (4604 *Sans Julians*), and St John (6984, *sanz Juhanz*) when Brunissen is describing how infuriated she was when they first met. Her grief, she says, was so extreme that if it had been her son or her brother who had asked about it, even St John himself would not have been able to restrain her from strangling him with her bare hands. Many of the prayers allude to Christ being nailed to the cross and the wound caused by the lance:

Seiner, qe nasqest veramen  
 De la verge sancta María,  
 E des a Azam companía  
 Can l’agist fait a ta faiso,  
 E sufrist per nos pacïo,  
 E en la cros fuist clavelatz  
 E pe-l pietz ab lansa nafrazt <sup>123</sup>(2388-2394)

Although Le Roy Ladurie’s study of the Occitan village of Montailou (1977) looks at a period some seventy years later than the assumed date for the creation of *Jaufre*, it is striking that he quotes Ermengarde Garaudy as praying in very similar terms:

Seigneur, vrai Dieu et vrai homme, tout-puissant, vous qui naquîtes du corps de la Vierge Marie sans aucun péché, et qui prîtes mort et passion sur l’arbre de la vraie croix, vous qui fûtes par les mains et par les pieds cloué, vous, dont la tête fut couronnée d’épines, vous qu’une lance navra sur le côté...<sup>124</sup> (Le Roy Ladurie 1977:474)

While this may have been a common prayer in the 12<sup>th</sup> and 13<sup>th</sup> centuries, and it was also common, according to Le Roy Ladurie (1977:480), to equate Jesus to God (as is the case in *Jaufre*), this is one of a number of instances where the narrative appears to convey the flavour of the speech, or at least the prayers, of the time. The form of words in prayers may, of course, remain unaltered for centuries, but the imagery of the crucifixion and the lance in both prayers is striking.

<sup>123</sup> Lord, You who were truly born of the Virgin Holy Mary, and gave a companion to Adam, whom you made in your own image, and suffered the Passion for us, and were nailed to the cross, and wounded in the side by the lance ...

<sup>124</sup> Lord, true God and true man, all-powerful, You who were born from the body of the Virgin Mary, You who suffered death and passion on the tree of the true cross, You who were nailed through the hands and feet, You who were wounded by a lance through the side...

Some of the religious-flavoured entreaties, however, are directed at Jaufre himself rather than God, and this suggests a Messianic role for Jaufre. The captives freed from the soldier, for example, speak to their liberator:

Seiner, vec nos en ta merce,  
Far nos potz, si-t plas, mal o be;  
Mandatz qe vols, qe nos farem  
So qe-ns mandarás, si podem.  
Mandatz nos potz a tun plazer,  
Car nos n'irem a tut poder  
E farem ne so qe poscam.<sup>125</sup> (1997-2003)

Jaufre is described as working with God from the combat with the demon onwards. Augier's daughter, when rescued from the giant (5790), and Melian, when freed from Taulat (6238), both say that they were saved by "Deus e vos".<sup>126</sup> Brunissen's seneschal says that if Jaufre goes back to Monbrun, Brunissen will be as happy "que si Nostre Seignor vesía"<sup>127</sup> (6995), and the maiden requesting his help to deal with Felon says that she needs help from "Deus e vos" (8797). When Jaufre rides triumphantly to Monbrun, the people rejoice to see him "con se visson Nostre Segnor"<sup>128</sup> (6705), and he compares the rough treatment he had received from the knights guarding him in Monbrun to

Dieus en cros  
Noca fu anc plus treballatz  
Ni plus feritz ni plus macatz  
Con ieu lai fui, non sai per que.<sup>129</sup> (6965-6967)

Jaufre puts his love for Brunissen on a level with his love for God, but says this is because God has given her power over him, as well as giving her all her good qualities (7402-7407). He prays to "Amor e puis Deu"<sup>130</sup> (7492) and both Brunissen and Jaufre are unable to concentrate on mass because they are each thinking of each other (7709).<sup>131</sup>

It is of course impossible to be certain whether the dialogue in *Jaufre* bears any resemblance to contemporary speech patterns, as all that we have recorded of the language at that time is in the form of legal documents, poetry, chronicles or fiction.

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<sup>125</sup> Lord, here we are at your mercy: you may do good or evil with us, at your will. Order us as you please and we will do it, if we can. Send us where you think best. We will go with all our might and do what we can.

<sup>126</sup> God and you.

<sup>127</sup> As if she saw Our Lord.

<sup>128</sup> As if they saw Our Lord.

<sup>129</sup> God on the cross was never as martyred, battered and bruised as I was here, without knowing why.

<sup>130</sup> To Love and then God.

<sup>131</sup> While it is a commonplace of much poetry, before or since, to compare earthly love with religion, these more Messianic aspects of Jaufre have prompted studies which look at whether the story should be seen as an initiatory tale (Calin 1986) or from a Christian viewpoint (Majorossy 2012).

However, in the *Llibre del Fets* (Smith & Buffery 2010), thought to have been dictated by James towards the end of his life, it is clear that God and religion were extremely important to James I of Aragon, and the idea that he had been under God's protection from the time of his conception onwards is mentioned throughout. To give one example, he opens his account of his life:

Our Lord Jesus Christ, Who knows all things, knew that our life would be so very long that we would be able to do a great deal of good works with the faith we had within us. Because of this, He showed us such good grace and mercy that despite our many sins, both mortal and venial, He did not wish that we should receive any dishonour or harm which could shame us in the court or in any other place. Neither did He wish that we should die before we had completed these works ... So great was his mercy that He conceded to us, that at all times He has granted us the respect of our enemies, both in word and in deed, and He has kept our person in good health throughout our life. (Smith & Buffery 2010:15)

The *Llibre* was written towards the end of James's life and we do not know whether in 1225 he would have expressed himself in the same way, but the facts of his early life, including the years in which he was in the care of the Templars, might well have convinced him very young that he was in the personal care of God. It is possible that the author of *Jaufre* had this in mind.

There are some instances in the narrative where the characters voice phrases which seem to come directly from liturgy. Brunissen, for example, when talking of marriage, says

Mais aquesta nun part senz mort,  
Qu'enaissi l'a Deus establida,  
Perque non deu esser partida.<sup>132</sup> (7914-7916)

A marriage ceremony in the 21<sup>st</sup> century contains similar phrasing, which is based on Matthew 19:6:

Wherefore they are no more twain, but one flesh. What therefore God hath joined together, let not man put asunder.

The archbishop, addressing the group of knights who are extravagantly lamenting the supposed death of Jaufre in the fountain, speaks in a way which again seems to contain clerical language:

Seinors, nos atrobam escrit  
Que Deus es de tut cant es seínher,  
E tot can li platz pot destreínher,  
E sieu es tut, et el o ffes,  
E si ara a Jaufre pres,

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<sup>132</sup> (Our love) will not be ended except by death, and as God has established it, it will only be ended by God.



Far o pot enaissi cu-l sieu,  
E a nos nun deu esser greu,  
Car de cascun es poderos,  
E non vol perdonar a nros  
So que nun perdonet a se. <sup>133</sup>(8700-8709)

These words can be taken at face value, or, as the audience knows that Jaufre is not dead at all, could carry comedic weight as a parody of a sententious ecclesiastical speaker. Vitz suggests that it is a mistake to assume all creators of medieval narrative had a clerical training or background, and that quotations from or references to the Bible are not convincing proofs, except when they concern passages not read in the Mass or Hours, or when they clearly and indisputably demonstrate close textual familiarity with the Bible (Vitz 1999:133). The use of religious and liturgical references in the many oaths, asseverations, and prayers, then, which feature so frequently throughout *Jaufre*, may indicate that the creator of the story had a clerical background, may reflect vernacular speech, may form part of the dedication to James I of Aragon when Jaufre imitates his style of speech, or may have had some comedic value. As there are also some poetic forms and imitations of funeral laments (Lee 2006:27) it is possible that the author was a skilled imitator of these styles. It is also possible that original performances of *Jaufre* included mimicry of the various voices associated with the different literary styles.

This digression into the possible significance of the religious language and references within *Jaufre* has relevance to the discussion of orality and performance, because, as I have argued, the presence of the oaths and asseverations may well reflect contemporary speech patterns. It is also a distinctive feature of the narrative which I feel merits further examination.

### **1 (b) (iv) Repetition and Doublets**

Repetition in various forms is a major characteristic of orality. It functions as a mnemonic for the storyteller, and is a unifying feature for the listeners which can reinforce important elements of the story.

Repetition occurs in a number of different forms, from repeated motifs and verbal repetition (with which this section is primarily concerned) to the more abstract concepts of themes, which I will discuss in Chapter 4. It is an important feature of storytelling: repetition reminds the audience of what has happened, and what is about to happen, and it can

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<sup>133</sup> Lords, we have seen it written that God is the Lord of all that exists and He can, if He wishes, control everything. And if He has taken Jaufre he can do so, for he belongs to Him. And we should not find this too difficult, for He has power over each of us, and He will not spare us what He did not spare Himself.

increase tension. Repetition ensures that listeners have understood the story, while added details prevent the repetitions from becoming boring. Repetition of instructions, motivations (such as Jaufre’s vow not to eat or sleep), or directions (such as Augier’s directions to Taulat’s castle) enable the audience to keep track of the story. On a very simple level, the use of doublets, or repeated synonyms, reinforces meaning or images. In such a long narrative, there is a great amount of repetition of all of these forms, and this discussion includes only a few instances out of the many.

The motifs repeated within *Jaufre* include Jaufre’s vow not to eat or sleep before finding Taulat. The following table contains examples from the first 3,050 lines, and more may be found in Appendix F.

Line	Translation	Line no.
Qe tro qe l’aja trobat No manjarai mais per mon grat	Until I have found him, I will not eat	637-638
E dis qe ja non remanra Ni ja, si pot, no manjara Tro aja Taulat cossegut	And said that he would not stay, nor would he eat, until he found Taulat	1229-1231
Ans dis qe ja no manjara, Ni gauig ni deleit non aura, Ni no pausara ab sun grat Tro qe Taulat aura trobat.	He said he would not eat, nor have joy or pleasure, nor pause of his free will until he had found Taulat.	1309-1312
Qe res no-l pot far estancar, Ni no vol beure ni manjar, Ni ja, so dis, non o fara, Si pot, tro e trobat l’aura	Nothing would make him stop, nor would he eat or drink, and he thought he would not do it until he had found him.	1343-1347
Qe no-s vol per ren estancar, Ni per manjar ni per dormir, Tan gran talan a de seguir Teulat	He would not stop for anything, not to eat or sleep, he wanted to follow Taulat so much.	1660-1664
Qe no-us volc en loc estancar	He will not stay anywhere	2163
Qe ja, se pot, non manjara Tro qe cumbatutz si sera	That he would not eat, if he could, until he had fought him.	2189-2191
Mas tal paor a de tardar Qe no-s vol en loc estancar	He is so afraid of delay that he will not stay anywhere	2201-2202
E tant a estat de manjar E de dormir e de pausar	He had spent so long without eating, sleeping or resting.	3027-3028

Figure 15 Jaufre will not eat or sleep

Within these lines, certain verbs, such as “estancar” (to stop, to stay), “manjar” (to eat), “pausar” (to rest) and “trobar” (to find), recur often. The repetition is emphasised by rhyme,

and it is clearly to the author's poetic advantage that these regular verbs share an ending (-ar) and therefore a conjugation. When it comes to another repeated motif, that of warnings to the hero, (some of which are listed in the table below) there is great use of alliteration in the form of consonants such as 'v', 'f' and 't', together with assonance in the form of strong vowels, such as 'oi', 'ei' and 'ai'. Rhymes ending in 'utz', 'uda' and 'uig' are powerful and dramatic.

E tornatz vos ne! Tornar! No farai, per ma fe	And go back ! Go back ! I will not, by my faith.	911-912
Tornatz vos en...No farai jes Qe no so per fugir vengutz	Go back! I will not. I did not come here to flee.	993... 1013
Mais valgra foses remanazutz Car sol un petit m'as trop qest	It would have been better if you had stayed, for you have chased me a little too well.	1036-1037
Fuig ades tan can poiras!	Flee while you can!	2215
Fuig ades per amor de Deu	Flee for the love of God!	2219
Fugetz ades e cresetz m'en	Run away and believe me	2226
Torna t'en on enans poiras	Go back while you can!	5238
Mais valgra foses remazutz, Car sol un petit m'as trop qest. Ab avol agur ti levest	But you would have done better to have stayed at home, for you have sought me a little too well. You were born under an evil augury.	1036-1038
Cavalier, mala sai venguist !	Knight, you have come here for ill-luck	1407
Ben trobaras qe-l te defenda, Fol vilan ple de desmesura; Ben seguist ta malaventura, Car anc per aiso sai intrest.	You'll find someone who will prevent you, mad churl full of insolence! You have indeed followed your own ill fortune, coming here like this.	2344-2347
Malaventura la feira	May misfortune strike her!	3796
Qe per vostra malaventura Sai intres, qe vos es venguda	You have come in here by your own ill fortune!	3448-3449

**Figure 16 Warnings to the hero.**

The text also contains a large number of doublets (two or more synonyms, which may be adjectives, verbs or nouns, used in the same sentence), some of which I have listed below. Some, such as "san e sai" (safe and sound), or "süau e gen" (softly/sweetly and gently) may have been part of normal speech patterns, as they are in contemporary English, while others serve to intensify the description, particularly when combined with "iratz" (angry, upset). A performer could (and almost certainly would) accentuate any alliteration.

Phrase	Translation	Line
Mal e estrain e greu	Evil, strange and painful	4738
Vilanía e tort E gran erguel e gran folor	Wickedness and wrongfulness, and great arrogance and great folly	4762-4763
Grasir e lausar	Thanking and praising	4767
Irada, ploran e dolenta	Upset, crying and grieving	4838
Un bosc espes e folat	A thick and leafy wood	5181
Totz iratz e fels	Angry and determined	5308
Iratz e esperdutz	Angry and dazed	5314
Siulan e bufan e brujen	Whistling and raging and storming	5323
Gueritz e sanatz	Cured and healthy	5040
Afiniãtz e las	Tired and exhausted	5048
Li trebail e l'afain	Troubles and difficulties	5072
Tan leals e tan bos e tan enseinat	So loyal, so good and so well-mannered	5143-5144
Gran e fort e cregut	Big and strong and full- grown	5540
Plainen e autamen cridan	Lamenting and crying	5670
Esquiva e gran, magra e seca e ruada	Thin, dry and wrinkled	5482-5483
Pros e ensennatz	Worthy and well-mannered	9514
San e sal, risent e joios	Safe and sound, laughing and joyful.	2159
San e sal et sen enconbrer	Safe and sound and untroubled	10041
Süau e gen	Softly and calmly	337,1330, 3021,4591, 4595,6669, 7344,7026, 7740,8209, 8989,9613,9889 10280,10369, 10879

Figure 17 Doublets

### Conclusion to Section 1

*Jaufre* can be seen, then, to include a number of features which indicate oral presentation, some of which may also suggest an oral derivation. It is a story told in chronological order, with a single narrative thread, which can be seen in the synopsis of the tale in Appendix A. It shows an additive style. Dialogue takes place between two characters, with simple speech markers and frequent apostrophes, oaths and greetings. There are plentiful doublets. We cannot know how the text, as we have it in the two surviving manuscripts, was committed to writing, and whether it was composed orally, but from the evidence I have set out in this section the tale of *Jaufre* reflects an oral style of composition and was intended for oral delivery to an audience. It is possible that it also reflects contemporary speech patterns.

## 2 Transmission

Having set out some of the evidence within the text of *Jaufre* for an oral delivery, this section will examine what is known about how stories were performed in 12<sup>th</sup> and 13<sup>th</sup> century England, France and Iberia. These three locations were closely linked through familial relationships between the royal families as well as many cultural connections, and it is therefore reasonable to assume that they would share similar styles of entertainment and social conventions. As discussed in the previous chapter, the earliest surviving written version of *Jaufre* is MS A, dating from the late 13<sup>th</sup>-century, and it cannot be the “original” written version. There would have been earlier written versions, and almost certainly even earlier oral versions. It was, therefore, a sufficiently popular story in both oral and written versions to have been re-copied and disseminated more widely, and both oral and written versions may have co-existed and influenced each other. How, where and when it may have been performed is now the focus of this section.

### 2 (a) Reading and Memorisation

There is continuing research on how stories at this time might have been performed, and on the skills of the performers. It has been thought that much written literature was read aloud to the medieval listener. Joyce Coleman, in her study of reading (1996:1), albeit at a later period and a different geographic area than the composition of *Jaufre*, suggests that reading aloud was not just a result of scarcity of books and restricted levels of literacy, but was “the modality of choice for highly literate and sophisticated audiences” in England and France up to the late fifteenth century. There is, however, little evidence for how popular reading aloud was at the court of Aragon, in the 13<sup>th</sup> century. D H Green, in looking at the audiences and readers for early German literature, argues that there was a “clash and interpenetration” between orality and writing, as literacy spread across Europe (1970:3). Green uses the example of *Yvain*: Guenevere asks Calogrenant to start his story again, despite Kay’s insults, and Calogrenant then prefaces his tale with a reminder about the importance of listening<sup>134</sup> (and I will return to this passage later, to compare it with a similar passage about listening in *Jaufre*), which gives us a story within a story. Chrétien is telling his listeners what Calogrenant is telling his listeners, and a private reader would experience this very differently to a member of the audience:

The recital situation which was a reality for those who listened to Chrétien’s romance becomes an element in his fiction for those who read it. In other words, an element of fiction enters for the reader which is not always present for the listener; the change in the mode of reception can reinforce this element of fiction, in this as in other works. (Green, 1970:264)

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<sup>134</sup> Kibler, 1991: 296-297

Green also considers it significant that Chrétien names himself as author, rather than referring back to an earlier source, and in the prologue to *Erec* Chrétien says:

This is the tale of Erec, son of Lac, which those who try to live by storytelling customarily mangle and corrupt before kings and counts.<sup>135</sup>

Chrétien sees his own version as better than those versions told by professional storytellers, and Green sees this as asserting the superiority of the written *conjointure* over the orally delivered tale (Green, 1970:255).

Coleman (1996:81-82) gives a number of examples of where reading and listening were alternative activities, rather than there being a clear division between the two. Gerald of Wales describes Archbishop Baldwin of Canterbury “reading or hearing attentively” but also describes his own reading of *Topographia Hibernica* at Oxford over three successive days in 1188 (Thorpe 1978:13) as “publishing”. This suggests that reading a new piece aloud was considered equivalent to writing it down for transmission. Coleman includes a translation of a passage from Wace:

Men ought to read books and gestes  
And histories at feasts.  
If writings were not made  
And afterward read and recounted by clerks  
Many would be the things forgotten. (pt.3, lines 5-9)

She also quotes from a description in *Havelok* (written around 1280-1300) in which the coronation ceremonies include mock-battles, wrestling, stone-putting, harping, piping, “romanz-reding on the bok” and “ther mouthe men here the gestes sing” (Coleman 1996:83), which suggests that romances were read from a book while the *chansons de geste* were performed in song. Within the various examples given, Coleman points out (1996:85) that there were a variety of people reading the texts, only one of whom was clearly a minstrel. Readers, it seems, included authors, priests, clerks and women. This survey of references to reading is based on English sources and a later date than the probable composition of *Jaufre*. James I of Aragon, however, has left us his *Llibre del Fets*, which is thought to have been dictated to a scribe (Smith & Buffery 2010:7) and intended to be read aloud, as demonstrated by his words:

And so that those who *hear* this book may know what happened at Majorca was a singular deed of arms, we will *tell* you yet another example. (Smith & Buffery 2010:94 [my italics] )

We do not know whether James was able to read and write himself. Evelyn Birge Vitz, referring to the French courts, states that in the majority of descriptions of great events at

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<sup>135</sup> Kibler, 1991:37

court there is no reference to books or reading (Vitz 1999:180), leading her to conclude that songs and stories were performed from memory and could have been passed from one non-literate storyteller to another. She also reminds us that “oral” does not mean unsophisticated, and “written” does not mean subtle and learned (Vitz 1998), when dealing with medieval narrative. Mary Carruthers (1990) has made a detailed study of the role of memory in terms of the transmission of medieval texts. It is very likely that memory was a key factor in passing material along, whether in the form of instruction or entertainment. She points out that while books are our primary means of transmitting literature, in what she describes as a “memorial culture” a book is a mnemonic, in addition to its other functions (Carruthers 1990:8).

Harris and Reichl (2012:184-185) discuss whether there are grounds to believe that medieval narrative was read aloud from a manuscript, or recited from memory. There are indications in some texts<sup>136</sup> that performers could do both.

## 2 (b) Written accounts of storytelling

The Occitan *novas* of *Flamenca* (Lavaud & Nelli 1960), written around 1250, includes lengthy details of a great feast (lines 383-731). It was a feast intended to impress, which took place on St John’s Day. The narrator describes the extensive preparations in some detail and then explains the order of events for the feast itself. After hearing Mass, and washing their hands, the guests sat on silk-covered cushions to eat. They then washed their hands a second time, were served wine, and then the table covers were taken away and some larger cushions brought in. Then the entertainers<sup>137</sup> stood up, and “cascus se volc faire auzir”<sup>138</sup> (line 593). They all played at the same time, although each played a different tune. The instruments included the viol, harp, flute, fife and bagpipes, while the tunes included the *lais del Cabrefoil* (the Honeysuckle, a possible reference to a *lai* by Marie de France), *Tintagoil* (Tintagel), *cel dels Fins amanz* (the Courtly Lovers) and *cel que fes Ivans* (the song composed by Ivain). One entertainer had puppets; others juggled with knives, did acrobatics and jumped through hoops while one danced with a full cup of wine. The narrator then talks of the stories.

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<sup>136</sup> One example given by Harris & Reichl, is the *Cantare dei Cantari* in which the narrator says that only one story meets with his disapproval, the story of the destruction of the Round Table. He says: “One tale only (of the Arthurian cycle) displeases me to read, to say (tell) or to sing” (Un conto sol di costor me dispiace/ Di legere, o di dire, o di cantar, st. 47–1–2). Another example given is a *fabliau*, *Deux bordeors ribauz*, in which two minstrels are arguing over which of them has the better skills, and they mention both their ability to memorise long chansons de geste and their ability to read and sing from liturgical texts.

<sup>137</sup> Occitan “joglar”, designating an entertainer: a “joglar” might play music, sing or perform in all of the ways described at the feast. (Duggan 2005; Harris & Reichl 2012)

<sup>138</sup> Each wanted to be heard.

Qui volc ausir diverses comtes  
De reis, de marques e de comtes  
Auzir ne poc tan can si volc. <sup>139</sup>(617-619)

One hundred lines listing the stories then follow: from tales taken from the Greek authors including the Trojan War and myths such as Narcissus and Orpheus, to historical stories of Julius Caesar and Alexander, some more recent historical epics of Charlemagne and Clovis, tales of the Round Table, some of which clearly refer to the romances of Chrétien de Troyes, and several others which, like the tunes, are unfamiliar to a modern reader (*Ugonet de Perida*, for example, while the story mentioned in lines 680-681, “l'autre del vermeil escut/que l'ytras trobet a l'uisset”<sup>140</sup> remains a tantalising mystery). One of the entertainers recited the poetry of Marcabru.

Cascus dis lo miel[z] que sabía.  
Per la rumor desl viuladors  
E per brug d'aidans comtadors  
Hac gran murmuri per la sala. <sup>141</sup>(706-709)

The confusion of sounds and stories was followed by a dance (to the music of two hundred musicians who all took the time to tune up together) and then jousting.

This description of such a lavish, expensive feast is clearly an exaggeration, but the author would not have referred to so many stories if most of the titles were unfamiliar to the audience, and it is an indication how many stories were in circulation at the time. In the *ensenhamen*, or instructional poem, known as *Cabra Joglar*, written by the troubadour Guiraut III de Cabrera, supposedly addressed to his jongleur and dated 1169-1170 (Lejeune 1953), Guiraut reproaches his jongleur for his poor technical skills and lack of apparent familiarity with a number of poems by troubadours, as well as the stories of Charlemagne, Roland, Arthur and *del reproier de Marcon*<sup>142</sup> (Lejeune, 1953: *Cabra Joglar* line 60).

The passage from *Flamenca* also provides information about the wide range of entertainments known to the audiences. While exaggerated, it gives us an idea of how a feast was presented. The audience was first made comfortable and then the entertainment began with music and song, and a selection of performances which would today be called “variety acts”. After this came the stories, and after this any dancing and jousting. In *Flamenca* there is a practical note: the jousting would have to wait until the squires had

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<sup>139</sup> Those who wanted to hear different tales of kings, of marquises or of counts could hear as many as they wanted.

<sup>140</sup> Another (told) of the scarlet shield which Lyras (or “the afflicted one”) found by the postern.

<sup>141</sup> Each one told what he knew best. The sound of the viol players, the noise of so many storytellers, made a huge murmuring throughout the hall.

<sup>142</sup> The outrage of Mark (presumably a reference to the Tristan story)



eaten (Lavaud & Nelli 1960: *Flamenca*, line 712). The storytellers appear to be separate from the musicians on this occasion at least, and all speaking at once, and indeed the musicians and entertainers are also described as performing at the same time as each other, but as the audience supposedly numbered in excess of a thousand this could simply indicate that there were different stories being told in different parts of the hall, as it would be impossible for a single storyteller's voice to reach everyone. The verbs describing the storytelling are "comter" (to narrate) and "dizer" (to say), although "dizer" can also have the meaning "to sing", and so there is an amount of ambiguity as to how the stories were actually performed (Harris & Reichl 2012:171). There is very little textual evidence available about entertainment at feasts in the reign of James I of Aragon. In his book on royal festivities (Ruiz 2012:323), Teófilo Ruiz quotes the chronicler Muntaner's description of great feasts: "I cannot tell you about them, each of you can surely imagine them." There are no descriptions of festivities in the *Llibre dels Fets*.

Because of the lack of evidence we cannot be sure whether court practices were similar across Europe at this time, although the many family ties and connections would suggest that they would have had much in common. Wace's *Roman de Brut*, which was completed in 1155 and dedicated to Aliénor of Aquitaine, contains a depiction of the coronation feast at Arthur's court (Arnold & Pelan 1962:92). This, like *Flamenca*, describes a sumptuous occasion, and the knights participate in many games and contests while the ladies watch. There is also a list of the other entertainments, and indeed the various entertainers have varied titles such as *jongleur*, *chanteor*, *estrumenteor*, *tresgiteor* and *joeresse/joeor* (Harris & Reichl 2012:166-167). After a careful analysis of the text, Harris and Reichl conclude that there is an overlap between the terms for medieval entertainers and it is not always clear whether a performer is singing, playing music, juggling or telling tales (2012:168). Vitz (1999:189) considers it likely that a story would have been performed by one person, using words and gestures and therefore combining the roles of narrator and actor, although it is possible they were accompanied by a player, possibly female, or indeed a mime.

A court feast would not have been the only audience for stories. David Wacks (2007:70), drawing on evidence from manuscripts, describes how, in the cities of Al-Andalus, storytelling and storytellers were disapproved of by religious officials and thinkers, and how popular preachers (also classed as storytellers) would perform in public and attract the attention of so many people that it was considered a threat to social order. He quotes a treatise on preachers and storytellers by 'Abd al-Rahman ibn 'Ali al-Jawzi which classifies proper and improper uses of storytelling in sermons. Elsewhere, according to Wacks, a writer condemns telling stories in rhymed prose (which would appear to be an

oxymoron) and singing them, which should not be permitted even outside the mosques. In another 10<sup>th</sup> century text there is a list of beggars, petty con artists and street performers, including storytellers. To judge by the frame tale of the *1001 Nights*, or indeed the later *Canterbury Tales*, as well as the opening episode of Chrétien's *Yvain*, the telling of stories was a frequent form of entertainment for social gatherings, sometimes as a first person and anecdotal narration, much as it is today. There seem to have always been two distinct groups of tellers: those who tell stories informally, in small intimate settings, which might take place from royal families down to the poorest people, and those who tell on a professional level, rewarded in some way for their effort and skill. There was probably a continuum from very formal royal feasts to the smaller, family contexts.

## 2 (c) Internal evidence in Jaufre

The opening lines of Jaufre are lively and inviting:

D'un cumte de bona maneira,  
d'asauta rason vertadeira,  
de sein et de cavalaria,  
d'ardiment et de cortesia,  
de proesas e d'aventuras,  
d'estraínas, de fortz e de duras,  
d'asaut, d'encontre, de bataila,  
pudetz ausir la comensaila,  
Qe, si-us voletz, ie-us en dirai  
Aitant can n'ai ausit ni'n sai.  
E digatz m'en so q'en voletz,  
si ie-us en dic, si m'ausiretz  
ni-m voltetz de bon cor entendre;  
car om nun deu comprar ni vendre  
ni l'us a l'autre conselar  
can au bunas novas comtar;  
qe can no so ben entenduas,  
a cel qe las ditz son perduas,  
e as aqels no volon gaire  
qe las ausun, a mun veaire,  
se enfre-l cor no las entendo  
qan per las aurelas descendon.<sup>143</sup> (1-23)

In line 15 the audience is asked to listen “with a good heart” and without buying, selling or giving each other advice. If buying and selling was a possibility, this may not be a court

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<sup>143</sup> A good and well-told tale with a truthful meaning, full of both sense and chivalry, bravery and courtesy, acts of boldness and strange, strong and tough adventures, assaults, meetings and battles – you can now hear the beginning, and, if it pleases you, I will tell you as much of it as I heard and know. But tell me what you want if I tell it to you, if you will listen to me and want to hear it with a good heart, for no one should be buying nor selling, nor giving each other advice when you hear a good new story. When it is not listened to well, the one who is telling it wastes his words and those who listen will gain little, in my opinion, if they do not hear in their hearts what has descended through their ears.

setting, although we cannot be sure either about this or indeed whether this admonition was intended to be taken seriously. It could be a storytelling device, and the narrator knows the audience will, in fact, be listening attentively. The line “E digatz m’en so q’en voletz”<sup>144</sup>(line 11) indicates the author’s willingness to adapt the tale according to the wishes of the audience, or to discuss which tale to tell, but again there is no way of knowing whether this was intended as a practical proposition or simply a form of words. Harris & Reichl (2012: 177-178) give the example of *Cantare dei cantari*, an Italian poem from the late 14<sup>th</sup> or early 15<sup>th</sup> century which again lists a vast repertoire of stories, at the beginning of which the performer (in this case, *giullare*) says that he does not know which one to begin or which it would please the audience more to hear. The narrative we have is now fixed in the manuscript, which means we do not know whether it would have been a genuine offer, taken down verbatim by a scribe, or a storytelling trope. What is very clear in this passage from *Jaufre*, however, is the repeated use of “ausir” (to hear), which occurs in lines 8, 10, 12 and 21, with “entendre” (to listen) at lines 13, 17 and 22 and “aurelas” (ears) in line 23. The verb “dizer” occurs in lines 9,11 and 12, with “ditz” (words) at line 18, and the word “comtar” (to tell) in line 16 with “cumte” (tale) in line 1 and “novas” (story) in 16. Line 10 appears to refer to memory, as the narrator will relate “aitant can n’ai ausit ni’n sai”.<sup>145</sup> This is a vivid way to start, with a flavour of the story to follow. Chrétien begins his *Erec et Enide* with a proverb and a comment on his own “beautifully ordered composition” (Kibler 1991:37); he begins *Cligés* with a list of his own compositions (Kibler:123); *Lancelot* starts with a compliment to “my lady of Champagne” (Kibler:207); *Yvain* opens with a scene at Arthur’s court and a complaint about how times have changed (Kibler:295), and *Perceval* begins with proverbs and a comment by the author about himself and his patron (Kibler:381). None of these opening passages convey the lively sense of a storyteller drawing in his audience that is evident in the first lines of *Jaufre*.

The first words tell us what will follow is a “cumte”, a tale, and one with all manner of ingredients to please the audience. The illuminated manuscript of *Jaufre* digitised by the Bibliothèque Nationale in Paris (MS A) has no original title page, but a handwritten note on the parchment says “ce manuscrit renferme un Roman de la table Ronde”,<sup>146</sup> which could indicate that the term “romance” was applied after the manuscript was acquired for the library of Louis XIV in 1662. On MS B there is no similar annotation and the handwritten notes above the top line simply reads “Artus et les chevaliers de la Table Ronde. Gascon ou languedocien”.<sup>147</sup> Later in line 16 the author refers to it as a “novas”, which originally

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<sup>144</sup> But tell me what you want.

<sup>145</sup> as much as I heard and know.

<sup>146</sup> This manuscript encloses a Romance of the Round Table.

<sup>147</sup> Artus and the knights of the Round Table. Gascon or Languedocian.

meant something new (giving rise to the modern term “novel”) but later comes to mean a tale or a story, and also as a “canço”, a song, an “estoria” (line 8608), or a “gesta” (9704) (other terms for story). Within the text of *Jaufre* there is no mention of “romantz” until the closing prayer for the writer in line 10949, and this is only found in MS B. Simon Gaunt (2000:45) explains the difficulties in using the term:

Roman derives from the expression *mettre en roman*, “to translate from the vernacular”, and initially means simply a narrative translated from Latin. If some writers use the term in a manner that suggests a distinct category of text that we call romance, roman is not infrequently used to describe texts that we think of as belonging to other genres, while some ‘romances’ are called *contes* by authors or rubricators. Thus if the genre is unstable, so is the terminology used to describe it.

Because the focus of this dissertation is on the storytelling aspects of *Jaufre*, rather than on a discussion of literary genre, I will continue to refer to it as a story or a tale rather than discuss how well it conforms to any definition of the word “romance”. The genre is, in any case, not relevant to my telling of the story to a modern audience.

The importance of listening, and the relationship of the heart (where matters should be understood) to the ears (which receive the words) in lines 18-23 is expressed more fully by Calogrenant in Chrétien’s *Yvain*. Although the author of *Jaufre* makes his point in a few lines, Chrétien is far more prolix.<sup>148</sup> Tony Hunt has argued (1988:127 ff) that there are many points of comparison between *Jaufre* and *Yvain*. This particular image of the heart and the ears certainly occurs in both works, but while Chrétien puts the extended passage into the mouth of Calogrenant, who is rebuking Kay for his interruptions, and it therefore forms part of the story itself, the author of *Jaufre* is addressing his audience directly, apparently attempting to circumvent any bad behaviour during the reading or performance of the tale. Neither author is necessarily the originator of the image: it can be found in Proverbs<sup>149</sup> in the Bible, for example, and might well have been a frequent image used in homilies in order to engage the attention of the congregation.

There are very few references to reading or writing within *Jaufre*. The enchanter knight, we are told,

Sap tots los encantamens  
E las .vij. arts qe son escrichas,

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<sup>148</sup> “Lend me your hearts and ears, for words that are not understood by the heart are lost completely. There are those who hear something without understanding it, yet praise it; they have only the faculty of hearing, since the heart does not comprehend it. The word comes to the ears like whistling wind, but doesn’t stop or linger there; instead it quickly leaves if the heart is not alert enough to be ready to grasp it.” (Kibler 1991:227)

<sup>149</sup> *King James 2000 Bible*: Proverbs 22:17: Bow down your ear, and hear the words of the wise, and apply your heart unto my knowledge.

Trobadas, ni feitas ni dichas.<sup>150</sup>(446-448)

When the assembled company are grieving for Jaufre's presumed death in the fountain, the archbishop includes the phrase "nos atrobam escrit" <sup>151</sup>(8700) in his homily. The use of a sacred text to underline a sermon (whether or not the listeners might have any reading skill) is likely to have been a familiar phrase to add authority to the sentiments. Perhaps the most interesting mention of writing comes towards the end of the story, when the Fada de Gibel has prepared a feast for Jaufre, Melian and Brunissen. The author says

E qui tot l'aparellament  
Vos volía dir verament  
No-us o auría d'un jorn dit;  
Vejat en cant seri'escrit!  
Mais sol d'aitant en voil parlar  
Qu'el mun nu pot nul hom pensar  
Vianda, que a gran plendat  
Nun aja aqui aseremat. <sup>152</sup>(10487-10494)

The author comments on how long it would take to tell of the magnificence of the feast, and therefore how much longer it would take to write it down. This passage suggests that the audience is aware that writing would take a long time. This could be another case of the author teasing the audience: if the story is being read aloud from a written manuscript, both reader and listeners would be aware that the writing has already taken place. In Lavaud & Nelli (1960) an editorial note to this passage suggests that the troubadour might have been working from memory. There is no evidence for this in the text. It is one of the rare mentions of writing within the tale, although there are several other examples of the author deciding not to go into details regarding food or clothing (see attached table at Appendix B), and these disclaimers are a common formula in other medieval narratives.<sup>153</sup> It is perhaps worth noting here that Wacks (2015) compares the level of description in popular Arab epics of the time to that found in many chivalric romances, and says that very often the Arab epics would simply state "there was all manner of food" rather than add details.

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<sup>150</sup> (He) knew all of the enchantments and the seven arts that are written, discovered, practised and taught.

<sup>151</sup> We find it written.

<sup>152</sup> And he who would want to *tell* you truly of all that was spread before them would not have *told* it all in one day, so you can see how long it would take to *write* it! But I want to talk about it simply to tell you this: that no one could think of any dish in the world that was not there in abundance and well-prepared. [my italics]

<sup>153</sup> To give one example: the last lines from Chrétien's *Erec and Enide* read: "Of the various dishes they were served I could give you an accurate account, but I won't because I must attend to something else besides telling about the food." (Kibler 1991:122)

## 2 (d) Musical accompaniment

It is not clear either whether the recitation or reading would have had a musical accompaniment, or whether it would have been sung or chanted. There is evidence that the *chansons de geste* were sung rather than spoken or recited, and that these singers were held in high esteem (Harris and Reichl: 186, quoting Johannes de Grocheio, *De Musica* from c.1300). A number of melodies and melodic fragments have been preserved. Joseph Duggan (2005), examining the *Cantar de mio Cid*, refers to medieval illuminations in which *juglares* are depicted holding musical instruments, not books and pens, and considers this as evidence that they were working from memory rather than reading. The *cantefable* of *Aucassin et Nicolette* (Roques 1925) gives us one example of a story which included songs, and it is possible that some of the more lyrical passages of *Jaufre* would have been sung, or had a musical accompaniment. In the introduction to her edition of MS B, Lee (2006:27) indicates that there are several lyrical styles embodied within the narrative, and possibly references to other poets. These include the *planhs*, or funeral laments, some poems of the style known as *salut*, and other poems similar to those written by the *trobairitz*, or women troubadours. The style of the *salut* is most evident when the two lovers are imagining what they will say to each other (MS B lines 7405-7441 and 7611-7642). The lines in which Brunissen teases Jaufre and suggests he does not know if he loves her take the form of a *tenso*, and this style is often attributed to the *trobairitz*. Brunissen's internal monologues on love, Lee suggests (2006:28), are reminiscent of works by the poets Azalais de Porcairagues and the Comtesse de Día. When Jaufre is engaged in thoughts of love there are echoes of Raimon Vidal, Arnaut de Maruelh, Guiraut de Bornhelh and several other troubadours, some of whose poems appear in the lyric songbooks L and N, in which some of the fragments of the romance were found. This identification of the embedded poetry raises more questions about performance, such as whether these passages might have been performed by two people with the possible use of musical accompaniment.

## 3 Practical Performance Concerns

In order to ascertain how *Jaufre* might have been performed, or read aloud to an audience, possibly the most important question is the likelihood of its being delivered in one session or more, and, if more, how the story may have been "serialised". I will first discuss the structure of *Jaufre*, and then consider the implications of this for a narrator.

### 3 (a) The structure of *Jaufre*

Although on a first reading this story may appear to be a fairly disconnected string of episodes, there is a structure underlying the narrative. Scholars do not, however, agree with each other on that structure. I am primarily interested in how to adapt the story for a modern audience, and the practicalities as to how the story might have been presented when it was first composed, and to that end I will set out the varying points of view.

The most recent analysis is by Fernando Gómez Redondo, in the introduction to his 1996 edition of *Jaufre*. The narrative consists of almost 11,000 lines and there are, he posits, 26 episodes, which vary in length from 230 to 737 lines. He does not give a definition for an episode, but argues that the tale is about constructing Jaufre as a personality, and confirming the virtues he acquires. There are 94 lines of prologue and 10 lines of epilogue. The following table is taken from Gómez Redondo (1996: 24). I found that some of the titles he gives to the various episodes lacked clarity, so I have added my own titles in brackets where necessary.

Prologue 1 - 94	
I Arthur's Court (95-484)	XIV Augier's Daughter (5661-5840)
II Aggression at Court (Taulat's challenge) (484- 713)	XV Taulat de Rougemont (5841 – 6283)
III Estout de Verfeuil (714-1331)	XVI Trial at the Court (6284 – 6684)
IV The Knight of the White Lance (1332-1657)	XVII Recovery of Courtesy (Jaufre returns Augier's daughter) (6685 –7024)
V The Guardian (the Soldier)(1658 – 2179)	XVIII Return to Monbrun (7025- 7670)
VI The Lepers (2180 – 2639)	XIX Courtly Love (7671 – 7978)
VII The Enchanted House (2640-3016)	XX Matrimonial agreement (7979- 8326)
VIII The Orchard at Monbrun (3017 – 3560)	XXI The False Orchard (the Meadow) (8327– 8742)
IX Brunissen. Love and grief. (3561–4167)	XXII The Other World (8743 – 9264)
X The Impossible Courtesy (the Herdsman) (4168– 4450)	XXIII Return to the Court (9265- 9510)
XI Augier d'Essart (4451 – 4878)	XXIV Wedding. Rejoicing (9511- 10248)
XII The Tortured Knight (4879 – 5169)	XXV The Fairy of Gibel (10249 – 10691)
XIII The Devil and the Hermit (5170–5660)	XXVI Return to Monbrun (10692- 10944)
Epilogue 10945 - 10954	

Figure 18 Table from Gómez Redondo (1996:24)

The opening lines of Gómez Redondo's episodes are then as follows:

Episode	Line no.	Line	Translation
Prologue	1	D'un cumte de bona maneira	Of a well-styled tale
I	95	Al jorn d'aqela rica festa	On the day of this rich feast
II	485	Grans fo la cort e rica e bona	The court was large and rich and good
III	714	E can fo foras del castel	And when he was outside the castle
IV	1332	Laisem hueimais aqest estar	Let us leave him now
V	1658	Parlarem de Jaufre oimai	Let us now talk of Jaufre
VI	2180	Parlarem oimais de Jaufres	Let us now talk of Jaufre
VII	2640	Ara-us veil de Jaufre parlar	Now I wish to talk of Jaufre

VIII	3017	D'aqestz avetz asatz ausit	You have heard enough of that
IX	3561	E enaisi an l'en pojat	And they carried him like that
X	4168	Aras devam huimais comtar	Now I want to tell (of Jaufre)
XI	4451	Aisi s'en van tuit tre ades	And so all three went together
XII	4879	E Jaufre vai s'en totz cochos	And Jaufre went very quickly
XIII	5170	E part se d'aqui ab aitan	And he left there quickly
XIV	5661	E Jaufre vai s'en per poder	And Jaufre went as fast as he could
XV	5841	Aisi s'en va cuchosamen	So he went very quickly
XVI	6284	E Taulatz, aissi co-l covenc	And Taulat, just as he had promised
XVII	6685	Ara laissez aquest istar	Now let us leave them there
XVIII	7025	Le senescal s'en vai coren	The seneschal went running
XIX	7671	Enaisi s'o a acordat	That is what she decided
XX	7979	Ab aitant ve-us .j. cavallier	Then they saw a knight coming
XXI	8327	Parlarem de Jaufre oimais	Let us now talk of Jaufre
XXII	8743	E Jaufre pensa d'autr'afar	And Jaufre was thinking of something else
XXIII	9265	Tan tost col jor fun declaratz	As soon as day broke
XXIV	9511	Ab aitant ve vos Melian	Then the king saw Melian
XXV	10249	Can venc lo matin que-l jor par	When morning came and day broke
XXVI	10692	E an tot lo jorn cavalcat	And they rode all day
Epilogue	10945	Ar preguem tuit comunament	Now let us pray together

Figure 19 Opening lines from Gómez Redondo's episodes.

According to Gómez Redondo, the two halves of the narrative (his episodes I-XIII, and XIV-XXVI) mirror each other. His view is that the story shows Jaufre's progress, from his arrival at court to the eventual return to Monbrun with Brunissen as his wife, and the first seven episodes demonstrate his initiation as a knight, dealing with various challenges to chivalric values. Subsequent episodes depict his progress through love, some deal with the need to overcome pride and others describe how justice operates. Gómez Redondo sees the episode in the underwater realm as demonstrating victory over what he terms "false love", or Fellon's disloyalty (1996:31), and he also considers that Jaufre's task is to remind the knights at Cardeuil of the important qualities of chivalry (1996:32). Within the text itself, however, there is little said of Fellon's disloyalty, and, as I will argue in the next chapter, the question of chivalric values is far from straightforward. There are, I believe, some difficulties in this structural analysis, as the opening lines for each section are not all equally convincing as section openers (for example, Gómez Redondo's section IX begins with line 3561, "E enaisi an l'en pojat,"<sup>154</sup>) and some sections are disproportionately long. Section XVII, for example, one of the longest sections, is 739 lines long and describes Jaufre returning Augier's daughter to her father, which is of relatively little importance to the events of the story, while section IX, dealing with the meeting with Brunissen (and of far greater importance to the story as a whole) is shorter, at 606 lines. I will return in Chapter 4 to the question of whether Jaufre's adventures do indicate chivalric "progress", but some of the parallels in Redondo's table are not obvious, such as the equivalence between XII, "The Tortured Knight", and XXV, "The Fairy of Gibel". A parallel which Gómez

<sup>154</sup> And they carried him like that.



Redondo does not mention, however, and which is not apparent in this list of sections, is the cry for help in the forest which precipitates Artus' adventure with the beast and the cry for help in the flowery meadow which causes Jaufre's adventure in the underwater realm. Both Artus and Jaufre respond to a woman's cry of distress. Both go alone and find the rescue attempt is less than straightforward. Both are mourned excessively by others who assume the worst.

Both Clovis Brunel (1943) and Marie-Jose Southworth (1973) also examine the structure of the romance, coming to different conclusions as to which episodes are grouped together. Brunel opts for twenty episodes, without defining what constitutes an episode. The titles he gives them sum up the key events, however:

1. Prologue – King Arthur.
2. Jaufre the knight.
3. Estout de Verfeuil
4. The Knight with the White Lance
5. The Soldier
6. The Lepers
7. Inside the walls of Monbrun
8. The Herdsman
9. Augier d'Essart
10. The Tortured Knight
11. The Black Knight
12. The Giant
13. Taulat de Rougemont
14. Augier's daughter
15. Brunissen
16. Melian de Monmelior
17. Fellon d'Auberua
18. The Wedding
19. The Fada de Gibel
20. Return to Monbrun

The difficulty with this division is that it appears to give equal space to some very short adventures (the Herdsman, and Augier's daughter) and yet does not accord any importance to the scene at court where Artus is unable to help the maiden who needs a champion and then dispenses justice to Melian and Taulat. Southworth, on the other hand, looks at the underlying meaning within the events of the story, and divides the tale into just seven themed "instalments". Her division, briefly, is as follows, with my own summary of what is involved:

1. 90-3016: The pursuit of Taulat, in a series of combats, which are not necessarily linked to each other or the central part of the story.
2. 3017-4167: Brunissen (with some lyrical elements in the discussion of love).
3. 4168-6282 : Defeat of Taulat.

4. 6283-6922: Request for help at Arthur's (very depleted) court from damsel in distress.
5. 6923-8326: Betrothal. Glory and valour find their reward in love. More lyrical elements in the profession of feelings.
6. 8327-9426: Jaufre helps the underwater damsel. Main emphasis on the "merveilleux". The hero is now, Southworth argues, required to show generosity outside his personal quests.
7. 9427-10944: Jaufre is rewarded on all levels – glory, love, moral qualities.

There are some difficulties with this approach. Southworth considers that the defeat of Taulat is proof that chivalric virtues have triumphed, whereas the concept of chivalry throughout the story is, as I have suggested above, somewhat complex (I will be elaborating on this in Chapter 4). Jaufre is tricked into helping the underwater damsel, and so "generosity" seems an inappropriate description of his actions.

The attempts by Gómez Redondo and Southworth to formalise a structure for *Jaufre* involve some re-writing or re-imagining of the actual text. Gómez Redondo's reduction of the story into 26 sections only works if the story is considered in some very oddly defined episodes, and parallels are drawn between them, which do not always fit the events of the story. Southworth's more conceptual framework is also dependent on a view of chivalry and glory which is not always borne out by the text. Brunel's episodes (adopted by Lavaud & Nelli), while being of extremely variable length, make better narrative sense for telling as parts of a story as each episode has an obvious beginning and end.

However, although some structural analysis is possible once the story is reduced to its bones, this form of close analysis of the complete story would not necessarily be apparent when the story is told to an audience. Events within the story move at different speeds, so that Jaufre's search for Taulat and his combats on his journey would be told in a different way to, for example, the discussions and reflections on love. A listener would surely recognise repeated formulaic features of both language and content, and a sophisticated audience, used to hearing the intricate rhymes and syllabic interplay of troubadour poetry, would no doubt be discriminating about the use of language, but whether the plotting and mirroring described by Gómez Redondo would have been evident is doubtful, especially if the story was told in instalments. However, another noticeable feature of the structure of *Jaufre* is that the author contrives to weave in all of the loose ends, which would be very clear to an audience. We discover the story of how the giant leper has an enchanted house from the hermit, who also informs Jaufre (and the listeners) about how the Black Knight was conjured up by the giant's mother. We meet the second giant brother almost

immediately afterwards. This story is brought to a conclusion when the mother comes to Monbrun at the end of the tale to ask Jaufre to help her. The third of Brunissen's men to fight with Jaufre is badly injured by the half-asleep Jaufre in the first episode at Monbrun, and Jaufre asks about his recovery when he returns there. When the Fada de Gibel gives her gifts to Jaufre, Brunissen and Melian at the end of the story, she makes reference to all that has gone before in terms of Melian's imprisonment, Brunissen's somewhat blunt way of speaking and Jaufre's achievements. The one major missing element, for a storyteller, is just how the central part of the story came about. How did Taulat imprison Melian and why did he torture him? This piece of information is to be found in later tellings of the story, in the chapbooks, but is not to be found within the 11,000 lines of *Jaufre*, and this raises the unanswerable question of whether it would have formed part of an earlier, possibly oral, version of the tale.

### 3 (b) Presentation

How, then, might *Jaufre* have been "serialised"? It is a long text, and without knowing the modalities of the performance, such as whether it was indeed sung, or had musical accompaniment, it is impossible to work out how long the entire piece would have taken to perform, if indeed it ever was performed in one session. As mentioned in Chapter 1, Brunel (1943) estimated the whole text would take around eight hours to read. The contemporary accounts mentioned earlier from *Flamenca* and *Wace* give no indication about the length of performances, although at feasts there appear to have been so many different forms of entertainment this would not in any case be a reliable measure for, say, a smaller group gathered on a different occasion to listen to a story. There would have been many different possibilities for performance and therefore for performance length. There are major differences in opinion even today as to how long a speaker can expect to hold the attention of an audience <sup>155</sup> and it would therefore be surprising if there were to be a consensus on medieval attention spans. Indeed, neither Green (1994) nor Coleman (1996) discuss the duration of any sessions, although when referring to Gerald of Wales and his reading of the *Topographia*, Coleman notes that it took place over three days. Another reference by Coleman to Froissart's *Dit du Florin* of 1389 (1996:111-112), tells how Gaston de Foix listened to Froissart reading seven pages of *Meliador*, a lengthy Arthurian episodic tale, every night for ten weeks. It appears that the reading lasted so long that the count would either leave to go to bed or was in bed, but as it began after midnight this is not necessarily surprising in itself. Coleman adds:

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<sup>155</sup> A study of attention span in academic lectures, for example, fails to reach a definitive conclusion (Bradbury 2016).

One might suppose, therefore, that Froissart's prelections were the medieval equivalent of a soap opera, with every evening bringing the latest installment. (112)

In 1401 Christine de Pisan refers to romances being read at mealtimes to "queens, princesses, and other worthy women" (Coleman 1996:113). These accounts suggest that the stories were told in episodes, rather than in their entirety, although Froissart's "seven pages" might seem a somewhat arbitrary way of deciding where to start and stop. Dominique Boutet (2012) reviews hypotheses on session, or "sitting" lengths with regard to the *chansons de geste*. He cites Jean Rychner,<sup>156</sup> who in turn uses studies on South Slavic singers as his model and estimates that a session could extend to a maximum of 2,000 verse lines. Rychner then examines nine *chansons de geste* from the 12<sup>th</sup> century, and determines that those shorter than 2,000 lines could have been recited in one sitting. The *Chanson de Roland*, at 4,000 lines, shows no trace of a division into sessions, while another has three main episodes with references within the first 500 lines of each one to the situation and forthcoming events (Boutet 2012:354). In other 13<sup>th</sup> century *chansons de geste* there are instances of a summary of what has happened so far in the story and a preview of what is to come, although this may not be an indication of a new session but a way of bringing various narrative threads together. Boutet argues (and as a storyteller I would agree with him) that the overall composition diminishes in importance when one knows that the audience is likely to change from one session to another, and he refers to the long prose romances of the 13<sup>th</sup> century "which by definition lie outside the performance of a jongleur" and which show no tighter a structure (Boutet 2012:355). Within what is known of traditional storytelling, there are examples of frame tales in many cultures (Irwin 1995), where stories would be told each evening, linked within a common frame, although this may not be a valid comparison and Froissart's "soap opera" may be a closer analogy. I will be returning to the question of length of listening sessions in my chapter on contemporary storytelling and the interviews with professional storytellers.

There is, as I have explained above, some disagreement among scholars as to what constitutes an "episode" in *Jaufre*, with Gómez Redondo (1996:24) identifying 26 plus a prologue and epilogue, while Brunel (1943) and Lavaud & Nelli (1960) posit just 20. In the chart below, I have followed Brunel, Lavaud & Nelli, taking an "episode" to mean a part of the story which has a central event and an end point, and I have indicated the number of lines in each episode. The episodes are far from being equal in size, and the composition is not symmetrical.

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<sup>156</sup> *La Chanson de Geste: essai sur l'art épique des jongleurs*. Librairie Droz, 1955.

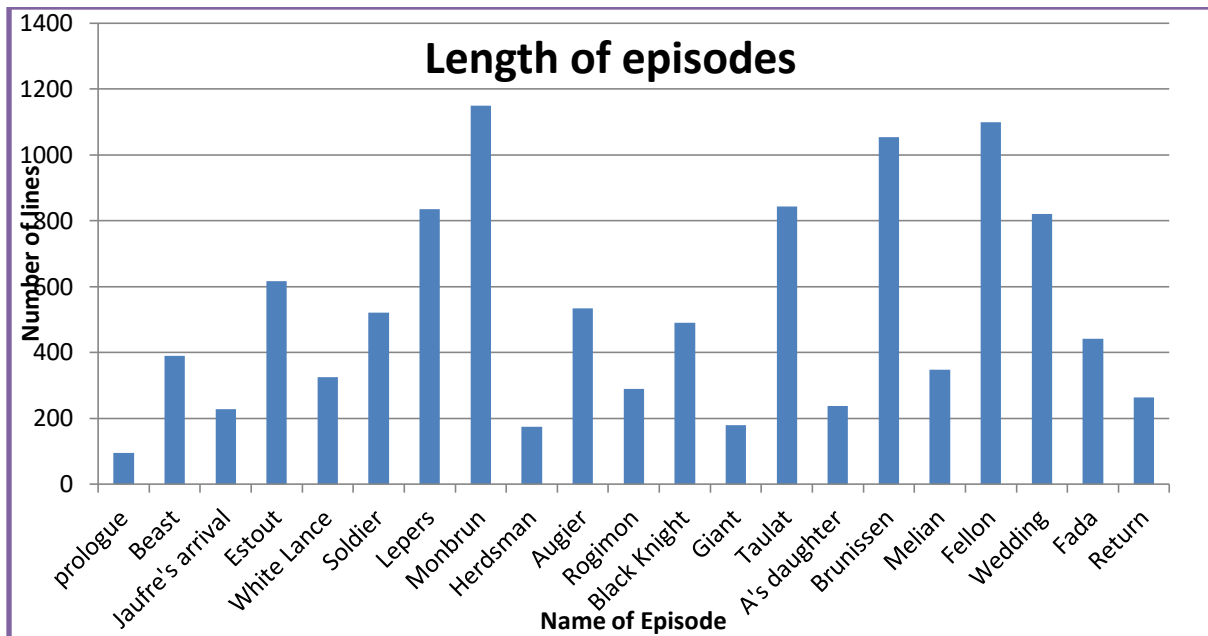


Figure 20 Episode Length

Using Rychner’s assessment, that a “sitting” for a *chanson de geste* would be around 2000 lines, it would be possible to divide the story into four or five segments which make some narrative sense. Five sections would make each one around 2000 lines:

1. From the prologue to the end of the episode with the soldier (2164 lines).
2. From the episode with the lepers to the end of the episode with the herdsman (2161 lines).
3. From the meeting with Augier and his sons to the end of the combat with Taulat (2336 lines).
4. From returning Augier’s daughter to the end of the encounter with Fellon d’Albarua (2118 lines).
5. From the wedding to the return to Monbrun (1527 lines).

Alternatively, if the longer and apparently un-segmented *Chanson de Roland* is used as an indication that audiences could be expected to listen to up to 4000 lines, then four sections might provide a better balance of action and cliffhangers:

1. From the prologue to the end of the episode with the lepers (2489 lines).
2. From the events at Monbrun to the rescue of Augier’s daughter from the second giant (2818 lines).
3. From the combat with Taulat to the meeting with Melian to agree the marriage between Jaufre and Brunissen (2482 lines).
4. From the adventure under the fountain to the return to Monbrun (2626 lines).

Another approach as to how the story might have been told is to focus at the points at which the audience is reminded of what has happened. In the early part of the story, up to Jaufre's arrival at Monbrun, there are frequent recapitulations when the rescued or vanquished characters arrive at Arthur's court and relate what has just taken place. After Monbrun, however, the summarising of the narrative takes other forms. There is nothing within the Monbrun episode, as Jaufre is never given an opportunity to explain his exhausted sleep, but when he meets Augier he tells him the story of Taulat's insult to the king and queen, and tells it again when he meets the women tending to the wounded knight. He then tells the hermit about his encounter with the lepers. Melian tells Arthur about the combat with Taulat, and his own experiences. The maiden seeking help tells Jaufre what she has heard of his adventures so far, and the final summary is when Jaufre tells Brunissen of what has happened in the underwater realm. There is no consistency regarding the length of the gaps between these reminders. The chart below shows this, and it is clear that this is of no more assistance than the episode length in determining narrative breaks:

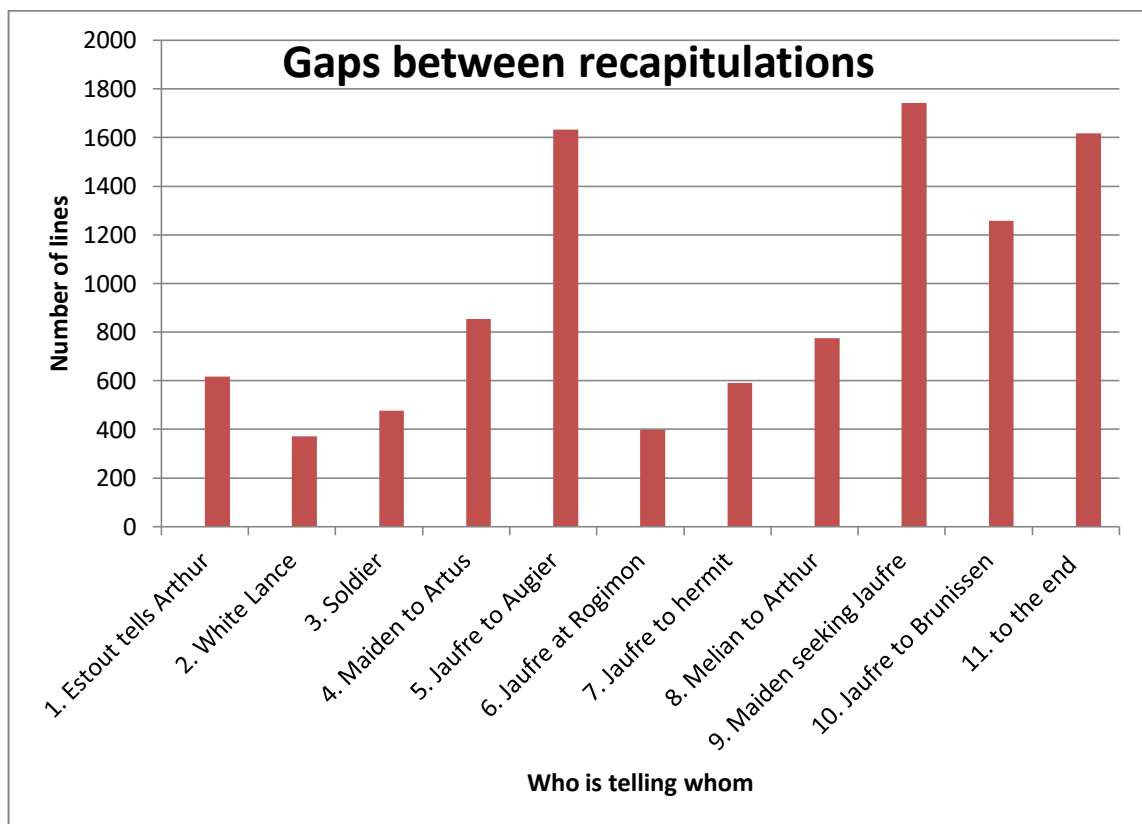


Figure 21 Gaps between recapitulations

I have already discussed above, in Chapter 2, the use of lettrines in the manuscripts, and although some of these coincide with the opening phrases of the episodes they do not consistently show where a break might be assumed to take place in the story. The images

in MS A are not helpful in this regard, either. This may not be significant, however, as Duggan (1989:755-756) describes what appears to be a break in *Huon de Bordeaux*, a *chanson de geste* from the mid 13<sup>th</sup> century which is of a similar length to *Jaufre*. At about the half-way point, the narrator announces that, as the audience can see, it is evening and he is tired. He wishes to have a drink and he will stop performing, but asks the audience to return the next day after dinner and bring some money with them. There is no mark on the original manuscript, but the passage resumes with "Now I should speak again of Huelin". A little later, the narrator complains that he has not received enough money and he threatens to end his performance. There are several very important points here: Duggan underlines the strong likelihood that this was taken down verbatim from a performance, as otherwise the time of day and the comments on the collection of money would make no sense; an audience could indeed listen for longer than the 2000 lines posited by Rychner; and the manuscript shows no markings to indicate a break in the narration. If *Jaufre* were to be told in two parts, the half-way break would come after the rescue of Augier's daughter from the second giant. The second half would then begin with the combat with Taulat, placing it at the centre of the narration.

As I will describe in greater detail in the chapter concerning my own performances, there are a number of ways in which *Jaufre* may be "serialised", if indeed it is told in sequence, but in the absence of better evidence from historical accounts, it remains impossible to be certain how it was told at the time when it was composed. It is of course possible that it was not told chronologically, and that certain parts of the story were more popular than others, which might explain the written comments in the later part of MS B described in Chapter 2. An audience familiar with the story would not need the events to unfold sequentially. The tale as it survives in the two complete manuscripts, however, seems to have been structured with some care, to tidy up all the loose ends.

#### **4 A detailed study of the adventure at the leper's house**

In section 1 above, I have described some of the features of the text which might indicate orality, whether in terms of derivation or simply reflecting the predominantly oral presentation in the 12<sup>th</sup> and 13<sup>th</sup> centuries. In this section I will illustrate, by means of a detailed analysis, how some of these features function in one sample episode. The episode of *Jaufre's* encounters at the leper's house includes most of the features listed in section 1, and also highlights the differences to be discovered when the story is performed to an audience, compared to reading it silently. The episode is 836 lines long, with a digression which occupies 74 lines. Of the remaining lines, 400, or 52%, involve dialogue. Only two characters are ever in dialogue with each other at any time, even though there

may be more characters present, and it is evident from the description of the characters that their voices will be distinct from each other. The Law of Three is seen when, the squire tells Jaufre three times to flee, and the giant aims three blows at Jaufre with his club before falling. This table gives some examples of some of these features:

Narrative Feature	Example	Translation
Additive style	E enaisi a cavalcat Entro qe tercia fo assada, E es se gran calor levada (2192-2194)	And so he rode on, until past the hour of terce, and a great heat arose.
Dialogue: simple markers and frequent apostrophes	"Amix, e as tun sen perdut," Dis Jaufre, "c'aixit vei rumput Tos draps, ta cara, tus cabels?" "Seiner, no eu," dis lo donzels. (2221-2124)	"My friend, have you lost your mind," said Jaufre, "to have torn your clothes, your face and your hair?" "No, sire, I haven't," said the young man.
Oaths and Greetings	Per amor de Deu (2219) Per ma fe (2231) Pros cavaler (2214) Francs cavalier (2218) Amix (2221) Seiner (2231)	For the love of God By my faith Valiant knight Noble knight Friend Sire
Use of 2 <sup>nd</sup> person plural to address audience	Dun Qecs lo senescal li dis Enuecs, davan lo vostre vis (2187-2188) Ara-l vos laisarei estar (2565)	When Qecs the seneschal said such unpleasant words to him, in front of you Now I will leave him there for you
Use of 1 <sup>st</sup> person to comment or amplify	Una piusela, qe nun cre Qe el mun n'aja belasor (2300-2301)	I do not believe there is a more beautiful maiden in the world.
Doublets	Una piucela Asauta, covinen e bela (2241-2242)  Cridan e ploran e plainen (2255)	A distinguished, attractive and beautiful maiden.  Crying and weeping and lamenting.
Repeated motifs	E sec Taulat tost e coren; Car ja enans no er jausen, Tro qe l'aja trobat, de ren Ni n'aura ja pausa ni ben (2181-2184)  Qe ja enans non aurai ben Ni alegrier de nula ren, Ni pausa, tro l'aja trobat, (2859-2861)	And he followed Taulat at a gallop, for he would not have joy in anything until he found him, nor would he rest.  I will have no happiness nor joy in anything, nor rest, until I have found him,

Figure 22 Features of orality within the episode

A number of themes and motifs are represented in this episode. Motifs are, as I have suggested previously, short elements repeated throughout the story. In this episode the motifs evident are the speed and care of Jaufre's horse, Jaufre's vow not to rest, eat or drink until he finds Taulat and how he will find no happiness until he does, the insult from Qecs, the weather, oaths and religious language, and the effects of a blow to the head.



Themes illustrate concepts, which in this episode include grief, morality and fear. There are also descriptions of extremes of ugliness and beauty, and combat.

The episode of the leper's house begins at line 2180: "Parlarem oimais de Jaufres",<sup>157</sup> and in MS B the line is marked with a lettrine. The previous section had ended at Arthur's court with the king anxious to see Jaufre again. As I have mentioned earlier in this chapter this form of words, with some variants, occurs at several points in the narrative, most recently at the beginning of the previous episode with the soldier. It follows the scene at Artus' court, signalling to the listeners that we are returning to Jaufre and his quest. The narrator reminds the listeners of the insult from Qecs, "davan lo vostre vis",<sup>158</sup> not only addressing the audience in the 2<sup>nd</sup> person but reminding them that they were present when the insult took place, making the audience part of the story. The narrator then adds realism with a description of the effects of the heat and the lack of rest, food and drink on the horse and on Jaufre himself. He has to slow down. This is when the distressed squire runs towards him, showing signs of grief, "gran dol a desmesura"<sup>159</sup>(2208) . I will discuss the theme of grief in more detail in Chapter 4. The squire greets Jaufre by telling him to run away. While calling him "Pros cavalier"<sup>160</sup>(2214) he also tells him to "salva ta vida/e fuig ades tan ca poiras!"<sup>161</sup>(2214-2215), which is hardly a chivalric response to danger. When Jaufre asks him why, he repeats the warning, slightly modified: "Francs cavalier e de bon aire,/Fuig ades, per amor de Deu,"<sup>162</sup>(2218-2219). The third warning from the squire (an example of the Law of Three, a feature of traditional storytelling in which three repetitions take place before the situation is resolved) is in the form of a formal 2<sup>nd</sup> person imperative: "Fugetz ades e cresetz m'en"<sup>163</sup>(2226), although he reverts to the familiar form as the dialogue continues. Jaufre questions him, trying to establish what has happened. It is only when Jaufre insists on knowing "per cal rasun"<sup>164</sup>(2235) that the squire responds with a full explanation. Jaufre is exhausted, and his steady questioning of the panicking squire provides scope for the narrator to emphasise both his tired lack of understanding and the squire's fear, culminating in the squire going into far more detail than necessary.<sup>165</sup> As soon as Jaufre has the information and concludes that the squire is a fool, a leper runs past with a child in his arms, followed by the mother of the child. The narrative, then, has

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<sup>157</sup> Let us now talk of Jaufre.

<sup>158</sup> In front of you.

<sup>159</sup> A great and excessive grief.

<sup>160</sup> Valiant knight.

<sup>161</sup> Save your life and flee as fast as you can!

<sup>162</sup> Noble, handsome knight, flee as fast as you can, for the love of God.

<sup>163</sup> Flee quickly, believe me!

<sup>164</sup> Why?

<sup>165</sup> In my performances, this question and response sequence followed by the explanation has elicited laughter from the audiences.

moved from a calm opening, reminding the listeners of Jaufre, his horse, the quest, his tiredness, and the weather, to excitement when the squire insists repeatedly that Jaufre must run away, followed by a very short calm moment when Jaufre decides to disregard the warning, but then back to excitement with the arrival of the leper and the mother, whose grief is accentuated by the use of doublets:

Cridan e ploran e plainen,  
Sus cabels tiran e rumpen.<sup>166</sup> (2255-2256)

The squire has previously beseeched Jaufre to run away “per amor de Deu” (for the love of God, 2219), but the woman instantly begs for mercy and for his help, also invoking God:

Seiner, per Deu, clam vos merce,  
Lo sobiran Poestadiú,  
Qe m’acorastz e-m rendats víu  
Mun enfan qe-l mesel ne porta.<sup>167</sup> (2258-2261)

Jaufre again needs to have the details confirmed. Why was the child taken? Was there no other reason except that the leper wanted to take him? In that case Jaufre will indeed rescue the child, although rather unreassuringly he adds “víu o mort”<sup>168</sup> (2268), as well as his judgment that the leper was wrong<sup>169</sup> (2270). The woman’s increasing grief can be seen in the use of her oaths: “per ma fe”<sup>170</sup> (2264) and “fe qe dei a Deu”<sup>171</sup> (2267), while Jaufre’s insistence on precise information increases the tension. He has, once again, stopped the action with his slow responses.<sup>172</sup> However, he now spurs on his horse and there are references to the speed of the horse (*esperos*, 2271 and *esperonan*, 2273, as well as *coxos*,<sup>173</sup> (2272). Jaufre insults the leper, and the leper uses a worse insult to Jaufre, adding “Tenetz ...en vostra gola”<sup>174</sup> (2279) to the hand gesture of *la figa*<sup>175</sup> (2278). It is worth noting that the insult is a worse crime, in Jaufre’s eyes, than the abduction of a child.<sup>176</sup>

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<sup>166</sup> Crying and weeping and lamenting, pulling and tearing at her hair.

<sup>167</sup> Sire, by God I ask for mercy from you, from the All-Powerful, that you help me and return my child alive from the leper who has just carried him off.

<sup>168</sup> Alive or dead.

<sup>169</sup> This comment of “alive or dead” has elicited laughter in my performances.

<sup>170</sup> By my faith

<sup>171</sup> By the faith I owe to God

<sup>172</sup> Again, audience reactions to my performances show that this is comedic.

<sup>173</sup> Fast

<sup>174</sup> Put this in your throat.

<sup>175</sup> The sign of the fig.

<sup>176</sup> Chaytor, when reviewing Hermann Breuer’s 1925 edition of *Jaufre* and commenting on the various cultural references linking the work with Spain, remarks on the use of this particular insult as it was used most habitually in Spain (Chaytor 1926). A more recent publication on the language of gestures (Armstrong & Wagner 2003:115) describes “the fig” as having been widespread since antiquity and

The leper reaches his house and the woman catches up, still crying and weeping and imploring “Deus ajuda!”<sup>177</sup>, and so Jaufre can give her his horse to take care of. The care of Jaufre’s horse is another repeated motif.<sup>178</sup> He has his sword and his shield (generally mentioned together). Then follows a description of the house, “bela e grans”<sup>179</sup>(2297), a mention of another leper lying on a bed and a description of a beautiful maiden (2298-2309). She is showing all the signs of grief, and her eyes are swollen from crying, although in this instance the torn clothes are not of her own doing. The description of the leper is, according to Paul Rémy, an almost clinically accurate description of leprosy (Rémy 1946), while also echoing other descriptions of monstrous characters within *Jaufre*. There are plenty of doublets: the leper is “fers e estrains”<sup>180</sup>(2298), his eyes are “trebles e grepellatz”<sup>181</sup>(2323), his gums were “venenosas e pudens”, and “vermeils e aflamatz”<sup>182</sup>(2328, and 2329), while the narrator is sure that the maiden is the most beautiful in the world and uses a common expression found elsewhere in the narrative<sup>183</sup> and used in other medieval narratives: “nun cre.../Qe el mun n’aja belasor”<sup>184</sup>(2300-2301).

Although Jaufre has called the squire a fool for being frightened of the giant, the narrator points out that Jaufre himself is full of dread when he sees the giant getting out of bed and picking up a club (2312). We are told about the giant’s hoarse voice (2332), which would have enabled the performer or reader to convey the difference between Jaufre and the giant in the dialogue that follows, not all of which is marked with the name of the speaker. The giant’s words are suitably threatening, starting with the obvious question of why Jaufre had entered his house and moving on to doubled threats about his fate, full of assonance:

Ben trobaras qe-l te defenda,  
 Fol vilan ple de desmesura ;  
 Ben seguist ta malaventura,  
 Car anc per aiso sai intrest.  
 Ab avol agur te levest,  
 Car fort sera corta ta vida.<sup>185</sup>(2344-2349)

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functions, in some cultures, as a good luck charm, while historians disagree about whether it represents female genitalia.

<sup>177</sup> Help, God!

<sup>178</sup> Other examples can be found in Appendix F.

<sup>179</sup> Beautiful and large.

<sup>180</sup> Wild and strange.

<sup>181</sup> Troubled and wrinkled.

<sup>182</sup> Infected and stinking, and scarlet and inflamed.

<sup>183</sup> See Appendix B 3.

<sup>184</sup> I do not believe there is a more beautiful [maiden] in the world.

<sup>185</sup> You’ll find someone here to stop you, mad insolent churl. You have followed your own misfortune by coming in here for this. You got up under an evil omen today and you can be sure your life will be very short.

The combat which follows is darkly comic as the giant leper swings his club and Jaufre dodges around to avoid the blows and slices upwards with his sword as far as he can reach to do as much damage as he can. From a storytelling perspective, this part of the episode is dramatic as the narrator switches from the fight sequence to the maiden, who is praying:

Defen mi d'aqest aversier,  
E garis aqest cavalier  
De mort, per ta sancta dousor,  
E-l dona forsa e vigor  
C'aicil puesca apoderar  
E mi de sas mas deliurar! <sup>186</sup>(2395-2400)

The opening lines of the prayer sound conventional, but in the last few lines it becomes clear that she seeks to be delivered from the hands of the giant leper, or “demon”. This prayer seems to re-energise Jaufre, and the focus of the narrator returns to the fight, which becomes more violent until the giant crashes to the ground and Jaufre delivers the killing blow. But the giant’s dying kick sends Jaufre flying across the room and renders him unconscious. There are several instances throughout *Jaufre* in which a character is knocked out and is unable to hear or see, and blood spurts from the mouth and nose (2445-2448 in this description). The maiden pours some cold water over the unconscious hero, but then has to dart around the room herself to avoid the semi-conscious Jaufre who is flailing around with no idea about what is happening. The description of the action, from the point where the giant rises from his bed, revealing his height and taking up his club, to the point where the maiden reassures Jaufre that the giant is, in fact, dead, is clearly and graphically described, and although we have little information about performances, must surely have been acted out, to some extent, by the performer or reader. The sequence where Jaufre needs to be reassured by the maiden is an ironic contrast to a chivalric combat. Her words are as different as possible to the giant’s threatening speech, again providing an opportunity for the performer to use a contrasting voice:

Francs cavaliers, jenta persona,  
Regardatz e vejatz qi-us sona.  
Membre't de ta cavalaria,  
Dun sobre totz as seinoria,  
De tun pres e de ta valor.  
No-t cal humais aver paor. <sup>187</sup>(283-2488)

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<sup>186</sup> Defend me from this demon, and protect this knight from death, by Your holy sweetness, and give him strength and power so that he can overcome, and deliver me from this creature’s hands.

<sup>187</sup> Noble knight, gentle sir, look and see who is speaking to you. Remember your chivalry, which gives you mastery over others, remember your worth and your valour. You don’t need to be afraid now.

There are two complete reversals here of the usual chivalric conventions. First of all, Jaufre hitting out at the maiden (luckily without the sword in his hand) is hardly heroic behaviour, even if semi-conscious, and then it is the maiden who must reassure Jaufre that he need no longer be afraid. Once Jaufre is restored to full awareness of who he is, the maiden shows him the giant's dead body, missing an arm and a leg and with its horribly broken skull, with the brain visible.

Jaufre becomes progressively more frustrated as he tries to find the first leper. Again, an oath reinforces this emotion at 2524 ("E Deus !") and the maiden's inability to tell him is similarly reinforced at 2528 ("per Crist"). Jaufre uses the repeated idea that his life will not be worth a farthing ("nun pres un denier mon cors", 2536) if he cannot restore the child to his mother. However he finds he cannot even open the door through which he had entered, and immediately realises there must be some enchantment ("E Deus!. Sun encantatz!" 2548). The concept of being under an enchantment is another repeated motif in the narrative, and other instances are listed in Appendix E. Jaufre reacts by showing anger and frustration (2556) and then takes a running jump to try to get out. At this point the narrator addresses the listeners directly to tell them that there is no way for Jaufre to get out, even if he tried for two or three years. The narrator then breaks off from the story completely to complain about "malsparliers e vilanas gens" <sup>188</sup>(2567), and badly educated people who think that their fine clothes make them equal to others. There is a general complaint about bad behaviour and how things were better in the past. The narrator is so angry he says he can no longer find the right words. This digression comes as a shock to the audience, jolting the listeners out of the events of the story and into "real life", and it is not clear whether the author is intending to criticise his audience, whether it is a storytelling device to ensure the audience is paying attention, or whether this is a diversion to extend the "cliffhanger" of having Jaufre unable to move forward.<sup>189</sup> It is difficult to establish why it is there. There may have been some contemporary reference when it was first included, but, rather like the dedications and praise for the king, successive scribes have continued to include it, perhaps because they were copying rather than editing. There is a lettrine in MS B at "Ara-I vos laisarai estar" <sup>190</sup>(2565) which may indicate recognition that a new episode or section is beginning. With Duggan's reference to *Huon de Bordeaux* in mind, however, (as mentioned above in section 3(b)), another possibility is that it was noted

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<sup>188</sup> Unpleasant critics and wicked people.

<sup>189</sup> Audiences for my own re-tellings of this episode have consistently reacted with surprise, and a fellow performer even voiced a query of "What are you doing?" As a performer I am then faced with the decision as to whether to explain that this is based on the original text, or simply to continue with the story. In most performances I have continued with the story, and discussed the interruption in a break or after finishing the storytelling.

<sup>190</sup> Now I will leave him there for you.

down verbatim at an early performance and has survived successive copyists, giving us a tantalising flavour of how a performer at the time might have added some comments of his own to the story. I will refer to this digression again in Chapter 5, in relation to my own 21<sup>st</sup> century storytelling.

For the sake of the king and, perhaps, because the audience has requested him to continue, the narrator promises to free Jaufre, return the missing child to its mother, and save the maiden with the torn clothing, and so the listeners are put back into the fictional world. The story resumes with “Ara-us veil de Jaufre parlar”<sup>191</sup>(2640), but this line is not marked by any lettrine or illustration in the manuscripts. We hear of his emotion in the form of a doublet: “maritz e angoisos ... totz vergoinos”<sup>192</sup>(2641-2642), and then Jaufre prays. This is the first time we hear Jaufre praying, and it contains none of the religious references to be found in the other prayers:

Rei glorios, paire,  
Cunsi cujei ben a cap traire  
So per qe sai era vengutz?  
Mas aras veig q'es remasutz  
Mun pretz qe cujei enantir.  
Mais volgra ab armas morir  
O esser en cent locs plagatz  
C'aissi remaner encantatz,  
C'aras non pusc eu plus valer.  
E Deus! Per qe-m dones poder  
Qe sai intres ni ausises  
Aquest malfait c'aissi m'a pres?<sup>193</sup> (2645-2656)

Rather than a request it is more of an accusation. Immediately afterwards he hears the children's voices calling on God to help them: “Bel seiner Deus, acuret nos!” (2664), and so invoking God seems to have worked, but it is Jaufre rather than God who is going to rescue them. The giant leper's house appears to be much larger than it had first seemed, and the description of Jaufre's subsequent actions conveys his rapid movements as well as the physical space he crosses. Now there is a shocking description of the leper, his knife in his hand, with around thirty children, alive and dead. Jaufre's actions and words reveal his disgust, amplified by his oath: “Per Deu, n'enflat, mezel putnais!”<sup>194</sup>(2689) – and he slices off the leper's hand, reminding the listeners of the earlier insulting gesture. The

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<sup>191</sup> Now I want to talk of Jaufre.

<sup>192</sup> Unhappy and anguished ...and full of shame.

<sup>193</sup> King, glorious Father, how could I have ever thought I could succeed in the reason I came in? Now I see that my worth, which I thought would increase, has been lowered. I would prefer to die in battle or be wounded in a hundred places than stay here, under an enchantment, for now I cannot increase my worth. O God! Why did you give me the power to come in and kill this miscreant who has imprisoned me like this?

<sup>194</sup> By God, sir swollen, stinking leper!

leper begs for mercy, invoking God on the cross and his Father (2700-2702), and telling Jaufre that killing him would be a great sin. He uses another doublet, “iratz e forsatz e maritz” <sup>195</sup>(2705), to plead his case, reinforcing this by insisting he is telling the truth and adding an oath: “e no-us ment, fe qe deig a Deu” <sup>196</sup>(2710). Jaufre repeats the question of telling the truth (2723) (insistence on the truth is another repeated motif, other examples of which can be found in Appendix D), pragmatically wanting to know how to get out of the house. The leper continues to underline his desperation with an oath (“Si Deus me gar”, 2716) and returns to the “encantamens” (spell, 2720). As the dialogue continues, the leper’s tone alters between pleading for his life to negotiation of mercy based on his revelation of how to break the spell.

The description of the storm unleashed by the breaking of the head which holds the enchantment has been compared to the storm caused by Calogrenant and Yvain in Chrétien de Troyes’ *Yvain* (Hunt 1988), but it is a very different kind of storm. Calogrenant describes the storm at the fountain:

I then saw the heavens so rent apart that lightning blinded my eyes from more than fourteen directions; and all the clouds pell-mell dropped rain, snow and hail. The storm was so terrible that a hundred times I feared I’d be killed by the lightning that struck about me or by the trees that were split apart. (Kibler 1991:300)

In *Jaufre*, however, the effects of the storm are exacerbated by taking place inside a house. The description occupies 27 lines (2778-2805), beginning with the head itself jumping up, crying out and whistling and then all the elements including the earth and sky combine to clash stone and beams together. In the darkness the storm breaks with thunder and rain, thunderbolts and tempest. Every part of the house, beam, stone, tile, shingle, and brick, hits Jaufre (who has to put his shield above his head). The sky is dark and clouded and then a violent wind rises which carries everything off, although Jaufre is safe because he invokes God. Then dust hides the sky, and more stones and thunderbolts rain down, until the curse has gone. This is evocative, descriptive language which includes many sounds as well as images, and one part of the story which may possibly have been enhanced in performance by percussion or music. In Chapter 4, my discussion of the magic within *Jaufre* describes how frequently the sounds of a storm accompany otherworld events. Jaufre is beaten and battered by the destruction of the house and needs to rest a little before moving on (2827). The woman, the children and the leper are sent on to Artus (repeating a motif of sending back witnesses to what has taken place), but there is no mention of the distressed squire. We are reminded of Jaufre’s need to continue his quest,

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<sup>195</sup> Complelled, unhappy and sad.

<sup>196</sup> And I am not lying, by the faith I owe to God.

and that he will not be happy until he finds Taulat (2856-2862), followed by a reminder of Taulat's insult to the king and queen (2867-2876), and a reiteration of Jaufre's name (2885-2887). There are some practical details in terms of horses, when the leper recalls having the maiden's palfrey and cloak which he had taken care to look after for her. Eventually Jaufre sets off, slowly, while the others go to Artus. More repeated motifs, without verbal repetition, include the way in which the court has been diminishing after the Pentecost feast and is now down to a mere dozen knights, an elaborate greeting to the king, invoking God (2927-2934), and recapitulation of what has happened from the maiden, the mother of the child and the leper. Some further details are added at this stage, such as the name of the maiden's father and how she came to be travelling so far from home.

This episode, then, contains within it many features which indicate an oral presentation, and possibly oral composition, and the art of a storyteller. It is an energetic adventure, including fast movements, fight sequences and a storm, and the emotions described include fear, grief, anger, despair and frustration. It also contains the puzzling digression, which acts as a complete break from the excitement and tension.

## **5 Conclusion to Chapter 3**

My second research question asked how the surviving text indicates a relationship with storytelling and oral tradition, what traces within the text might indicate how it was delivered to an audience and what is known about how stories were told, or narratives performed, in the 12<sup>th</sup> and 13<sup>th</sup> centuries. Much of this dissertation has to be based on deductions and assumptions using the evidence of the manuscripts of *Jaufre* and what information can be gleaned from other 12<sup>th</sup> and 13<sup>th</sup> century sources. It is evident that the text includes features which have been identified by Lord, Olrik, Foley, Ong, Bauman and others as indications of oral derivation and oral delivery. We cannot be sure of any of the pragmatics of performance, such as whether the tale was read out aloud or narrated from memory by a *jongleur*, whether it was accompanied by music, or performed by more than one person, the circumstances or event at which the performance took place, or the duration of a "session". It is, however, beyond doubt that the author or creator of *Jaufre* was familiar with storytelling techniques which are found in traditional tales, and was able to create a vivid and compelling narrative.

In Chapter 4 my focus will be to examine the way in which the author deals with themes which are common to other Arthurian tales of the period, in order to answer the second part of my first research question: what evidence is there that the author was aware of other Arthurian material and how is this reflected in the text?



## Chapter 4 - Originality and Subversion

### E cascus comta so qe-l plas<sup>197</sup>

I have now discussed the background to *Jaufre* in terms of the historical and cultural context to its composition, and considered the stylistic features which may indicate an oral derivation for the story, together with indications as to how it may have been performed. In this chapter I will address the final part of my first research question, which was to investigate the evidence that the author was aware of other Arthurian material, and how this is reflected in the text. I will examine to what extent the author demonstrates his familiarity with the Matter of Britain, and the way he adapts and changes various themes and motifs in his narrative. While “originality” and “subversion” are not concepts which were current in the 13<sup>th</sup> century, as far as we can tell, I hope to demonstrate that the author of *Jaufre* is not simply re-using tropes, but is approaching his subject matter in from a perspective which at times breaks with convention (originality) and has the effect of undermining the expectations of his audience (subversion). Moving on from my analysis of some of the linguistic features of the text, then, in this chapter I will be examining storytelling themes and motifs common to Arthurian literature. I am using “theme” to describe an underlying idea which presents itself in different parts of the story, and by “motif” I mean an element or event in the story which may or may not be repeated, but which may be similar to elements or events in other romances or stories. This is my own definition: in his introduction to the *Dictionary of Literary Themes and Motifs* François Jost describes the difficulty of distinguishing the two terms:

There is no international consensus...to regulate the vocabulary of thematics. One critic may call *motif* what another designates as *theme*. [his italics] (Jost, 1988:xvii)

In *Jaufre*, the themes include love and marriage, and chivalry, while the motifs include many of the plot elements, such as the fairy and her fountain. The folklore motif index originally compiled by Aarne and Thompson in 1961, and subsequently comprehensively revised by Uther (2011) in order to classify various motifs within folk tales and legends has given rise to some more specific genre-based indices: for the purpose of this dissertation I shall be referring where necessary to Elaine Ruck’s index of themes and motifs in 12<sup>th</sup> century French Arthurian literature (1991). This index includes the works of Chrétien de Troyes but its title indicates its parameters.

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<sup>197</sup> And each one told what pleased him. (118) [As before in this dissertation, all translations are my own, unless otherwise accredited]

*Jaufre*, in common with most Arthurian literature of the 12<sup>th</sup> and 13<sup>th</sup> centuries, is primarily concerned with the two major themes of love (and marriage) and chivalry, both of which are problematic in terms of definition. I will therefore be discussing how they are treated in *Jaufre* before analysing the depiction of the hero, the topography of the action, and the magical aspects of the story, and comparing these to other narratives of roughly the same period. There are other themes and motifs within *Jaufre* which could be analysed in the same way but I believe these aspects of the story demonstrate the author's awareness of their use in some other Arthurian stories, while also illustrating the difference in his treatment of them.

## 1 Love and Marriage

Love was the major literary preoccupation for the troubadours of the time, and Occitan was the language used across Europe for their poems and songs (Paterson 1993:4). One might, then, expect the characters in *Jaufre* to reflect troubadour attitudes and customs regarding both love and marriage. However, defining these contemporary attitudes is fraught with complexity as the troubadours did not all share the same view of what love was, and *fin'amors*, frequently translated as "courtly love", has been under close scrutiny over the past decades by a number of scholars.<sup>198</sup> Bryson and Movsesian (2017) point out the flaws in much scholarly and academic interpretation of medieval poetry, and suggest that troubadour poetry was rebellious rather than conformist in the celebration of love, which was not necessarily constrained by marriage vows (Bryson & Movsesian 2017:189). *Fin'amors* can be seen as a precursor to romantic love, giving men and women a different model of a male-female relationship, and this may have been perceived as socially subversive in a society where marriages were predominantly structured around political and economic alliances.

In northern France there is what appears to be a codification of love in *De Amore*, or *De Arte Honestae Amandi* by Andreas Capellanus (1982),<sup>199</sup> who may have been a contemporary of Chrétien de Troyes and Marie de Champagne. Peter Dronke (1994:55-56) casts doubt on the identity of Capellanus and concludes that the composition date could be as late as 1230. However, *De Amore* provides some useful information about the way in which love may have been discussed, as it contains dialogues between characters of varying social and marital status on the subject of love, and suggests that true love exists only outside marriage. The term *amour courtois* (courtly love) was coined by Gaston

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<sup>198</sup> For a comprehensive evaluation of the scholarship in question, especially from a feminist viewpoint, see 'Courtly Love: Who Needs It?' (Burns 2001).

<sup>199</sup> Capellanus wrote *De Amore* c.1184, but I shall be referring in this dissertation to the translation by P G Walsh (1982).

Paris (1883), writing about Chrétien de Troyes' *Lancelot* and this, together with Capellanus, has resulted in a somewhat skewed modern view of how love was considered in the 12<sup>th</sup> and 13<sup>th</sup> centuries. Chrétien's portrayal of love in the *Lancelot*, however, is not even typical of his writings on love in his other works: in his introduction to his translation and edition of *De Amore*, Walsh writes:

In general, Chrétien's attitudes towards love stand in the greatest contrast to ideals implicit in much troubadour poetry. While sharing with Provençal poets the notions that love provides the motivation for living and that the loved one is to be worshipped, Chrétien depicts love-suffering as unhealthy, and in most of his romances he exalts love within marriage as the ideal. (Walsh 1982:8)

Walsh describes how ideas of love parallel to those expressed by Capellanus can be found in secular Latin lyrics such as the 13<sup>th</sup> century *Carmina Burana*, in which love is the source of good, reverence is owed to the object of one's love, prudence and secrecy are essential, love must be given spontaneously and "pure" love is set apart from and contrasted with the marriage relationship. The love is purest when not consummated. As to love not existing within marriage, Capellanus attributes to Marie de Champagne a letter which declares

We state and affirm unambiguously that love cannot extend its sway over a married couple. Lovers bestow all they have on each other freely, and without the compulsion of any consideration of necessity, whereas married partners are forced to comply with each other's desires as an obligation, and under no circumstances to refuse their persons to each other. Then again, how is the distinction of a husband advanced if he enjoys the embraces of his wife as if they were lovers, when neither of them can in that way increase their moral stature, and seemingly they have nothing more than they initially possessed as of right? (Walsh 1982:157)

In reality, as Linda Paterson points out (1993:232-233), while adultery in lay medieval society was regarded as normal on the part of a husband when conducting a relationship with an unmarried woman or a prostitute, adultery with a married woman was a very serious crime. The "collective" attitude of the troubadours to adultery has been much debated, and Paterson points out that the troubadour Cercamon (who was writing c. 1135-1145) condemned sexual promiscuity by either sex, as well as the courting of women by married men, while Marcabru (a Gascon troubadour writing c. 1130-1148) condemned love outside marriage (Paterson 1993:235). Marcabru stressed the importance of mutual desire between lovers, both physical and emotional, together with mutual choice and honesty, making a distinction between *fin'amors* and *fals'amor*, which castigates those for whom lust, money or power are the primary motivations for coupling (Bryson & Movsesian

2017:185). Writing around 1230, Guilhem Montanhagol even claims that *fin'amors* promotes chastity, as a noble lover would not wish to harm his lady's honour.

In *Jaufre*, there is no question of adultery. Lancelot is present at the court of Artus and Guilmier but he has no relationship with the queen. Jaufre's story is a straightforward course of events in which the young hero meets a heroine, and they fall in love with each other. Love at first sight is a common trope among the troubadour lyrics, but there are three complicating factors in this story: on a simple plot level Jaufre is on his way to avenge an insult to the king and does not want to be distracted from this; on the question of motivation, Jaufre is provoked into continuing on his quest instead of staying longer by the apparently demonic behaviour of the people in Brunissen's castle of Monbrun; and finally, on a social level, neither Brunissen nor indeed the listeners have any information about Jaufre's relative position on the social scale. Marriages in 12<sup>th</sup> and 13<sup>th</sup> century Europe were largely dynastic and political affairs, generally arranged by the parents (most often by the fathers) of the younger couple (Bloch 2014:143). Brunissen's parents and immediate family, however, are dead, and all we know of Jaufre's background is the name and reputation of his father. Jaufre is handsome and successful in combat, while Brunissen is wealthy, powerful and accomplished. The author describes Brunissen's lengthy internal dialogues, very similar to those found in Capellanus, in which she considers her decisions and how to act on them. There are several passages within *De Amore* which mirror Brunissen's musings. In one, there is a discussion of whether a lady should bestow her love on a high noble of bad character or on a lowly suitor of good character. Here is one part of the dialogue between the characters:

Why, even if you discovered a man outstanding for nobility of both birth and character, you ought to choose in preference the love of him whose sole glory is nobility of character. The man of noble birth receives his nobility from ancient stock and from a father greater than himself, obtaining it as a sort of inheritance from those from whom he derived his physical origin. But the other gets his nobility from himself alone, obtaining it from no stock but maintaining it after its emergence from the ordered excellence of his mind alone. Hence his nobility deserves more praise than the other's. (Walsh 1982:51)

The author of *Jaufre* may not have been familiar with the works of Capellanus, widespread as they were, but the tenor of Brunissen's internal dialogue sounds very similar. She cannot sleep, and she speaks of Love as coming to wage war on her (3742-3743), and already she feels that she will die without him (3745). She knows nothing of him, and he will be impatient to be back on his quest, once she has forgiven him for the offence he has given her, a thought which reveals how much of her anger has been purely acted out, for the sake of her reputation. Then she starts to think about her lack of

knowledge concerning his background, her awareness of her own worth and status (“Q’el mun non a enperador/Qe no s’en tengues per paiatz”<sup>200</sup> -3760-3761) before embarking on a lengthy comparison between the man of wealth and the man of prowess, which could have come from the pen of Capellanus:

Car tals es rics qe no val ren  
E al pros vol tota jen ben ;  
E tals es rics qe s’en peūra  
E-l pros creis ades e melura;  
E tals es rics qe viu aunitz  
E-l pros es per totz mentagutz; ...  
Doncs malaventura la feira  
Tota domna qe don s’amor  
A mal malvatz per sa ricor.<sup>201</sup> (3775-3782, 3796-3798)

It is also clear from the words spoken by both Jaufre and Brunissen that this is no spiritual or reverential love. Jaufre gazes at her in admiration when she threatens him with hanging, blinding and amputation, seeing that she is angry, and the more she fulminates, the more he loves her (3608-3621). He tells her

Car en vostra camisa,  
Senetz totz autres garnimens  
M’auriatz conquist pus corens  
Qe .c. cavalier tuit armat <sup>202</sup> (3630-3633)

Brunissen mis-remembers these words when she is alone, changing *camisa* to *nuda* (naked – 3809), and by doing so reveals to the reader and the listener that the attraction in question is far from platonic on either side. Jaufre, lying still in his bed and wondering about the behaviour of the men in the castle, is quite clear about his feelings:

Ben se aicel bonaüros  
Qe s’amor poira gasainar  
Ni la poira nuda baiser.<sup>203</sup> (3884-3886)

His musings include the need for love to be freely given, possibly echoing the words attributed to Marie de Champagne by Capellanus, although Jaufre does not mention marriage, and his concerns about the difference in status between them. He is aware that if he could persuade her of his prowess then perhaps she would love him, but this would entail breaking his promise to the king. However, a second experience of hearing the wild

<sup>200</sup> There is no emperor in the world who would not consider himself well paid [by my love].

<sup>201</sup> For a rich man is worth nothing but everyone wishes good things to a man of prowess, a rich man becomes the worse for his riches while a man of prowess gains and improves in reputation every day, and a rich man lives in dishonour while a man of prowess is praised by all...Therefore may bad luck go with any woman who gives her love to an unworthy man because of his riches.

<sup>202</sup> For in your shift, with no other armour, you would have conquered me more quickly than one hundred fully armed knights.

<sup>203</sup> Happy the man who can win her love, and hold her naked in his arms.

lamentation in the castle convinces him he must leave, even though he thinks that if she were to give him her love then no one would be able to harm him.

These internal monologues are strongly reminiscent of some troubadour poetry of the 12<sup>th</sup>-century. Raimbaut d'Aurenga wrote, in his poem *Non chant per auzel ni per flor*.<sup>204</sup>

Ben aurai, dompna, grand honor  
Si ja de vos m'es jutgada  
Honranssa que s'atz cobertor  
Vos tenga nud'embrassada;  
Car vos valetz las meillors cen!  
Q'ieu non sui sobregabaire –  
Sol del pes ai mon cor gauzen  
Plus que s'era empeiraire !<sup>205</sup>

The Comtessa de D'ia, a *trobairitz* or female troubadour, in her poem *Estat ai en greu cossirier*<sup>206</sup> wrote:

Ben volria mon cavallier  
tener un ser en mos bratz nut,  
qu'el s'en tengra per ereubut  
sol qu'a lui fezes cosseillier;  
car plus m'en sui abellida  
no fetz Floris de Blancheflor.<sup>207</sup>

Brunissen refers to *Flor et Blancheflor* in a later monologue. This romance first appeared in France in 1160 and was very popular across Europe in the early 13<sup>th</sup> century. While the poem by the Comtessa de D'ia is about preferring “her knight” to her husband, and this is not, therefore, a direct comparison, Brunissen is not expressing sentiments which would surprise the listeners. One further observation about this scene in terms of troubadour poetry: the *alba*, or dawn poem, is a poetic form in which lovers lament hearing the call of the watchman at dawn, as they will need to part for fear of discovery. In *Jaufre*, the lovers (who have not yet discovered their mutual love) are separated because the watchman announces a time for communal grieving.<sup>208</sup> The author of *Jaufre* appears to be playing with the conventions of poetry within the story.

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<sup>204</sup> I do not sing for bird, or flower.

<sup>205</sup> Victoria Cirlot, ed. *Antología de textos románicos medievales: siglos XII–XIII* (Barcelona: Edicions Universitat Barcelona, 1984), 151–52, ll. 17–24. “Lady, I should have great honour if you would judge me worthy to hold you in a naked embrace under the covers, for you are worth more than a hundred ! I do not wish to boast, but at this thought my heart rejoices more than if I were emperor !

<sup>206</sup> I have been in great distress.”

<sup>207</sup> Bruckner, Matilda Tomaryn, Laurie Shepard, and Sarah White, eds. *Songs of the Women Troubadours*. New York: Garland Publishing, 2000. “I would want to hold my knight for one evening naked in my arms, and he would think himself in Paradise, as he would be drunk with my beauty, for I love him more than Floris did Blancheflor.”

<sup>208</sup> See Appendix F. This is an example of the Rule of Three.

This account of their first meeting is a skilful piece of storytelling, providing a character sketch of Brunissen who, as a powerful, rich heiress, is fully aware of her own worth. She is also able to dissemble, and the reader and audience are made privy to her true thoughts and emotions. Jaufre, on the other hand, is torn between his fascination and love for her and the fact that she is on a higher social and economic level to himself, as well as his need to continue his quest. Although their respective thoughts take the form and phrases of discussions of love by other writers, there is nothing predictable about this fictional situation.

Jaufre has a moment of reverie while talking with the herdsman about Monbrun and its lady, but there is no further mention of Brunissen or his love for her for a further 2,500 lines. It is only after his battles with the Black Knight, the giant, and Taulat, and when Augier is pressing him to stay with his family that Jaufre reveals that Monbrun is where he has left “ma voluntatz,/Mun cor, mun saber e mon sen”<sup>209</sup>(6815). Jaufre distinguishes between the friendship and service he is offering to Augier’s daughter, and the love he feels for Brunissen. In conversation with the seneschal, Jaufre shows that he, like Brunissen, is able to conceal his feelings when he appears to need to be convinced to return to Monbrun because of his fear of being imprisoned or attacked (7000-7004). The author adds:

Mas aisso dis tut per esquern,  
Qe’el fonz de mar o de enferrn  
S’en entraría tot coren,  
Sol que lai saupes Brunesen.<sup>210</sup> (7021-7024)

When the couple are reunited, the reader and the audience hear the internal dialogues of both lovers as well as what is said aloud. Brunissen resolves to speak “Ab blandir et ab jent parlar,/C’aissi pot om tot cor domptar”<sup>211</sup> (7163-7164), once again showing her ability to use words to dissemble. Jaufre is convinced that it will take a long time for him to win Brunissen’s love. A look across the crowded feast later leads into a description of the arrows and wounds of love and how they can be healed (7265-7322). The words used are again reminiscent of Andreas Capellanus, who wrote:

You are both the cause of my grief and the cure for my deadly pain,  
because you hold enclosed in your hand both my life and my death. If you  
grant what I ask, you extend to me the life I have lost, together with many  
consolations for living; but if you wish to refuse me these consolations, my

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<sup>209</sup> My will, my heart, my wisdom and my mind

<sup>210</sup> But all of this was said as a joke, for he would have rushed to the bottom of the sea or hell if he had thought that Brunissen were there.

<sup>211</sup> With flattery and courteous words, as this is how one can tame any heart.

life will be a punishment, a heavier burden than a sudden encounter with death. (Walsh 1982:61)

The imagery of love's arrows is a frequent trope, from the story of Cupid in Ovid's *Metamorphoses*. In *Jaufre*, both lovers are equally afflicted, and the author tells us

Amdui son d'aquest dart ferit  
E amdui serau leu guarit  
Sol qu'ensems s'ian ajustat  
Car cascun n'a gran voluntat.<sup>212</sup> (7319-7322)

In her work on medieval descriptions of lovesickness, Mary Wack explains that it was seen as a genuine illness at the time (most frequently suffered by men), and how it was considered to be a potential cause of death (Wack 1990). Both lovers in *Jaufre* suffer from the fevers, sighs and trembling of love, and consider death as a possible outcome, but again it is clearly not a purely spiritual emotion. Brunissen wonders how long it will be before she can hold him in her arms (7332) while *Jaufre* is despairing of ever being with her (7336). He also repeats the phrase he has used previously to Augier to describe his complete commitment:

Que no m'avetz poder laisat  
De neguna ren qu'el mun sía,  
Que tutz es en vostra bailía  
Mun cor, mun saber e mon sen,  
Ma proesa, mon ardimen,  
Mun delieg e ma voluntat ;  
De tut m'aves poder enblat  
E tut es vostre mielz que mieu.<sup>213</sup> (7394-7402)

*Jaufre* is aware that this is the language normally addressed to God, but it is, after all, God who has caused him to love her. His deliberations take up 124 lines (7365-7489). Brunissen, for her part, takes 180 lines (7490-7670) to contradict herself on whether or not she loves him, whether simply saying it is enough, and whether she should offer herself, heart and body to him, mirroring *Jaufre*'s earlier words:

Amorz manda que a *Jaufre*  
Renda m'amor, mun cor e me  
E tot la meta en abandon  
Per far so que li sía bon,  
Que ja de ren non l'en desdiga  
Qu'enaissi o deu far amiga.<sup>214</sup> (7519-7524)

<sup>212</sup> Both were struck by the same arrow, and, as long as they can be together, both can be healed of it, as both of them wish it so much.

<sup>213</sup> You have not left me with power over anything of my own, and everything is in your possession: my heart, my wisdom and my mind, my prowess, my bravery, my joy and my will. You have taken possession of everything and everything is more yours than mine.

<sup>214</sup> Love demands that I should give to *Jaufre* my love, my heart and myself, and I abandon it all to him to do with as he thinks best, without refusing anything to him, for that is what a lover should do.



The internal monologues of both lovers are very similar to the musings of Soredamors and Alexander in Chrétien's *Cligés*,<sup>215</sup> although in *Cligés* this takes place early in the story and in *Jaufre* the lovers are reunited after the main quest has been achieved. Soredamors is described as having been "scornful of love" (Kibler 1991:128) while Augier describes Brunissen to Jaufre as

...No-i pot om blasmar  
Alres mais car non vol amar  
Ni anc jor non s'en entremes.<sup>216</sup> (6913-6915)

The author of *Jaufre* clearly knew *Cligés*. A copy of *Cligés* was found in the library of King Martin I of Aragón in 1410 (Middleton 2006), although there is no way of knowing how long it had been there or who might have read it. The author of *Jaufre* appears to know the story as well as the names of the characters, as *Cligés* is mentioned in line 106 as one of the knights at court, and Brunissen refers to Fénice (rather than Soredamors) and *Cligés* in line 7610. The symptoms of love may be the same in both stories, but that is all that they share. It is worth observing that all Brunissen's allusions to famous lovers (7602-7620) are somewhat at variance with the context. She refers to *Flor et Blancheflor*, a romance which includes a feigned death and escape from an unwanted marriage. Brunissen then refers to Tristan and Yseut, and specifically to Tristan feigning madness because of his love for Yseut, the wife of his uncle, and how this ultimately ended in her death. Her description of Fénice is of how she feigned death in order to be with her husband's nephew, *Cligés*, and how despite the torture she undergoes they eventually succeed in living happily afterwards. Brunissen then refers to Byblis, who loves her twin brother and hangs herself, and to Dido, who kills herself when Aeneas abandons her. These references all include some deceit or pretence, and death, in two cases by suicide, and most tell of some form of forbidden love. There would be little point in Brunissen mentioning these characters if they were unknown to the audience listening to *Jaufre*. Indeed the author, in the middle of Brunissen's thoughts and when mentioning Byblis, adds the words "Que ben avet ausit retraire"<sup>217</sup> (7624), as a reminder for the audience. The audience to *Jaufre* would therefore be aware that Brunissen is seeing herself in the context of these tragic, deceitful and dramatic lovers, even though the greatest difficulty she has within this story is how to reconcile her status and wealth with marrying a landless knight.

Brunissen also has to work out whether she should make the first approach, because a lady should make a man court her, rather than the other way around (7530-7531). The

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<sup>215</sup> See Kibler, pp 129-135.

<sup>216</sup> She has no fault except that she does not wish to love, and up till now has not worried about it.

<sup>217</sup> Which you will remember having heard.

debate as to whether it would be right for a woman to be the first to declare her love is also found in Andreas Capellanus:

Your statement that a woman's modesty is impugned if she offers of her own accord a love which is not sought does not negate my words, for it is established that by no law is it forbidden to women to bestow their love willingly on any worthy man ... So a woman must first gain insight into a man's worth by many proofs, and investigate his good faith clearly. (Walsh 1982:195)

When they meet the next morning, Jaufre is tongue-tied at first, another symptom of lovesickness (Wack 1990:185) and Brunissen needs to use more of her skill with words to persuade him into declaring himself. At first his words repeat Brunissen's own words from her sleepless night at their first meeting (quoted above):

Qu'el mun non a emperador  
Qe de s'amor nun fos onratz,  
Tant es fina e granz sa beutatz,  
Son parage e sa ricor.<sup>218</sup> (7770-7773)

Brunissen then repeats her other earlier thoughts, that kings and emperors have no greater rights in love than any other courtly person, and love does not consider riches. It is a surprisingly egalitarian point of view:

Bon pres, bon aips, qui-ls pot aver,  
An en amor mais de poder  
C'avers ni terra ni parage.  
Mut home son de gran linnage  
Que non valon un fais de pailha,  
Ni talz es ricz, una mesalha.<sup>219</sup> (7779-7784)

Love, for Brunissen, is intrinsically associated with marriage. She is concerned about her reputation, but equally, it seems, about the lasting nature of love. She is more concerned about the moral worth of her partner than his finances or indeed his birth and heritage. She has not enquired about Jaufre's parentage, but simply insisted on his love, fidelity and loyalty. Brunissen appears to be free to make her own choice of husband: in the next part of the story we discover that she needs to have approval from Melian, and she is able to again dissemble sufficiently for him to feel he should persuade her into the marriage. It is not clear from *Jaufre* what her relationship is to Melian, although in the later Spanish chapbooks (Garay 1857) he is described as her uncle. In her comparison between the use of motifs in *Jaufre* and the works of Chrétien, Imre Szabics states (2010) that

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<sup>218</sup> There is no emperor on earth who would not be honoured by her love, for she is so charming and beautiful, and has such lineage and riches.

<sup>219</sup> Great worth and fine qualities, whoever has them, have more power in love than money, lands or parentage. Many a man of high lineage is not worth a load of straw and many a rich man not worth a link in a chain.

Taulat has killed Brunissen's father and imprisoned her brother, but this is not mentioned in the text. Melian discovers that Jaufre loves her, and he asks specifically if this is *drudaría* (true love, 8231). Jaufre replies that it is, but again says that "el mun non a emperador/Que nun fos onratz en s'amor"<sup>220</sup> (8235-8236), and Melian assures him that he will ensure Brunissen's agreement to marriage. Melian's view is that it is an honour for Brunissen "car de vos s'agrada/Cel que a tut lo pretz del mun"<sup>221</sup> (8254-8255), and Brunissen is happy to agree to the marriage, although

E puis dis tot süau e gent,  
Que nula res nun o entent :  
"Bel seiner Melian, per Dieu,  
Si tut vos era mal e greu  
Si m'o faría eu atressi." <sup>222</sup> (8308-8313)

This relationship, then, is entirely within Brunissen's power and control, once Jaufre has completed his quest for Taulat. She uses her own initiative to inveigle Jaufre into admitting to his feelings for her before she confesses her own feelings for him, successfully transforms a poetic declaration of love into a formal marriage agreement, persuades Melian into thinking that this marriage is his own idea and then arranges to have the marriage sanctioned by the king and queen. It is, of course, unlikely to have been a realistic depiction of love, marriage or love within marriage. In his comprehensive study of courtly culture, Bumke (2000:381ff) expands on why dynastic concerns could not permit the free choice of spouses, and the unlikelihood of women, in particular, being permitted to choose for themselves. He cites one historical example of this happening, presumably for love, but this was rare. There are cases where genuine affection and love seems to have existed within marriage, and one example is indeed the relationship between the parents of Queen Leonor of Aragon, Eleanor of Castile and Alfonso VIII of Castile, who were married when Eleanor was just nine years old (Bowie 2014:48). Many of the marriage alliances for daughters within the family of Aliénor of Aquitaine and Henry II were negotiated and arranged by Aliénor for her daughters and granddaughters, and by her daughters and granddaughters for other female relatives. Leonor's marriage to James of Aragon was arranged by her older sister, Queen Berenguela, after the death of their mother. It is possible, therefore, that this depiction of a strong-willed and powerful woman is based on Leonor herself or members of her family. There were a number of conflicts between society and the Church as regards marriage, although both agreed that marriage was primarily for procreation and had little to do with love (Bumke 2000:387). Brunissen is

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<sup>220</sup> There is no emperor on earth who would not be honoured by her love.

<sup>221</sup> To please a man who has all the worth in the world.

<sup>222</sup> And then she said, so softly and gently that no one could hear any of it, " My fine lord Melian, by God, even if it had made you very angry I would have done the same thing."

adamant that marriage was an essential safeguard for her to ensure that Jaufre will keep to his vows of fidelity, which is perhaps an indication that the author of *Jaufre* had a clerical background. Jaufre voices a strong criticism of what passes for love in court circles:

Que-Is ergullos, mal enseignatz,  
Fals fenhedors, outracujatz,  
Confundun Amur en aman,  
Perque domnas s'en van garan ;  
Mais ellas nun fan a reptar,  
Car d'aquels mòu lo malestar  
Que ves ellas fan lus engans,  
Per que sobre-Is pros torna-l danz.<sup>223</sup> (7887-7895)

This criticism mirrors the words of the troubadour Marcabru, whose poem *Per savi.l tenc ses doptanssa*<sup>224</sup> complains about “falss'amor encontra fina”<sup>225</sup> and condemns “la gen frairina”<sup>226</sup> and those whose love depends on rape. The author of *Jaufre* seems to be underlining the ways in which this relationship will exemplify love and marriage, but it has little to do with contemporary realities. Jaufre did not come to Monbrun seeking goods, land or money and he will not accept her riches (7954-7962), although he will guard and defend her lands. Monbrun, of course, is already well defended and is not in any danger, and there are no indications that Jaufre has any lands or wealth of his own, but he is making it clear that he is not marrying for anything but love.

In conclusion, then, the depiction of love within *Jaufre* reflects the view of love as described by some of the troubadours, although where it differs is in placing the relationship of Jaufre and Brunissen firmly in the context of marriage. It is a mutual emotion, in which both lovers suffer before declaring their feelings, and the attraction is physical as well as spiritual. Love does not increase Jaufre's prowess but in fact nearly impedes it when, en route to their marriage at Carduil, Brunissen and Jaufre refuse to assist the maiden seeking his help. Brunissen makes a free choice to marry this adventurer, knowing nothing of his family or fortune. Although in the romances of Chrétien de Troyes, marriages are often a reason to explore further issues of love, fealty and prowess, *Jaufre* gives us a “happy ever after” ending. The author knows of Chrétien's *Cligés*, for sure, and other stories by other authors: Brunissen compares herself to both Fénice and Soredamor, although the other heroines she mentions are not from Arthurian

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<sup>223</sup> Those who are vain, bad-mannered, lying hypocrites, and presumptuous, only damage Love by their way of loving, and so ladies mistrust Love, but it is not their fault as the fault lies with those who play tricks on them, and as a result it is the loyal lovers who suffer.

<sup>224</sup> “I consider him certainly wise.” This poem taken from *Marcabru* ed. by Jean Dejeanne (Toulouse: Édouard Privat, 1909, XXXVII, 178–83, l. 28).

<sup>225</sup> False love compared to true.

<sup>226</sup> Lying people.

stories. The marriage of Jaufre and Brunissen, however, is not only unlike marriages in the work of Chrétien de Troyes, but also unlike any of the political and financial marriages in the real world. The author has created a heroine in Brunissen who appears to have total independence, financially as well as psychologically. Not only does she speak her mind but she is also capable of manipulating people into behaving as she would like. I would argue, therefore, that *Jaufre* is both original and subversive in the treatment of love and marriage. The author is giving us love, with mutual attraction, within marriage. This marriage between a wealthy, cultured, independent heiress, who makes her own choices and then persuades two powerful men not only to endorse those choices but to put them forward as their own advice - and a young man about whom we know nothing except his moral code, his fighting ability and his father's name.

## 2 Chivalry

The other major theme in *Jaufre* is chivalry which, like love, is a term fraught with complications because of its different use and application in different parts of medieval Europe, and at different times in the medieval period. Ramon Llull wrote his *Book of the Order of Chivalry* towards the end of the 13<sup>th</sup>-century, and this theoretical manual of knighthood was widely disseminated after his death. According to Antonio Cortijo Orcaña's introduction to his 2015 edition, Llull describes "real" chivalry as:

a profession that protects men from the world, the flesh and the devil by arming him with the weapons of virtue. (Llull 2015:8)

How much of this definition was current in the earlier part of the century is not evident, although a century earlier (c.1159) John of Salisbury's *Policraticus* sets out the need for knights to protect the Church, attack infidelity, reverence the priesthood, and protect the poor (Llull 2015:9). The statement of these high ideals makes it clear that a spiritual and religious dimension was paramount. In this examination of the theme of chivalry within *Jaufre* I shall be considering the use of the concepts of "knighthood" and "kingship", as the two are linked in the story, putting these against a historical background. I will also discuss the various ways in which the term "adventure" is employed. The difficulties in defining "chivalry" mean that it is more difficult to establish originality and subversion on the part of the author, but I will endeavour to highlight where *Jaufre* departs from what may have been expected by the audience of the time, and from what we might normally expect as modern readers.

## 2 (a) Knighthood and Kingship

The treatment of knighthood, kingship and chivalry within *Jaufre* has attracted much scrutiny from a number of scholars, which I will consider further below.

Linda Paterson argues that *cavalaría* in the Occitan epic has no ethical or ideological connotations until 1230, and that *Jaufre*, more than any other Occitan text of the period, shows the influence of French chivalry, albeit not entirely seriously (Paterson 1993:64-65). Paterson describes the reality of knighthood in 12<sup>th</sup> and 13<sup>th</sup> century Occitania as comprising magnates (sometimes nominally at least vassal to an even greater ruler, but powerful independent rulers), vassal knights (owing feudal duties to a lord, but this was a wide category where a fief might be an olive grove or a castle, or land attached to a monastery, or the vassal knights might form a garrison for the castellan), and urban knights, who were theoretically vassals to greater lords but in practice played lords off against each other (Paterson 1993:40ff). Within *Jaufre*, the term *cavalier* (knight) is applied to men in four different contexts: the knights at the court of Artus (some of whom are named, and found in other romances), the knights whom Jaufre must defeat (all but one named), the knights who have been imprisoned or injured by those wicked knights (all but Melian nameless) and the knights in service to Brunissen (all but Simon li Ros nameless), guarding her castle and town of Monbrun. They are not all of equal worth, as shown in the context of the story. The word *cavalaría*, normally translated as “chivalry”, occurs as early as line 3, and *cortesía*, “courtliness”, in line 4. *Cavaliers* are mentioned and almost immediately defined in lines 31 to 52.

In lines 119-121, the knights have three main topics of conversation, *drudaría*, *cavalaría* and *aventuras* (love, chivalry and adventures). The short list of names of the knights present (101-119) includes Gawain, Lancelot, Tristan, Yvain, Perceval and Cligés, but there are no allusions to their adventures, or indeed to their love affairs. *Cavalaría/cavalier*, rather like the French term *chevalerie/chevalier* which led to the English “chivalry”, is derived from the Latin *caballarius*, originally meaning a groom but later developing to mean a man on horseback. According to Joachim Bumke (2000:48), although the term is used in the earlier French epics to include great noble lords as well as ordinary soldiers, it was not until Chrétien de Troyes, writing from around 1160, that *chevalier* became central to the courtly ideal. Jean Flori has examined the use of the term by Chrétien (Flori 1996), and in the French epics (Flori 1975) and concludes that, until the end of the twelfth-century, *chevalerie* and *chevalier* were used to describe warriors on horseback and their fighting attributes rather than any moral or social qualities, for which the term *cortesie* was used. There were no fixed codes of chivalry, and the description of

“chivalric” behaviour within the romances of the time was, essentially, imaginative writing clothed in some elements of realism.

The role of King Artus, the ruler of his court of knights, is also problematic. In the opening and closing episodes, the king takes an active role in the events, deciding to go alone to find out what is happening and finding himself each time in a far-from dignified predicament. Artus is seen to be presiding over an ever-shrinking court when Jaufre sends defeated opponents and those they have imprisoned back to him, and explicitly not living up to the reputation described in the lines quoted above when a maiden asks for assistance against a besieging enemy. His knights, therefore, despite being described as “Dels bos cavalers la flor/del mun, tuit eleit e triat”<sup>227</sup> (6094-6095), are never seen in action within *Jaufre*, are unable to assist when their king is suspended from a great height by a monstrous beast or bird other than by stripping naked to give him a soft landing or rending their garments in grief, do nothing when Taulat kills one of their fellow knights in front of them and are missing when an appeal is made for their aid. The only knight of Arthur’s court we see in action is Qecs. He insults Jaufre, the only one who offers to take up Taulat’s challenge to all present at court, and is very easily unhorsed when Jaufre returns to Carduil. While Estout, the Knight of the White Lance, Taulat and Fellon are all doughty opponents, they are one-dimensional characters, as there is no motivation or reward shown for their behaviour. The only imprisoned and tortured knight described in any detail is Melian de Monmelior, whose plight is the cause of the “estrain dol e sobrier”<sup>228</sup> (3822). Taulat has killed Melian’s father, brother and relatives as well as other men, and destroyed his land (6111 ff), while imprisoning other knights in circumstances which are never explained. He has done this without coming to the notice of Artus and his court. The impregnable castle of Monbrun has 8,000 knights to guard its gates, but these knights are unable to defeat the sleepy and exhausted Jaufre and must go down in a great crowd to carry him, sleeping, to Brunissen. They have also not, it seems, ventured to Taulat’s castle to rescue the man for whom they are grieving so extravagantly. The only knight who takes action to restore right and defeat wrong is Jaufre, and his style and methods of fighting, as I have mentioned above and will discuss in more detail below in the section on combats, are not exactly conventionally chivalric. It is also noteworthy that Jaufre takes upon himself the duties of a ruler when he punishes those he judges to be in the wrong. In the *Usatges of Barcelona*, as set down in the mid-12<sup>th</sup> century by the court of Ramon Berenguer IV of Barcelona and carrying legal force in Catalonia, across the Pyrenees in Occitania and in the Crown of Aragon, it is expressly stated that

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<sup>227</sup> The flower of all the good knights in the world, all chosen and tried.

<sup>228</sup> Wild and extraordinary grief.

The rendering of justice in regard to criminals – namely, concerning murderers, adulterers, sorcerers, robbers, rapists, traitors, and other men – is granted only to rulers, thus let them render justice as it seems fit to them: by cutting off hands and feet, putting out eyes, keeping men in prison for a long time and, ultimately, in hanging their bodies if necessary. (Kagay 1997:129)

Jaufre, by dispensing justice, is acting as a ruler. He is, throughout the story, the only knight to take any kind of effective restorative action, although we see a number of knights behaving badly, and he is also more effective than the king in punishing offences.

Other studies of chivalry within *Jaufre* contain a wide range of interpretations. Limentani (1977) concentrates on comparisons between *Jaufre* and *Perceval*, and determines that

esso sta senza dubbio a rappresentare un primo notevole cedimento della fiducia nell'ideale eroico che aveva presieduto alla storia del genere romanzesco, e specie arturiano: e forse non si può andare molto piú in là, almeno coi fatti di cui disponiamo, specie se si ricordi che al di sotto dell'umorismo c'è sempre un fondo amaro, pessimistico, che conduce piú a un rifiuto de termini dati che a un'affermativa proposta di nuove idealità.<sup>229</sup>

This assessment of “bitter pessimism” is not borne out by the text itself. At a distance of over six hundred years we cannot be certain whether the apparent touches of humour throughout the story are operating as a gentle mockery of Arthurian conventions or a more serious attack on the values of chivalry. Suzanne Fleischmann (1981) concludes that *Jaufre* should be read as a parody. Her article, while containing some misunderstandings about elements of the story (she describes the beast of the first episode as a flying monster, for example, and is under the impression that Jaufre, confronting the leper, is seven foot tall), concludes that the story is a critical Occitan view of northern French kingship and knighthood. Ross Arthur (1994) discusses at some length the several ways in which the first episodes of *Jaufre* confound the usual expectations of Arthurian romance, and sees the first episode, and later events at court as degrading the king, while each of Jaufre’s successive combats demonstrate a “progressive degradation of the ideal” (Arthur 1994:257). Caroline Jewers (1997) also reads the tale as parody, but considers that Taulat can be seen as embodying the antithesis to the Round Table (his name could refer to *taula*, or table) and the other enemies encountered by Jaufre would represent parts of this great “anti-Table”. Taulat’s attack at the Pentecost feast would be “in keeping with the artificial opening of *Jaufre*, designed to present a deliberate tabula rasa of the very concept

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<sup>229</sup> It is undoubtedly a first notable failure of trust in the heroic ideal that presided over the history of the romance genre, and especially the Arthurian romances: And perhaps we cannot go much further, at least with the facts we have, especially if we remember that below the humour there is always a bitter pessimism, which leads more to a rejection of the terminology than to an affirmative proposal of new ideals.



of chivalry itself" (Jewers 1997:191). Her article takes the concept of cultural resistance as a starting point, assuming that *Jaufre* shows influences from the aftermath of the Albigensian Crusade. However, a consideration missing from the studies mentioned is that *Jaufre*, unlike the northern French romances, is written for a king of Aragon. The dedication to that king follows immediately after the praise for Artus, suggesting (as there is nothing textual to contradict this) that the two kings share the same virtues. It would seem unwise, or at the least undiplomatic, for an author to follow that identification with criticism of either king, however veiled, or indeed to follow praise of "Paire de Pretz e fil de Don/E seiner de Bonaventura"<sup>230</sup> (62-63) with a tale intended to disparage a northern French king who is not otherwise named or mentioned in what follows. Caroline Eckhardt (2009) reads the episodes involving Artus as essentially comical, and underlines the necessity for interpretation of what is being presented, as so many events in *Jaufre* demonstrate the need for an accurate analysis of the situations. Artus is, in fact, in no real danger from the beast or the bird, and

Explanations, when given, do not explain very well; even to ask a question may be dangerous; leaders only sporadically lead; heroes are not reliably heroic; those whom we love may behave in preposterous ways or even, as Jaufre once does, run away. (Eckhardt 2009:55)

There is evidence from James I of Aragon's *Llibre del Fets* (written towards the end of his life, c. 1270) that he was anxious to portray himself as a king embodying chivalric virtues, but his behaviour did not always match a modern view of chivalry, including as it did some dark acts of cruelty. For James, justice, honour and the defence of legal right were paramount, and it was the duty of a king to uphold legitimate rights, while for Ramon Llull, writing around the same time, between 1274 and 1276, the key qualities of chivalry are justice, wisdom, charity, loyalty, truth, humility, fortitude, hope and prowess (Currie 2016:9). Jaufre's opponents can be seen as embodying the opposite qualities and, in particular, illustrating threats to justice, to the honour of both men and women and to legitimate rights. Jaufre defends justice, the honour of men and women and legitimate rights, while showing loyalty, fortitude and prowess and insisting on the truth, but, as I will discuss later in the chapter, he does not display very much in the way of charity or humility.

There were some early Orders of Knighthood on the Iberian peninsula, and James I of Aragon had been in the guardianship of the Templars under Master Guillem de Montredón at Monzón for three years, between 1214-1217. Donald Kagay, referring to this, writes:

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<sup>230</sup> Father of Worth, Son of Generosity and lord of Good Fortune.

[James'] courage, battle demeanor, and in fact, early concepts of "good deeds" in a chivalric sense germinated in a troublous adolescence when he fought virtually every baron of his lands. (Kagay 1988:69)

There had been a long history of disputes, often petty, between the noble families in Aragon and Catalonia, and James spent much of his time from 1214-1228 dealing with the subsequent battles and wars. He states in his *Llibre del Fets*, referring to 1226 and sounding remarkably like Jaufre, "I am in the right, they are wrong, and God will help me" (Kagay 1988:64). While *Jaufre* is, of course, a fictional adventure, it is possible that the various individuals and encounters which challenge his fighting skills and his moral judgments may reflect some of these turbulent times for the king. It is also possible that Jaufre's fighting manoeuvres, described by Ross Arthur as "street fighting" (Arthur 1994:257), are an attempt by the author to inject a sense of realism into the fantasy, sometimes with comic effect. As Arthur points out, if Jaufre had fought according to "the code" he would have been dead by line 1200.

Chivalry is, therefore, a somewhat fluid term. Without wishing to enter the critical fray about whether the author of *Jaufre* is indeed imitating works by Chrétien, and, if so, whether this is for humorous or critical reasons, the originality of *Jaufre* lies, I believe, in the contrast between the lofty ideals expressed in relation to Artus and his knights and the very down-to-earth fighting techniques and behaviour needed to deal with the threats to justice and honour. I will expand on this further later in the chapter. It may well have been subversive to describe a king dangling helplessly above a group of naked knights and ladies: it was certainly original to have the king attempt to take action and find himself in an undignified predicament.

## **2 (b) 'Aventure'**

In *Mimesis*, originally published in 1946, Erich Auerbach describes the fictional world of Arthurian romance and the ideals of the knights within it as "very far from the imitation of reality" (1971:136). The knights engage in a series of adventures, and the world which they inhabit contains nothing but what is required for these adventures to take place. Only two things are included: feats of arms, and love, and the two are frequently linked as cause and effect. The combats cannot be fitted into "any actual or practically conceivable political system" (Auerbach 1971:135). Auerbach talks of the meaning of *aventure* as it appears in Chrétien de Troyes' *Yvain*, in which it is the sole reason for Calogrenant and Yvain to find the magic spring. In *Jaufre*, the word *aventura* is used in a variety of contexts and therefore with correspondingly varied meanings or nuances, but it is as Auerbach suggests

for *Yvain*, the way in which “the very essence of the knight’s ideal of manhood” (1971:135) is called out. Here are some examples of where the word is used:

De proesas e d’aventuras	Of prowess and adventures	5
D’un aventura qe avenc Al rei Artus	Of an adventure that happened to King Arthur	89
E con aventuras querran	And how they were searching for adventures	121
Qu’irem aventuras sercar	We will go and seek adventures	166
E maldison las aventuras	And cursing the adventures	366
E prec vos qe-l comtes cascus Vostr’aventura.	And I beg you to each tell me your adventure	430-432
E es vengutz per aventura	He came by chance	3039
E el demandet l’aventura	And he asked about what was happening	3671
E Deus ! dis el, cal aventura!	Oh God! he said – “what a thing to happen!”	4104,5294
So qe es ni cal aventura ?	What is happening?	4349
Cant au l’aventura retraire	When I hear about what has happened	4739
Mot a aisi gran aventura	What an extraordinary thing to happen	5053
Seiner, Aventura qe-m mena	Sire, adventure has brought me.	5593
E dic vos que cant ausirez Lo mieu trebal ni l’aventura	And I tell you that when you hear the tale of my suffering	6382-6383
Qui pot s’aventura fugir ?	Who can escape his own destiny?	6739
Nostr’aventura dura e fera	Our harsh and cruel experience	6974
E ira s’en per aventura	He will go off one day perhaps.	8287
Qu’el rei sap ganren d’aventuras	The king knows of many adventures	8737
Car calqu’aventura-l rete	For some adventure must have held him back	9300

**Figure 23 Adventures**

*Aventura*, then, can mean “an adventure”, as in line 89, or “an experience” (line 2841), or “chance” (3039), or indeed “fate or destiny” (6739). In English, “happen”, “perhaps” and “happening” carry the same sense, and the archaic “peradventure” has the same meaning as *per aventura* (8287). There is an overlap, then, between the idea of consciously seeking excitement or action, and the intervention of destiny, fate or chance. Almost exactly halfway through the story, the hermit asks Jaufre who has sent him to the forest. Jaufre has already explained that he is in search of Taulat, and so the hermit’s question must relate to why Jaufre is in that particular place. Jaufre replies “Aventura qe-m mena” (5593).

He is, in fact, only there because he has to wait for Taulat's return and has time to kill, and so *aventura* in this context carries all of the above meanings, as well as epitomising Auerbach's statement.

Vicent Martines describes *Jaufre*, together with the epic *Girart de Rossalló* (written between 1136 and 1180) as illustrating:

a separate and distinct chivalric "genome" that takes us directly to *Tirant lo Blanc*. (Martines 2018:41)

The form of chivalric behaviour described within *Jaufre* is a combination of high ideals and pragmatism, rewarded by love and marriage, in response to an insult to a king and his court "dels bos cavalers la flor/del mun, tuit eleit e triat"<sup>231</sup> (6094-6095) who seem reliant on this young, unknown and untried new arrival at court. Jaufre is the only knight to demonstrate chivalry, and, as I will discuss below, his behaviour follows a code which is far from consistent. It is the marked contrast between the king and his knights of the Round Table, who are all unable to deal with challenges, and Jaufre which suggests a subversive view of the conventional view of both the Arthurian court and chivalry itself. The next section of this chapter focusses on Jaufre himself and how he embodies heroic qualities.

### 3 The Hero

Jaufre is, as will be seen, in many ways a character who matches the expectations for an Arthurian hero, but he has some characteristics which are a little surprising. I will start, as the author does, with the description of the hero, and then discuss his methods of dealing with his adversaries, before examining the ways in which he is given some character traits and emotional depth in the course of his adventures. I will be dealing for the most part with the text itself, considering historical material which might inform my reading of this and making comparisons, where they seem valid, with other romances of roughly the same period.

#### 3 (a) Physical Description

Jaufre is a late arrival at the Pentecost feast. He has missed the adventure with the enchanter knight, but he has arrived just as the feasting is about to begin, and he rides in, unarmed, on a nag. The description occupies 23 lines, from 523 to 546.

Alice Colby (1965) has made an extensive study of portraits in the works of Chrétien de Troyes and other 12<sup>th</sup>-century French romances, and, while some of the phrases in this description of Jaufre would have been standard fare or clichéd even at this earlier time,

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<sup>231</sup> Of the finest knights, the flower of the world, all chosen and tested.

according to her research, some aspects are unusual. To begin with, he is riding a grey *rosin*, generally translated as a workhorse or nag, rather than the *destrier*, or warhorse, normally associated with knights. The next lines of the description are unsurprising: he is tall, blond and handsome, with broad shoulders and has all the attributes that would be expected of a hero. Colby has summarised these features, as found in a number of different romances, and lists these as:

curly blond hair that gleams in the light; a smooth white forehead of moderate size; thin, well-shaped dark eyebrows; bright eyes; a pink and white complexion; a straight, well-formed, medium-sized nose; a small mouth with red lips that are not excessively full and little white teeth, set close together; a long neck; gently curving shoulders; long, straight arms; white hands with long fingers; a big, thick chest; a slender waist; slender sides and hips; a big crotch; and straight, well-formed legs and feet. In addition, our young man would be tall and well-built, and his flesh would be white. (Colby, 1965:69)

It is perhaps of minor interest that the description of Jaufre, as with many of the descriptions cited by Colby, does not follow the assumed convention of starting at the head and going down to the feet<sup>232</sup>— here we start with his mount, then look at the overall impression as he enters, including the hyperbolic trope of “E anc ome de maire nat,/Non cre, visses miels faisonat”<sup>233</sup>, followed by his shoulders, his eyes, his hair, his arms, his hands and then down to his legs and feet. The unusual aspects, however, are his clothing, his garland of flowers and his sunburnt complexion. He is not armed, but he is wearing a tunic and hose of a matching fabric, described as “shimmering”. The fabric *bruneta*, confusingly, has a number of possible meanings ranging from a coarse woollen cloth, generally dyed black, to a light-weight silk, but the adjective accompanying it suggests it is most likely to be silk. There is confusion, too, about the colour of Jaufre’s hair. *Saur* is an adjective first used to describe the beast which Arthur has to deal with, and the illustrations in MS A show the beast with a red pelt. It is later used to describe Brunissen’s hair in line 7137 (“E siei cabel delgat et saur”) and translated there by both Lavaud & Nelli (1960) and Arthur (1992) as “blond”. Jaufre could therefore have the blond hair which is conventional for heroes, or red hair, which was far less conventional and considered ugly (Colby 1965:69). However, whether blond or red, his colouring would mean he would react to the sun, and, unusually for a heroic character, his face shows that he has been affected by it. Espadaler (2012) and Arthur (1992: footnote to p.13) see this description as similar to

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<sup>232</sup> Geoffrey of Vinsauf, in his *Poetria Nova*, writing c.1200-1215 and whose work was disseminated widely across Europe, instructed that when describing a beautiful woman a poet should “Let the radiant description descend from the top of her head to her toe, and the whole be polished to perfection” (Vinsauf 1967:37).

<sup>233</sup> And I believe you would never have seen a man born of a mother who was better made.

Bernart Desclot's description of James I of Aragon,<sup>234</sup> and there have been suggestions by Kaltenbach (1998) that James I of Aragon was red-haired, perhaps based on portraits painted some time after his death. However, so indeed was Geoffrey of Anjou, Leonor of Aragon's great-grandfather, described by John of Marmoutier as "tall in stature, handsome and red-headed" (Dutton 2011:177), and the description of Richard I, the queen's uncle, taken from the *Itinerarium peregrinorum et gesta regis Ricardi* (Nicholson 1997) states that Richard

was tall, of elegant build; the colour of his hair was between red and gold; his limbs were supple and straight. He had long arms suited to wielding a sword. His long legs matched the rest of his body.

It is most likely that these are stylised descriptions, rather than accurate portraits, although the red hair colour is a distinctive feature not usually associated with ideal beauty.

There is, however, no explanation for the garland of flowers on Jaufre's head. It is tempting to note that Geoffrey of Anjou was given the name Plantagenet because of the sprig of broom flowers he wore in his cap, but there is no early source for this (Plant 2007). Laurence Alibert's study of *Jaufre*, which examines connections with Ossetian folktales, suggests that Jaufre (and indeed Brunissen) are echoes of solar heroes (Alibert 2015:171), but there is very little evidence for this apart from this early description. Jaufre's powers do not increase with the sun and indeed he suffers from the heat of the day. Whatever the origin, or underlying meaning of this part of the description of Jaufre, however, it is clear that he has arrived at Arthur's court on a poor horse and completely unequipped for any form of knightly combat, but he goes instantly to the king and appears well-informed about the court and courtly etiquette. Although Jaufre has often been compared to Perceval in Chrétien's *Le Conte du Graal*, there is very little to connect the two tales at this point apart from the request to be made a knight, Kay's insult and the newly dubbed knight's determination to follow the aggressive intruder. Perceval enters dressed in Welsh leather and linen and is called a "vallet sauvage" (l. 975)<sup>235</sup> and "nices et bestiax" (l. 1299)<sup>236</sup>, and

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<sup>234</sup> "This King of Aragon, James, was the most comely of all men and was greater in stature by a handbreadth than any other. And he was well favoured and sound in all his limbs. And his countenance was broad and of a ruddy colour and his nose was long and straight and his mouth large and well-shaped. And he had large teeth, exceeding white, which seemed like pearls. And his eyes were black and his hair was bright as strands of gold. And he had broad shoulders and a tall and shapely body. And his arms were of goodly length and well-formed and his hands were fair and his fingers slender. And he had strongly sinewed thighs and legs of great length and straightness and of large girth. And his feet were of goodly size and form and richly shod. And he was exceeding valiant and of mighty prowess in arms and bountiful." (as quoted by Currie 2016:11 and 12 – no translator credited).

<sup>235</sup> All references to *Le Conte du Graal* are to the Roach edition, Textes Littéraires Français, Geneva and Paris 1959. Translation from Kibler.

<sup>236</sup> "a wild youth" and "naïve and uncouth"

he is so unaware of court etiquette that he needs someone to point out the king to him. Perceval speaks to the king twice without receiving a reply and then rides his hunting horse so close to the king that he knocks his cap of fine cloth “from his head to the table” (Kibler 1991:392-393). He is completely unmoved by the king’s explanation of why he is distracted and demands simply to be made a knight. Jaufre, on the other hand, is extremely courteous, greeting the king with a blessing and with deference, and is on his way to wash his hands when Taulat erupts into the hall. He is the first to react to the insult to the king and queen and he is also clearly aware of Kay’s reputation for churlish behaviour and so restrains himself instead of responding directly. The king has no hesitation in making Jaufre a knight, “car mout o sabes gen qerer” (643)<sup>237</sup> but is concerned for Jaufre’s safety. Jaufre reproaches the king for failing to keep a promise and this, so early in the tale, shows the strength of Jaufre’s moral stance even before he has been dubbed (653-660).

Once he has been knighted, the young man gives his name. He is the son of Dovon, one of Arthur’s knights who was killed by an archer in Normandy. Although Arthur heaps high praise on Dovon, this was not a glorious death, as bows and arrows were considered the weapons of cowards (Bouchard 1998:117 and Bumke 2000:173). Dovon’s heroism is recalled when Jaufre meets Augier, but there is no further information about where Jaufre was brought up, or his wider family, or indeed his circumstances. All of Chrétien’s heroes, by way of comparison, are put into a context in which we can judge their social background. Jaufre has arrived with no knightly equipment, with no family ties to anyone at court, with no apparent reason except that he wishes to be made a knight by Arthur, and he departs from the court almost immediately on his quest to avenge the insult to the king and queen. All we know of him, throughout the tale, is that he has a very clear sense of right and wrong, that he has good manners, and that he is fairly brave (see below for a discussion of this point), strong and handsome.

Some research has been undertaken to identify Jaufre with Girflet, who is mentioned in other romances, often in company with Taulat (Alibert 2015). It has been suggested that Girflet/Jaufre is cognate with Gilfaethwy “son of Dôn” in the Fourth Branch of the Mabinogi (Girbea 2008), and Antoinette Saly (1986) puts forward her theory that the enchanter knight in the opening and closing episodes at Artus’ court may also be Jaufre, demonstrating the magical skills attributed to Gilfaethwy’s brother, Gwydion. However, Taulat, Girflet and Gilfaethwy behave very differently in the other tales in which they appear and so the possible connection, while interesting, is not very plausible. Jaufre, as a

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<sup>237</sup> Since you know so well how to ask for it.

name, is not unusual for the period or the area and is to be found in French and English as Geoffrey or Geoffroi, once again raising the question of whether there is a reference to Queen Leonor's uncle, Geoffrey of Brittany, or her grandfather Geoffrey of Anjou. It is possible that the stories and reputation attached to Girflet have been retold under the name of Jaufre as a tribute to the uncle and great-grandfather of Leonor of Castile.

Once Jaufre has left the court there is no further physical description of him until his meeting with Brunissen. He has been brought up, asleep, from the orchard by Brunissen's men, and they set him on his feet in front of her.

E Jaufre es en pes levatz  
E fu grans e ben faisonz,  
E d'ausberc ricamen vestitz  
Qe fo bels e clars, e forbitz  
Sun elme, clars e resplandens.<sup>238</sup> (3567-3571)

The repetition of *clars* (bright) is a little surprising, as Jaufre has been through a number of combats by this time in the narrative, including surviving the collapse of the leper's house. Unlike Simon lo Ros, who returns after being unhorsed "fo dereire totz teros"(3384)<sup>239</sup> Jaufre is able to come through remarkable conflicts and challenges with barely a mark or scratch on him. By comparison, Erec in Chrétien's *Erec et Enide* has a cut face from his encounter with the insulting dwarf, needs to be bandaged after his encounter with Guivret and later falls unconscious from his wounds and assumed to be dead (Kibler 1991:40,85,95). Jaufre is, of course, greatly assisted by the invincible armour he acquires from Estout de Verfeuil in his first encounter after leaving the court, and this is still bright and shiny. The author shows him to be susceptible to blows, as he is knocked unconscious by the giant leper, and unhorsed in several of the combats, but he escapes any serious injury even from the demon knight.

The portrait of Jaufre, then, follows many of the conventions associated with heroes of the period, both fictional and historical. These conventions are still current in today's adventure stories: the tall, well-made, handsome young man who arrives as an unknown but defies expectations in his achievements, and who remains miraculously unhurt despite challenging encounters is still to be found in comic books and Marvel films. However, where the description of Jaufre departs from what might be expected is in small details regarding his appearance, such as the colour of his hair, the fabric of his tunic, the garland of flowers on his head and the reddened skin tone. In appearance, at least, this hero

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<sup>238</sup> And Jaufre stood up, and he was tall and well made, and clad in his rich hauberk which was fine and bright, and on his head his helmet, bright and gleaming.

<sup>239</sup> His back covered in dirt.



conforms to normal expectations. It is his actions which show him to be somewhat different. .

### 3 (b) Combat

A number of studies have examined Jaufre's quest and exploits as an initiatory journey, in particular William Calin (1986) and Nikki Kaltenbach (1998), but these studies, while interesting, create an anachronistic over-simplification of the story. On his quest Jaufre meets a number of characters, real, monstrous or magical, and there are difficulties in applying a coherent interpretation to his methods for dealing with them, or indeed seeing an initiatory progression. In order to demonstrate this lack of coherence, and unpredictable progression, I will consider Jaufre's combats and how they are resolved, and examine his fighting methods, which are not always conventional.

Joachim Bumke (2000:170) describes the 12<sup>th</sup> and 13<sup>th</sup> century conventions of single combat, which would generally start with a lance fight. The knight would have the lance in one hand, his sword in the other and would control his horse with his legs. The lance would be aimed at the shield, at the point where the hand grip was, or at the neck, where the helmet was laced. The shield would normally be placed to cover this point. If the lance struck at the right place, it would strike the hand. The shield would often withstand the attack and then the lance would shatter. However, according to Bumke, even when delivered at full gallop and with extreme force, the lance thrust often had a relatively modest impact (Bumke 2000:170-171). If a knight was unhorsed, this was often considered to be decisive, and it was unchivalrous to kill the unseated knight. However, the fight might continue with swords, most often on foot, and this would sometimes end with the death of one of the combatants. Often one would request mercy, which would be granted on receipt of a pledge.

In the table below I have summarised the various combats within *Jaufre* and how he defeats his adversary. A number of the scenes take place in an otherworld or magical atmosphere, with some magical elements, and this is of significance because Jaufre's attempts at fighting in a more conventional way prove ineffectual. I have also noted the storytelling technique of the "Law of Three", as it is a way to build tension. The episode titles are taken from my summary of *Jaufre* in Appendix A, and where I refer to "chivalric rules" or "moves", this is with reference to Bumke's description above.

Episode title	Otherworld and magical elements	Law of Three	Weapons	Means of defeat
Estout de	Distant sounds of combat	Three dead or dying knights, the	Lance, shield,	On foot, grapples Estout from behind

Verfeuil	<p>but no people.</p> <p>Dwarf tending cooking fire in the middle of nowhere, surrounded by richly dressed people.</p> <p>Invincible armour.</p>	<p>third of whom can tell Jaufre what he needs to know.</p>	<p>sword.</p> <p>Jaufre's original gifts from the king are all destroyed in the fight but he replaces them with the invincible armour from Estout.</p>	<p>and squeezes him to crack his ribs. This is not a chivalric move. However, Estout is wearing invincible armour.</p>
White Lance	<p>In the middle of nowhere, the most beautiful tree in the world.</p> <p>From its branches, a pure white lance made of ash wood.</p> <p>Dwarf guarding it who lets out a huge resonant cry.</p>		<p>Lances, shields</p>	<p>Jaufre's lance goes through the knight's shield and into his body. Knight is hanged. While Jaufre's fighting moves are chivalric, the summary justice meted out is not – he refuses to give mercy to the defeated man.</p>
Soldier	<p>A deep gorge.</p> <p>Soldier leaps unlikely distances.</p> <p>Dwarf guarding prisoners.</p>	<p>Three steel darts. One hits the shield, one the helmet and one the hauberk.</p>	<p>Darts, rocks. Jaufre's weapons are of no use in the cramped space.</p>	<p>Soldier is riding behind Jaufre. Jaufre grabs his arm and rips it off. Once soldier is on the ground, Jaufre cuts off his feet.</p> <p>Nothing about this combat is chivalric.</p>
Giant leper	<p>Giant.</p> <p>House protected by enchantment.</p>		<p>Sword, club.</p>	<p>Jaufre cuts off giant's arm, then his leg and as he falls, cuts at his head to kill him. Nothing about this combat is chivalric.</p>
Monbrun	<p>Idyllic orchard with birdsong.</p> <p>Beautiful maiden.</p> <p>Mysterious grief.</p>	<p>Three men sent to attack Jaufre: seneschal, Simon lo Ros and captain.</p> <p>Three calls from the watchtower.</p>	<p>Lances, shields</p>	<p>Two men unhorsed. Third man pierced through shield to the body, badly injured.</p> <p>This series of combats follow all the rules.</p>
Black Knight	<p>Old woman under pine tree.</p>		<p>Lance, shield, sword, but they are ineffective.</p>	<p>Not defeated. Chivalric rules are</p>

	Forest. Black Knight is a demon from hell. Hermit uses holy water.		Only the hermit's holy water and prayers work.	followed.
Giant	Giant.		Lance, shield, sword.  Tree.	Jaufre cuts off giant's feet.  Nothing about this combat is chivalric.
Taulat	Castle with elaborate interior decorations in wasteland.  Wounded Knight.  Two women tending to him.		Lance, shield, sword.	Jaufre's lance pierces Taulat's shield and he is pinned to the ground like a toad. This combat follows the rules of chivalry.
Fellon d'Albarua	Underwater realm.  Wasteland.  Exceedingly ugly opponent.  Hunting bird.		Lance, shield, sword. In the combat, Fellon unhorses Jaufre, breaks the lance, breaks the helmet, gets the sword out of Jaufre's hand and breaks the shield.	Jaufre first pierces Fellon's shield and arm with his lance but Fellon breaks the lance. Jaufre cuts Fellon's hand off and gains possession of Fellon's sword. Fellon begs for mercy. This combat follows all the rules of chivalry.

**Figure 24 Jaufre's combats**

With Bumke's description of combat in mind, it can be seen that very few of Jaufre's encounters are within this convention, or indeed chivalric. His first opponent, Estout de Verfeuil, demands Jaufre's arms, armour and horse. Jaufre, for his part, declares that he was made a knight by the king and threatens to break Estout's hauberk, shield and horse instead. However, in the course of the ensuing combat Estout succeeds in damaging Jaufre's shield, hauberk, spur, sword and helmet: he has effectively destroyed all of the king's gifts to Jaufre and has achieved precisely what he had demanded. Jaufre is unable to make good his own threat as Estout's own armour and arms are invincible. Jaufre thinks he must be *encantatz* (1126 – enchanted) when he is unable to make any impact on Estout and his armour, although he does succeed in stunning him a few times by hitting him on the head. Instead of requesting mercy, Jaufre rushes at Estout and uses what

seems to be a wrestling hold from behind, around his waist, in order to crack his ribs, and when Estout sues for mercy Jaufre obtains Estout's knightly accoutrements for himself. It may be of significance that the description of Jaufre's journey to find the cause of the dying and dead knights along his journey is suggestive of a mysterious otherworld, with the distant sounds of iron, steel and wood clashing together, sounding like a storm, and the scene where the dwarf is spit-roasting a boar over a fire on top of a mountain, surrounded by richly dressed people. Estout's helmet is described as *losen* (1105 – shining), the soldier tells Jaufre to leave his horse, his hauberk and *l'elme lusent* (1775 – shiny helmet), and this extremely shiny armour is the main feature described when Jaufre meets Brunissen in lines 3569-3571. While the helmet cannot be damaged it cannot prevent concussion, and Jaufre sustains a few blows to the head in his combats with the giants. The armour is only damaged in Jaufre's final fight with Fellon d'Albarua, which occurs in the underwater otherworld of the Fada de Gibel. It may be significant that this wonderful knightly equipment is won by Jaufre in his first fight and is damaged in his last.

Estout is able to ask for mercy and receive it, on condition that he relinquishes his armour, frees his captives and takes them to Artus, but Jaufre's next two opponents do not fare as well. In fact, the only opponents he deals with who are given mercy and sent to Artus are Estout, Taulat and Fellon, and yet it is hard to see that their crimes are any less heinous than those committed by others. The Knight of the White Lance and the soldier, like Estout, lead a somewhat mysterious existence in which their sole occupation appears to be attacking random passers-by (or, in the case of Estout, local residents). Jaufre hangs the Knight of the White Lance for saying that he will not give mercy to anyone in battle, and for having hanged thirty-three other knights; yet Taulat has behaved even more atrociously to Melian, has killed many others and has a field full of prisoners. Estout has also killed many, and has a retinue of prisoners who are forced to follow him. Fellon is besieging a maiden in her own castle. The punishment meted out to the Knight of the White Lance appears excessive, but perhaps his crime is to threaten anyone he defeats with the loss of status as a knight. The knight warns him against behaving as badly as he himself had done (1500-1508), but Jaufre disregards this. The knight is no knight at all but a "vilas e pautoners" (1512),<sup>240</sup> because all nobility and chivalry is lost when bad deeds are done. This seems harsh compared to the mercy shown to Estout, or Taulat, or Fellon.

The meeting with the *sirvens* is even less chivalric. I am translating *sirvens* (*serventz* in MS B) as "soldier". Lavaud & Nelli (1960) use the French *sergent*, while Lee (2006) uses the Italian *sergente*. Linda Paterson interprets the word *sirvens* as including the notion of

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<sup>240</sup> A miserable villein.

“servant” and “man-at-arms” (Paterson 1993:45ff): she shows how in contemporary chronicles they pillage, murder, extort ransoms, and bully hostages and other victims. Paterson lists their weapons, which included sharpened axes, sickles and blades, large pestles used as clubs, hand-bows, crossbows and knives while in the *Song of the Albigensian Crusade* (dated c.1275) they also had javelins, darts and pikes. In *Jaufre*, the *servens* is powerful, tall, massive, strapping and agile with closely cropped hair, and lives on a narrow path in the mountains. He demands a toll of Jaufre’s horse, armour and arms for a safe passage and fights by throwing three sharp javelins, or darts, followed by rocks. When Jaufre defeats him, there is no opportunity for the soldier to ask for mercy. While he is lying on the ground, with one arm torn off and the other severely injured, Jaufre cuts off his feet, making a joke as he does so:

Ara-us prec, so li dis Jaufres,  
Qe non coratz ni no sautes  
Ni-us combatatz am cavalier,  
E aprendetz autre mestier,  
Qe aqest avetz trop tegut. <sup>241</sup> (1881-1885)

Paterson explains that in the chanson de geste *Girart de Rousillon* (dated to the second half of the 12<sup>th</sup> century), a *servens* would be punished by the amputation of a hand or foot, which would have been a practical way of preventing them from further fighting (Paterson 1993:47-48). For Jaufre to cut off both feet after pulling off an arm would therefore be excessive. Jaufre finds a house nearby where a dwarf is acting as gaoler to twenty-five knights imprisoned by the soldier, and the captured knights greet him in quasi-religious terms (as referred to in Chapter 3). Like the apparently gratuitous cruelty meted out to both the Knight of the White Lance and the soldier, this strikes a confusing and jarring note to a twenty-first century audience: in the episode with the White Lance, Jaufre is fighting because he has touched a lance in order to take it for himself, and in the case of the soldier he is fighting in order to preserve his own equipment. In neither case is he fighting for the sake of those who have suffered at the hands of his opponent, and in both cases he deals summarily with two men whom he has already seriously, probably mortally, injured. Neither of these assailants are worthy of mercy, it seems, or any compassion. The prisoners, however, greet Jaufre as a saviour. Amputation in medieval romance has been discussed by David S King (2012); he cites references to its judicial use in French and Anglo-Norman court proceedings, so that audiences of the time, at least in France and England, would be predisposed to associate amputation with the imposition of justice and the triumph of right over wickedness. Within *Jaufre*, amputation is an essential factor in

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<sup>241</sup> Now I beg you, says Jaufre to him, that you will not run or jump or attack a knight, and that you will learn another craft, for you have practised this one for too long.

fighting both giants as he cannot reach high enough with his sword unless they are brought low; it is also a punishment for the leper servant for using his hand to make insulting gestures at Jaufre as well as a swift way to ensure he does not use the hand to cut a child's throat. In the combat with Fellon, Jaufre cuts off his hand (as well as beheading his horse) – it may be significant that Fellon is described in monstrous, rather than human, terms. While the audience reaction to the severing of limbs in the 21<sup>st</sup> century may be a question of different attitudes to corporal punishment, the morality of Jaufre's actions and its consistency is still questionable. Jaufre clearly does not consider that someone of this social level is worthy of respect, and has already pronounced on how the Knight of the White Lance has lost his worth as a knight. It is confusing, however, as to why Estout, Taulat and Fellon are treated differently and shown mercy.

The combat with the giant leper is far from chivalric. The giant has a massive club and swings it around him, while Jaufre darts around to avoid it, cutting upwards when he can with his sword to do as much damage as possible. When he is recovering from being knocked unconscious, he strikes out in his confusion at the maiden who is trying to help him. This hardly represents a progression in Jaufre's development as a knight from his first combat with Estout: if anything, his fighting technique has become less knightly.

The next encounters are a complete contrast: he has to deal with the three men sent to bring him to Brunissen, and he is so sleepy he has no idea that he is fighting three separate challengers. They are, however, straightforward and conventional descriptions of three men being unhorsed with increasing levels of force on both sides. The author then describes a scene which goes against all chivalric conventions, when Jaufre wakes up in the middle of one of the periodic group lamentations and asks why it is happening. The knights react violently (3842-3852), and with whatever weapons they have to hand. One hundred knights attacking a single man in his bed is a clear demonstration of the madness induced by the lamentation, and deeply shocking. The knights think they have killed him, but the author reminds the listeners that Jaufre is still wearing his hauberk and is therefore unhurt. Estout's armour must indeed be enchanted! Jaufre then leaves the castle, because he is afraid of the other inhabitants of the castle who must be "diables .../qe sun vengut d'ifern en terra" (3950-3951).<sup>242</sup> None of the events which follow are inspired by love for Brunissen. At Monbrun, then, the hero first demonstrates his knightly skills by unhorsing three men while half-asleep, but is later attacked by one hundred men and is unable to fight back and, effectively, runs away. He rides quickly away from the next encounters with the herdsman, with Augier's two sons and with Augier himself. These are

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<sup>242</sup> Devils who have come from hell to earth.

not, of course, combats, and none of the men are armed – they use whatever is to hand as a weapon, but there is great risk to Jaufre's physical safety. In each case, he is running away from, or keeping his distance from, extreme manifestations of grief and anger provoked by his questioning of the periodic and mysterious lamentation.

Those scholars, including Jung (1977,1991),Calin (1986), and Kaltenbach (1998), who suggest this is an initiatory journey, consider the battle with the mysterious Black Knight to be the turning point for Jaufre. This is a battle which he discovers he cannot win, and an enemy who can only be banished for a while with the use of holy water and prayers. It may be a battle with a demon, but it is conducted in the way described by Bumke (2000), with lances, and then swords and even punching and kicking. Jaufre sustains bruising but is otherwise uninjured. He meets the brother of the giant leper almost immediately on leaving the hermit's home, and finds him carrying off a maiden. The giant arms himself with a tree, and knocks Jaufre out for a brief moment, but even so he is fairly easily defeated and Jaufre cuts his feet off. If there has been a progression in Jaufre's development as a knight since meeting the Black Knight, it is not evident in this fight. The defeat of Taulat, the central quest for Jaufre, is remarkably easy. Taulat has taken five hundred prisoners and claims to have killed over a thousand knights; he is responsible for the lamentation in Brunissen's lands and he has tortured Melian for seven years. Jaufre describes the inevitability of Taulat's defeat to the old woman at Melian's bedside when he hears about Taulat's deeds: "lo meu gran dreit e-l seu tort/E sos erguils lo metra mort" (5109-5110)<sup>243</sup>. The description of his defeat at Jaufre's hands, however, takes just 19 lines. This is compared to 102 lines for the fight with Estout, 150 lines when dealing with the soldier and 164 lines when dealing with the Black Knight. Jaufre's explanation for why Taulat was defeated takes longer than the fight itself (6071-6128) and includes a reproach for Taulat's arrogance, a reminder that Jaufre is a new knight, dubbed less than two months previously, praise for Artus and his court and one decidedly unusual piece of reasoning:

"E Deus, tot per la malvestat  
Qe d'aqel cavalier fasías  
Q'en ta preison naftrat tenías,  
Fes te la cort del rei aunir  
E me en aqel puig venir." <sup>244</sup>(6116-6120)

It is therefore all God's doing – God sent Taulat to insult the king and therefore to provoke Jaufre into coming to punish him in order to humiliate Taulat for the torture of Melian. Taulat later adopts this viewpoint himself and tells Artus that he has looked for

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<sup>243</sup> My great right and his wrong, and his arrogance, will earn him death.

<sup>244</sup> And God, because of all the wicked deeds that you have done to this knight by holding him, wounded, in your prison, made you insult the king's court and brought me to this mountain.

some time for someone who could defeat him, and reforms suddenly and completely. From calling Jaufre *vilan* in line 6035, and beseeching him for mercy as *cavaler* in line 6067, he is by line 6146 addressing Jaufre as *seiner* and referring to Artus as *mo seignor*. Jaufre's words sound, again, quasi religious:

De nien t'es mal vengutz.  
Móutas ves es om confondutz  
Per so de qe garda no-s pren.  
Lonc temps auras anat qeren  
So c'as en pauc d'ora trobat.  
Conoises qe as mal reinat ? <sup>245</sup>(6123-6128)

This final question elicits the answer "O eu, seiner, e clam merce" <sup>246</sup>(6129), suggesting that the crucial part of Taulat's rehabilitation is that he must acknowledge he has done wrong. Jaufre is clear that although he can give him mercy and will forgive him for his own sufferings, Taulat must go to Artus as only the king can pronounce judgment or grant a pardon for the wider damage done. Jaufre dispenses justice and punishment to the other combatants, sending dwarves, abducted maidens and released prisoners back to Artus, but Taulat must have Artus' judgment because he has insulted the king and queen. Artus is very ready to forgive, and it falls to Melian to insist on some reparation for the dreadful crimes inflicted on his family and people.

Jaufre's final combat is against Fellon d'Albarua, who has been creating a wasteland in the underwater realm belonging to the Fada de Gibel. The description of this opponent is terrifying: while Taulat has been described as "pejers qe leons ni laupart" <sup>247</sup> (6042), and the giant leper has all the visible symptoms of leprosy, Fellon's very appearance, according to the maiden, is enough to make his challengers flee.

Qu'ell a major testa d'un bòu,  
E quex delz oilz plus gros d'un òu  
E-l front meravilhoz e grant  
E-l nas quitxat et malistant,  
Lauras espessas et morudas,  
E las dens grantz mal assegudas,  
E major gula d'un laupart,  
Que fendut n'a daus quega part  
Tro sotz las aurelhas aval,  
E-l col a guisa de caval,  
E es ample per los costatz,  
E pel ventre gros e enflat,  
E las coissas grossas e grantz

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<sup>245</sup> Your misfortune has come to you from a nonentity. Many times we are confounded by something we did not guard against. You could have spent a long time seeking something you have found in a moment. Do you recognise that you have acted badly?

<sup>246</sup> Yes, sire, and I seek mercy.

<sup>247</sup> Worse than a lion or leopard.



Cambas platas e mal estantz. <sup>248</sup> (8769-8782)

This description follows Colby's conclusion (1965:88) that extreme ugliness is described by reversing the features ascribed to beauty, and that comparisons are made to animals to emphasise inhumanity. Fellon is ugly inside and out, and Jaufre judges the situation again against his own measure of right and wrong.

"Aras donx, pos qe'enaissi es,  
leu combatrai per vostre dreig,  
Mais vos non o ffezes a dreig,  
Car enaissi sa m'aves mes,  
Que Brunensens sai ben que n'es  
Morta, o ela-s n'aucira." <sup>249</sup> (8802-8807)

The Fada is a pragmatist. While Brunissen may be upset, she will recover quickly, the fairy argues, whereas without Jaufre's help her own future is bleak. The underwater realm may be ruled by a fairy, but she is a Christian fairy and a mass is sung before Jaufre goes onto the ramparts to see the arrival of Fellon, described by the fairy as "l'emics de Dieu, l'aviersiers" <sup>250</sup>(8874). Like Estout and Taulat, Fellon's language at the start of the encounter is crude and unpleasant, both to the Fada and to Jaufre, even suggesting that Artus should be blamed for sending Jaufre to fight him. He becomes enraged by Jaufre's courteous replies:

Qu'ieu volria mais aver traig  
Lo cor a pessas dins lo ventre,  
E puis li budel de seguentre,  
Que t'en laisses annar ;  
C'aissi-m cugavas escapar  
Ab gent parlar et ab merce. <sup>251</sup> (9046-9051)

He also threatens twice to have Jaufre hanged, in the course of the fight, and rages at him right up until the moment when he drives his sword into the ground and Jaufre is able to recover his own sword. Instantly his tone changes, and he addresses Jaufre as *seiner* (9161) and pleads for his life. Soon after this Fellon, like Taulat, accepts that he has

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<sup>248</sup> He has a head bigger than an ox, and each of his eyes is bigger than an egg. His forehead is monstrously wide, his nose is twisted and flattened, his lips are thick and blubbery, with huge badly placed teeth, a mouth bigger than a leopard's maw which spreads so wide it reaches his ears. His neck is like a horse's, his hips are huge, his belly fat and bloated, his thighs are strong and long and his legs are thin and twisted.

<sup>249</sup> As that is how it is, I will fight for your right, but you have not acted rightly, bringing me here like this. I am sure that Brunissen is dead because of it, or she will kill herself.

<sup>250</sup> The enemy of God, the Devil.

<sup>251</sup> I would rather have my heart ripped into pieces in my belly and my bowels after that than let you leave here. You think you can escape with your fine talking and your mercy.

sinned, saying “Ben cunusc que a gran peccat/Avía sum país gastat”<sup>252</sup>(9175-9176). It is a rapid and, as in the case of Taulat, a surprising transformation.

A recurring motif throughout the combats, and indeed the story as a whole, is the questioning by Jaufre as to who is right and who is wrong. Jaufre’s first question to the first mortally wounded knight he sees after leaving Carduil is “Digas cal causa ni que/T’a nafrat”<sup>253</sup>(780-781), and when the man dies, he says “No sai se a dreit o a tort/Vos es mort”<sup>254</sup>(788-789). When he finds the third injured man, who is conscious and able to talk to him, he asks him twice: “Ni sai si es vostres lo tortz/E vuil ne saber veritat”<sup>255</sup> (852-853) and

"Ara-m digas per cal rason  
O a fait, si Deus be vos don,  
Si es vostres lo tortz o seus."<sup>256</sup>(863-865)

Jaufre does not need to ask the Knight of the White Lance or the soldier if they are right or wrong, and so the next time the question arises is when the distraught mother begs him to help after her child has been abducted by the leper. Jaufre’s agreement is hardly reassuring:

"Duncs," dis Jaufre, "lo-t rendrai eu  
Atrasaig, si puesc, víu o mort,  
Pus, dis el, que-l mezel n’a tort."<sup>257</sup>(2568-2570)

The inclusion of two speech tags adds an element of hesitancy to the statement when this is delivered orally, and the phrase “víu o mort” shows his lack of empathy or understanding of the mother’s love for her child.

Jaufre’s need to ascertain clearly who is right and who is wrong, and to ensure that he is hearing the truth, is a major feature of the story, together with the frequent references to God’s will, and how Jaufre is acting as God’s agent. Damian Smith, writing about James of Aragon’s *Llibre del Fets*, says:

After the death of his father at Muret, (and neither there nor anywhere in his work does James mention the subject of heresy or heretics) during his long and troubled minority, it was the Lord who made him prevail against "the bad men" who came against him and by the age of twenty, fighting in the county

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<sup>252</sup> I recognise it was a great sin to have laid waste her land.

<sup>253</sup> Tell me for what reason you were injured, and who by.

<sup>254</sup> I do not know if he was right or wrong to kill you.

<sup>255</sup> I don’t know if you were wrong, and I want to know the truth.

<sup>256</sup> Now tell me why he did this, may God be good to you, and if you were wrong or he was.

<sup>257</sup> “Then”, said Jaufre, “I will bring him back to you straightaway, if I can, dead or alive, since”, he said, “the leper is wrong.”

of Urgell, James was already deeply conscious of being God's lieutenant.  
(Smith 2007:112)

We shall never know whether the James who was seventeen years old in 1225 spoke in the same way as the older James who dictated the *Llibre*, forty years or so later, but it is possible that the author of *Jaufre* was consciously modelling his hero on the king.

There is a fine line between this conviction that *Jaufre* is acting in line with God's plan, and the arrogance and pride which is condemned throughout the story. When *Jaufre* is approached by the weeping maiden for his help, and Brunissen has made it clear that she does not want *Jaufre* to go, he explains that he has more pressing business (8113-8114) and is not available for another combat at this point. She tells him that she needs his help within four days, and *Jaufre*'s response is far from helpful:

"Non ajas temensa,  
En Deu ajas ferma cresensa,  
Donzella, qu'el vos pot valer  
For leu, car el n'a ben poder."<sup>258</sup> (8139-8142)

This assumes a knowledge of the maiden's predicament that *Jaufre* does not have. He also goes into all of his combats with an apparent certainty that he will prevail, and has little humility when he succeeds. The closest he comes to an admission of his own youth and inexperience is when he tells Taulat:

"Es eu no sun ges dels melors,  
An sun us novels cavalers  
Qe non a jes dos mes enters  
Qe-l rei Artus m'a adobat."<sup>259</sup> (6112-6116)

When confronting *Fellon*, however, who has just boasted that he would be able to deal with twenty-four men, not just one – and who is a serious enough adversary to have sent the *Fada de Gibel* to *Artus* in desperate search for help – *Jaufre* again invokes the moral high ground which will ensure his victory:

"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."<sup>260</sup>(9012-9016)

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<sup>258</sup> Don't be afraid. Keep your trust in God, Maiden, as he has the power to help you very quickly.

<sup>259</sup> I am not one of his best men and I am a new knight, for it is not yet two months since King Arthur dubbed me.

<sup>260</sup> You have done such wrong, that even if you were far more skilled at arms and I were a squire without lance or shield, I would still kill or defeat you.

One can argue, therefore, that very few of the combat scenes in the narrative follow a predictable sequence of moves, and that most of Jaufre's adventures take place in the Otherworld, with adversaries who are either magical themselves or have magical weapons. Two of his opponents, the Black Knight and Fellon d'Albarua, are described as devils or demons. The fights neither become easier as the story unfolds, nor do they become more difficult. Some of the worst of his enemies are given mercy and reform completely, while others are treated to summary justice: this is perhaps a question of status, as Estout, Taulat and Fellon all have names and titles indicating lands, while the Knight of the White Lance has no name, the *sirvens* is not a knight and the giants are monsters. The justice meted out does not appear to fit the evil they have committed.

Throughout these fierce combats Jaufre sustains two blows to the head and some bruising, but no significant physical damage. While he has a short loss of confidence in his own abilities at the leper's house, he remains convinced of his God-given prowess. It is this sense of morality, as well as his invulnerability, which distinguishes Jaufre from Chrétien's heroes.

### 3 (c) Character traits and emotions

The depiction of Jaufre as a moralistic, judgmental young man with a Messianic sense of his own purpose would result in a one-dimensional caricature if that were the only information we were given about him. The author does, however, succeed in creating a character with surprising depth despite his simplistic ethics, which may indicate a development from an oral tale, where characters and their reactions tend to be polarised and one-dimensional. At first, it is small details which convey Jaufre's human nature, such as his care for his horse, which is a repeated motif.<sup>261</sup> His tiredness, which is not an emotion, is realistically described. The first emotion, however, is when he sees the captured children in the leper's house, and "Jaufre ac ne pietat" (2683).<sup>262</sup> A few lines later the leper servant asks him for pity, or *merce* (2700), but whether Jaufre feels pity for him is doubtful as keeping him alive is his only way to find how to break the spell. As Jaufre travels on, alone again, we are told that he is "enojatz e las" (2902 – sad and tired). he is so utterly exhausted as he approaches Brunissen's orchard that

C'ades se cuja relenqir,  
 Car no-s pot el caval sufrir.  
 Tal son á c'ades va durmen  
 E ades sai e lai volven  
 C'ades a paor de caser.

<sup>261</sup> For a list of where these occur, see Appendix F10.

<sup>262</sup> And Jaufre felt pity for them.

E aisi anet tro al ser,  
Qe nun tenc careira ni vía,  
Ni ve ni sap jes un se sía,  
Mais lai on lo caval lo mena.<sup>263</sup> (3029-3037)

Despite being woken from a deep sleep he is still polite and courteous to the seneschal. He is less polite to Simon lo Ros, with good cause as Simon has simply shouted at him to wake him, but Simon describes him to Brunissen as “pros e enseinat” (3413 – brave and courteous). When the third knight shouts at him and hits him to wake him, Jaufre is still polite, despite his exasperation: he believes he is still dealing with the seneschal, and reproaches him for his bad manners, telling him “poiríatz o dir plus jent” (3653 – you could speak more courteously). He is very unamused when he discovers he is being carried up the stairs to Brunissen (“no s’o tenc a festa” – 3542).

I have already discussed love, as an emotion expressed by Jaufre in this particular episode; but he also shows fear, which is not an emotion normally attributed to heroes of medieval narrative. Jaufre shows no fear of any of Brunissen’s threats to have him hanged, but his fury when he is woken by the tumult of the lamentation ( he is described as “con enrabíatz” – 3832 – enraged) gives way to understandable fear when his appeal “Per Deu, no m’ausíatz, senhor” (3839 – for God’s sake, don’t kill me, sires) is ignored:

E no-us vol mòure de paor,  
Ans prega fort Nostre Seinor  
De bon cor, no jes per esqern,  
Car esser cuja en ifern  
Tant li sun tuit mal compainon.<sup>264</sup> (3869-3873)

He lies awake thinking of Brunissen and of his need to find Taulat until the next great period of lamentation, and when he hears the racket this time he lies very still, “esperdutz” (3936 – terrified) and “esbalausitz” (3938 – stunned), convinced he is going to be attacked again. He concludes they are indeed devils, and not “ome carnal” (3949 – men of flesh) and decides to leave, although the author points out (3978-3985) that if he had known how Brunissen felt about him he would have been a hundred times more powerful than anyone in the castle and there would have been a lot of deaths! Jaufre however feels

Tal feresa e tal paor  
A d’aqelas jens qe lai sun,

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<sup>263</sup> He thought he would fall, and he could not hold himself on his horse. He was so sleepy that he kept falling asleep and let himself go from one side to the other, always with the risk of falling off, and so he rode until the evening without following any path or route and not knowing where he was but letting his horse lead him.

<sup>264</sup> And he did not want to move out of fear, but he prayed fervently to Our Lord from a sincere heart and not in any way in jest, for he thought he was in hell as his companions had shown themselves so cruel.

Qe ja nun cuja la sasun,  
Veser qe sía escapatz.<sup>265</sup> (3986-3989)

He hears another outburst of grief as he is riding off, which disorientates him ("es totz esbalausitz" – 4039) so that he has no idea where he is going. He is still shocked by the whole business as he rides on ("tant es aütz paoros.../Qu'encar n'es totz esbalausitz"<sup>266</sup> 4170-4172), and matters are made worse by the heat and by hearing yet another outburst later. He has to dismount for a while until the noise stops (4187). After meeting the herdsman and enjoying a fine meal with him, he is of course astonished to find that asking about the grieving results in the herdsman's uncontrollable rage and again he has to flee.

When out of range of the herdsman's missiles and blows, Jaufre starts to laugh:

E es se fort mervilatz  
Cant o vi, e pren s'en a rire  
Car enaisi l'ac vist ausire  
Sos bueus, ni sun carre trencar,  
Per so car auset demandar  
Del crit per qe-s leva tan grans;<sup>267</sup>(4334-4339)

There is no further explanation for the laughter; it seems to be a reaction to the absurd exaggeration of grief displayed by the herdsman combined with the strange mystery of the grieving. Jaufre's sense of humour is evident in the small trick he plays on Augier, when he brings Augier's daughter back having rescued her from the giant, suggesting that if Augier has lost a daughter he might like this one instead. He is also very ready to take part in Melian's plan to avenge Qecs, which entails a piece of play-acting.

There are a few passages where the author gives us a glimpse into Jaufre's thoughts. Some of these are, of course, in the interaction with Brunissen; but another instance is when he is riding away from Augier's castle with Augier and wants to ask about the lamentation. He thinks this time it should be possible to ask without causing the furious reaction as his host has been so generous with his hospitality (4648-4656), but he stays silent, not daring to speak. Even when Augier urges him to say what he's thinking, Jaufre hesitates and needs further persuasion. Finally he asks about the grief with great diffidence; but Augier's fury is unleashed. This time Jaufre feels outrage at the breach of the rules of hospitality and courtesy rather than fear:

"Aver me degratz desfiat.

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<sup>265</sup> But he felt such a horror and a fear of the people who were there that he thought the moment would never come when he could escape.

<sup>266</sup> He was so frightened...that he was still stunned by it.

<sup>267</sup> And he was very surprised when he saw it, and started to laugh, seeing the herdsman killing his oxen and breaking up his cart because he had asked about the great clamour that had arisen.

Es aiso la gran amistat  
Qu-m feratz si reman ab vos?  
Aiso es rams de trasïos,  
C'albergat m'avetz e servit,  
E puis cujas m'aver traït  
Ses forfait qe n'i ai de ren.  
Fol es qui e vostr'alberc ven". <sup>268</sup> (4685-4692)

Augier's information about Taulat gives Jaufre great happiness and joy, repeated twice for emphasis ("Totz alegres e totz joios./Tal gauig ac e tal alegrer"<sup>269</sup> 4880-4881). He knows now where to go to find Taulat, but after showing pity and empathy for Melian's plight (5052-5055) he is impatient and bad-tempered when the old woman tells him he must wait eight days for Taulat's return (5173).

Although Jaufre feels fear when dealing with the supposed demons who attack him at Monbrun, and does not attempt to fight back, he feels anger and irritation when fighting the Demon Knight by the hermit's chapel. An adversary who keeps vanishing and reappearing and whose injuries simply disappear would normally be unsettling, at least: however, Jaufre does not appear worried when the hermit explains the diabolic origins of the Black Knight. Neither is he afraid when dealing with any of his adversaries, although he is understandably concerned when he sees the size and appearance of the giant leper (2312). The maiden reassures the dazed and confused Jaufre when he recovers consciousness by telling him "No-t cal huimais aver paor" <sup>270</sup> (2489), which is a reversal of what might be expected. He is taken aback, while not frightened, when he sees the height of the giants' mother:

"Dieus!" dit Jaufre, "a vos mi rent !  
Qui vi anc mais aital figura  
Ni tan estraina creatura?" <sup>271</sup> (5260-5262)

However, despite all the various warnings along the way to turn back or to give up, Jaufre is tenacious and keeps his promises. His memory of the insult by Qecs may be a sign of his youth and sense of his own importance, or a storytelling device whereby the author reminds his audience of previous events. The only time Jaufre experiences grief, the most frequent emotion displayed by other characters, is when Artus is carried off by the giant bird at the end of the story:

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<sup>268</sup> You should have uttered a challenge. Is this the great friendship that you showed when I stayed with you? This is a branch of the tree of treason, because you gave me lodging and served me and now you think to betray me when I have done nothing against you. Only a madman would stay at your lodgings.

<sup>269</sup> Full of happiness and joy, with such delight and such happiness.

<sup>270</sup> You don't need to be frightened any more.

<sup>271</sup> "God!" said Jaufre, "I give myself into your hands! Who ever saw such a figure or such an strange creature?"

E Jaufre gitet sun escut  
E sun bran, que tenía nut,  
E es se trastut esquintatz,  
E cridet : "Mala fui anc natz,  
Seiner Deu, pus nun puesc valer  
A mun seiner, si n'ai poder!" <sup>272</sup> (9917-9922)

Grief within the story is frequently shown as being out of proportion, exaggerated and extravagant, and here Jaufre's grief is in keeping with the wild mourning of all the other courtiers and the queen. Vitz (1999:184) argues that grieving characters in medieval romance are always shown in the actions of grief: they tear their hair, scratch their faces or rend their garments. It is an emotion displayed publicly. "Distress" features in the motif index for 12<sup>th</sup> century French Arthurian poetry with a number of citations from Chrétien and other works (Ruck 1991: 100, N-c-1). In *Jaufre* there are many displays of intense grief,<sup>273</sup> and three occasions when the grief is for a presumed (but not actual) death. Qecs falls in a faint from his horse (375-376), and Jaufre's horse shows as much sadness as any of the human characters (8436-8444), which suggests that the author is not taking the mourning altogether seriously. In her study of references to male grieving, Lindsey Beth Zachary demonstrates that the *Chanson de Roland* depicts Charlemagne and his knights weeping copiously on twenty-four occasions – six knights faint and two die of grief (Zachary 2011). These outbursts of emotion are, as in *Jaufre*, described in physical terms, with the tearing of hair, rending of garments, scratching of the face and body as well as tears and reddened, swollen eyes. Zachary concludes that the outward display of grief was a way to demonstrate loyalty, commitment and care, and illustrates the sensibility of the king and his warriors. Roland stands apart from this community of grief until later in the story and his eventual show of tears indicates his greater integration into the company. Jaufre's actions when Artus is carried off by the bird are in contrast to his behaviour throughout the story, as he now joins the rest of the court in helpless grieving instead of being the only knight at court to take action. The episode with the bird, of course, mirrors the opening episode with the Beast where Jaufre was not present. He has returned from his adventures and behaves in the same way as the other knights, bringing his story to an end. The treatment of grief and lamentation in *Jaufre* merits further investigation, and is an intriguing topic, especially when associated with the wasteland and a wounded overlord.

As a hero, Jaufre is shown feeling fear, anger, love, joy, confusion, frustration, irritation, pride, and pity; he also demonstrates a sense of humour. While anger and love are to be expected within a romance, and fearlessness merits a section in the motif index of 12<sup>th</sup>

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<sup>272</sup> And Jaufre threw down his shield, and his unsheathed sword, and rent all of his clothing and cried "I was born under an evil star, Lord God, since I cannot help my lord and I have no power!"

<sup>273</sup> I have listed the various recurrences of the motif of grief in Appendix F1 (b).



century romances (Ruck 1991:111, P-b-6), fear is more unusual and does not appear in the list of motifs. Jaufre's fear is not cowardice: he feels afraid and runs away from the displays of excessive grief and their consequences, rather than from physical threats and violence.

In conclusion, the physical description of Jaufre has been shown to contain some less conventional features. His fighting methods are frequently untypical of chivalric combat, which might be excused because so many of his opponents are not knights, or they act dishonourably. The author also gives Jaufre some character traits, from his rigid moral code and strongly expressed religious principles to his ability to feel love, fear, irritation and pride. Although he comes through his encounters with no physical damage, apart from some confusion after blows to the head, he suffers from tiredness and hunger. The originality of the author lies in this depiction of an individual, rather than of a stereotypical hero.

The next two sections overlap to some extent. From the opening episode to the final moments, the world where this story unfolds is a mixture of reality and magic,. It is this blend of the two, where nothing is quite the way it appears at first sight, which gives the story its unique flavour.

#### **4 Topography: Forests and Wastelands**

The author of *Jaufre*, as I have shown, uses some motifs common to other Arthurian narratives and, in common with other medieval writers, sets the story in an entirely fictitious world, albeit a world in which place-names are mentioned and a journey described with reference to topographical features. Jaufre's journey takes him through forests and wastelands. Since a mental map of his quest has played an important part in my own memorising of the story (and was probably equally important to the narrators in the 13<sup>th</sup> century), I have found it useful to examine the landscape through which Jaufre travels. Two locations in particular, namely the fountain and the orchard, will be discussed in section 5, which focuses on the magical elements of the story.

As the story opens, the king is presiding over his castle at Carduil (473), and ventures into the forest of Broceliande (*Breselianda*, 189). Arthur also holds court at Carduil in Chrétien's *Yvain* (Kibler 1991:295), although here it has the northern French spelling of Carduel – in a note Kibler says it is “identified with modern Carlisle in Cumbria” (Kibler 1991:514).<sup>274</sup> From Arthur's castle, Calogrenant enters the forest of Broceliande, and so

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<sup>274</sup> Cardeol for Carlisle is to be found in the *Anglo-Saxon Chronicle*, in the annal for 1092 (Friedman & Harrington 1964:111)

this part of the geography in *Jaufre* mirrors the geography of *Yvain*, at least at this stage of the story. However, when Jaufre leaves the castle in pursuit of Taulat, there is no mention at all of his need to pass through the forest, nor is there any need to come back to Carduil via the forest at the end of the story, and nothing more is said of Broceliande until the second adventure with the enchanter knight. Jaufre's journey takes him through a number of uninhabited places, to a wonderful orchard where birds sing throughout the night, to a small castle, to a forest where he meets a hermit and to a great meadow where he is pushed into a fountain and finds an underwater realm.

The forest of Broceliande, identified since the 19<sup>th</sup>-century as the forest of Paimpont in Brittany (Calvez 2010), was first mentioned by Wace in the *Roman de Rou*, in around 1160. He refers to the miraculous fountain of Barenton where he was told that a storm could be summoned by pouring water on a stone, a tale used by Chrétien de Troyes in *Yvain*. In 1183, and again in 1196, the troubadour Bertran de Born uses *Bresilianda*, the Occitan form of the name, to suggest not just the forest but the whole area of Brittany, and his poems link the historical Geoffroy or Jaufre, Count of Brittany (a patron of Bertran de Born and son of Henry II and Aliénor of Aquitaine, and uncle to Leonor of Aragon), and his son Arthur to the forest and to the Arthurian tales.<sup>275</sup> Gérard Gouiran (2014) summarises the background to Born's other Arthurian references within his feisty *sirventes*, which would have been performed in a number of courts throughout Occitania (Lejeune 1958). In addition, in a funeral *planh* for Geoffroy written in 1186, Born refers to Arthur as *lo segner de Cardoil* (the lord of Carduil).<sup>276</sup> Beate Schmolke-Hasselmann (1981) associates these references with the Angevin desire to demonstrate a close relationship between their family (specifically, here, Geoffroy, Count of Brittany) and King Arthur. It could be argued, therefore, that the author of *Jaufre* had more sources than *Yvain* for his location of Arthur's court and the forest, and the name of the hero may well be another reminder of the Plantagenet family.

The forest is not described in any detail. As Ross Arthur (1994:247) remarks, it contains a mill, nothing about which is otherworldly, described as “en una rebeira” and “ben asaut” (on a riverbank, pleasingly built – 214), and this is close to the castle. In the

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<sup>275</sup> The *sirventes* (a troubadour verse form, often satirical) from 1183 is an angry response to events in which Born felt betrayed by the young king Henry, and concludes (as quoted and translated by Gouiran): *Lo coms Jaufres, cui es Bresilianda,/E volgra fos primiers natz,/car es cortes,/e fos en sa comanda /regesmes e duchatz.* (I wish that Count Geoffroy, who owns Brocéliande, had been the eldest, because he is courteous, and that both the duchy and the kingdom were under his rule.)

<sup>276</sup> *S'Artus, lo segner de Cardoil,/Cui Breton atendon e mai,/Agues poder qe tornes sai,/Breton i aurian perdut/E Nostre Segner gazagnat./Si lor i tornava Galvain,/Non lur auria esmendat/Qe mais non lur agues tolut* (If Arthur, the lord of Carduil, who is awaited by the Bretons in May, had the power to return to this world, the Bretons would have lost in the exchange and Our Lord would have gained.)

second adventure with the enchanter knight, however, the forest is decidedly wilder and more menacing. It is

...un bosc espes  
Que dura ben .xx. legas grantz,  
On homs ni femnas ni enfantz  
Nun auson de paor istar,  
Car serps e leons e senglar  
E móuta outra bestia salvaja  
Avíon laĩntz lur estaja.<sup>277</sup> (9788-9994)

It is possible that this is a different forest, as no name is mentioned. But there is a river and it is close to the castle, so although forests are a common topos (Ruck 1991:83, K-g-9), and they are generally near rivers and castles, the location is probably Breselianda. Jaufre enters yet another forest before he meets Taulat when he sees a pathway leading to “un bosc espes e folat” (a thick and leafy wood – 5181), and follows it, hoping to find the people who made the pathway and somewhere to stay. Once he is deep into the wood he sees the extraordinary figure of the elegantly dressed but ugly old woman. This encounter has similarities with many meetings in fairy tales, legends and indeed romances, analysed by Dresker (2013). Dresker argues that the motif of the Loathly Lady, as it is known, has four characteristics: the nobility of the lady, the forest setting, transformation, and the teaching of a lesson. Once the lesson has been learnt, and the hero has been tested on it, the hag transforms into a beautiful woman, as a reward for the hero. The hag has been seen to represent Sovereignty. In *Jaufre*, nothing is stated about the nobility of the old woman, but her carefully-described clothing and surprisingly sophisticated use of a handkerchief may be an indication that this old woman, sitting beneath a pine tree, is more important than she might appear:

E ac almussa d'escarlata,  
Auta, de sembelin orlada,  
E tot entorn sun cap liada  
Saven ac prima d'un folleil  
Ab qe sun estrait sei cabeil  
Que l'estan en sus erissat,  
E ac un manteu acolat  
D'escarlata ab pel d'ermuni  
E blisaut de sandat sanguini  
E camisa d'un ric cansil  
Blanca e prima e sotil... (5222-5232)  
E la veilla leva en pes.  
Tu, ditz ella, o pos vezer.  
E lasset son mantel cazer,  
Ez ac una gran lansa d'aut

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<sup>277</sup> A thick wood, which covered a good twenty leagues, where men, women and children did not dare go for fear, as serpents, lions and boars made their lairs there.

E tenc en la man per lo caut  
Un moscail ab que s'adus vent.<sup>278</sup> (5254-5259)

There is very little description of clothing elsewhere in the story, so this attention to detail and level of luxury reinforces the strangeness of the scene. Returning to Dresker's four characteristics: it is indeed a forest setting, but the transformation, if one takes place, does not make the old woman beautiful. Instead she stands up, and her height is astonishing. Caldarini (1982), in her study of the orchard as a *locus amoenus*, includes references to the 12<sup>th</sup> century *Roman d'Alexandre*, in which there is a grove and under every tree sat a maiden of surpassing beauty (Caldarini 1982:15). It is possible that the exceedingly ugly old woman under a pine tree in *Jaufre* is a reversal of this motif. Later in the story, when she comes to Monbrun to find Jaufre, the giants' mother is escorted by ten knights and her appearance causes no consternation, which might suggest a transformation has taken place. She is also responsible for giving Jaufre a lesson in humility, as it is her necromancy which has conjured up the Black Knight, "lo majer aversers/Qu'en infern abite ni sía"<sup>279</sup> (5478-5479), who attacks Jaufre relentlessly until a hermit appears and uses holy water and a crucifix to banish him. Jean-Charles Huchet (1985) sees the hermit (and, indeed, other interventions by hermits in other medieval narratives) as essentially symbolic, representing a pause in the story:

En chassant le démon, l'ermite libère le héros et l'écriture ; il dissipe l'illusion d'une unité maléfique, insaisissable, jamais définitivement acquise, à l'image du corps démembré et aussitôt reconstitué du chevalier noir.<sup>280</sup> (Huchet 1985:102)

It certainly provides a pause in the story. However, the author of *Jaufre* appears to have no need of liberation by the hermit and there is nothing in the story to suggest that he intended the Black Knight (or the hermit) to function as a symbol. The episode is a reinforcement of the Christian faith which underlies so much of the action, and it is interesting that Jaufre is unable to conquer this particular enemy without the assistance of the hermit, whose weapons are

Celas ab c'om se deu defendre  
De diable e de sa mainada,  
Estola e aiga seinada,

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<sup>278</sup> She was wearing an ample scarlet cape edged with sable, and knotted around her head she wore a light silk veil to restrain her spiky hair, and she had a scarlet cloak with ermine fur, over a tunic of purple silk, and a white, fine and delicate chemise of a rich fabric...And the old woman rose to her feet. "You can see", she said, and let her cloak fall. She was as tall as a lance, and she had in her hand a handkerchief, because of the heat, with which she fanned herself.

<sup>279</sup> The greatest demon to reside or exist in hell.

<sup>280</sup> By chasing the demon away, the hermit frees the hero and the writing; he dissipates the illusion of a unity which is evil, unable to be grasped, never definitively acquired, with the image of the body of the black knight which is dismembered and instantly re-joined.

La cros e-l cors de Jhesu Crist <sup>281</sup> (5426-5429)

The hermit is called *el bos om* (“the good man”), rather than a hermit, which might suggest a Cathar interpretation; but he resides in a *sans ermita* (holy hermitage), there are no Cathar terms used in the text, he uses holy water and “the body of Jesus Christ” to banish the demon, and prays to the Holy Trinity. The enchantment summoning this demon will not be removed until the old woman comes to Monbrun to ask for Jaufre’s protection. She is escorted on that occasion by ten knights (10728), which suggests she is indeed a lady of substance.

Corinne Saunders has made an extensive study of forests in medieval romance (1993), illustrating their importance within Chrétien’s work and the lais of Marie de France and describing them as “archetypal romance landscapes” (1993:8), but also suggesting that forests are similar to the *terres gastes*, or wastelands, within medieval narrative. Saunders argues (1993:11) that they are wastelands because of the absence of people, rather than because of any lack of other creatures, landscape features or other resources. Ferlampin-Archer (2017) highlights the accessibility of these apparently empty tracts of lands which have pathways on which the knights travel. In *Jaufre*, there are reminders that Jaufre is alone on his quest for long periods of time.

Line	Translation	Line number
Qe ome ni femna no vi Tro mieg día sía passatz.	He did not see a man or a woman until past midday	1337-1337
Per so c’uimais pocses trobar Vila ne castel ni ciutat, Ans auríatz ben cavalcat .xij. legas a tot lo meins.	You will not find a town, nor a castle, nor a city until you have ridden at least 12 leagues.	4370-4373
Qe no trobaretz pan ni vi, Castel ni vila ni ciutat, Ni nuil ome de maire nat.	You will find neither bread nor wine, castle, nor town, nor city, nor man born of woman	4808-4810
Mas non i a ome trobat, Femna ni nuila creatura, So obra no fo en penchura.	But he found no man there, no woman or any other creature, except in paintings.	4922-4924

Figure 25 Wastelands

Laurent Alibert (2011) identifies three wastelands of this sort in *Jaufre*. The first is the result of Taulat’s actions. On the way to Monbrun, Jaufre “no troba ni ve ni au/home”<sup>282</sup>

<sup>281</sup> (The weapons) with which he could defend himself against the devil and his household, the stole and the holy water, the cross and the body of Jesus Christ.

(3022-3023) to give him directions. Brunissen's castle is not lacking in people or comforts, but is afflicted by grief. When he leaves soon after midnight, Jaufre rides without seeing anyone but hears the clamour of lamentation in the distance. Just after the hour of terce (9 am) he meets the herdsman who has a surprisingly abundant and luxurious meal to share with him before reacting with fury to Jaufre's question about the sadness. The herdsman has told Jaufre that he is bringing provisions for thirty of Brunissen's knights, but how the remaining seven thousand and more knights and other residents of the castle are to be fed remains unexplained. Jaufre's next encounter is with Augier's sons, soon after the hour of none, or 3 pm. The author tells us that the speed of his horse varies, but Jaufre will have been on horseback for around fourteen hours since leaving Monbrun, and will have met only one person in all that time. Augier's sons tell him (as quoted in the table above, 4370 ff) there will be nowhere else to stay for at least twelve leagues. Augier's castle, although far smaller, is like Monbrun, well-provisioned and welcoming. Like the herdsman, Augier is almost excessively hospitable, trying to persuade Jaufre to stay, wanting him to feel a part of his family. His castle, like Monbrun, seems to be isolated in the landscape. This third encounter after leaving Brunissen provides him with directions to find Taulat, and Augier's directions are suitably mysterious, full of warnings about not speaking, not being afraid and not having any human contact (4800-4841). These instructions create a powerful image of a land under enchantment. For seven years this land has been almost empty of inhabitants and no travellers have passed that way. The much-loved wounded ruler of the land is in need of being rescued and lies in a beautifully decorated but empty palace, tended by just two women; the information needed to rescue the overlord can only be given by one of these women and no one else; and a public wild, disproportionate grief must be voiced at regular intervals, which gives way to uncontrollable violent anger if anyone asks about it. Although Brunissen has thousands of knights at her command, and there is a great encampment of powerful knights and barons outside the empty palace, only one knight will be able to resolve the problem. Neither the story told by the old woman, nor the eventual outcome of the combat with Taulat (who has been described as the worst knight who has ever lived), match up to the expectation raised by this build-up. There may be traces here of another, older story, even perhaps a different Grail tradition.<sup>283</sup> In *Jaufre*, however, the mystical elements disappear as soon as Jaufre begins to fight Taulat. The wounded knight, whose wounds will not heal, tended by two women, is reminiscent of the story related by Gervase of Tilbury in his *Otia Imperialia* (written c. 1211) of the discovery of the wounded Arthur in a beautiful palace in a cavern on Mount Etna (Wilkinson 1965:96). The

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<sup>282</sup> He did not find, nor see, nor hear, anyone.

<sup>283</sup> Limentani (1977) suggests that *Jaufre* may be a parody of the Grail story.

comparison of Melian with Arthur is reinforced when the old woman by his bedside describes him:

"E es lur aütz tan leals  
E tan bos e tan enseinat  
Perqe cascus es tan iratz... (5142-5144)  
Tant era sa cort dreitureira,  
A cascun tenía rasun,  
Atresi al mal con al bon.  
E per aqo tuit cominal,  
Gran e bon e petit e mal,  
Sun dolen e trist e irat."<sup>284</sup> (5158-5163)

The second wasteland, according to Alibert (2011) is the forest where Jaufre meets the demon knight, summoned by the giant old woman. The hermit tells Jaufre that everything within a day's march of the forest has been devastated by the old woman's husband (5489-5495). This destruction took place 30 years ago, and the old woman summoned the demon from hell to protect her lands. Again, there are questions which remain unanswered, such as who killed the old woman's giant husband, and why the old woman wants to defend her lands even though they are barren and unproductive. It is again Jaufre who will ultimately resolve the problem when he agrees to defend the old woman's lands as long as she removes her spells and the demon (10753-10768).

The only use of the term "wasteland" ("morta et gastada"<sup>285</sup> - 8754), however, attaches to the third location, which is the underwater realm of the Fada de Gibel. The setting for the fountain is lush and beautiful, and I will return to it in the following section on magic. Below the water, Jaufre discovers:

la gensor terra del mon,  
On a pueis e plans e montannas,  
Vals e combas e bellas planas,  
Aigas et boscages et pratz,  
Vilas et catelz et ciutatz,  
Mais tut es erm e vuig de genz  
C'un cavallier mal e cosens  
O a tut confondut ab guerra,  
Morta et gastada la terra.<sup>286</sup> (8746-8754)

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<sup>284</sup> He was so loyal, and good, and courteous to everyone, which is why everyone is so sad...His court was so fair and gave everyone justice, to the bad as well as the good, and because of that everyone, great and good and small and evil, is grieving and sad and angry.

<sup>285</sup> Dead and wasted.

<sup>286</sup> The most beautiful country in the world, where there are hills and plateaux and mountains, valleys and dales and beautiful plains, waters and groves and meadows, towns and castles and cities, but everything is deserted and empty of people, because an evil, cruel knight has destroyed everything through war and the land is dead and wasted.

Here there is just one castle left to the Fada, with a small household, and they have little left by way of provisions (8826 ff). This is underwater Otherworld exhibits more hardship than Melian's realm. Jaufre puts a piece of silver in the offertory at mass the next morning, the only mention in the story of anyone carrying money. The reason for the wasteland is repeated when Jaufre and the lady are looking down on the land from the castle walls ("Con es tot confundut per guerra/E con es tut mort et gastat"<sup>287</sup> 8864-8865). Bernard Ely (2001) considers the cruel knight Fellon d'Albarua, who is besieging the castle and has caused the wasteland, to be an embodiment of Islam, because *felon* appears in the *chansons de geste* as a description of the Saracens, and because of the use of the names Gibel and Gibaldar. Ely considers that Jaufre's task is to save the underwater realm from both the pagan Muslims and from the fairy (whom he sees as pagan and Celtic). This theory is flawed because the Fada is, as mentioned earlier in this dissertation, a Christian fairy who hears mass, while the names of both Gibel and Gibaldar are associated with a fairy (and indeed Morgan le Fay) in other romances (Paton 1960:251). Jaufre is not, of course, saving the land *from* the fairy, but *for* her. Alibert (2011) suggests the name Albarua may be connected to Auberón/Oberon, but there is little apart from the name itself to support this notion. However, the land of the Fada de Gibel is a wasteland because of the deprivations of Fellon d'Albarua, just as the forest is a wasteland because of a giant, and Melian's lands are waste because of Taulat. There are three wastelands in *Jaufre*, but only one (Melian's realm) is explicitly associated with the wounding of the ruler, as a Grail story might be – two (Melian's lands and the underwater realm) are waste because of the lack of inhabitants rather than a loss of fertility. Two (the forest and the underwater realm) have been damaged by the effects of war. All three episodes contain hints suggesting they may well have been part of other stories, and all three episodes require Jaufre's intervention to restore the land to full health.

The landscape in which Jaufre's adventures take place is full of topoi common to other narratives. Forests have been a frequent location in literature for adventure and danger: in his study of the history of forests in Western imagination, Robert Pogue Harrison sums up their importance:

If they evoke associations of danger and abandon in our minds, they also evoke scenes of enchantment. In other words, in the religions, mythologies and literatures of the West, the forest appears as a place where the logic and distinction goes astray. (Pogue Harrison 1993:x)

For Jaufre, however, while the forest contains the danger of an ugly giantess and an opponent he can only defeat with the assistance of a fortuitously placed hermit, the vast

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<sup>287</sup> How it was all destroyed by war, and how it was all dead and wasted.



spaces of uninhabited land contain more challenges. It is Artus and his court who are unnerved by the forest of Broceliande, although the challenges there turn out to have been fabricated by the enchanter knight. The author of *Jaufre* uses both Broceliande and the theme of the waste land, but again plays with what his audience might have expected. This certainly suggests that his audience was familiar with stories where these locations were important, and he is deliberately subverting the conventions.

## 5 Magic and the Supernatural

Richard Kieckhefer sees magic in the medieval period as a “kind of crossroads” (2000:1) where religion and science, popular and learned culture and fiction and reality all intersect. It is also a meeting point for magical and religious beliefs and practices from the classical cultures of the Mediterranean with the beliefs and practices of the Germanic and Celtic peoples of northern Europe, and with influences from Jewish and Muslim sources. *Jaufre* certainly illustrates those convergences, with the assortment of fantastic beings from giants to dwarves, a fairy, a possible witch (although she is not given that descriptor in the text) and her enchantments, and an underwater realm with a horrendously ugly villain, some of which can be associated with a Celtic source (Root 1972), some with an eastern European connection (Alibert 2015) and others, as I have suggested in Chapter 2 to the polyculture of the Iberian peninsula. Kieckhefer also alludes to the mixture of humour and seriousness to be found in medieval accounts of magic (Kieckhefer 2000:2), and adds a reminder that a modern reader cannot make assumptions as to how this material might have been received by audiences of the time. Michelle Sweeney has made a specific study of magic in medieval romance (Sweeney 2000). She suggests that magic is used in medieval narrative much as fantasy is used by some authors today, as a way to introduce and play with truths and issues which have consequences for the real world, and as a way to subvert authority. I shall discuss below to what extent this is true in the case of *Jaufre*. When discussing demons, Sweeney states that

The source of magic in the romances is rarely, if ever, attributed to a demonic origin and there are virtually no examples of black magic or necromancy in the romances under discussion. (Sweeney 2000:48)

Necromancy, as Kieckhefer explains (2000:152), was the term used in the late medieval period to refer to the invocation of demons or the Devil. *Jaufre* is not included in Sweeney’s study, but in *Jaufre* the hermit explains that the giants’ mother has used necromancy to summon the demon knight to protect her lands. Sweeney also suggests three categories of magic: mysterious objects; objects with magical powers; and miraculous objects or events controlled by God (Sweeney 2000:52). Magic in *Jaufre* is treated somewhat differently, as these three categories are not appropriate. Instead, the

author plays with the contrast between magic and realism, such as the dwarf revealing that the white lance gleams because he polishes it twice a day, or the ugly giantess using a handkerchief. There are, then, no mysterious objects, once the lance has been demystified in this way. Estout's invincible armour could be regarded as magical, but the only other object with magical powers is the head of the boy in the leper's house. The only intervention which could be construed as coming from God, apart from Jaufre's conviction that he is on a divine mission, is the response to Jaufre's prayer in the leper's house. Magic in *Jaufre* is found in the characters and locations, rather than in objects.

The enchanter-knight provides the first encounter with magic by taking the form of the enormous beast ravaging the grain in a mill in the forest of Broceliande. The beast causes immense distress among the knights when they witness Artus dangling from its horns and then laughter when everyone realises it has been a shape-shifting trick. The enchanter-knight's second attempt at court entertainment, in the form of a giant bird, is equally convincing, but this time Guilalmier is decidedly not amused and the laughter is absent. These two episodes have been discussed at length by numerous scholars, some of whom take a serious approach to the events. Huchet, for example, argues that the enchanter is a literary device, embodying the author:

Ainsi se présentent les enchantements du roman, apte à transformer l'horreur en beauté, la bête en homme, à faire surgir du texte un double de son auteur anonyme. Celui qui ici occupe la place de Merlin (" E sap tots los encantamens", v.446) sans revendiquer son nom, ne se montre-t-il pas maître du savoir (" E las .vij. arts qe son escrichas/Trobadas, ni feitas ni dichas", v.447-448) et notamment du savoir littéraire contenu dans les artes du trivium ? <sup>288</sup> (Huchet 1989:93)

Huchet sees the courtiers putting on whatever clothes they found first in the pile as a metaphor for the way this story includes many different stories from different sources. This reading views the story, and its author, from a modern literary critical standpoint. There are many other possible interpretations of the opening and closing events at Artus' court. Is it a criticism of Artus and, by implication, of a king, or is it a criticism of the king taking action himself rather than delegating the task to one of his knights? Are the courtiers stripping naked to show how they are unable to deal with danger? Caroline Eckhardt (2009) summarises the discussions, concluding that:

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<sup>288</sup> So the enchantments of the romance present themselves, ready to transform horror into beauty, the beast into a man, to make a double of its anonymous author erupt out of the text. The one who takes the place of Merlin ("And he knew all of the enchantments" line 446) without claiming his name, shows himself the master of knowledge ("And the seven arts as they are written, discovered, performed or said" 447-448) and notably the literary wisdom contained in the arts of the trivium.

To see the effect of either of these episodes as fundamentally destructive to the social or moral standing of Arthur's court, as has sometimes been done, is to suggest that readers do not read the comedy; in other words, that they are not in a readerly position to share the pleasure of the joke, but instead stand aside from it in condemnation of its foolishness and the society in which it is promulgated. A basic question about the legibility of comedy in medieval romance is at stake here. (Eckhardt 2009:48)

The focus of this dissertation is to investigate *Jaufre* as a piece of storytelling. While it is certainly possible that audiences at the time were able to stand back from the humour of the situation and take an analytical view of an extended metaphor, it seems more likely that these episodes, particularly the first one, were intended as a light-hearted gambit to engage their attention. Some scholars, such as Ann Tukey Harrison (1986), have identified the enchanter knight as Merlin, although there is nothing in the text to suggest this, while others (Berthelot 2006; Gutiérrez Garcia 2007) have tried to find a similar character to this intellectual and educated trickster in other romances and *chansons de geste*, without success. These two episodes appear to be unique to *Jaufre*, and a marker of the story's originality. While again it is probably pointless to try to identify the two monstrous beasts, the first one has some resemblance to a *bonnacon*, first described in Pliny the Elder<sup>289</sup> as a *bonasus*, which is like a bull with the mane of a horse and a rack of horns curved back on itself, with a reddish-brown coat. This particular beast emits a trail of noxious dung to evade pursuit, but this detail is not found in *Jaufre*. The bird invites comparisons with the *roc*, found in the Arabian tales of Sinbad the Sailor: although some oral versions of the Arabian tales may have been in circulation in the 12<sup>th</sup> and 13<sup>th</sup> century we cannot be sure whether the author of *Jaufre* knew of them. The two beasts belie their monstrous appearance. The horned beast does nothing more alarming than to eat the grain at the mill, and the bird, even more terrifying in its aerobatic display of dropping and re-catching the king, ultimately brings Artus back into the palace, safe and sound. We cannot know whether a medieval audience would have made the distinction, familiar to a modern reader, between a magician who is providing entertainment (such as a conjuror) and one who is a serious practitioner of occult arts, but the enchanter knight has no obvious intention other than (in the first episode at least) to win a wager and to provide an adventure which will allow the feasting to begin. The magical beasts and the enchanter are not a threat to the king or to his knights, and as it turns out there is a far more serious adventure waiting for them when they return to court in the very human form of Taulat de Rogimon.

Jaufre seems to enter a magical landscape as soon as he leaves the court, hearing unexplained noises and coming across badly wounded knights, as described above in

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<sup>289</sup> *Naturalis Historia*, Book 8,16 (Pliny, G., 1979. Trans. P. Holland. London).

section 3(b) on combats. He meets dwarves and giants and other opponents who seem to have supernatural powers, yet who can be defeated by means of a lance or sword, and many of the more mysterious aspects of these adventures turn out to have a prosaic explanation, such as the white lance which has to be cleaned twice a day. Magic in *Jaufre* frequently comes accompanied by the sound, and often the effects, of a storm. In his pursuit of Estout he hears the sound of combat “tal bruit e tal tormen/Con fouser qe del sel desen/O con si caseges tempesta” <sup>290</sup>(808-810). The enchantment on the leper’s house, when released by breaking the head of a boy (presumably, but not explicitly, a sculpture or clay model), unleashes an enormous storm:

E la testa saïl sus e crida  
E sibla e mena tormen,  
E par qe tug li elemen  
E-l cel e la terra s’ajusta,  
E no-i reman peira ni fusta  
Qe l’us ab l’autre no-s combata,  
E qe sobre Jaufre no bata.<sup>291</sup> (2778-2784)

The description of the storm continues for a further twenty-four lines. The demon knight also arrives with the sounds of a tempest:

E-l cavaler venc abrivatz  
E fort malamen estrunatz,  
Siulan e bufan e brujen  
Cun fouser can del cel deisen <sup>292</sup> (5321-5324)

When the hermit banishes him with the holy water and prayers, a storm of rain, wind and thunder arises immediately (5436-5437) and continues all night. Although some studies of *Jaufre*, most notably that of Tony Hunt (1988), have seen in the breaking of the leper house enchantment some echoes of Calogrenant and Yvain pouring water on the stone in Chrétien’s *Yvain*, it seems more likely that *Jaufre*, like *Yvain*, shows an association between magic and weather. Frequent references are made in *Jaufre* to the way in which heat takes its toll on the hero. Indeed, it appears that the climate in the 12<sup>th</sup> and 13<sup>th</sup> centuries was warmer than it is today (Kwiatkowska & Szatzschneider 2010). Alongside this difference in climate, there existed beliefs about the causes for different kinds of weather – storm and rain were often seen as the result of magical weather-working, generally by witches or demons. Martin Puhvel (1978) discusses how these beliefs are reflected in *Sir Gawain and the Green Knight*, and raises the question of

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<sup>290</sup> Such a noise and tumult, like thunder falling from the sky or as if a storm was raging.

<sup>291</sup> And the head jumped up and cried, and whistled, and hurled itself about. It seemed as if all the elements, as well as the sky and the earth were involved, and there was no stone nor beam which did not hit against each other and beat down on Jaufre.

<sup>292</sup> The knight rushed in again, quick and wild, whistling and raging and storming like a thunderbolt falling from the sky.

whether the idea of magically induced storms reflects an on-going survival of superstition, or whether the author was using the notion, knowing the audience would be familiar with the motif, in order to locate the events in the Otherworld. Storms feature in Ruck's motif index, cited as mentioned in most of Chrétien's work (Ruck 1991: K-c-10 and 11). It is of course a matter of conjecture whether, as Martha Root suggests in her doctoral thesis (Root 1972), there are also connections to Irish mythological figures or, as Alibert proposes (2015) there are links to Ossetian myths. In terms of the delivery of the story to an audience, as I have suggested in Chapter 3, it is possible the sounds of the storm are a cue for music or percussion, to emphasise the magical or otherworldly nature of the events.

Brunissen's orchard and the meadow containing the fountain where the Fada de Gibel appears to be drowning both conform to the topos of the *locus amoenus*, found in works dating back to Homer. One example, taken from Andreas Capellanus, will suffice:

...we came to a most delightful place, where there were most beautiful meadows laid out better than any mortal eye has ever seen. On every side the place was enclosed with trees of every kind, bearing fruit and fragrant scents, each of them adorned with splendid fruit according to its species. (Walsh 1982:111)

In *Jaufre*, the fountain is described in similar terms (8360-8370). It is in a beautiful meadow, with high green grass and beautiful flowers. This may be an entrance to an Otherworld (Patch 1959; Paton 1960), and both Brunissen and the Fada de Gibel may be fairies. Fairies, indeed, were not often referred to as fairies in medieval tales between 1160 and 1220, according to Laurence Harf-Lancner (1984). Not only that, but

Dans la littérature d'oc, "fadar" et "fadetz" semblent inséparables du concept de destin et l'on ne connaît (hormis la fada de Gibel du roman arthurien de *Jaufré*) de fées que les Destinées, bien que Gervaise de Tilbury et Pierre Bersuire témoignent de l'existence d'autres fées en France du Sud.<sup>293</sup> (Harf-Lancner 1984 :60)

Richard Firth Green (2016) argues that fairies were referred to as demons in the medieval period, and that our concept of a fairytale is a relatively recent construct. He suggests that once we accept that belief in fairies might have been a serious matter in the medieval period there are consequences for how we identify genre, as our own 21<sup>st</sup> century expectations of fairies within literature mean that we automatically then see the work as belonging to fantasy literature. He believes that magic is the actual substance of many

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<sup>293</sup> In Occitan literature, "fadar" and "fadetz" seem inseparable from the concept of destiny, and we do not know (apart from the fada de Gibel in the Arthurian romance of *Jaufre*) of fairies apart from the Fates, although Gervaise of Tilbury and Pierre Bersuire bear witness to the existence of other fairies in southern France.

romances, rather than mere decoration, and that even if a medieval author is sceptical about the existence of fairies many of his contemporaries would have taken them seriously (Firth Green 2016: 71ff). Brunissen has many qualities, but she is not given any supernatural powers. It is possible that *Jaufre* contains echoes of stories where there are *two* mistresses. In *Le Bel Inconnu*, written in the late 12<sup>th</sup> or early 13<sup>th</sup> century and attributed to Renaut de Bâgé or de Beaujeu, for example, Guinglain must choose between la Pucelle aux Mains Blanches who, like Brunissen, has an orchard with singing birds and must be rescued after a siege of seven years, and la Blonde Esmérée, who lives in la Gaste Cité (remembering that the realm of the Fada de Gibel is described as *gastada*) and must be kissed to release the spell which had transformed her into a serpent. The magical education attributed to La Pucelle aux Mains Blanches is very similar to that of the enchanter knight in *Jaufre*:

Les set ars sot et encanter  
 Et so bien estoiles garder  
 Et bien et mal – tot ço savoit.<sup>294</sup> (de Beaujeu 2003, lines 1933-1935)

In *Jaufre* there is no question of love when he meets the Fada de Gibel, and the Fada's magical skills are oddly restricted, as she is unable to deal with Fellon d'Albarua without Jaufre's assistance and yet can give very powerful magical gifts to Jaufre, Brunissen and Melian once her land is liberated. Wells, fountains and springs are frequently connected with enchantment in folklore and Arthurian tales, and associated with a supernatural female figure. In many tales, the fountain is in the centre of an orchard or a forest. Laurence Harf-Lancner identifies two different types of fairy described in medieval stories: the "Melusine" and the "Morgane". The Melusine is discovered in the well or fountain or lake and comes to the human world to form a marriage with a human male, and a prohibition as part of that marriage is ultimately broken.<sup>295</sup> The Morgane, on the other hand, will lure a young man to her well or fountain or lake in order to bring him to her realm. Once there, there is a task to be achieved, after which the young man may be released back to his own world. As the realm of the Morgane is under water, some tales tell of how these young men drown on their way down. One example of this is the Breton tale of the Marie-Morgane, related by Evans-Wentz (1911:200-201), in which the fairy has a realm under the sea and sings to attract a young sailor. He dies in her embrace, and so her quest to find a lover continues. In another collection of Breton folktales, a similar fairy lives in a forest by a well (Souvestre 1843). The Angevin family were associated with Melusine, according to Gerald of Wales (Urban et al. 2017). But there is another

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<sup>294</sup> She knew the seven liberal arts and the enchantments, and knew the stars, and good and evil – she knew all of this.

<sup>295</sup> In Welsh folklore, most notably, there is the Lady of Llyn y Fan Fach (Wood 1993).

connection between James I of Aragon, Leonor of Castile and the figure of the Fada de Gibel. Mont Gibel, the name given to the home of the Fada de Gibel, is an early name given to Mount Etna, and is described in *Floriant et Florete* (written around 1250) as the abode of Morgan le Fay. As cited above, in Chapter 2 and also in the section on the wastelands above, Gervase of Tilbury was at least partially responsible for the dissemination of the story of an underground cavern where Arthur and his knights were discovered asleep; and this cavern is located in Sicily, in Etna.<sup>296</sup> Arthur is described as lying on a couch in a marvellous palace, and his wounds, gained in his last battle, re-open every year. Gervase had been connected to the court of Sicily, and had later entertained Alfonso II of Aragon at his home in the south of France, which demonstrates one possible line for the transmission of the story: another is through Joanna, queen of Sicily, aunt to Leonor, queen of Aragon. Richard Coeur de Lion had intervened to assist Joanna after the death of her husband, William, and it is possible that the description of Jaufre's assistance to the besieged fairy of Mont Gibel carries a reference to these historical events, while the image of Melian lying on the couch in the beautiful palace of Rogimon may have come from the story of Arthur on his bed in the beautiful underground palace.

Helaine Newstead (1948) has listed the numerous parallels that exist between the underwater episode in *Jaufre* and similarly besieged damsels in Arthurian tales from the 12<sup>th</sup> century and later, such as *Fergus*, the tale of Gareth in Malory, *Yder*, the English romance of *Sir Perceval*, *Lanzelet*, Chrétien's *Perceval* and *Yvain*, and *Owein* from the Mabinogion. Newstead identifies many of these besieged ladies as Morgan, and describes how in many cases there is also an offer of love for the hero (1948:821). Newstead finds possible sources for the Besieged Lady motif in some Irish tales. There are variations in this motif as it has emerged over time and in different tales, and the changing character of Morgan is fascinating. The Fada's reward to Jaufre, in the form of her magical tent, is found elsewhere. In *Le Roman d'Alexandre* (written c.1180), there are water spirits who endeavour to pull men in to the sea to drown them, and a magical tent which is covered in salamander fur to make it fireproof (Rogers 2008). In *Lanzelet*, the queen of Meideland rewards Lanzelet with a magical pavilion which can become small enough to fit into a maiden's hand (Newstead 1948:816). Clearly the stories attached to Jaufre were not unknown elsewhere. The Fada de Gibel appears under that name in *Le Chevalier du Papegau* as well as in the travellers' tales mentioned above. While the motif of the

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<sup>296</sup> The story is also alluded to in the *Detto del Gatto lupesco*, found in a manuscript dated 1274. Sylvain Trousselard, "Le *Detto del Gatto lupesco*: traduire l'intraduisible?", *Cahiers d'études italiennes*, 17, 2013, pp 37-55.

Besieged Lady is not original to *Jaufre*, the trick employed by the Fada and her companion to gain Jaufre's assistance may be, and it has a comic effect, especially when combined with the overwrought reactions of everyone else in the wedding party, including Jaufre's horse. In most other Besieged Lady tales the amorous relationship between Morgan and the hero is significant, but not in *Jaufre*.

Anne Berthelot (2006) refers to Brunissen's "capriciousness" and the way in which Jaufre considers her knights to be demons, as an indication of Brunissen's true fairy identity, and concludes that Jaufre might well be a superimposition of a fairy tale onto an Arthurian background. This is an intriguing interpretation of the story, but without further evidence of the fairy tale concerned it is difficult to prove further. Graham Anderson has studied the possible origins of fairy tales in the ancient world (Anderson 2003) and suggests many tales may be considerably older than we had thought, and so a future study of *Jaufre* might fruitfully consider the "fairy tale" elements within it. Some elements, at least, of *Jaufre* may have originated in traditional tales. Some of these were undoubtedly in circulation in the 12<sup>th</sup> and 13<sup>th</sup> centuries, as attested by the writings of Walter Map, Gervase of Tilbury, and Etienne de Bourbon, who preserved some circulating tales from Herefordshire, eastern France and the Dauphiné respectively (Walter 1998).

In their introduction to *Telling Tales: Medieval Narratives and the Folk Tradition*, Sautman, Conchado & Di Scipio warn against overly simplistic conclusions, as a narrative may have been formulated and transmitted orally, then written down in one or more manuscripts, and then travelled via oral performance and memory (Sautman et al. 1998:3-4). As the story of *Jaufre* undoubtedly had a journey and a history beyond the text found in the 13<sup>th</sup> century manuscripts (as detailed in Chapter 2 of this dissertation) this does appear to have been the case for this particular tale. It is, therefore, impossible to make a clear distinction between written literary creation and oral creation and transmission. Some of the themes and motifs found in *Jaufre* appear in folk and fairytales elsewhere, but not necessarily in other Arthurian texts. It is possible that the author of *Jaufre* heard them and adapted them to suit his purpose. While the following examples come from another geographic area and historic period they are still, I believe, valid comparisons with motifs found in *Jaufre*, as folk tales indubitably travel and it is extremely hazardous to attempt to date a folk tale. I have also already detailed the strong connections between James I of Aragon and his queen and Brittany. The 19<sup>th</sup> century folklore collector, François-Marie Luzel, relates tales collected in lower Brittany in the 19<sup>th</sup> century (Luzel 1887) which contain features and motifs also found in *Jaufre*. In *Le Magicien Ferraggio*, for example, Hervé has to deal with an insolent dwarf, a seventeen-foot giant and then an even bigger giant, with graphic detail describing how he despatches them (Luzel 1887:244). The giants



are brothers, Hervé is very tired but has no problem in defeating them and there is a callousness to the violence of the combat. In *Jaufre*, the two giants encountered are indeed brothers and Jaufre deals with them, tired as he is, with dispassionate violence. In *Le Corps-sans-âme* the hero must shoot at a copper head above the door to the room. When this happens the castle will crumble “avec un vacarme épouvantable”<sup>297</sup> and crush the magician without harming the hero (Luzel 1887:434). In *Jaufre*, there is a head which must be destroyed in order to release the enchantment of the leper’s house, and the house crumbles to dust in an enormous and noisy storm. In several more of these Breton tales the hero encounters an old woman who turns out to be the mother of one or more giants (Jaufre meets the mother of the giants in the woods) and there are suits of enchanted armour (Estout’s armour appears to be enchanted). In *La Princesse du Palais-Enchanté* the hero must go to the bottom of a well, where he finds a beautiful garden and a marvellous palace, just as Jaufre goes to the bottom of the fountain to assist the Fada de Gibel. These motifs are not specific to Breton tales; in “The Classic Fairy Tales” (Opie 1974) for example, we find a version of “Jack, the Giant Killer”, written around 1761, which features a combat with two giants which again bears a close resemblance to Jaufre’s battles (Opie 1974:58 ff). Having heard a noise in the distance, Jack finds a giant holding a knight and his lady by their hair. He uses his “infallible sword” but is of course unable to reach far up the giant’s body. After wounding the giant’s thighs in several places he succeeds in cutting off the giant’s legs before killing him. He finds a second giant, and eventually destroys a magician’s castle by blowing a trumpet “at which time the vast foundation of the castle trembled” (Opie 1974:65). When the prisoners are freed from enchantment the castle vanishes like a cloud of smoke. Giants and ogres appear in Geoffrey of Monmouth’s *Historia Regum Britanniae* and other medieval Arthurian romances, and section Y a-16 of Elaine Ruck’s comprehensive theme and motif index shows they are mentioned in most of Chrétien’s tales and elsewhere (Ruck 1991:167). The fraternal giants and their mother from *Jaufre* have, as I have illustrated above, a great deal in common with their folk and fairytale counterparts. The motif of the breaking of a head to release an enchantment does not feature in Ruck’s index, nor its consequences, which suggests that the author of *Jaufre* has adopted it from other sources. I have discussed in Chapter 3 how the language of *Jaufre* demonstrates a probable oral derivation; but some of the motifs and themes suggest that the content, as well as the stylistic features, might have come from folk and fairy tales.

The magic within *Jaufre* permeates the story. It is used to possibly subversive effect in the episodes with the enchanter knight, who succeeds in thoroughly upsetting the court on

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<sup>297</sup> With a dreadful tumult.

two different occasions by putting the king in apparent jeopardy and causing wild lamentations, and by re-clothing the courtiers, either because they have taken whatever clothes come to hand from the pile of clothing intended to break Artus' fall, or because they have rent their garments in grief and need replacements, which Artus supplies. Magic is used to overturn expectations: when the lance turns out not to be magical; when Jaufre cannot leave a building to continue his quest; when breaking an object effectively vapourises a house; when a powerful adversary turns out to be a demon, while apparent demons turn out to be human beings in the grip of grief; and when Jaufre is forced to assist a maiden by being pushed into an underwater kingdom.

## **6 Conclusion to Chapter 4**

*Jaufre* is an immensely rich, multi-layered story, full of themes and motifs found in other narratives of the 12<sup>th</sup> and 13<sup>th</sup> centuries. Some are typical of Arthurian literature in general while others are still to be found today in traditional tales in many parts of the world. Attempting to trace their possible original sources is a fascinating quest even if it is, ultimately, impossible to be certain how and why they came to be included in a story written for a king of Aragon. The ideas regarding love reflect some of the philosophical notions and considerations as described by Andreas Capellanus; and yet in *Jaufre* the power, control and initiative within the love relationship all belong to the heroine rather than the hero. Love does not act as an ennobling or motivational emotion, as is often the case in troubadour poetry and other romances, but it is rather a reward for victories achieved, as in many fairy tales. Chivalry in *Jaufre* is confused and confusing: the knights at Artus' court are entirely ineffective at protecting anyone, including the king himself, from danger, while many of Jaufre's fights are only successful because he employs strategies which are informed by practicalities and necessities rather than knightly skills. The hero of this tale arrives at court with no training and no background story other than a renowned father, but with a complete moral code which dictates many of his actions. This is a major difference between Jaufre and Chrétien's Perceval, for example. Jaufre is able to show a range of emotions including fear and a sense of his own Messianic role, as well as a sense of humour and a degree of gaucherie when it comes to love. The setting for the story contains some place names known from other poems and romances, such as Carduil (thought by many to be in Britain), Broceliande (generally placed in Brittany), and some less familiar names such as Gibaldar (probably identified as a location in Sicily); and yet the characters move between these locations without crossing any water (horizontally, that is – Jaufre and the Fada de Gibel do travel vertically!). Magic takes place in the story as practised by a knight who has taught himself some spells, and by a giant widow who conjures up a demon, possibly the devil himself, to protect her lands, and finally by a fairy,

possibly Morgan le Fay, who rules an underwater kingdom and can reward Jaufre, Melian and Brunissen with magical gifts. There are other mysterious elements which may or may not be magical, such as the armour of Estout de Vertfeuil which cannot be damaged, the white lance guarded by the dwarf who has the extraordinary echoing shout, the leaping soldier with his powerful steel darts, the possible magical affliction of grief caused by Melian's torture and imprisonment, the hideously ugly Fellon d'Albarua with his hunting bird, and various dwarves and giants.

Elements of originality and subversiveness are therefore to be found in both the themes and motifs of *Jaufre*. There is no doubt that the tale is an entertaining one and some of the events are, I believe, intended to be humorous. Humour is difficult to analyse. Philippe Ménard (1969) argues that we should not try to define laughter in medieval romance:

Il s'agit d'embrasser toutes les formes du rire et du sourire, tous les aspects plaisants du roman courtois: le comique, le burlesque, la satire, la parodie, le badinage, l'ironie, l'humour. Point n'est besoin de méditer sur les causes philosophiques du rire pour percevoir dans nos textes la présence de ces réalités et en étudier l'expression.<sup>298</sup> (Ménard 1969 :11)

Humour and comedy are more difficult to recognise when dealing with different historical and cultural settings, but there are some clues within the narrative itself – when characters laugh at what they have just seen and done, for example (Artus after the adventure with the beast and his courtiers after stripping naked, or the seneschal allowing himself to smile at Simon lo Ros returning with a dusty backside, etc.). When the author halts the action of the story to complain about contemporary society (2565 ff), it seems probable he is referring to events or circumstances that would be familiar to his original audience. It is also likely that within the story there are other references to people, places and events which we cannot identify today. Both Fraser (1995) and Eckhardt (2009) have discussed some of the humour in *Jaufre* in its assumed historical and geographical context, but while the actual context for the story remains uncertain, and in the absence of any knowledge of the audience for whom it was intended, these approaches remain problematic. Valentini (2008) categorises the humour as irony:

Si d'une part le personnage principal présente certains caractères qu'on trouve partout ailleurs dans les romans arthuriens en vers – tels que la jeunesse vigoureuse, le courage, la générosité –, nous verrons, d'autre part, que le héros du *Jaufré* est en partie atypique ; parallèlement, le personnage de Brunissen présente aussi des singularités. L'ironie du narrateur est à la base, croyons-nous, de ces traits étranges : l'auteur n'a peut-être pas, ou

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<sup>298</sup> It is a matter of embracing all the forms of laughter and smiles, all of the amusing aspects of courtly romance: comical, burlesque, satire, parody, banter, irony, humour. There is no need to meditate on the philosophical causes of laughter to be able to perceive in our texts the presence of these realities, and to study the expression of them.

pas toujours, réfléchi à l'invraisemblance des aventures qu'il relate ... le narrateur, toutefois, donne l'impression de ne plus adhérer à sa matière, et pour cela même il en exagère l'invraisemblance jusqu'à provoquer un sourire, ou à en rire lui-même.<sup>299</sup> (Valentini 2008:4)

I suspect that Jaufre included references that would appeal to both sophisticated and less sophisticated listeners, and that at least some of these references were intended as subtle comments on other stories known to the audiences, including Arthurian tales. My own interpretation of the humour in Jaufre has, for the most part, been informed by the practical side of my research, when telling the story to modern audiences, and that process is the focus of my next chapter.

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<sup>299</sup> If, on the one hand, the main character presents certain characteristics which we find everywhere else in Arthurian verse romance – such as his vigorous youth, courage and generosity – we see, on the other hand, that the hero of *Jaufre* is at least partly atypical; and, in parallel, the character of Brunissen also presents some singularities. The irony of the narrator is the basis, we believe, of these strange features: the author has perhaps not, or perhaps not yet, reflected on the unlikelihood of the adventures he is relating ... the narrator, all the same, gives the impression of not sticking to his material, and just by doing this he exaggerates the unlikelihood enough to provoke a smile, or to laugh at it himself.

## Chapter 5 - Telling *Jaufre* to a Modern Audience

### **E cumderai vos de Jaufre**<sup>300</sup>

Having discussed the circumstances surrounding the creation of *Jaufre*, as it has been preserved in the two complete manuscripts, and having examined some of the features which distinguish it from other Arthurian literature of the time, in this chapter I will address my final research question: why should this story be presented in English to audiences in the 21<sup>st</sup> century, what adaptations are required for this to take place, and how have audiences responded to it? In order to do this, in the first section I will examine some of the general research being undertaken on presenting medieval narrative to 21<sup>st</sup>-century audiences. This will include revisiting some of the considerations regarding structure, memory, performance and orality which were discussed with specific reference to the medieval text of *Jaufre* in Chapter 3; here I will apply them to 21<sup>st</sup> century performances of medieval stories. Section 2 will focus on the current state of storytelling in the UK in order to contextualise my re-tellings: the discussion will also include interviews conducted with some other professional storytellers. In the final section I will give an account of my own background as a performer, the decisions I needed to take with regard to telling *Jaufre*, and my conclusions regarding how the story has been received.

### **1. Performing medieval stories to 21<sup>st</sup> century audiences**

In her essay on oral traditional structures, Nancy Mason Bradbury (1988), referencing Paul Zumthor, talks of the need to give volume back to medieval texts as they have been “flattened, crushed onto the paper or parchment by the heavy weight of centuries” (Bradbury 1988:136). If the texts do indeed preserve “the echo of an oral performance” (Bradbury 1988:136), then a purely academic approach is unlikely to provide a full interpretation of the original intention of the author. There is, therefore, a growing body of scholarship on how medieval narrative may have been and indeed may still be performed, and a number of performers are attempting to embody this research in their presentations. Evelyn Birge Vitz has been promoting this approach for some years and, together with Marilyn Lawrence, has been encouraging students of medieval literature to *perform* the texts they are studying. Some video samples of the students’ work can be seen on the website *Arthurian Legend in Performance*.<sup>301</sup> There is a great variety in this showcase, from students who are using the original medieval language to students who are re-telling

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<sup>300</sup> And I will tell you of Jaufre. (1333).

<sup>301</sup> <https://vimeo.com/ArthurPerform> (last accessed on 20th December 2018).

in modern English, and of those telling in modern English some are using rhymed couplets while others are not. There are, however, some major differences between the two approaches: the use of the original language implies the use of the original structures and verse forms, which may not be possible when transferring to modern English. Because memory is central to any oral performance, and stories need to be easily remembered if they are to be transmitted I will consider in the next section how structure and other mnemonic devices may assist memory.

### **1(a) Structure and Memory**

Mary Carruthers (1990) has made an extensive study of memory in medieval culture, and how memorisation was assisted by visual cues such as rubrication, positioning of the text, and images within manuscripts (1990:9 and 225 ff). She stresses the importance given to memory and how memory skills were highly valued. Carruthers distinguishes between a fundamentalist approach to medieval literature, in which the work has a literal interpretation independent of author, audience and circumstance, and a textual approach (*textus*, carrying the meaning of “weaving”), in which the meaning is implicit, possibly hidden, and complex. Words must be processed and transformed in memory (Carruthers 1990:12). Putting these two theories together has important implications for any modern performance of a medieval text: on the one hand, it is more difficult for a performer to take full advantage of any original mnemonics contained in the narrative, as our entire frame of cultural reference is different; and, on the other hand, we will inevitably be filtering and processing the meaning and content of the original through that frame of cultural reference, as will an audience. Although it may be possible to hold the 11,000 lines of *Jaufre* in memory and recite them, the presentation of those lines is unlikely to resemble a 13<sup>th</sup> century performance in any way, and any intertextual references will be lost.

Memory is instrumental in the transmission of oral literature and it has also been studied by anthropologists and collectors of folklore. Wide-ranging research in psycho-linguistics over some decades has focussed on the role of memory as it applies to stories, both for storytellers and listeners, much of it concerned with education. Clark & Clark (1977), whose work on memory is still a standard reference, describe memory in three stages: input, storage, and output. When people listen, they listen mainly for meaning, and so do not normally store the words verbatim, but retain the inferences, the situation and the interpretation. In terms of storage, we have a limited short-term memory, but an unlimited capacity for long-term memory. Memory span appears to use chunks and does not always record the order in which it hears words or indeed the exact words. Errors and hesitations are filtered out. When people use their memory for output, to relate what was said, they

use linguistic criteria to decide on possible, sensible constructions. They use their knowledge of the world to decide what is rational, and they may refer to conventions as to how stories are constructed. Stories are, according to Clark & Clark, one of the ultimate challenges to theories of memory for prose:

[Stories] are natural units of discourse, genuinely interesting and meaningful, and yet complicated enough that people can't remember them in any detail...As people listen to stories, they bring in outside knowledge, draw inferences, keep track of referents, and build global representations...But stories have an additional structure all their own...Stories have a special kind of beginning, middle, and end. Five- and six- year old children already know what can and cannot pass as a proper story. (Clark & Clark 1977:166-167)

Stories have structures, with settings (a series of states such as time, place, and characters) and episodes. An episode, as used in this context, is an event (something which happens), and a reaction to it. One episode may contain another episode, one event may contain another event, and so a story can be expanded indefinitely. Not everything within the story is of equal importance but, as a general rule, stories are goal-oriented, and this means that goals tend to be preserved while causes can be omitted or absorbed into their effects. It is thought that people build up a hierarchy as they listen, storing each sentence as either a setting, an event, a change of state, an internal or overt response. When recalling the story, they retrieve this hierarchy and fill in whatever details are needed to complete the story. A better structured story is more likely to be remembered. Furthermore, experiments conducted by Bartlett (1932) cited by Clark & Clark and by Rosenberg (1987:84-85) showed that there were three processes of memory evident in recalling stories: sharpening (people refine some details), levelling (they level out other details), and rationalising (where events were alien or out of their experience). Rosenberg clarifies that Bartlett's work involved reading and writing rather than listening and speaking, and therefore is not directly applicable to orally transmitted material. However, the oral features of *Jaufre* identified in Chapter 3 of this dissertation suggest that the creator of the text we have has indeed followed this process: the descriptions of Brunissen and the clothing of the giants' mother, for example, both include some minute details, the narrator levels out information about the feasts by refusing to go into detail, and rationalises the otherworldly gleam of the white lance. We can never know what the source material contained, but *Jaufre* does bear the hallmarks of how memory can affect the re-telling of a story.

Vitz's theory (mentioned above in Chapter 3) on the intrinsic importance of the octosyllabic rhyming couplet as a pre-literary form, possibly the original traditional form for telling stories at least in France (Vitz 1999:7ff), suggests that the "octo" acts as a

mnemonic aid, with its predictable couplets, rhymes and metre, all of which reduce the memory load. Vitz also highlights the contrast in performance styles between the French epic *chansons de geste*, a sung form, and the octosyllabic stories, which may indeed have had some musical accompaniment or element but which appear to have been performed by less specialised entertainers (Vitz 1999:19) and were probably more of a spoken presentation. If performers spoke rather than sang, and used their memory rather than reading aloud from a written text, a far wider range of performers would have been able to narrate the French romances, as reading was not a skill possessed by many.

The clinical psychologist David Rubin has researched the role of memory in the transmission of epic, ballads and counting-out rhymes (Rubin 1995). Not all of his conclusions are appropriate when considering *Jaufre*, which is not an epic and is considerably longer than a ballad or a counting-out rhyme. We also have no evidence that it was a sung form. Although *Jaufre* does not conform to all the conditions of oral literature set out by Rubin (1995:8) it does reveal features, as I have demonstrated in Chapter 3, which suggest it was certainly delivered orally. Rubin examines the various constraints on oral traditions which might act as mnemonic aids, such as the organisation of meaning, imagery and patterns of sound. These include the poetic devices of rhyme, alliteration and assonance, together with rhythm and music. Rubin's work demonstrates that these cues for the memory are effective. A performer working from memory depends on assistance from a variety of mnemonics, especially if he or she has an extensive repertoire, or is performing a long piece of song or narrative. *Jaufre* is, in common with the epics studied by Rubin, a sequential and chronological tale for the most part: this chronology is another feature which makes it easier to remember. The narrator only departs from following *Jaufre* and his quest when he describes the various defeated opponents and their prisoners arriving at Artus' court. The arrival of Taulat and Melian, followed by the adjudication of Taulat, is the longest of these descriptions, and it is worth noting that as a storyteller, I found this one of the most difficult parts of the story to remember to include, probably because the digression from *Jaufre* and his quest.

Rubin's work on oral literature is based on his claim that:

What is being transmitted is the theme of the song, its imagery, its poetics, and some specific details. A verbatim text is not being transmitted, but instead an organized set of rules and constraints that are set up by the piece and its tradition. In literary terms, this makes the structure of the genre central to the production of the piece. (Rubin 1995:7)

The rules and constraints mean that the song, story or rhyme remains consistent. Vitz, approaching the written texts of medieval French romance from a more literary standpoint



while reaching broadly similar conclusions, considers that works which were created to be performed are designed to assist those who wish to learn them by heart, and also for listeners to be able to recall both the essence of the story and at least some of the words used. She distinguishes between *memoria ad res* (the subject matter) and *memoria ad verba* (the words used) (Vitz 1999:229). The various mnemonic aids structured into medieval narratives include colours; strong visual elements for many characters, including a mix of stock and bizarre elements in heroes and heroines; groups of names, some of which are known and remembered, such as Arthur and Gawain, while other names are of less importance and the characters are known by other features or titles (within *Jaufre*, for example, the *sirvens* and the *Fada de Gibel*); and stock episodes, such as combat, hospitality, or wooing scenes. Vitz considers (1999:241) that there is an embedded pattern to Chrétien's romances which make them easier to remember, and the clear metre and rhyme scheme reduce the memory load still further. It is possible that variants in manuscripts indicate either memory lapses or rationalisations on the part of later performers.

The question of mnemonic features within *Jaufre* is worthy of further consideration and analysis but would occupy too much space in this dissertation. Anthropologists and collectors of folklore have also recognised the importance of performance, when analysing songs or stories collected from tradition bearers, and the following section is concerned with performance as it applies to storytelling, and to orality, which I have addressed both in this section as it concerns memory and in Chapter 3 in relation to the composition of *Jaufre*, but which has further relevance in any consideration of the spoken arts in performance.

### **1 (b) Performance and Performance theory**

There are important interpretational reasons to research the contexts where medieval romance was performed, to consider the impact of the performance situation on audience response, and on the interpretation of the romance, as well as demonstrating the narrative techniques used in the text. Reading medieval romance aloud and attempting its performance assists us to understand it better. John Miles Foley was referring to oral performances when he wrote:

A performance is not a text, no more than an experience is an item or language is writing. At its best, a textual reproduction – with the palpable reality of the performance flattened onto a page and reduced to an artefact – is a script for re-performance, a libretto to be enacted and re-enacted, a prompt for an emergent reality... in faithfully following out our customary editorial program, we are doing nothing less radical than converting living

species into museum exhibits, reducing the flora and fauna of verbal art to fossilized objects. In a vital sense, textual reproductions become cenotaphs: they memorialize and commemorate, but they can never embody. (Foley 2005:233)

A medieval text is, however, too frequently regarded as a museum exhibit and, in order to fully appreciate the skill of its creator, as well as the story told within it, it is essential to perform it. While Richard Schechner's *Performance Theory* (Schechner & Brady 2013) is mostly concerned with analysing theatrical performance, there has been considerable scholarship and investigation by folklorists of performance as it is perceived in the telling of traditional stories, and this is perhaps a closer parallel to the telling of medieval stories.

The attitude of folklore and folklore collectors to those whose traditional tales have been recorded has moved through three phases, according to Henry Glassie (2001), from seeing people as passive bearers of tradition, to seeing them as active creators and, more recently, to attempt instead to document "performance" in film or video as the individual storyteller processes information, changes and rearranges it and puts what is effectively a new creation into the world. Performance theory for Glassie has, as its goal, the complete understanding of the text. While this approach is intended to explore folk tales and folk songs, it is, I believe, also applicable to medieval narrative as it is explored within this dissertation. To redraft Glassie's phases, the first phase would be the fixed texts as established from the manuscripts (the "passive bearers of tradition"). The second phase would recognise the circumstances which shaped the creation of the narrative ("active creation"), and the third phase, with which this chapter of my dissertation is mostly concerned, is the way in which the story from the original manuscripts can be adapted to be told to audiences today (processing information, changing and rearranging it to create something new).

As Linda Zaerr has discovered in her memorised presentation of a Middle English romance, a performance involves many different factors, including interaction with the audience (Zaerr 2005:196). The anthropologist Ruth Finnegan (1977 and 1992) insists on the importance of considering the audience, who play an important role in the delivery and reception of oral literature. Indeed, she considers that the context of the performance may be central rather than peripheral to its meaning, and part of the reality of the performance lies in the interaction with, or behaviour of all of the participants, including the audience and its expectations (Finnegan 1992:93-94). Performance itself includes not just the words but how they are delivered, in terms of intonation, speed, rhythm, tone, dramatisation, rhetorical devices and performance techniques. There may be lighting, costumes and music affecting what is delivered and how it is received. Audiences may be separated

entirely from the performer, as seen in theatres (and this is always the case when the performer is viewed via recorded or broadcast media), or there are a number of other possibilities. There may be a separation between audience and performer but with no clear barrier. There may be a separation, but with some active contributions from people who would otherwise be part of the audience, such as joining in with singing or adding planned interjections. There may be a sequence of different performers, who may also be in the audience at different times. At some events, such as festivals or carnivals, there may be no separation at all between audience and performer (Finnegan 1992:98-99).

Bruce Rosenberg (1987:85) notes that storytellers are alert to the reactions of the audience and will adopt various strategies such as exaggerating gesture or tone, and in some cases curtailing the story, if they perceive signs of boredom, for example, whereas a writer can have no similar sense of awareness. The language used by traditional storytellers includes features which elicit responses from listeners, such as the use of repetitive language and formulae, which, while also mnemonic, enables an audience to anticipate both narrative elements and phrasing. Folklorists have observed that narratives that allow an audience a maximum of imaginative creativity are the most successful (Jacobs 1971:21), as this adds to the sense of participating in the performance in a creative way. The linguistic features described here are, as I have discussed in Chapter 3, present to some extent within *Jaufre*. There are cultures where listeners will interrupt to criticise or correct the storyteller (Rosenberg 1987:82). Audiences will have always included a wide range of individuals with their own set of experiences and expectations, and particular interests and preconceptions, but of course those variables will have altered over the centuries.

Research on storytelling performance theory is therefore necessarily wide-ranging and interdisciplinary, taking account of anthropology, ethnographics and sociology, and complicated still further when considering a story told over six hundred years ago. We do not have sufficient evidence to know whether a 13<sup>th</sup>-century audience for *Jaufre* would have come together for the specific reason of listening to this particular story, whether the telling (or reading) would have taken place as part of a great feast or an intimate gathering, or even to which social class the intended listeners belonged. We do know, however, that their frame of cultural references would have been very different to our own. When John Miles Foley talks of “traditional referentiality”, therefore, it entails

the invoking of a context that is enormously larger and more echoic than the text or work itself, that brings the lifeblood of generations of poems and performances to the individual performance or text. (Foley 1995:34)

While the story of *Jaufre* can be “brought to life” for a modern audience, any original reference points within the narrative to other stories, poems, songs or literary forms will be lost, probably even for those audience members who may be widely-read medieval specialists, and even modern storytellers. New references, however, can be added to the 21<sup>st</sup>-century telling, and in that way the performance may perhaps retain its original entertainment quality.

### **1 (c) Orality and storytelling**

One of the earliest prompts for my undertaking this dissertation was to discover how a 21<sup>st</sup> century audience would react to the way the story of *Jaufre* unfolds. Would, for example, a modern audience detect any humour, or parody, or social criticism present in the tale, and would some of the more cerebral interpretations of the medieval text, such as the Jungian, literary or Christian viewpoints espoused by Calin (1986), Huchet (1989) or Majorossy (2012) respectively prove valid? Karl Reichl (2014) discusses the implications of an oral background to a text and asks whether it is appropriate to use the same methods of appreciation to interpret a work composed for oral performance as we would use for a work meant to be read. He questions whether we are in danger of fundamentally misunderstanding texts which were intended to be spoken or sung (Reichl 2014:5). This is an extremely important issue, intrinsically bound up with many unanswerable supplementary questions about the nature of humour and how it may have changed, the manner of delivery or performance, and whether there are possible contemporary references in the text which we cannot necessarily understand or even recognise. Of course a 13<sup>th</sup> century audience for *Jaufre* cannot be replicated in the 21<sup>st</sup> century. However, oral delivery has a potency which we recognise, and a live performance, or political speech, or drama presentation all act upon the emotions and thoughts of a spectator and listener in a very different way to the same words written on a page. Graham Furniss (2004:22) refers to human beings having an “essential and inescapable social and individual need for the features of orality”. Students still attend lectures as well as using notes or screen shots from a video presentation, and the audience for a piece of storytelling has chosen to be there rather than to read the story from a book or indeed listen to or view it via a recorded medium. Furniss also describes the two main schools of thought on the question of orality: on the one hand, the idea of a progression from orality to literacy, and on the other hand, a focus on “oral societies” in which the skills of writing are not known, or not known until recently. The distinction between the two is not a necessary one, however: a literate society is still very much concerned with the power of the spoken word and indeed in the contemporary world there are many people who rely on speech via

their computers, radio, television and other broadcast media for their information and entertainment rather than books and newspapers. We have not moved away from an oral society despite our uses of literacy.

Genre is an important feature of orality. The content of what is spoken is always dependant on the context, and the interpretation of both is key to how the spoken word is received. *Jaufre*, as a text, takes the standard form of a story, with a beginning, episodic middle, and an end. It also includes some literary genres which are more culturally specific, such as praise for the king (which in today's society would be restricted to certain events only), discussions concerning love (today these would not usually form part of an adventure story), and funeral orations. The narrative is told in octosyllabic rhyming couplets, which was a standard form at the time, at least in French literature, as mentioned above (Vitz 1999:7ff) but very unusual in the 21<sup>st</sup> century – and the English language with its varied stress patterns is less suited for a form dependent on a syllabic count than Occitan or indeed most Romance languages. To tell the story of *Jaufre* in English today, then, necessitates a consideration of whether the storyteller should stay faithful to the various genres within the text as written, or whether to make a number of adaptations to accommodate the cultural and stylistic differences. Simon Heywood's study of the storytelling revival in England and Wales (2001) contains examples of how it is standard practice for some storytellers to use heightened, stylised or archaic language when presenting stories to an audience: language which is not typical of their normal, conversational speech, perhaps to suggest an older provenance for their stories (Heywood 2001:147ff). Vernon Ives' adaptation of *Jaufre* (Ives 1935) is a written example of this, and other translators of medieval texts<sup>302</sup> have similarly adopted archaic language. This has implications for a re-telling of *Jaufre*, which in its 13<sup>th</sup> century form was written in what appears to be the vernacular style of its time. Would adopting consciously archaic language alter the way in which the story is received? Another important feature of orality is the audience to whom the speech is directed, and here again there are difficulties. As I have discussed earlier, in Chapter 3, we do not know enough about the original audience envisaged by the author of *Jaufre*, or the duration and style of the presentations. It is impossible to replicate a medieval audience.

Linked to all of these considerations is the question of humour. It is a commonplace of everyday conversation that we do not all share the same sense of humour, even within the same cultural and ethnic groupings, and some comedy is entirely dependent on language and wordplay. Philippe Ménard's study of humour in medieval French romance (1969),

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<sup>302</sup> The 1949 translation of the *Mabinogion*, by Gwyn Jones and Thomas Jones (Everyman, London) is another example.

referred to in the last chapter, highlights one of the difficulties in *Jaufre*. The episode with the lepers is difficult for a 21<sup>st</sup>-century audience:

Mais le lépreux du *Roman de Jaufre* dont le conteur fait un portrait à la fois réaliste, horrifique et sarcastique reste une créature épouvantable. C'est avec un sourire de soulagement que nous voyons Jaufre couper un bras à ce monstre. La peinture caricaturale de l'auteur de Jaufre traduit bien la peur viscérale et la profonde répulsion éprouvées par les gens du Moyen Age à l'égard des lépreux, ces parias de la société. Leur aspect fait trembler ou suscite un rire troublé. Leur déconfiture fait naître une sorte de rire vengeur.<sup>303</sup> (Ménard 1969:159)

While this giant leper, as a grotesquely large and powerful adversary, is similar to the figure of the Black Knight in *Monty Python and the Holy Grail* (Gilliam & Jones 1975) as well as other characters from the world of cinema and fantasy fiction, there is the added complication that the character has leprosy. Whatever the original may have represented, he will be perceived very differently by a modern reader or listener who, in today's society, will not, usually, assume that the illness is a result of the leper's innate wickedness. A modern listener will probably also be influenced by concerns of inclusivity and respect for the disabled. Matthew Walkley, writing about the comic elements of *Flamenca* (2012), an Occitan text generally dated a little later than *Jaufre*, sums up the difficulty in identifying the humour:

Finding actually intended humour in medieval texts is ever a parlous task, because our certainty of semantic intention diminishes as we go further back in time. Yet comic intent is surely implied by the very insistence on courtly tenets, by an evident exaggeration on the part of the author, by his *ivresse verbale* which causes him to heap up words describing the symptoms of the maladie that is love. (Walkley 2012:96)

We can only be guided by the text and the story itself, and be alert to ways in which the story may be told by noting surprising observations, such as the behaviour of Jaufre's horse when Jaufre is pushed into the fountain, or the reaction of the characters, such as Artus, for example, laughing at the trick played by the enchanter-knight. Walkley suggests we can surmise that the author of *Flamenca* was an omnivorous reader, intelligent and mischievous and that the intention was to raise smiles and laughter in his audience, at least (Walkley 2012:105). It is apparent that the author of *Jaufre* is, like the author of *Flamenca*, also creating comic moments within his story. The test for comedy is always, of course, whether it causes the audience to react with smiles and laughter. The psychology

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<sup>303</sup> But the leper in the *Roman de Jaufre*, whose portrait the author paints as simultaneously realistic, horrific and sarcastic, remains a terrifying creature. It is with a sigh of relief that we see Jaufre cutting an arm off this monster. The author of Jaufre's cartoon depiction shows clearly the visceral fear and the profound repulsion felt by the people of the Middle Ages to lepers, the pariahs of society. Their appearance makes us tremble or elicits a troubled laugh. Their discomfiture gives rise to a sort of vengeful laughter.

of laughter is rich and complex, but an article for the *Journal of Experimental Psychology* (Freedman & Perlick 1979) suggests that laughter as a reaction to humour is contagious when part of a crowd, which conforms to my own personal experience. The result of this is that it only needs one or two people within a group to laugh aloud and others are very likely to join them.

Richard Bauman has researched oral narratives and storytelling for many years, as well as the relationship of folk literature with and to more literary forms. He describes the need for a storyteller to take responsibility for the mode of communication, and how the audience is reliant on the “spoken artistry” of the teller (Bauman 1977; 1986). He discusses his analysis of oral narratives, looking at the interrelationship between the text, the narrated event and the narrative event which together make up the oral narrative performance. When evaluating my various performances of *Jaufre* I will endeavour to use the same methodology, although as I am both the storyteller and the assessor there will inevitably be some element of subjectivity involved. Bauman suggests that a reader is an active participant in the actualisation and production of textual meaning in much the same way as members of an oral storytelling audience participate in the performance. An author uses a number of formal devices to engage the participatory involvement of the reader, much as an oral storyteller uses devices such as metanarration, the textual creation of a communicative context for the narration, the leaving of gaps to be filled by the reader, and so on. Literary narration, according to Bauman, can therefore in some ways be considered akin to oral storytelling (Bauman 1986:113). Indeed it would be strange if it were not, as the authorial voice frequently takes the form of a storyteller to speak through the written word. There are, however, some major differences. Graham Furniss has summarised the difference in how a written text is received, compared to the spoken word with the message delayed by the form of the communication:

The artefacts of recall and memory, the parchments, the books and the visual representations, have successfully allowed not only delayed understanding, but also the potential for repeated and infinitely variable reconstitution in the perceptions of each successive individual and generation. The notion of fixity inherent in the “text” or the artefact from which the receiver of the message constructs an understanding is, of course, a common one. (Furniss 2004:15)

While it is undoubtedly the case that each individual present at a live performance, whether this is music, drama, poetry or even an academic lecture, will in some measure interpret what they have heard or seen through the filter of their own perceptions, experiences, prejudices and concerns, those interpretations will be specific to that live performance. The fixity inherent in the text, however, as Furniss indicates, allows for an infinite number

of re-interpretations by every reader, including a later imposition of values and viewpoints which may be anachronistic and reflective of the reader's attitudes rather than the text or artefact itself. This, then, underlines the importance of an oral delivery, or telling, of a medieval story for purposes of interpretation, as well as entertainment.

It has been very useful to me, in the exploration of performing medieval narrative, to have had the benefit of being able to access both some recordings of performances via the internet (Vitz & Lawrence 2012), as well as to read the experiences of professional performers (Vitz et al. 2005). In the following section I will discuss how some of these experiences have informed my own approach.

#### **1 (d) The experience of other researchers and performers**

Some professional performers specialising in the re-telling of medieval literature have written about their experience, their practice and their philosophy in the edited volume *Performing Medieval Narrative* (Vitz et al. 2005). These performers are attempting, as closely as possible, to recreate the ways in which the poems or stories would have been performed when first created. This involves maintaining the language, metrical structure and rhyme scheme of the original text, and exploring how music would have been involved. A significant amount of informed guesswork is inevitable, as there is of course no reliable source to establish the original sound or dynamics, and performers are also filtering the information through the modern sensitivities of both the performer and the audience. In addition, aesthetic taste varies widely, even within a human life span, and even if it were possible to recreate the precise presentational style of an entertainer from the medieval period this might have no appeal whatsoever to a modern audience. Benjamin Bagby describes part of the difficulty, where the need to entertain is potentially in conflict with the wish to keep the original metre:

As a performer of metrically structured texts, I do not have the role of teaching metrical theory to my listeners, but of telling a story....My goal is to allow the metrical structures their important place in the text, so that they function, but subtly, creatively, almost subconsciously. (Bagby 2005:187-188)

Bagby's aim in this is "to reconstruct highly plausible performance models which allow our venerable ancestral stories to live again" (Bagby 2005:192). Linda Marie Zaerr, working with Middle English popular romances, attempts to validate and redirect a theoretical understanding of how texts vary, and to that end presents a memorised performance to different audiences. She recognises the difficulty of replicating the context for a medieval performance, but used a gathering of eighty medievalists at the International Congress on Medieval Studies in Kalamazoo in May 1996 as the closest approximation



that she could find, on the basis that as medievalists they would be sufficiently capable of understanding both the language of the romance and the cultural context. However, her performance experience has given her a new understanding of what is involved in communicating the narrative:

The heterogeneity of the performance experience includes infinitely variable tone of voice, dynamic volume, complex interactions between the rhythms of poetry and the rhythms of music, movement and gestures of varying amplitude and velocity, plastic facial expressions, and complex, often intuitive, communication among performers and between performers and audience. (Zaerr 2005:195)

She also recognises the “compelling necessity of pleasing an audience who will listen only if intrinsically motivated” (Zaerr 2005:196). These factors, Zaerr suggests, would have resulted in the flexibility of written versions of narratives which were performed orally.<sup>304</sup> Texts should have the capacity for being adapted in different ways, including a verse form which could be improvised where necessary to cover memory lapses and ways in which the narrative could be expanded or contracted to suit the audience. Like Bagby, Zaerr was working from a primarily scripted and memorised source. Her discoveries from performing the various tales to different audiences do indeed demonstrate that textual variations would have been inevitable. While today’s recorded media may restrict flexibility in performance, because the recording fixes one performance in time and can also be edited to remove perceived errors, the experience of performing early narrative works to an audience can inform academic research and make the theory more productive. It is, she states, vitally important to incorporate the constraints and considerations involved in performance into academic theory (Zaerr 2005:205).

Anne Azéma has also presented medieval narratives to modern audiences, enhancing those performances with musical accompaniment and song. Azéma is, like the other performers represented in *Performing Medieval Narrative* (Vitz et al. 2005), fully aware that there was nothing fixed about the source material when it was first performed, and that any modern reconstruction will also be infinitely variable:

The medieval performers themselves faced the same challenges as we moderns; there is no definitive version of a story, only various enlightened and informed solutions in the here and now. The enmeshing of the inherently fluid oral tradition with the strictness of the written word is frequently evident in the medieval sources themselves. However, there again lies the great privilege of working with narratives and medieval story-telling: the performer becomes, for the duration of the performance, the poet. (Azéma 2005:210)

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<sup>304</sup> I have discussed, in Chapter 3, the complex relationship between orality and literacy.

These well-researched and well-informed presentations keep as close as possible to the original texts, and by doing so they provide information to those researching the literary and academic aspects to medieval narrative. My own aim in re-telling *Jaufre*, however, has more to do with providing contemporary audiences with an Arthurian tale they are unlikely to have encountered previously, and exploring how the content is received when presented in a context which is familiar to the listeners, rather than attempt to reconstruct a 13<sup>th</sup> century performance or a 13th century text. The various decisions I have taken have been based on these aims, and yet in the process I am also, necessarily, engaged in reconstructing a 13<sup>th</sup> century text.

The context for most of my re-tellings of *Jaufre* is within what has become a storytelling circuit, or linked network, of venues, clubs and festivals. The next section of this chapter will describe the storytelling revival, and include interviews with some professional storytellers.

## **2. Storytelling in the UK in the 21<sup>st</sup> century**

Storytelling is a broad concept, straddling several different communication modes and many formats: informal conversations, lesson plans in classrooms, avant-garde theatre, as well as applications within literature, film and song. Storytelling is used for business training, for mental health therapies, and as part of stand-up comedy. For the purpose of this dissertation, however, I am concerned with what may be best identified as “platform storytelling” (Wilson 2006), as opposed to the conversational relation of anecdotes between friends, family and acquaintances, or indeed the way a story may unfold in a staged or filmed piece of drama. Platform storytelling takes place in a variety of environments and venues, with the widest possible range of audiences in terms of age, familiarity with traditional stories and cultural backgrounds. Storytelling clubs are frequently held in pubs (my performance for the Word of Mouth club in Manchester took place in an upper room at The Briton’s Protection pub, for example), community centres, libraries and arts centres, and have regular attenders. There are some other small-scale events hosted in cafés – two of my performances were held in such locations in Cardiff: Kemi’s Storytelling Suppers, where the price of admission includes a meal, and Milgi’s Yurt which is a semi-permanent structure behind a café. Some festivals focus particularly on storytelling, such as the long-running Festival at the Edge in Shropshire, and the bi-annual Beyond the Border, held in South Wales. Many other festivals, such as Glastonbury, Hay, the Sidmouth folk festival and the Llangollen International Eisteddfod, include storytelling as part of their programme, where it is considered to be a “folk art”, and as such frequently included with folk music. There are one-off events for specific occasions, which can take

place anywhere there might be a suitable space such as a village hall; and in schools, where the stories may be told in the classroom as part of the curriculum or in the assembly hall as part of an assembly or entertainment for parents and pupils. Heritage organisations, such as Cadw in Wales or the National Trust and English Heritage, often include storytelling as part of their programming.

According to Michael Wilson's study of the relationship between storytelling and the theatre (Wilson 2006), this particular art form began to emerge in the 1970s in Britain and a few years earlier in the United States, with its origins largely in the radical cultural politics of the 1960s, but with roots often perceived by today's participants as stretching back through generations (Wilson 2006:6). At these various venues and events there are storytellers, designated by Wilson as "platform storytellers", who stand before a group (sometimes, but not always, indeed on a stage or platform) to tell a story, sometimes with the use of a microphone. The storytellers may be professionals, earning their living from storytelling, music, acting or other forms of entertainment, but others are amateurs, some more skilled and experienced than others at communicating with an audience. These storytellers are allocated a set performance time, and this performance time is generally a maximum of one hour before a break or change of performer, although there are occasions when a further performance by the same performer may be scheduled for a continuation. The repertoire of "platform storytellers" is fluid, ranging from traditional stories and folktales to retellings of myths and sagas. Some tell a selection of short stories, while some choose longer, more complex tales. Most tellers have a wide range of stories to choose from, some found in literary sources, and others from family traditions or other tradition bearers. The stories told are largely taken from material within the public domain, although some tellers incorporate some personal anecdotes. Generally speaking there are no issues about copyright, although it is often frowned upon when a performer copies the repertoire of another performer. Many professional storytellers are involved with the written word and publish their stories, or are involved in editing and collating collections of traditional stories, thereby disseminating those stories to a wider audience. These tellers include Daniel Morden, who has collected tales from the traveller community<sup>305</sup>, Hugh Lupton<sup>306</sup>, and Mike O'Connor.<sup>307</sup> Prominent storytellers have varying attitudes to the word "tradition" and what it implies, and to the concept of platform storytelling itself. Simon Heywood (2001) describes how the storytelling "movement" is frequently distanced from its immediate context because of the appropriation, for performance purposes, of traditional tales of distant cultures, times and places. This is often justified by the aim of recreating

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<sup>305</sup> For example, *Dark Tales from the Woods*, (2005), Llandysul, Gomer Press.

<sup>306</sup> For example, *The Assembly of the Severed Head*. (2018). Norwich. Propolis.

<sup>307</sup> For example, *Cornish Folk Tales for Children* (2010) Stroud. The History Press.

the defunct storytelling of a more distant past: a past in which the art of storytelling is asserted to have been held in higher regard, to have exercised a more pervasive influence, and to have been practised to a higher standard. Of this distant past enthusiasts obviously cannot have had direct personal experience; it is too remote. Its representations within the movement are therefore derived indirectly, often from popular and vernacular scholarship. These representations assume in their use some of the qualities of myth, having legitimising functions regarding the activity immediately in hand. (Heywood 2001:5)

Heywood's analysis discusses in detail the legitimacy of using words such as "tradition" and "revival" in the context of the storytelling clubs, festivals and other events, and illustrates the ways in which tellers may meld different versions of a tale, discrete tales which may share some common themes and motifs, or indeed change aspects of a story which they may feel to be inappropriate for the audience they are addressing (Heywood 2001:138). While on the one hand it is inevitable that stories will change and adapt to some extent in the process of oral transmission, the conscious choice to alter a traditional story because of a personal belief or political stance, or indeed because of an aesthetic decision, can be seen as potentially destructive for the natural process of transmission. There is a distinction to be made here between whether the storyteller is acting as a "tradition bearer" or as a creator of something new, and the storytelling revival frequently blurs or ignores that distinction.

There are a number of key differences between theatre productions and storytelling events (Harvey 2010). When storytelling events take place in an auditorium, the preference is for a shallow and wide stage, and a wide audience, sometimes seated in cabaret style. This is in order to minimise the distance between the storyteller and the audience and, where possible, to reduce the formality of the seating. Performers often enter the performance area via the audience seating area, or by stairs at the side of the stage, and their entrance and exits are therefore fully visible. The audience is close to the performer, and this allows for good eye contact to be made between the performer and the listener. Lighting is not used to any great theatrical effect, and generally facilitates visibility. Performers and audience are essentially in the same space as each other. There is often an MC who introduces the storytellers to the audience and co-ordinates the timings of the evening, generally letting the guest performer know the length of their performance "slot" and who or what will precede them. Michael Harvey emphasises the mutuality of the gaze in a storytelling performance:

The audience are looking at a real person and that person is looking back at them and when real people really look at each other for any period of time a sense of togetherness and intimacy will naturally develop and it is within that mutuality of gaze that the story happens. (Harvey 2010:3)

Within this sense of togetherness there can be participation such as group movements and vocalisation. A storytelling audience feels involved with the performance, and the storyteller picks up on the audience's responsiveness, which in turn enhances his or her own performance. Harvey (2010:6) identifies the following features which he considers key descriptors of the UK storytelling revival:

- Storytellers have a strong repertoire base
- Performances involve intimacy, engagement, direct address and mutuality of gaze.
- Storytellers understand the story's context and its literal, creative and metaphorical landscape
- Performance, material and space link the performer, the material, the audience and the wider world.

Storytelling is a focus for some organisations and journals. The Society for Storytelling was formed in 1993, and its website<sup>308</sup> is a major hub for information on events and storytellers. It publishes a magazine, *Storylines*. A recent development in Wales is Chwedl, an association of women storytellers, set up initially to administer a fund which provides a bi-annual bursary to a young bilingual storyteller, but now also promoting women storytellers more generally. In Scotland the Scottish Storytelling Centre<sup>309</sup> was set up in 2006 and is the hub for the Scottish International Storytelling Festival. Emerson College in East Sussex<sup>310</sup> hosts the International School of Storytelling, where a number of courses take place. Another important development in the UK is the establishment of the George Ewart Evans Centre for Storytelling at the University of South Wales.<sup>311</sup> Journals such as *Oral Tradition*,<sup>312</sup> *Folklore*,<sup>313</sup> and *Storytelling, Self, Society*<sup>314</sup> publish articles of interest to storytellers. In addition to these more specialised resources, there are a number of university disciplines including primary teacher training, creative writing, film and media, and animation where storytelling is an integral component. It is evident that there is a great interest in all aspects of storytelling, both academic and more general.

Some centres for adult education also provide storytelling courses – in preparation for my performances of *Jaufre*, for example, I attended a week-long course at the Bleddfa Centre (August 14<sup>th</sup>-20<sup>th</sup> 2015). This was run by Michael Harvey and Hazel Bradley, with guest storytellers Kate Corkery and Ashley Ramsden. The course provided me with an opportunity to try telling some of the episodes from the story for the first time and receive feedback from both the tutors and the other participants. The other participants were

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<sup>308</sup> <https://sfs.org.uk> (last accessed on 18/12/2018)

<sup>309</sup> [www.scottishstorytellingcentre.com](http://www.scottishstorytellingcentre.com) (last accessed on 18/12/2018)

<sup>310</sup> [www.emerson.org.uk](http://www.emerson.org.uk) (last accessed on 18/12/2018)

<sup>311</sup> [www.storytellingresearch.southwales.ac.uk](http://www.storytellingresearch.southwales.ac.uk) (last accessed on 18/12/2018)

<sup>312</sup> [www.journal.oraltradition.org](http://www.journal.oraltradition.org) (last accessed on 18/12/2018)

<sup>313</sup> <https://www.tandfonline.com/toc/rfol20/current> (last accessed on 18/12/2018)

<sup>314</sup> <https://www.tandfonline.com/loi/hsts20> (last accessed on 18/12/2018)

professional storytellers themselves, from different parts of the UK, and there was an atmosphere of mutual respect and co-operation. Sessions provided by the tutors included a technique for “boning”, or analysing the essential features of a story, how to create a landscape for the listeners, and the importance of silences and pauses. Some of the time was spent working on collaborative projects, in pairs or in groups, but there was ample time for concentrating on our own individual stories, and one-to-one sessions with the tutors. The discussions within the group provided confirmation that a major difficulty with re-telling *Jaufre* is its length, as performance duration in clubs and festivals is a maximum of 90 minutes. As a result of these discussions and the week’s work, I decided it would be useful to interview some professional storytellers to see whether they had any advice on the question of story length. I will set out the outcome of those interviews below.

## **2 (a) Interviews with professional storytellers**

My interviews with several professional storytellers constituted part of the fieldwork for my research. I wanted to ascertain how other performers approach telling long stories within the network of clubs, venues and festivals. My choice of whom to interview was based on my personal knowledge of their work, and was also necessarily conditioned by their availability. There were a number of tellers who I would have liked to consult, but unfortunately it was not always possible. Although an email questionnaire or a telephone conversation might have been an alternative method for gathering the information, the storytellers I invited to take part all expressed a strong preference for a relaxed and informal face-to-face meeting. The enormous range of styles, repertoire, age, location and cultural background among storytellers means that it would not be possible to determine a “representative sample”, and as my research was qualitative rather than quantitative, the need for this did not seem relevant.

In date order, the interviews were with Simon Heywood (18/11/2017), Michael Harvey (15/02/2018), Marion Leeper (25/05/2018), and Mike O’Connor (11/06/2018). Simon Heywood<sup>315</sup> completed a PhD on contemporary storytelling at Sheffield University’s National Centre for English Cultural Tradition in 2001, and has lectured in creative writing at Derby University since 1996. He works as a storyteller, musician, composer and workshop leader, and his storytelling interests have included the epic of *Gilgamesh*, the legend of Vortigern and conscientious objectors in World War 1. Michael Harvey<sup>316</sup> bases his repertoire on tales from Wales and the other Celtic countries, and tells his stories in Welsh and English, although he has also told in French and Portuguese. He runs

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<sup>315</sup> [www.simon-heywood.com/](http://www.simon-heywood.com/) (last visited 12/12/2018).

<sup>316</sup> <https://www.michaelharvey.org/> (last visited 12/12/2018).

workshops both for people who would like to become storytellers and for experienced tellers to develop their skills: I have described above my own experience on one of these workshops. He has been commissioned to create pieces for a number of festivals and theatres and has been the recipient of a Major Creative Wales Award. Marion Leeper<sup>317</sup> is based in Cambridge, where she presents storytelling sessions for young children at the Cambridge museums as well as performing at numerous festivals and other venues. She has run workshops for Cambridge University and worked as a trainer for carers working with children with learning disabilities. Mike O'Connor<sup>318</sup> is a storyteller, musician and songwriter, based in Cornwall. He is the leading researcher of Cornish instrumental music and is a member of the Gorseth of Cornwall. As a storyteller he has worked for English Heritage, the National Trust and the Forestry Commission, and he is the author of *Cornish Folk Tales for Children* (2010).

The questions were discussed and agreed with Dr Jonathan Morris, the Research Ethics Officer, Cardiff University School of Welsh, and each interviewee completed a consent form. Each interview was recorded and then transcribed, with the transcript subsequently sent to the interviewee for checking. The list of questions was a guide, and the questions were intentionally open to facilitate responses. Some questions that were not included in the original list were asked if they seemed to follow on from the answer from the interviewee. My methodology was therefore in line with the procedure outlined by Silverman (2010) and Bryman (2012:471). Each storyteller has an individual style, and each one has come into storytelling from a different route, and so although my questions for the interviews were always the same or very similar in wording, the responses did not always follow the same pattern. A complete transcript of the interviews may be found in Appendix H, together with a copy of the consent form. The questions were:

1. What is your preferred format for telling – what length of time, plus or minus an interval or intervals?
2. What is the longest extended performance of a story that you have given? What was the reaction from the audience?
3. Have you ever told a story in chunks, or “serialised”? If so, what length were the “chunks” and did the audience maintain interest? Did the attendance fluctuate, and how did that make you feel?
4. In your understanding of traditional storytelling, what would be the longest length (duration) for a story?
5. Are any contemporary audiences, in your experience, aware of an “immanent whole” for stories from a wider story cycle (such as Arthur, myths etc)?
6. Do you use music and/or song when you tell the stories? If so, how do you decide what the music or song should be and where to place it? Does it accompany or punctuate the story (or both)?

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<sup>317</sup> [www.marionleeperstoryteller.co.uk](http://www.marionleeperstoryteller.co.uk) (last visited 12/12/2018).

<sup>318</sup> [www.lyngham.co.uk/mike\\_oconnor.html](http://www.lyngham.co.uk/mike_oconnor.html) (last visited 12/12/2018).

7. Is any of your practice informed by historical knowledge or sources, or is it simply what feels right to you?
8. Do you personally feel most at ease when you are the central focus of an event, or when you are part of a longer programme?
9. What influences your choice of stories to tell?
10. Is it important to “dress the part”, or provide other visual/audio stimuli, in your opinion?
11. Do you have any advice for me?

The questions were formulated for the most part to elicit the experience of the storytellers of telling stories which might last longer than the normal 90 minute maximum in clubs and festivals. I was especially interested to learn about their experiences of telling a story over two or more sessions. I was curious as to whether any of the interviewees was aware of Foley’s concept of the “immanent whole” (Foley 1991), when applied to storytelling: in other words, whether they thought their audiences would be able to relate references to characters in their stories to a wider context of stories involving those characters. I also wanted to explore various presentation details such as music and staging. Question 7 was included to discover how the interviewee sees his or her place in terms of traditional storytelling; question 8 was another way to find out how comfortable the storyteller felt when telling long stories (compared to, for example, telling shorter stories as part of a longer programme) and questions 9 and 11 were for general background information and advice.

The questions on duration (questions 1-4) produced very similar replies, probably because all four storytellers work within the storytelling opportunities generally available in the UK today. All four said that there are occasions when a short story of 10-15 minutes is required, generally in an evening where there are several storytellers taking turns. For their own guest appearances, where they are the main focus of the evening, a total of 60-90 minutes is the longest performance they would feel happy about. This could be up to 80 minutes without a break, or two sets of 45 minutes. Marion Leeper’s adaptation of *Orlando Furioso* can, she says, be told in short sets, and she has devised it as a 60-minute telling, but she feels happier when she has two 45-minute sets, which gives the story more time, as she says, “to breathe”. She has taken part in weekend events in which she was able to tell the whole story of *Orlando*, but does not think she would tell it all in one evening. All four storytellers were concerned about keeping the attention of their audience, and the comfort of their audience when a long session was taking place, and Marion Leeper also questioned whether a single voice would become boring. She had considered introducing some interaction in the form of a discussion or debate on contrasting scenes with the audience, but has discovered that generally the audiences want to hear the story without interruptions. All four storytellers could identify behaviour within the audiences



which showed shifts in attention or levels of discomfort, and would adapt their tellings to this, either shortening the story or changing the dynamic in some way. Simon Heywood referred to his wife Shonaleigh,<sup>319</sup> who is a Drut'syla, or community storyteller in the Jewish tradition. Shonaleigh is continuing the tradition taught to her by her grandmother, which includes story cycles and frame stories which can take days to tell.<sup>320</sup> Mike O'Connor described the *plen an gwari* tradition in Cornwall, where a series of plays could be presented, but there was no common experience otherwise between the storytellers of a story extending beyond a single evening.

All four storytellers agreed that there is no "immanent whole" (Foley 1991) upon which they could rely when telling stories from a body of tales, such as the Arthurian stories. There is, on the other hand, some degree of common "tradition" when it comes to more recent story cycles. Simon Heywood comments:

Well if you want to make the argument it's something like for example *Harry Potter*. They've all grown up on *Harry Potter*, they know the books off by heart, and they all write fanfic in which it's perfectly okay to go on the website and write a story about Harry Potter meeting Spiderman or this kind of thing and I think that kind of thing and the range of reference is probably ...it's referencing so many things at once. But the thing is it's based on life-long familiarity with a body of material, and the problem that you have with contemporary storytelling is you're bringing up stories which probably would have resonated at the time with a particular audience but the audiences aren't naturally familiar with the stories, so you've got to sort of gloss it as you go along.

Marion Leeper mentions the *Star Wars* films, and *The Lord of the Rings* series as other examples where some members, at least, of an audience will share some common points of reference. Michael Harvey, interpreting the question a little differently, describes two occasions when he was working with groups who were familiar with the tradition of the story he was telling:

I've noticed that when you're actually dealing with people who really do know the material there's a different style of listening and it's physically very different. People don't look at the storyteller, they look almost at 90 degrees from the storyteller. I've noticed it a couple of times – once when I was in north Powys, in Llanrhaead-ym-Mochnant they knew about the local stories, and there was a local story about a *gwyber* who lived in a circle and it's the one about the lad fooling the monster by sticking spikes on the top of the stone and covering it with red cloth so that it comes and takes a bite and dies, and interestingly there was one kid – I didn't know the story and I asked if there were any stories – and one child, they would have been Yr 4, Yr 5, started to tell the story. Interestingly, the rest of the group were not looking at him. They were checking that he was getting it right. You could

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<sup>319</sup> [www.shonaleigh.uk](http://www.shonaleigh.uk) (last accessed 20/12/2018).

<sup>320</sup> Unfortunately an arrangement to interview Shonaleigh herself had to be cancelled.

see them comparing what he was saying with their knowledge of the story, to keep him on track. And once I told *Branwen* to a bunch of teenagers in Llanfaes, in the Vale of Glamorgan, where they have dug up the most amazing set of hut circles which seems to have been used just for celebrations and booze-ups and eating unfeasible amounts of pork, and Iwan Llwyd, the poet, came. The kids were listening to me, but Iwan was looking up at 90 degrees, putting my version and his version together to see how they lined up. So I think that traditional listening was a long way from the performance listening that we are accustomed to.

Three of the four storytellers felt strongly that music and song was an important element to their performances. Simon Heywood has composed pieces specifically to accompany stories, sometimes as a counter-balance to the stories being told; Mike O'Connor researches suitable music or devises a through-composed score with leitmotifs to punctuate or underline the stories, while Michael Harvey uses a greater amount of improvisation in his work with musicians Lynn Denman and Stacey Blythe and the dramaturg Paula Crutchlow for the independent production company Adverse Camber. Mike O'Connor generally performs with Barbara Griggs, a harp player, while both Simon Heywood and Michael Harvey have devised performances with Adverse Camber, who specialise in storytelling and music events. Marion Leeper, working mainly on her own, is less certain that music goes with an epic, although she has some idea of what might work and is still experimenting with this: she is working with a songwriter to create some suitable songs.

Simon Heywood referred to Shonaleigh's storytelling tradition in his response to my question about the influence of tradition and history on his performances. According to her website,<sup>321</sup> the drut'syla repertoire comprises twelve interlinked cycles, each of several hundred tales, and training involves a complex system of oral memorisation, visualisation and interpretation, of tales. Shonaleigh describes the interpretation of the tales in her tradition as "midrash", which is the term originally given to biblical exegesis based on the Talmud. There is little documentation of the oral drut'syla tradition. Simon says he has applied the midrash method to some of the Arthurian stories, including the work of Geoffrey of Monmouth, in order to flesh out and interpret some of the more truncated and cryptic text. On the other hand, Michael Harvey, Marion Leeper and Mike O'Connor have all formed their own approaches from a mixture of hearing other storytellers, some research and, ultimately, "what feels right".

None of the storytellers had a strong view about whether they preferred to be the focus of attention or one of a group of tellers in an evening of stories, although Marion Leeper feels that a longer session on her own is better for when she is telling *Orlando Furioso*. All

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<sup>321</sup> As cited on the previous page, [www.shonaleigh.co.uk](http://www.shonaleigh.co.uk) (last accessed 20/12/2018).

of the storytellers choose their material to tell because in some way, as Mike O'Connor puts it: "The story reaches out to you and grabs you by the sleeve, and says 'Oy, tell me!'".

Marion Leeper admits:

I was gripped because there was a feminist heroine, I was gripped because it was all about the rights and wrongs of fighting and there's one about the weapons of mass destruction, lots about immigration, all treated in this very contemporary way, and it's very funny. I think the strong feminist heroine – she's dealing with a lot of issues that I've been trying to work out what I think about them my whole life, and she's a really good focus for that. And also another big thing is that I love that these old stories are so contemporary.

When discussing whether there should be any costuming or stage effects such as lighting, Simon Heywood reflects back to some of the traditional storytellers he has met and thinks the ideal is to maintain a level of informality, and avoid what he describes as "affectation", although he has seen performers work well in historic costume. Michael Harvey makes a distinction between a smaller performance or working closely with children, and a staged performance, where a degree of theatricality is important in order to create the atmosphere. Marion Leeper has experimented with some visual aids which she had thought would be helpful to her audience, for example some cardboard cut-out figures of the characters in the story, but has now decided that a verbal description of the various characters works better. She makes a conscious choice of clothing for herself, to illustrate her heroine, choosing to appear as a "contemporary feminist warrior". Mike O'Connor echoes Simon Heywood in wanting to preserve the informality:

I want them to see me as a natural person. Because when I'm telling a story I'm not acting. What I'm doing is I'm having a conversation with a group of people – it might be a group of 30 people or it might be a group of 300 people, but it's still a conversation. I've got to speak to those people naturally in the same way as I'm speaking to you now, or chatting to my friends in the pub. It's important that I use language that they can understand – I'm not going to speak in some strange Victorian language although Bottrell wrote his stories down like that. I'm going to be speaking the language that they understand, today, now, otherwise the story is not going to be effective. I don't want any distractions to get in the way of that process of communication.

He also uses a piece of black cloth as a background to the performance, so that the audience will be able to concentrate on the story and the music.

Simon Heywood advises me to simply believe in what I am doing, and similarly Marion Leeper thinks I should "just do it" – the hardest part is deciding what not to tell. Michael Harvey stresses the importance of thorough preparation, which might take time, and then talks of the importance of breathing life into an old story from a manuscript, using very

similar terms to those used by Nancy Mason Bradbury, and John Miles Foley, as quoted earlier. Harvey concludes that:

the text... is just the most recent available manifestation and of course there are hundreds - when you think of the number of versions, because every time you open your mouth to tell a story it's different, it's changing all the time, so what we see in the text is a glimpse of a frozen moment, a skeleton really, and it's backwards-engineering to see how can we put life into it, and inevitably we're talking about then twenty-first century people, so we can't do it the way they did it. But there's still the fact that this is – and I don't want to say fossil in a derogatory way, but there's a thing which just needs a puff of breath and it comes alive but it's from another time, so I think that the gap and this weird connection between gap and immediacy and relevance - this thing [which] has been stuck on parchment for hundreds of years jumps out at you in ways that you feel like you could have a chat with the person who told this. And to know that the person who wrote it or transcribed it was immersed in the hard work of writing it...The author has kind of effaced themselves, up to a point. But whoever was transcribing would have been aware that this was written to be read aloud, and the writer would have heard the laughter that he would have provoked.

Mike O'Connor's advice is more stylistic, in terms of working in smaller "chunks", avoiding adjectives and adverbs, and framing the story to take the audience on a journey. He was the only one of the four to talk of using rhyme and rhythm.

The four interviewees were very encouraging and interested in my storytelling venture. None of them had had any prior notice of the questions, and their responses were therefore spontaneous. The closest parallel to my own work on *Jaufre* was Marion Leeper's work on *Orlando Furioso*, as this is a long and episodic story which is relatively little known to audiences as a piece of oral storytelling. The narrator's sense of humour is evident in some phrases, which Marion Leeper is keen to maintain in her re-telling, and Marion wants her audiences to see echoes and similarities across the centuries.

Since completing this part of my research, I have been made aware of the work of the storyteller Rachel Rose Reid, who is currently engaged on adapting the 13<sup>th</sup> century French text, *Le Roman de Silence*, for audiences in the UK. I was not able to schedule an interview with her myself, but Edward Mills, at the Exeter Centre for Medieval Studies, has interviewed her and written about her project in his blog (Mills 2018).



Figure 26 Poster from the Leeds International Medieval Congress

### 3. Performing *Jaufre*

In this part of my dissertation I will be describing and evaluating my experience of telling the tale of *Jaufre*, together with reactions from audiences. I will first set out my own performing and academic background, alluded to briefly in Chapter 1, and then discuss the decisions that needed to be taken, before finally telling the story of what happened.

#### 3 (a) The performer, the performance spaces, and the audiences

I have been, in some way, a storyteller all of my life, but for many years considered myself more a songwriter whose songs re-told stories. I have performed my songs on a professional level in folk clubs, concerts, and festivals in the UK, Ireland and the United States from my mid-teens in the 1960s, and recorded eight albums, with a ninth awaiting completion.<sup>322</sup> In performance I always preface my songs with an introduction to set the scene for the audience, and those introductions have, over the years, become stories, some of which are a full account of the myth or folk or fairy tale which inspired the song, and some of which simply give enough detail to enable anyone unfamiliar with the original story to understand my treatment of it. Prior to embarking on this project, I have performed as a storyteller in schools, at storytelling clubs and festivals and in a variety of other

<sup>322</sup> There is more information about my songs and my recordings on my website, [www.annelister.com](http://www.annelister.com) (Last accessed 21/12/2018).

contexts from the informal (telling to friends in social gatherings) to the formal (telling to Rotarians at an international conference). I have provided storytelling workshops for the charities Storybook Dads and Kids Out to enable adults working in hospices and women's refuges, and mothers and fathers in prison, to tell or record stories for their children. I have included storytelling in workshops that I have facilitated for the Spanish centre of Cortijo Romero, in the Alpujarras mountains; for the Atsitsa centre on the Greek island of Skyros; and provided training workshops for teachers in a number of schools. Although as a teacher and workshop facilitator I have at times read aloud to pupils and participants, my professional performances to audiences have always been unscripted and based on memory and familiarity with the material performed.

The inspiration for my writing and storytelling has generally been drawn from myth, legend, folk and fairy tales. Although a number of my songs have been performed and recorded by other singers, the song which has attracted the greatest interest and been both performed and recorded by numerous other musicians internationally is *Icarus*, based on the Greek myth. I have also written songs inspired by the Greek tales of Cassandra and Achilles, by fairy tales including Cinderella, Red Riding Hood and Sleeping Beauty, by some of the *lais* of Marie de France, by some Arthurian stories and by folk tales such as King Herla (from the Welsh border with Herefordshire), and Molly Whuppie (from Scotland). As a storyteller I have told a number of Breton and Welsh folk tales, and some Greek and Norse myths as well as Arthurian material such as the stories of Sir Gawain and the Green Knight, and Sir Gawain and Lady Ragnell. As a songwriter I treat the story as a starting point, frequently seeing the story from the point of view of one of the characters within it, whereas as a storyteller I adopt a more distant position as narrator and tell the events of the story rather than a re-interpretation of it. For *Jaufre*, therefore, my intention has been to convey as much as possible of the story itself and, where possible, phrases translated from the text which convey the liveliness of the original. The reason for embarking on this investigation is my own fascination with the medieval text which I first encountered as part of my undergraduate studies at Warwick University, and about which I subsequently wrote an MA dissertation (Warwick 1975), and my wish to introduce it to audiences who may never come across it otherwise. The MA dissertation, which constituted one third of the degree, concentrated on the elements of *Jaufre* which suggested folk tale or mythological origins. This doctoral research moves in very new territory. I have discovered since drafting my PhD plan and research questions that in addition to the work on performing medieval narrative conducted by Lawrence, Vitz and Regalado (Vitz 1995; Vitz et al. 2005) there are indeed some other storytellers in the UK working on relatively obscure medieval stories. Marion Leeper, as mentioned above, is

developing performances based on *Orlando Furioso*, for example, and Rachel Rose Reid, again as mentioned above, is telling *Le Roman de Silence*. There may be scope for a future study to investigate common problems and experiences in adapting these works to a modern audience.

There were three aspects to my performance research, necessitating three methodological approaches: first of all, I needed to find different and varied opportunities to tell the story of *Jaufre*, which I did by means of putting forward proposals (for the academic events, such as the conferences and seminars), suggesting the story to clubs and festivals, or accepting invitations, where offered. Secondly, I needed to establish how much of the story to tell on each occasion, bearing in mind the differing time constraints and the performance contexts, and I will describe that decision-making process in more detail in section 3 (b) below. Finally, I would need to find a way to evaluate the responses from the audiences, while recognising that people do not want to spend long at the end of an event dealing with paperwork. I devised a simple evaluation form which would be quick to complete, following guidelines from Dr Morris, the Research Ethics Officer, Cardiff University School of Welsh. This is to be found at Appendix I.

Audiences for *Jaufre* did not proved difficult to find, as Arthurian tales are enduringly popular and most people enjoy listening to a story. For the purpose of this study I tried to find a variety of contexts for the performances. Chronologically, these were as follows, and the duration of the performance is listed in brackets:

- 30/09/2016 House concert, The Wirral. (90 minutes).
- 13/12/2016 Postgraduate research seminar, Cardiff University School of Welsh. (45 minutes).
- 2/02/2017 Milgi's Yurt, storytelling café, Cardiff. (45 minutes).
- 16/05/2017 Kemi's Storytelling Suppers, Cardiff (60 minutes).
- 4/07/2017 Leeds International Medieval Congress, Leeds. (60 minutes).
- 7/07/2017 Llangollen International Eisteddfod. (20 minutes).
- 25/07/2017 International Arthurian Society, Würzburg, Germany (60 minutes).
- 29/09/2017 Swansea Storytelling Club for the Swansea Fringe Festival (90 minutes).
- 15/11/2017 George Ewart Evans Centre for Storytelling, University of South Wales. (60 minutes).
- 2/02/2018 Word of Mouth Storytelling Club, Manchester (90 minutes).
- 17/05/2018 House concert, Wenvoe, Cardiff (90 minutes).
- 5/07/2018 Llangollen International Eisteddfod (40 minutes).
- 3/12/2018 House concert, Blaenavon, S.Wales. (120 minutes).

The three house "concerts" were gatherings in the home of the host, with the audience seated around the performer. There were three storytelling "clubs" (gatherings which take place as part of a series of storytelling events, held in a room in a pub or a café), one event

for the Swansea Festival Fringe, and a one-to-one recorded conversation with Cheryl Beer for the purpose of entertainment and information on her blog.<sup>323</sup> On a larger scale, I was invited to perform for two consecutive years at the Llangollen International Eisteddfod. There were also three more specialist audiences: one very well-attended session at the Leeds International Medieval Congress, a slightly smaller group at the International Arthurian Society conference in Würzburg, Germany, and another well-attended session at the George Ewart Evans Centre for Storytelling at the University of South Wales. Only a few of these audiences included children, and several included speakers of languages other than English. There were time constraints involved in every case: the longest length of performance time available was 120 minutes, and the shortest was 20 minutes, while at the Llangollen Eisteddfod some of the audience members came and went unpredictably throughout the 40-minute sessions because of their own competition concerns. In terms of performance spaces, the house concerts were held in sitting rooms, often fairly crowded. One café (Kemi's, in Cardiff) holds the storytelling event at the same time as a meal is served, and the audience is seated at tables in a relatively large space, while another (Milgi's, in Cardiff) has the use of a yurt behind the main restaurant, with sofas and armchairs filling quite a small space. The Swansea festival fringe event took place in a venue the organisers had not used previously, in a small room where there was insufficient seating and some people needed to stand. At the Llangollen Eisteddfod there was a large stage area, normally used for dance displays or concert performances, with a central microphone and the audience seated at some distance from the performance space. After consultation with the stage crew we decided to make a circle of 20 chairs in the stage area for the story session. This had the advantage that it created a more intimate setting for the telling of the story and the microphone was no longer needed, but with the disadvantage that it was difficult for people outside the circle to discover what was happening. At the postgraduate seminar for Cardiff University, and at both the Leeds and Würzburg conferences the storytelling took place in a lecture room equipped with a computer screen and it was therefore possible to project images taken from MS A while telling the story, but these were more formal presentations with the audience seated in rows, while at the George Ewart Evans Centre the focus was more on performing, as the venue was a drama rehearsal studio with stage lighting on me and the audience sitting in dimmed light. While the timings were crucial at the International Arthurian Society gathering, as the session preceded their annual general meeting, in most cases there was a degree of flexibility (plus or minus around ten minutes) and time for some discussion after the story had ended.

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<sup>323</sup> This can be viewed at: [https://www.youtube.com/watch?v=V9grMhhSD\\_Y](https://www.youtube.com/watch?v=V9grMhhSD_Y) (last accessed 21/12/2018)



These varying venues made a difference to my performance style, and to the choice of content. As a performer I am used to judging the degree to which I need to project my voice, but in rooms where there was also a computer screen (and the necessary keyboard or remote to operate the display) it was more difficult to move freely. In the most theatrical of the performance spaces (the George Ewart Evans Centre for Storytelling) I found that gestures and movements felt necessary and natural, whereas the opposite was true of the smallest of the house concerts (in which I attempted to tell the whole of the story), where there were just three in the audience, and an active performance with a lot of gestures seemed inappropriate.

### **3 (b) Adaptations and Performance Decisions**

As indicated above, the normal form for storytellers in the UK today is to tell their tales in prose, rather than rhyme. Creating a translation of *Jaufre* in rhymed couplets, while not necessarily beyond my expertise, was certainly outside the time limits for this dissertation and the task of memorising them (for someone like myself unused to this style of telling) would have been difficult for a work of this length. It was also essential to tell the story in English, as very few of my potential audiences would be fluent in Occitan. I decided to tell the story in prose, in the improvised, unscripted way I tell other stories, and furthermore to focus on the events of the story. This entailed reducing the time spent on the love deliberations of both *Jaufre* and *Brunissen*, on the grounds that the dense reasoning would be of less interest to a 21<sup>st</sup>-century audience, and for the same reason to omit the passages praising the king. I did, however, add a short and informal introduction to the story, putting it in its geographic and historic context, because I thought this would be of interest to the audience. This is standard practice within the storytelling clubs and festivals, as a way of establishing the provenance of a story. I also read out the opening lines to the audience in Occitan, to give a very brief flavour of the original. Remembering the story, while challenging, did not prove as difficult as I had anticipated, as the detailed work on the text needed for this dissertation led to a great familiarity with the flow of events. One skill I had acquired from Michael Harvey's storytelling course at Bleddfa was a procedure known as "chunking", in which a story is broken down into key moments, or "chunks". For example, in the case of the episode at Monbrun, the key moments were:

- i. *Jaufre* arrives at the orchard.
- ii. He falls asleep.
- iii. *Brunissen* is angry because her birds are silent.
- iv. She sends down three men, each progressively less polite and *Jaufre*'s response becomes progressively more violent.

- v. A very large group of men carry Jaufre up to Brunissen.
- vi. They fall in love when they see each other.
- vii. Brunissen is persuaded to let him sleep before she punishes him for his intrusion.
- viii. Jaufre wakes to hear the lamentation, asks about it and is attacked.
- ix. He leaves the castle.
- x. Brunissen is told that he is dead and then discovers that he has gone.

Once the key moments are familiar it is easier to add details, such as the beauty of the orchard, the description of Monbrun and Brunissen herself, and the moment Brunissen and Jaufre see each other for the first time. I also created a mental map of Jaufre's journey, which enabled me to visualise how one episode moved into the next and associate the actions with the locations. Rubin's study of memory in oral traditions (1995:46 ff) describes how the use of imagery in this way, by pairing locations with items, is a well-known technique to improve recall, although my own use of it pre-dated my acquaintance with his work. The most difficult aspect of re-telling the story, for me, was to recall the sequence of actions within the various combats, possibly because the fight sequences were of less interest to me than other aspects of the story.

The time constraint of a maximum of 90 minutes was a major consideration and did not allow for a full telling of all of the events of the story, as I discovered when I worked on some of the episodes on the Bleddfa storytelling course. When I weighed up the importance of the various component episodes it became clear that some could be left out, because they were not closely linked with Jaufre's main quest, but their omission would still leave the gist of the story intact. Rubin refers to the "causal chain" within oral traditional material (Rubin 1995:8), and how this is sequential, with a logical relationship between the ideas. The first three episodes of Jaufre's quest are not intrinsically connected to the rest of the story, except perhaps for his acquisition of the invincible armour, and this has caused me to wonder whether they would have formed part of any putative earlier oral form of the tale. I developed a sense of how long some episodes would take to tell at the Bleddfa workshop, by trying them out in different ways with other participants. The opening episode where Artus meets the Beast could be told as a stand-alone story, as could the adventure with the Fada de Gibel. Jaufre's departure from Monbrun made a good "cliff-hanger" to end on before a break. The events leading up to and including the leper's house, and the events in the orchard at Monbrun fitted together well. These deliberations resulted in the following timings:

Timing	What to include
20 minutes	Opening episode of Arthur and the Beast
60 minutes	Arthur and the Beast; arrival of Jaufre; quick summary of journey; giant leper's house; Monbrun and meeting with Brunissen; discovery of wounded knight; battle with Black Knight and meeting with hermit; defeat of Taulat; quick summary of return to Arthur.
90 minutes	Arthur and the Beast; arrival of Jaufre, quick summary of journey; giant leper's house; Monbrun and meeting with Brunissen; herdsman; Augier; discovery of wounded knight; battle with Black Knight and meeting with hermit; defeat of Taulat; return to Brunissen; adventure with Fada de Gibel and Fellon d'Albarua; return to Arthur; magical gifts from the Fada de Gibel.
Llangollen: 45 minutes with no fixed group (as explained above)	Arthur and the Beast; Monbrun and meeting with Brunissen; adventure with Fada de Gibel.

**Figure 27: Timing for sessions.**

This meant that I chose not to tell of the encounters with Estout de Verfeuil, the Knight of the White Lance, and the Soldier, or of the rescue of Augier's daughter. Within a 90-minute session I also found that I was very conscious of the need to rush to fit in so much. My sense of rushing was only commented on by one member of the audience at the Swansea Fringe event, and not mentioned at all on any evaluation forms at other events, and so it is difficult to know what effect (if any) it had on the audience. They did react with smiles and laughter when I explained I would have to skip ahead in the action in order to bring the love story of Jaufre and Brunissen to an end. I was able to tell the whole story on only one occasion, to a very small audience of three, and discovered that it was a physically exhausting undertaking, and that in the process I had forgotten some of the detail I would normally have included. Although this was the first and only time I was able to tell all of the episodes, I have concluded that it would be better to break the story into at least two sections separated by some hours, if I attempt it again, out of consideration for my own voice. I was concerned that the audience would find it hard to listen to just one storyteller for this length of time, but the evaluation forms show that all three listeners wanted to hear more, and so this, like the sense of being rushed, was more to do with self-doubt than reality. It may also indicate that they were curious to hear some of the detail I had failed to include.

It became obvious from the earliest tellings that this story necessitated some physical interpretation, especially in the combat sequences but also in the episode where Jaufre sees the young dishevelled squire running away. The first time I told this, in September 2016, I discovered how different it was to *perform* the story compared to *reading* it on the

page, because putting some dynamics into the speech between Jaufre and the squire also means embodying the very sleepy and unconvinced Jaufre compared to the panic and fear of the squire. This in turn creates a comic effect for the audience, which had not been evident from the text itself. Some relatively minor lines in the text (for example, when the seneschal sees Simon lo Ros coming back to Brunissen “with a very dusty backside”, l.3385, and cannot stop himself from smiling) also provoked more of an audience reaction of perceptible amusement than I had expected. Audiences were also amused and shocked at the opening episode with Artus and the Beast, generally laughing aloud when the court stripped naked.

I wanted to explore the implications of the lengthy interruption to the Giant Leper episode, and so made a point on each telling of breaking off at the appropriate point in the action. I simply stopped, and sighed. In the first few tellings I suggested that I had stopped because someone was talking in the room and that it had put me off, and that people used to know how to listen properly in the old days. In later tellings I considered the original more carefully as to whether there might have been a contemporary reference intended, and instead of simply complaining about listening behaviour I brought in references to the changes in public behaviour after the Brexit referendum and how this was affecting my powers of concentration. In both cases, the interruption had a considerable shock value, jolting the audience out of the fantasy world of the story and back into reality. The accusation that someone had been talking was entirely unfounded, of course, as audiences were extremely attentive in every storytelling session (even at the Llangollen Eisteddfod where there were many potential distractions), but individuals in the audience each time looked around to see who might be the guilty party even though they could not have heard any voices themselves. This was all the more striking in an early workshop version of the story, as part of the storytelling course at the Bleddfa centre, where I told the episode three times to three different individuals in three different locations. Each listener reacted the same way, looking around for the reason why I had stopped. A more extreme response came from one of the three present at the telling of the whole story, who burst into laughter and asked “What are you doing?” As in the original text, after the complaint about not being able to concentrate I then asked the audience, or the individual listener, if they wanted me to go on with the story, to which the answer was always an emphatic “yes”, and provided them with a recap of where we had reached and which characters’ storyline needed to be resolved and continued with Jaufre’s adventure. This major interruption caused very little comment later, and no comments at all on the evaluation sheets, although when I made a point of talking about it once the story was ended people did say that they had indeed found it surprising. It is still unclear to me whether the

interruption, which occurs in both of the complete manuscripts, was originally intended to signal a break in narration, whether it was originally a contemporary reference of some kind or whether it was a way to elicit greater attention from an audience, but it is an intriguing storytelling technique, and the scribes who copied the manuscripts continued to include it and so presumably felt it important.

I considered the question of whether I should perform the story in some form of special clothing, such as medieval costume, but this question itself raised a number of other questions. If I dressed “the part”, which part, exactly, was I dressing? What level of society should I represent? While we have evidence that there were indeed female entertainers in the 12<sup>th</sup> and 13<sup>th</sup> centuries (Harris & Reichl 2012:166), we do not know whether they told stories, nor do we have any descriptions of what they wore. As well as questions of authenticity, or original practices, there was also the question of how distracting it might be for the audience. My primary aim was to communicate the story and to entertain, rather than provide a history lesson. In many of the storytelling events, my telling of the story was just one part of an evening of stories, and I was sitting as part of the audience when not taking my turn on stage. Dressing colourfully was therefore taken for granted, but dressing in historic costume would have seemed out of place.

It seems probable, as discussed in Chapter 3 of this dissertation, that there would have been some musical complement to performances of the time. As a songwriter myself I was of course keen to see where and how some music might be inserted or added as a background, and possibly add some lyrics with music, but so far I have not reached any clear conclusion as to where it might seem appropriate. It is perhaps a question best discussed with another performer or storyteller as my focus has been limited to delivering the story itself; it may be that another pair of ears and someone with a little more objectivity or an outside “producer” or dramaturg may be helpful. For the purpose of the performances in this dissertation, however, I did not add any music or songs.

### **3 (c) Audience Evaluations**

It is impossible for performers to be in a position to evaluate their own performance in any way except in terms of remembering fixed words, actions or musical notes. If there is stage lighting involved, the performer is unlikely to be able to see the faces of the listeners, and is instead dependent on sounds from the audience to judge whether or not they are paying attention or are restless. Even if the lighting permits the performer to see the audience, it is of course only possible to take notice of one or two faces at a time and see reactions since there are so many other factors on which the performer needs to

concentrate. Caught up in “the moment”, generally all an actor or singer or storyteller will remember clearly is whether there were any mistakes or any moments that went better than expected. The audience is always a better judge of a performance: I therefore devised a simple evaluation form to be completed immediately after each event. This turned out to be a more problematic process than I had anticipated as the forms were only distributed on four occasions, due to factors outside my control. Although this was a limited survey and not every audience member completed the form, I did receive a total of 69 forms from the performances. I wanted to find out whether those listening were familiar with Arthurian stories and, if so, whether that made a difference to how the story might be perceived. This related to my interest in whether listeners would relate what they heard to an “immanent whole”. I also wondered whether what I had taken to be humorous was perceived that way by the listeners, and whether any of the aspects of the story were seen as surprising or shocking. These questions arose from my curiosity about the difference between reading a story and hearing it told. I wanted to discover whether reactions to the story were in any way dependent on the age of the listener, although I was also interested to know more about the people who had chosen to be there. The question concerned with criticism within the story, namely question 7, was in order to find out whether today’s listeners perceived any deeper critique of Artus or the notions of chivalry and kingship, as they appear in the story. A copy of the questionnaire is, as I have said earlier, to be found at Appendix I. These were the questions on the questionnaire, devised to be as simple and quick to answer as possible:

1. Do you know other stories about King Arthur? (a) Yes, many (b) Yes, a few (c) One or two (d) None (e) I’m not sure
2. Did this story make you laugh? (a) Yes, out loud (b) Yes, but quietly to myself (c) Not really (d) Not at all
3. If you laughed, were you laughing at (a) the characters (b) the situation (c) the way the story was told (d) something else? Or a combination of all of these things?
4. Did anything about this story surprise you? (a) Yes (b) Yes, a little (c) Not really (d) Not at all  
If yes, can you say what it was?
5. Did the story leave you wanting to hear more? (a) Yes (b) Maybe (c) No
6. If you would like to hear more, please add your email address and the area where you live. Your details will not be passed on to anyone else, but if there are further performances scheduled in your area I will contact you to let you know.

7. Did you feel the story was critical of anyone? If so, was it (a) Arthur, (b) Jaufre, (c) the enemy in the story or (d) someone else?
8. Please add an indication of your age – are you (a) 18 – 29 (b) 30 – 49 (c) 50 – 69 (d) over 70

Five venues returned a total of 69 completed questionnaires. Of those four, three were academic institutions, and this might account for the readiness to distribute and complete the evaluation forms. In the following charts, the vertical axis refers to the number of people responding and the abbreviations stand for:

IAS – International Arthurian Society Gathering in Würzburg, July 2017 (21 responses from a group of around 35);

IMC – International Medieval Congress, Leeds, July 2017 (29 responses from a group of around 40);

USW – University of South Wales, George Ewart Evans Centre for Storytelling, Cardiff, November 2017 (13 responses from a group of around 25);

Wenvoe – house concert in Wenvoe, near Cardiff, May 2018 (3 responses from a group of around 30).

Blaenavon – house concert in Blaenavon, Torfaen, December 2018 (3 responses from a group of 3).

Regarding the question of how many stories the listeners knew about King Arthur, the responses were rather more mixed than I had anticipated, as I had expected a very informed audience at both of the more specialist events, namely the International Arthurian Society and the International Medieval Congress. However, at both there were audience members who knew relatively few stories. In the small house concert in December 2018, two out of the three there knew many stories. One comment from someone at the Leeds Congress was that she knew many stories because of Chrétien de Troyes. She also added that she was a translator and had been taught how to adapt historical texts for modern readers, but unfortunately she had never seen any humour in any medieval romance.

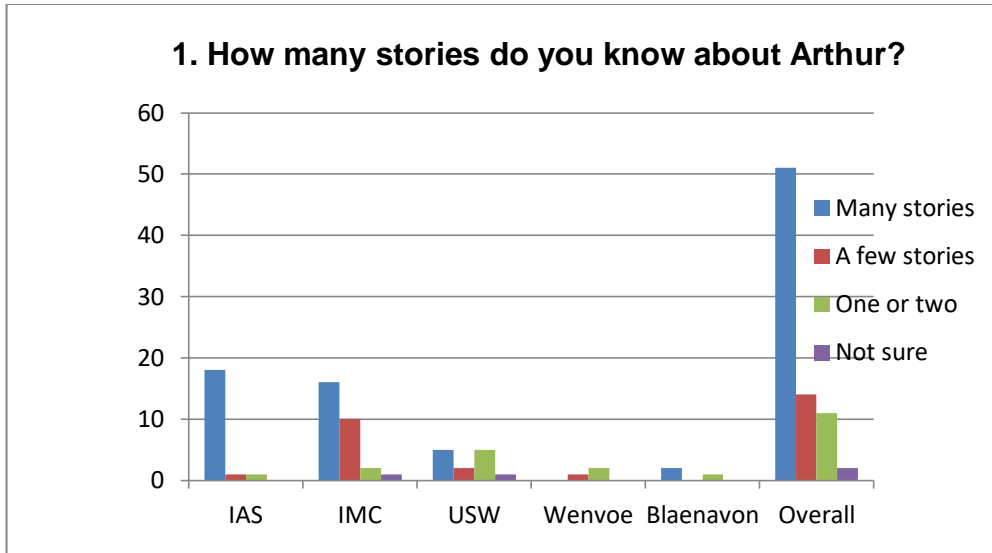


Figure 28: Question 1.

She was, fortunately, in a minority of one, and the majority in all of the groups enjoyed the comedy, as the next chart illustrates. Laughing out loud appears to be often conditioned by the responses of other people seated nearby, as suggested in the article cited above (Freedman & Perlick 1979), and it is noticeable that more people at the Leeds Congress recalled laughing out loud than in other groups. There was just one person who did not laugh at all. One out of the audience of three at the small house concert, who heard the whole story, wrote: “At first I wasn’t sure if I was supposed to laugh – until actually I couldn’t help myself, and there is something bigger than the parts happening.”

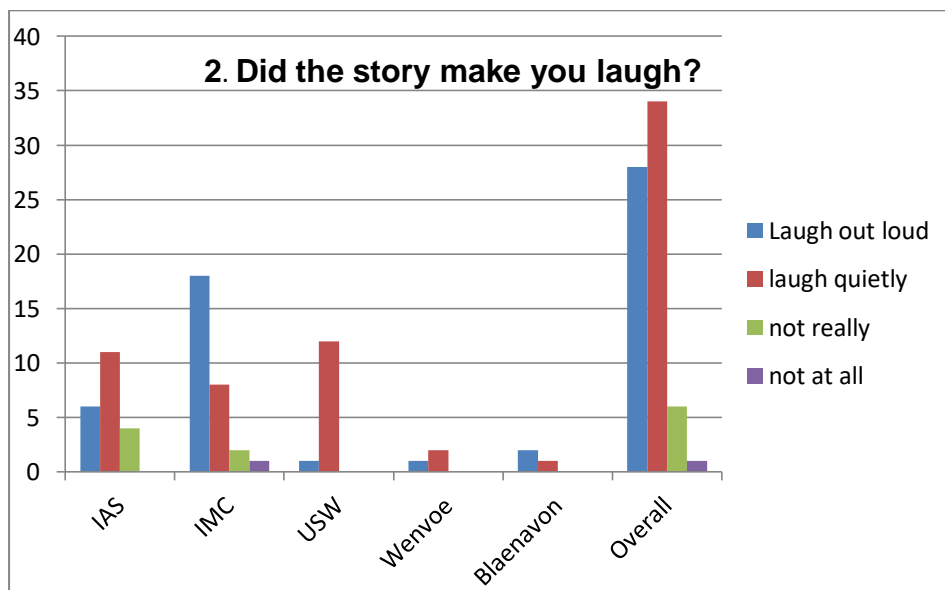


Figure 29: Question 2.

The answers to my third question, as to what had caused the laughter, were varied, and a number of people chose more than one option. At both the Leeds Congress and the



International Arthurian Society I was able to accompany the story with some of the images from MS A., and one person added those images to her choices of what she had found funny. The majority of people considered it to be a combination of factors.

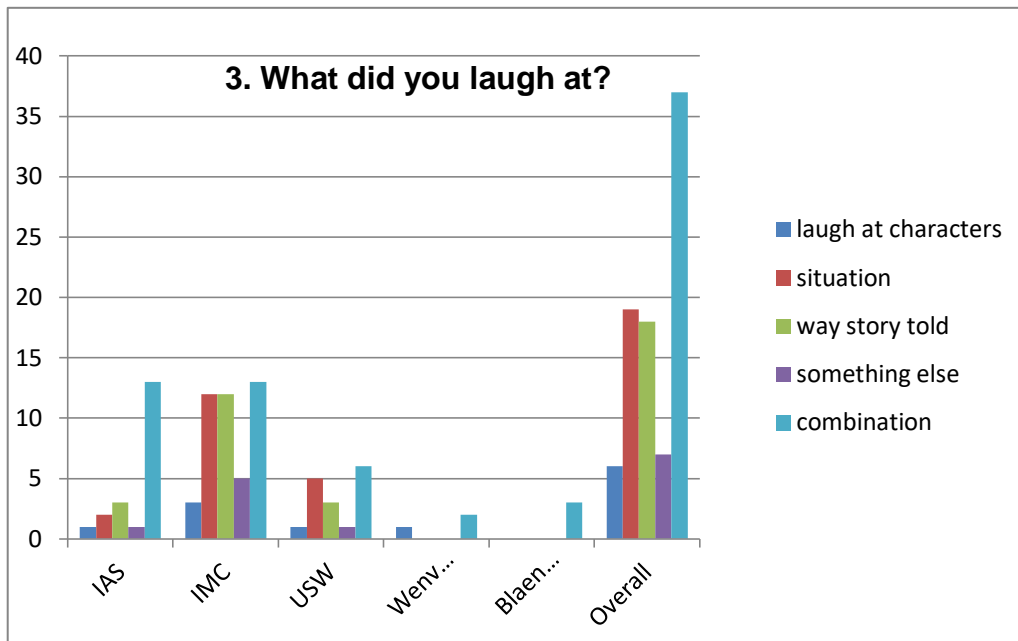


Figure 30. Question 3.

There was also a wide variety of responses to the question regarding whether the story had been surprising and what the surprises had been. Across all the groups, there was an almost exact equivalence between those who had been and those who were “not really” surprised, some of whom said they thought it was not dissimilar to other stories they had heard and some who said they were not surprised because they had expected to be surprised. 48 people out of a total response group of 69 found at least some of the story to be unexpected. It was not simply a question of familiarity, however, and of the 51 people who had stated that they knew many stories about Arthur, 32 were surprised to some extent. For some it was the complexity of the plot, summarised by one respondent as “nice plot twists in a rambling narrative”, while others were surprised and amused by the first adventure, with Arthur dangling from a high rock while his court stripped off below, with comments on the magical beast, the enchanter-knight, the naked court and how Arthur “was humbled so easily”. For one respondent, it was the combination of humour, violence and romance.

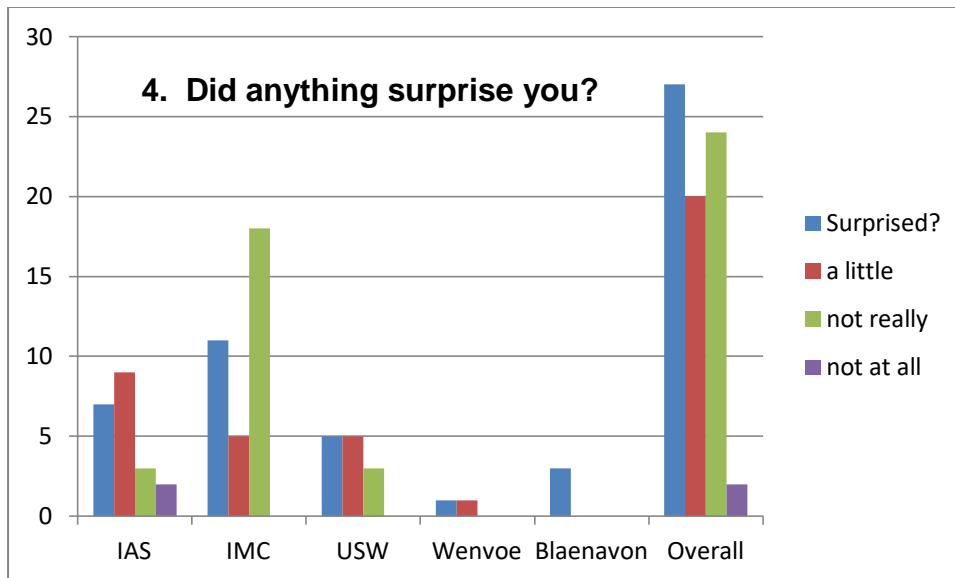


Figure 31. Question 4.

One person commented that he was surprised that Jaufre’s tiredness was emphasised, which he had not come across before in his readings of other (Old Danish and Old Swedish) romances. The lepers were a shock to some listeners, one person remarking, apparently randomly, on how they did not seem to be contagious, while other surprising aspects included the humour, the connections perceived between this story and Welsh or British tales, the detail in the story generally, including that of personality traits, and Jaufre’s moral code.

There was a very positive response to my question about whether people would like to hear more. I would like to have been able to explore the reasons why some people said no, however, to find out whether it was something to do with my performance or whether they had simply not found the story engaging. All three of those in my performance of the whole story, however, did want to hear more, which was very encouraging.

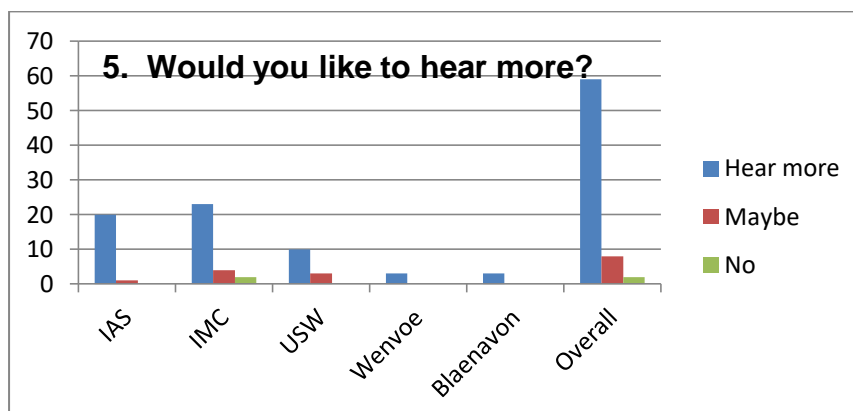


Figure 32. Question 5.

Similarly varied responses were made to the question regarding who or what was being criticised, although a number of people chose not to answer this or make any comment at all. A small number of people thought it was the concept of chivalry which was being criticised, some thought it was Brunissen who was thought to be “unreasonable”, or her knights at Monbrun who were unable to deal with Jaufre, while others thought criticism was being levelled at Jaufre himself, Arthur or the leper knight. In nearly every case, however, comments included a mention of the humour involved. One person commented that she thought there was a sexist slant to the story, and that she felt the Fada de Gibel’s gift to Brunissen was “silencing” her.

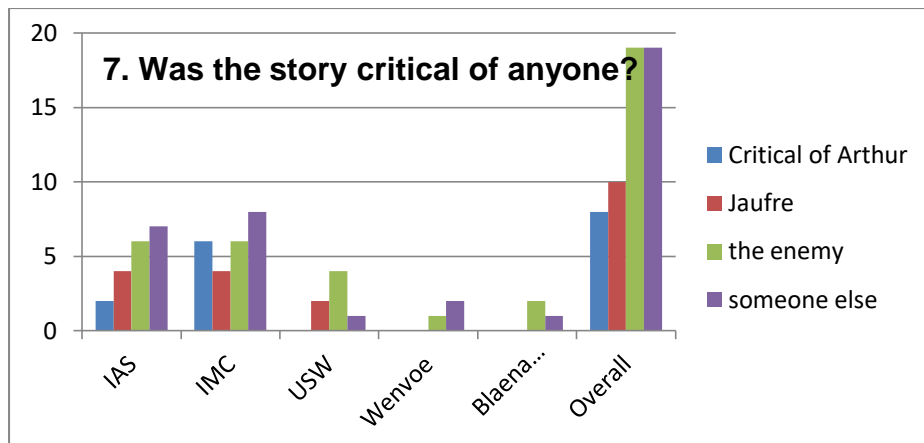


Figure 33. Question 7.

This cannot be deemed a scientific study, of course; but it is perhaps of interest that the age range of those who filled in the questionnaires ranged from two 9-year olds to some who were over 70. There was no obvious correlation between responses and the age of the person completing the form. I did not ask a question about the gender of the respondents.

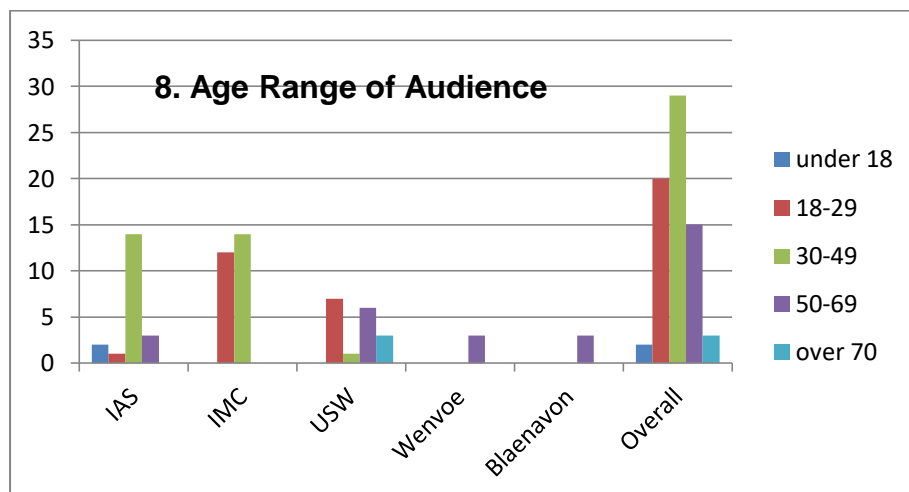


Figure 34 Question 8.

Although it was not possible or indeed practical, because of logistical issues, to distribute evaluation forms to all the storytelling clubs, there was one review written and posted on the Word of Mouth storytelling club website:

There are certain aspects of the tales concerning King Arthur's Knights of the Round Table that one comes to expect: a seemingly impossible quest, battles, feasting, rescues and a certain amount of magical goings on (not necessarily in that order). Anne Lister came to Word of Mouth last night and gave us the tale of Jaufre, a less well known member of Arthur's court, and we got all of these elements, and more, in spades! What an adventure we had! Jaufre sets off to avenge the king, and with all the confidence of youth, he is convinced that he will destroy the appalling tyrant Taulat de Rogimon. He has a tough time of it, particularly as he is slow to learn not to ask 'that' question, thereby becoming the target of the most extraordinary array of missiles, mostly consisting of human or animal body parts. His foes are no Pre-Raphaelite namby-pamby chaps in shining armour - these are battle-hardened toughies who expect to win, usually older, nastier and a lot bigger than him. Anne's telling of the tale was hugely entertaining, full of humour, with the tenderness and tragedy of uncertain love woven in amongst the rumbustious action. Using original sources (the subject of her PhD), the story's authenticity makes fascinating listening and it is hoped that Anne will have the opportunity sometime to do justice to the whole epic tale, only part of which we were able to hear. Thank you so much, Anne, for bringing us this excellent tale, and for the very interesting Q & A session afterwards.<sup>324</sup>

In addition to this formal evaluation process, I had a number of verbal comments both at the time and subsequently from a great number of listeners who were present at the various tellings; a number of the evaluation forms also contained warm appreciation of the entertainment value of the story. One storyteller who heard me at Kemi's in Cardiff has told me that he was sufficiently inspired to buy a copy of the Ross Arthur translation.

My experience as a performer over many years has been that relatively few people come forward at the end of a performance to give their thoughts and opinions directly to the performer. Because I wanted to know how this 13<sup>th</sup>-century story was received, it was important for me to hear from the audience, and the evaluation forms were the best measure I could devise to do that. The results from these questionnaires informed me that despite my sense of "Imposter Syndrome" when addressing a group of Arthurian specialists or medievalists, the audience was entertained and intrigued by the story. Some of the comments encouraged me to look more closely at certain events in the story, for example the comment about the gift from the Fada de Gibel to Brunissen: another comment to the effect that the character of Jaufre had surprising depth led me to re-examine his personality and emotions. There were very few adverse comments on the forms, and many compliments on my storytelling skills, so the main effect of receiving this

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<sup>324</sup> Review by Honor Giles (a professional storyteller and organiser of the event) for the Word of Mouth Storytelling Club in Manchester, February 2<sup>nd</sup> 2018

feedback has been for me to amplify the strategies I have used, such as facial expressions and gestures.

Telling the story is a very intense and absorbing experience. There is a great deal to remember, and the events in *Jaufre*, with so many combats and different characters, progress so relentlessly that it is important at times to slow the pace down completely to vary the content, for the sake of the audience as well as my own voice. Telling the whole tale in one evening was physically and mentally exhausting, and I noticed even in mid-story that I had to go back in the sequence of events because I had forgotten to mention something important. One major omission was the maiden begging for help from Artus, just before the arrival of Taulat and Melian. It is probable that telling the whole tale a second time would be easier, because of greater familiarity with the less practised episodes, but even then there will be the question of physical and vocal stamina.

#### **4. Conclusions to Chapter 5**

Although it would undoubtedly be a fascinating project to attempt to re-tell *Jaufre* in English using its original form of octosyllabic couplets, and to discover from that how to apply the mnemonic theories described in the earlier part of this chapter, it would be a different project entirely. It would have a novelty appeal to audiences, and a specialist appeal to medievalists and historians, but my impetus for this research was my wish to tell the story itself rather than recreate its 13<sup>th</sup> century form and structure. The story as we have it cannot accurately be described as a folk tale, whether or not its origins were from an orally transmitted story, nor can my tellings be described as an attempt at an “authentic” recreation of medieval storytelling. I embarked upon this research out of a wish to see how the tale of *Jaufre* would be received by 21<sup>st</sup> century audiences, and to find out what aspects of the story and elements of the storytelling might need to be adapted. The performances have all been extremely well-received and there has been a great amount of interest in the project. The review quoted above, together with the knowledge that at least one other storyteller has been inspired to buy a copy of the story, affirms my belief that this is indeed a story which continues to entertain, intrigue and provoke laughter. At every performance I was asked whether I would be writing an adaptation of the story – storytellers have assured me there would be interest in this from both storytellers and audiences. I still hope to find opportunities to tell the whole story in some way, possibly with the involvement of at least one other storyteller: in short, my interest in telling the tale of *Jaufre* is far from over.

## Chapter 6 – Conclusion

### E que-us iría alre disent ?<sup>325</sup>

From my first encounter with *Jaufre*, the young moralistic super-hero, and his adventures, I was fascinated and intrigued. Although I was familiar with the work of Chrétien de Troyes and many later re-tellings and re-imaginings of the Arthurian material, I had not come across anything quite like this Occitan tale, and the fascination with *Jaufre* has remained with me over the succeeding decades, even surviving the past few years of intense analysis and research. One of my early convictions, based on relatively little in terms of my own performing experience at the time, was that this story was always intended for an audience, and that much of the literary criticism of it then, as now, was in some ways missing a crucial point. That crucial point was the difference between a written text, capable of being read and re-read, where a reader can check back for information or forward to skim over a less interesting passage, and a story presented orally to an audience, where a chance cough or dropped knife might mean missing some words, while a gesture, or choice of intonation, or speed of delivery, by the narrator might change the interpretation of a phrase entirely. I knew, from my own experience as a performer as well as having attended performances of drama, comedy and music, that a performer and the response from the audience together create an experience which goes beyond the words of the actor's script or the song. A literary critic, sitting silently reading words from a page, is unlikely to be a reliable interpreter of either the intent behind or the response to those words, if those words were written for an oral delivery. The final part of my third research question was therefore the starting point for this dissertation: how do audiences respond to this story today? In order to discover the answer to that question I needed to know the story well enough to tell it, and this led me to formulating the further questions.

Those questions were:

1. The background to the creation and performance of the narrative: what was the historical, social and cultural background to the creation of *Jaufre*, and what was the probable date of its composition? What evidence is there that the author was aware of other Arthurian material and how is this reflected in the text?

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<sup>325</sup> And what else should I tell you? (10595)

2. The medieval narrative: how does the surviving text indicate a relationship with storytelling and oral tradition? What traces within the text might indicate how it was delivered to an audience? What is known about how stories were told, or narratives performed in the 12<sup>th</sup>-and 13<sup>th</sup>-centuries?
3. In terms of the practical and creative aspects, what approach have other performers taken to presenting medieval narrative and music to a 21<sup>st</sup>-century audience? What adaptations are needed in order to fit in with 21<sup>st</sup> century expectations of storytelling? How do audiences respond to this story today?

My research has proved to be interdisciplinary, taking me from literary criticism to the history of 12<sup>th</sup> and 13<sup>th</sup> century Iberia, and into questions of ethnography, clinical psychology and anthropology, revealing facts which have apparently been neglected by others who have discussed *Jaufre*. I have also handled one of the two surviving complete manuscripts, spent a considerable amount of time examining the digital versions of both manuscripts, and read some of the Spanish chapbooks.

In answer to my first question: *Jaufre* may have been created for James I of Aragon, in the year 1225, when he was aged 17 and married to Leonor, the daughter of Alfonso of Castile and his wife Eleanor. This marriage, which lasted for nine years, has been generally overlooked by historians.<sup>326</sup> Leonor was the granddaughter of Henry II of England and his wife Aliénor of Aquitaine, and her extended family was largely responsible for the dissemination of the Matter of Britain across large parts of Europe. The Aragonese royal family were also closely linked with the kingdom of Sicily, where other stories of Arthur were known. The character of Jaufre, with his strict moral code and certainty that he was acting under God's protection, could have been modelled on James, while the independent and clever Brunissen might be a reflection of one of the women in Leonor's family. There were probably earlier oral tales on which *Jaufre* is based, and the author certainly knew other Arthurian stories: while he knew Chrétien's *Cligés* it is not certain that he knew Chrétien's other work, but he knew the names of many of the knights who feature in other stories and quite possibly knew the *First Continuation of Perceval*. He was familiar with troubadour lyrics and styles, and may have had a clerical background. The story was not only influenced by Occitan culture and history, but also probably by the polycultural nature of Iberian society at the time. Some of the ideas expressed within the story on love and chivalry appear a little surprising to a 21<sup>st</sup> century audience; indeed, there are other aspects to *Jaufre* which suggest a different interpretation of motifs that are common to

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<sup>326</sup> Indeed, there is no mention of this marriage on the very large information panel showing the kings of Aragon displayed in the Aljafería palace, Zaragoza (visited on 28<sup>th</sup> December 2018).

other romances (magic, for example). One can argue that the author is playing with the expectations of his audience – the references within *Jaufre* suggest that both the audience and the author were familiar with other Arthurian stories and characters.

A secondary aspect to this question, not envisaged when I began the research, was the discovery of the later popularity of the story, and how the story changed as it was re-told in Spanish chapbooks. This suggested that the story, as told in *Jaufre*, could have had antecedents in which some of the events were different, but confirmed that the story remained popular. The enduring appeal of the story itself, beyond the way it has been preserved in the manuscripts, has also given me confidence that my own re-tellings of the story, adapted from the original rhyming couplets and focusing on some episodes only, are a justifiable way to present it to contemporary audiences.

My second question led me into a close scrutiny of the two surviving complete manuscripts, to see whether there were clues within them to show how they were performed, or divided into sections. There are no unambiguous indications, but I was able to clarify, because of the inclusion of copyist errors which affect the continuity of the narrative, that these are not first copies and they could not easily have been used by a reader. Although there are still many questions about medieval storytelling and how, where and when *Jaufre* may have been told, I have shown that the text of the story reveals a number of features associated with orality and orally transmitted folk tales, and was developed in an oral milieu. There are very few references within the tale to books, reading or writing, reinforcing the theory that this story was intended for an oral delivery.

My final question has made me aware of other scholars and performers who are involved in breathing life into medieval texts, and some very helpful discussions with other storytellers have taken place. I have also succeeded, through my performances, in introducing *Jaufre* to audiences who might otherwise never have come across the story. While the length of *Jaufre* means that it must be told in at least two sessions, all of the audiences who heard it wanted to hear more. Some episodes turned out to be more comical than I had expected, and some more problematic for modern listeners because of the difference in our attitudes to disease, justice and violence. This story can be communicated in many different ways, with possibilities including collaboration with other performers, or even an animated film or television series. It would be rewarding to tell the story with other storytellers in Catalan, Castilian, Occitan and French, possibly within a suitable historic site such as the Aljafería in Zaragoza, because of the frescoes and the association with James I, or the castle of Loarre in Huesca, where the architecture is strongly reminiscent of the description of Brunissen's castle of Monbrun. I have also had



some preliminary discussions with the Centre de l'Imaginaire Arthurien at the Chateau de Comper in Brittany, where a number of different events take place each year, from academic discussions to displays of medieval weaponry. There is a great deal of interest in storytelling circles in telling tales in specific locations, and interest, too, from historic interpreters and re-enactors.

In terms of further research, *Jaufre* has generally been studied as part of medieval Occitan literature, despite its dedication to a king of Aragon: there is therefore scope for further studies of *Jaufre* within its Iberian context, examining the connections which may exist with Castilian, Catalan, Arabic and Sephardic narratives of the time. With specific reference to storytelling, it would be interesting to consider how the successive adaptations and re-tellings of *Jaufre*, from the Castilian chapbooks to the English adaptations of Elwes (1856) and Ives (1935) reflect the preconceptions and preoccupations of the respective authors. My own preconceptions and preoccupations with this project have had an impact, so that the story of *Jaufre* has now reached the ears of listeners who would not otherwise have known about it. Other storytellers have expressed an interest in telling the tale of this neglected Arthurian hero, which gives me hope that the end of this doctoral research marks a new beginning for the story.

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## **Appendix A - Summary of the story**

This summary does not include the lines praising the king, nor the digression in the episode at the leper's house. It is, however, a detailed summary of the story, and is broken up into episodes, defined here by the events as they take place.

### **Episode 1 – The Beast (line 95 ff)**

The story opens at the court of Artus at Pentecost, where Artus and his court are waiting for an adventure. Many knights are there: Galvan, Lancelot du Lac, Tristan, Yvans, Erec, Quecs the seneschal, Persaval, Calogremans, Clige, Coedis, Io Bels Desconogutz and Caraduis ab lu bras cort. There are more too but the author does not remember their names. After going to church they return to the palace and talk and tell stories. Some tell of love and others of chivalry, and how they have finds their adventures. Quecs comes into the room in a relaxed way, holding a baton carved from an apple branch. Most of the knights keep their distance from him as they all fear his tongue and the unpleasant jokes that he makes. He does not respect anyone, and can deliver the worst insult to even the best of them. Otherwise he is a brave and respected knight, full of skill and experience, a rich lord with great lands, and a prudent and distinguished counsellor. He reminds Artus that it is time to eat. Artus reproaches him for having forgotten that he will not let the court eat until they has seen an adventure, hears some surprising news or met a new knight or maiden. Time passes. Artus eventually decides that they will go out and look for an adventure.

Everyone heads into the forest of Broceliande. Artus hears a voice in the distance, calling for help. He decides to go alone to investigate. He comes to a mill by a river and sees a woman tearing her hair and lamenting. She says that a huge fierce beast has come from the mountain and is eating her corn. Artus sees inside the mill there is a beast bigger than a bull with a rack of horns, big round eyes, long teeth, snub muzzle, long legs and big feet. Artus dismounts, puts his shield in place and draws his sword. The beast pays no attention but carries on eating. Artus assumes the beast is not wild and smacks it across its haunches with the flat of his sword. There is still no reaction. Artus stands in front of it and pretends to hit it but the beast does not seem to see him there. Artus sheathes his sword and seizes the horns, trying to twist them and pull the beast. No reaction. Artus then tries to hit the beast over the head with his fist but finds he cannot move his hands from the horns. Then the beast sets off with Artus still attached. He walks gently and calmly through the forest. Gawain sees what is happening and calls all the courtiers to

come to the aid of the king. Gawain tries to hit the beast but Artus tells him not to do it as it might put his life at risk. He thinks the beast means him no harm. Gawain is distraught with grief and is then joined by Tristan and Yvain. The beast continues lightly on his way and then “straighter than a swallow” leaps up onto a high rounded rock – and then climbs higher. Once at the summit the beast dips its head and Artus is dangling above the drop. Gawain and the courtiers are grieving and ripping their clothes and tearing their hair. Kay’s reactions are especially exaggerated. Then Gawain suggests everyone should strip off completely and make a pile of clothing as a soft landing for the king. A huge pile of clothing is collected. When the beast sees this it shakes its head a little and everyone calls out. Then the beast leaps with its four hoofs together and lands in the middle of the group. Artus is finally able to let go and land safely. The beast transforms into a knight richly dressed in scarlet who kneels before the king and says that everyone can now get dressed and eat as they have had their adventure. Artus recognises the knight as one of the best of his company but one who knows “all the enchantments and the seven arts, as much as they have been discovered, practised and taught”. He has agreed with Artus that if he succeeded in changing his shape in front of the whole court he would be rewarded with a gold cup and has the right to kiss the most beautiful maiden of his choice. Gawain says “By my faith, you have enchanted us all so well you’ve made us all go naked!” Everyone dresses, not caring very much whose clothes they put on and go back to court for their meal.

### **Episode 2 – The arrival of Jaufre (line 485 ff)**

There is a magnificent feast, described in detail. In comes a tall handsome lad, riding on a “roncin”. The young man “could not have been better made”. His hair is reddish blond, “sours”. He is wearing a shimmering brown tunic (*paonada*) and hose of the same fabric. He is wearing a garland of fresh flowers and has a sunburnt face. On his knees before Artus he says he is a squire and would like to be knighted by Artus as he has heard that Artus is the best of kings. The king agrees, but the young lad says he wants Artus to give him the first gift he asks for. Artus agrees. The young lad washes his hands. And then in comes a mounted armed knight who gallops across the room and strikes a knight through the chest with his lance, killing him at the feet of the queen. Then the knight shouts that he has done this to dishonour Artus and if anyone wants to follow him they should look for Taulat de Rogimon. He says he will do the same thing every year at the same feast for the rest of his life.

The new arrival asks, as his first gift from Artus, for the necessary arms and accoutrements and says he will follow this knight. Kay mocks him, saying he has not had

enough to drink yet. The lad does not react because of the king's presence. The king rebukes Kay and then asks the name of the newcomer. He is Jaufre lo fil Dozon. The king recognises the name of Dozon who has died in his service in Normandy. Jaufre is knighted by the king and given armour, he is brought a "cheval balzin" and then he leaps straight into the saddle, takes the shield and sword and rides off at a gallop.

### **Episode 3 – Estout (line 715 ff)**

Jaufre calls to two men outside the castle who sees Taulat ride off at speed. He comes to a wide paved road and follows it. He sees no town or castle along the way. He does not stop even though it is growing dark. After a while he hears the sound of a cry and fighting knights with iron, steel and wood clashing violently. He calls out to see who is fighting at this time but the noise stops and he does not find anyone. He cannot work out where they have all gone and he cannot see or hear anyone any more. Now he can hear sighs and groans and he finds a very badly wounded knight on the ground who has lost so much blood he can hardly speak. Jaufre asks who has done this to him and whether he is a good man or not but the knight sobs twice and dies. Jaufre rides on (the author describes the various paces of the horse). He is bothered by not hearing or seeing anything useful. After riding a long way he again hears the sound of knights fighting in the distance, which sounds like thunder or a storm. He finds another knight, who has been killed by a sword blow which has split his helmet and head. There is a lot of blood. Jaufre travels on and finds another knight who has been pierced through by a lance so that his entrails are hanging out. He is still alive and groaning. Jaufre asks who has done this, and says he does not know who is right and who is wrong (line 852). The dying man says it is all the work of Estout, the lord of Vertfeuil, who has killed them all out of pride. Jaufre insists on knowing whose fault this is (line 865). The knight explains that Estout attacked the castle he owns near there just as they were going to bed. If he had attacked by daylight no one would have gone outside because they all knew Estout's reputation but they did not think it was him. He let them chase him to get them a long way from the castle, and then he started to attack them one by one. Jaufre asks where to find Estout. The knight tries to warn him off, then asks him to take a message to his people at a nearby castle. When Jaufre arrives at the castle there are two young men outside with crossbows. He tells them of the knight's situation and then sets off. He follows a dark valley overhung by a wide high mountain. When he climbs this mountain he finds a great fire around which there are lots of men. He thinks someone there might know of the whereabouts of Estout or Taulat. There is a very small dwarf turning a boar on a spit. He asks the company for news of either Estout or Taulat. They tell him to leave immediately as they have all been

defeated by Estout and now have to follow him everywhere on foot and prepare his food. Jaufre will not leave. Estout arrives back at great speed. Jaufre asks Estout why he has done all of this. Estout demands Jaufre's horse, shield and sword, and a great fight ensues. Jaufre breaks his sword on Estout's helmet. Estout almost kills Jaufre but his shield takes the blow, although it is damaged by the impact. Jaufre rushes forward and puts his arms around Estout, hugging him so tightly that he cracks Estout's ribs. Estout then demands mercy. Jaufre agrees as long as Estout goes to Artus with the group of defeated knights (after giving the knights back the property he took from them) and tells Artus exactly how he has been defeated by Jaufre. He also demands that Estout should hand over the helmet, hauberk, shield and sword which have a sense of magic about them. Estout explains that the helmet cannot be broken by any weapon and that the sword is made out of a metal which can pass through anything it encounters. The 40 knights (all of high lineage) ask him who they should name Artus as their rescuer, and again Jaufre says he is Jaufre lo fil Dozon. He then insists on getting back on his horse to ride off again as he fears he has wasted too much time and people would think he has failed to keep his word. However he suggests that Estout and the knights at least take the time to eat before setting off to Artus. He himself will not eat before he confronts Taulat.

Estout and the knights spend four days in games, conversations and amusements before they set off to Artus's court on the fifth day and arrive there on the eighth. The king and his barons are all talking of love, valour and how to find adventure. Estout and the knights arrive, and tell the king of Jaufre. The king expresses a fervent wish that Jaufre will return safe and sound.

#### **Episode 4 – The Knight with the White Lance (line 1332 ff)**

Jaufre continues his quest until past midday, still seeing no one to ask about Taulat. Then it becomes almost too hot to bear, but he is so impatient to find Taulat that he does not stop. Eventually he sees before him a hill, and a tree on the hill which is the most beautiful in the world and probably the largest. He notices that there is a lance made of fine ash wood hanging from a high branch. He thinks there would be a knight there so he goes in that direction and then climbs the hill. When he is up close all he can see is the lance. He wonders how it could have got there. It is beautiful and shiny and the iron is bright and splendid. He takes hold of it and leaves his own in its place, against the tree. Once he has the lance in his hands he begins to brandish it and finds it responsive and well made. He decides to take it with him as there is no one around to stop him. But from behind a bush where he has been hidden a dwarf appears. The dwarf is very small and very ugly, swollen with a large head, flat hair spread across his shoulders, long eyelashes

which seem to stretch his eyes, and a nose so large you could put two thumbs into his nostrils without hurting him. His lips are thick and pouting with enormous teeth. A long moustache falls over his mouth and his beard is so long it goes lower than his waist. There is hardly a hand's space between his heel and his crotch. His neck is thick but so short it seems he hardly has one. His arms were so short you could not tie them behind his back, and his hands look like a toad's.

This dwarf instantly starts shouting at Jaufre, saying that because he is here and has taken the lance he will be hanged from the branches of the tree, and then lets out a huge cry which echoes through the valley. A fully armed and mounted knight rides up immediately and tells Jaufre that anyone who touches the lance must fight with him. He will hang Jaufre if he defeats him and he has already hanged 33 other knights. Jaufre asks if he will grant mercy to anyone who asks him for it. Yes, the knight says, on condition that he renounces riding a horse, cutting his nails and hair, eating white bread, drinking wine and wearing any clothes that he has not sewed himself. If someone accepts these conditions before the combat he might not hang them, but as soon as he has struck a blow in the fight he will not be able to escape death. Jaufre asks what will happen if he cannot sew. The knight says he will teach him to weave, to sew and to cut cloth. Does Jaufre want to consent to this? No, says Jaufre, as it would be too hard to learn. The knight reassures him that he will learn everything in seven years. Jaufre refuses and the combat begins. The knight strikes Jaufre a terrible blow on the shield, which has no impact on Jaufre but breaks the lance. Jaufre aims his at the knight's shield so vigorously that it goes through the shield, rips the hauberk and goes right through the villain's chest so that you can see iron and wood sticking out of his back to a hand's breadth. When Jaufre sees him fall he runs to him, his naked sword in hand and says he does not think he will be hanged. He will, on the other hand, hang the knight. The knight asks for mercy. Jaufre asks him how he can expect mercy when he would not grant mercy to anyone he defeated. He will have the treatment he has given to others. The knight asks again, saying that he has been crazy to have had a hardened heart and bad judgement. People would reproach Jaufre for hanging a knight of such courage as he has been for so long. Jaufre says this is a lie – this man is no knight because of what he has done. He has forfeited nobility and chivalry by acting in such a way. He takes off the man's helmet and leads him to the tree where he hangs him. He then approaches the dwarf as if he is going to kill him too. The dwarf begs for mercy, saying that he had to be there for 14 years taking care of the lance and washing it twice a day. He had to alert the knight of anyone taking hold of it otherwise he would have been punished. Jaufre says he will give him



mercy if he goes to King Artus with the lance and tell him what has happened. The dwarf agrees.

This is Monday evening, and as the moon rises Jaufre is once again on his way. The dwarf rests for the night and then sets off early next morning. He arrives in Cardeuil on the fifth day and finds the king closing a meeting of the court. It has lasted fifteen days and in that time he has given out many rich presents. The dwarf arrives before anyone has left and they see the fine lance, but the dwarf waits until he has come to Artus before he says where he is from and asks people to listen even though he is ugly. He tells Artus what has happened and reassures him that Jaufre is still well.

### **Episode 5 – The Soldier (line 1658 ff)**

On goes Jaufre, remembering Kay's taunts. He rides on into the middle of the night and finds himself near a high mountain where he needs to follow a narrow pathway. Suddenly in front of him he sees a "sirvens", sturdy, stout and tall but nimble and strong. He has a shaven head and three very sharp darts, sharper than a razor. He only has these three weapons and a large knife at his waist. He is wearing a finely worked cuirass. He greets Jaufre in an insultingly familiar way and says that Jaufre must leave his horse and his arms with him or he will be unable to go any further. Jaufre asks whether it is impossible to go further mounted and armed, and the soldier says that of course it is possible but he is demanding this as his rent. At this point Jaufre stops calling the soldier "vous" and refuses to part with his indefatigable horse and armour. The soldier says he will take them if Jaufre will not give them voluntarily, and make Jaufre his prisoner. First he will make Jaufre fall off his horse. The soldier places one of his darts by his eye to aim it but Jaufre starts to gallop in all directions. The dart hits Jaufre's shield and strikes flames and sparks from it, but it wrecks the dart while not damaging the shield. Jaufre turns, ready to make the soldier bite the dust but the soldier makes a great leap to one side. Then he throws another dart which hits Jaufre's helmet so hard that it bursts into flames. Jaufre is left stunned but the dart has not penetrated the helmet. The soldier is very distressed to see his second dart wrecked and Jaufre is not wounded at all. Normally his dart would bury itself more than three feet into whatever it hit. Jaufre only stays stunned for a moment and then tries again to deal with his opponent, who is trying to work out how to throw his third dart, but Jaufre is afraid of his horse being injured. The soldier does not want to harm the horse either. He rushes forward, calling Jaufre a "vassal" and saying that he will soon leave his helmet, hauberk, shield, sword and horse behind. He throws the dart but Jaufre ducks at the same moment and the dart shears through his hauberk before flying into the sky so high that no one can tell where it has gone. Jaufre turns on the soldier, trying to run

him through with his lance but the soldier leaps out of the way, leaping higher than a deer and then picks up a stone which he throws at Jaufre. This would have killed Jaufre if he hadn't put up his shield, but even so the shield is dented by the impact. Jaufre is angry that he cannot reach the soldier but eventually the two antagonists approach each other, the soldier now with the cutlass in his hand from his belt. Again the soldier leaps over Jaufre and then leaps up on the saddle behind him, seizing Jaufre round the waist and telling him not to move or he will die. The soldier intends to take Jaufre to a place where he will inflict severe punishments. He forces him to ride until dawn, but as the light dawns Jaufre decides it is better to die quickly rather than be the prisoner of the soldier. So he throws his lance down as far away as he can and seizes his enemy by the right arm. He grips and twists it so hard that he takes the knife off the soldier, and then drops it on the ground. Then he seizes the left arm of the soldier and pulls it so hard he tears it from his body, and drops that on the ground as well. He nearly breaks the soldier's neck. Jaufre dismounts. The soldier is stretched out on the ground, not moving. He asks for mercy. Jaufre says he will not give mercy to a thief, and cuts the soldier's two feet off. Now, says Jaufre, I beg you not to run nor jump, nor attack other knights and to learn another skill. The only thing I am annoyed about is that I cut off your feet before asking if you had any knights held prisoner. The soldier admits to having 25 knights heavily chained up and undergoing all sorts of ill treatment. Jaufre leaves the soldier and goes to the house, where he meets a dwarf doorkeeper. He asks where the prisoners are, and the dwarf advises him to leave before his master returns. Jaufre laughs and asks again where the prisoners are. Again the dwarf tries to warn Jaufre against staying but Jaufre says he has dealt with his master and cut off his feet, and that he will put the dwarf in prison himself unless he consents to go where Jaufre is going to send him. The dwarf explains that he himself has been forced to work for the soldier, who would have scorched his skin if he had not done what he had been told, and he would now be happy to do as Jaufre asks. Jaufre then frees the imprisoned knights and sends them off to Artus, with the dwarf, to tell Artus what has happened.

This is now Tuesday morning. The soldier is still where he has been left. When the captive knights reach Cardeuil Artus is in an orchard with just 24 knights but they tell him all that has happened. Jaufre is still well.

### **Episode 6 – The Lepers (line 2180 ff)**

Jaufre has now had two nights without sleep and he has not eaten since leaving the king. Again, around midday it becomes very hot and he has to slow down as the heat affects his horse. The writer mentions how horses need food and drink too. Then he sees

a squire coming towards him, very good looking but with a tunic torn to below his waist who is clearly very upset, tearing his hair and scratching his face until he draws blood. When this squire sees Jaufre he tells him to leave as fast as he can. Jaufre asks why he is so upset but the squire just repeats that Jaufre should get away to save his life. Then he says that it would take too long to describe the one who has just killed his lord, who is a man of great worth, who had with him a young maiden (distinguished, beautiful, rich and of great birth, the daughter of a powerful Norman count). The murderer has carried off the young girl and terrified the squire. Jaufre says that he will not run away just because the squire is afraid, but as they are speaking they see a leper rush past carrying a child in his arms, and behind him there is a woman who is crying and tearing her hair. She goes straight to Jaufre and begs him to rescue her child from the leper. The leper has taken the child from outside her door. Jaufre wants to know why. Because he wanted to, says the woman! In that case, Jaufre says, he will bring him back to her alive or dead because the leper is clearly in the wrong. He chases after the leper and shouts at him to bring the child back, but the leper turns and "*fait la figue*" several times, telling him to shut up. They reach the leper's house and the leper goes in. Jaufre asks the woman to look after his horse and his lance while he goes inside, with his sword in his hand and his shield on his arm. It is a beautiful house. There is another leper wild of countenance lying on a bed, holding a beautiful maiden in his arms. She has a complexion fresher than a just budded rose and her tunic is torn to below her breasts, which are whiter than fine flour. She has obviously been crying for some time because her eyes are swollen. All of a sudden the leper stands up and finds an enormous mace. Jaufre is horrified when he sees this monster. He is almost as tall as a lance, with wide shoulders. He has knotty arms, swollen hands, crooked teeth almost out of the gums, his face covered with extraordinary swellings, his eyelids bare of lashes are hard and swollen, his pupils are dark and his eyes are lined with red. Under his receding thick blue swollen gums he has big red stinking teeth. His whole face is crimson and inflamed like burning charcoal with, in the middle, a flattened nose with distended nostrils. He is breathing hard and has such a roughened voice he can hardly make himself understood. He asks Jaufre what he is doing there – has he come to make himself a prisoner? What is he looking for? Jaufre says he is looking for a child he had seen brought into the house by a leper. The leper brandishes the mace, hitting Jaufre's shield so hard that he knocks Jaufre over. Jaufre gets up and out of the way before he can strike a second time, which is just as well because when the mace strikes the ground it makes the earth tremble. Jaufre throws himself into the attack and slices through as much as he can of the leper's clothing (jerkin, chemise, belt and braies) as he cannot reach any higher. His sword hits the floor and embeds itself deeply. The leper is enraged to see his own blood, and raises his mace high above his shoulder. This time Jaufre has to hide

behind a pillar to escape. The mace strikes the pillar and the whole house shook. Meanwhile the maiden is praying. Jaufre manages to strike the leper so hard on his right arm that he slices it off. The leper is beside himself with pain and advances on Jaufre, ready to strike again. This time Jaufre receives a glancing blow to the head which makes him fall, with blood coming out of his nose and mouth, and the mace splits in half as it hits the floor. Jaufre runs at the leper and strikes him with his sword above the knee, cutting skin, flesh and bone. He falls over with such a noise as if a great tree had fallen. Jaufre runs up to the fallen leper and strikes him on the head with his sword so hard that he splits the head to the teeth. The leper's foot kicks Jaufre hard to the other side of the room and stuns him so that for a moment he has no sight or hearing. Blood flows from his nose and mouth. The maiden rushes over, thinking he is dead, and takes off his helmet. Jaufre sighs, and the maiden instantly goes to get some water and throws it over his face. He gets up as best he can, and thinking he still has his sword he hits the young girl hard about the ear (which, if he had still had his sword, would have cut her head in two). He thinks he is still dealing with the leper and is afraid of another blow from the mace. He finally runs across the room like someone who has lost their mind and who cannot hear, see or know where he is, and shelters behind a pillar where he stays with his shield in front of him to protect him. The maiden approaches him and speaks to him very gently. She explains to him what has happened, and Jaufre very tentatively examines the body of the leper before becoming concerned about what has happened to the other leper, and the child. After sitting quietly for a moment to recover more fully Jaufre sets off to explore the house. He cannot find any sign of them. The maiden cannot help him as she was far too distressed to notice anything. He goes to the door but cannot open it. Whatever he tries to do, he finds he cannot leave the house.

#### **Digression on the behaviour of the court and praise for the king - lines 2566 – 2632**

Jaufre starts to pray, thinking that he would rather die in combat than stuck in an enchanted house and that he is now unable to increase his own reputation. And then he hears the voices of children calling for help. He goes into a long wide room and then comes to another smaller room which is closed. He beats on the door until it opens and then jumps inside, his sword in his hand. He sees the leper, holding a big knife in his hand with which he has already killed 8 children. There are 25 – 30 children there of all sizes who are crying. Jaufre, full of pity, kicks the leper so hard he falls onto the ground. The leper is trembling with fear and calling for his master. Jaufre tells him that the other leper is dead, and he is about to cut off the hand that made the insulting gesture. The leper begs him for mercy and says he has had to kill the children against his own will because

his master made him do it, in order to collect their blood. He has been planning to bathe in it to cure his leprosy. Jaufre asks whether he will be able to get out of the house if he spares the leper's life, and the leper says he will, but if he kills him he will never find the secret of how to leave and might be there for a thousand years. The leper says that the master who enchanted the house made a spell to keep people imprisoned until he had tormented them. But if Jaufre can find the head of a young man placed in a window and breaks it, then the house will crumble to pieces and the spell will be broken. Jaufre is still not entirely convinced and ties up the leper, asking the maiden to guard him. If he has lied, the maiden is to kill him. He makes everyone else leave and then he goes to the window where he sees the very beautiful head. He sits with it for a moment and then breaks it in two. The head jumps up and cries and whistles, and then a storm breaks. The house falls around Jaufre's head and every bit of it seems to land on him. Darkness, thunder and rain follow, but Jaufre just puts the shield over his head. Every part of the house seems to hit Jaufre as it falls apart. A strong wind arises which carries everything off in an instant. It would have carried Jaufre off as well if he hadn't called upon God's name. The strong wind carries off the curse and all of the house, including its foundations. Jaufre is exhausted and battered and he can hardly hold himself up. He goes to sit in a corner. But the woman and the children, the maiden and the leper have sheltered further away under a rock and have seen the house and the enchantment disappear. They run up to ask how he is. Jaufre says he has not received any mortal blow but he needs to rest for a while. The maiden kisses his mouth, his eyes and his face. He checks that the woman has her child back. Then he asks her to go with the maiden, the children and the leper to Cardeuil to see Artus and to tell him what has happened.

Then he asks for his horse. and the woman who has been looking after it for him brought it. The horse has had some fresh grass. As he mounts the horse the maiden asks him tearfully if he will go with them, but he says he cannot as it would delay him too much. She asks who he is looking for and he tells her about Taulat and the insult to the king and Guilalmier. She then asks him for his name. He realises she has no horse to ride but the leper says that he will return her palfrey and cloak which he has kept safe. Off goes Jaufre on his own, sad and tired, not travelling very fast.

When the maiden and the others reach Artus they find him with just 12 knights, his close friends. The maiden tell him of her rescue by Jaufre and how she was brought from Normandy where she is the daughter of Robert de Siraure. She also says that Jaufre had arrives in the nick of time to prevent her from being raped by the giant leper. Then the woman and then the leper tell their part of the story.

## **Episode 7 – Monbrun (line 3017 ff)**

Jaufre by now is very tired, bruised and shaken up and has not eaten, rested or slept for a long time. He is so sleepy that at times he falls asleep on the horse, and he is in danger of falling off. He rides like this until the evening with no idea where he is. It is a fine, clear night. He arrives at an orchard with marble walls. It is a beautiful orchard containing every beautiful tree, plant and flower, giving off a perfume which is so enticing you might think you were in heaven. As soon as the sun goes down all the birds of the area come to sit in the trees and sing so harmoniously it is good to hear them, and their song lasts until dawn. This orchard belongs to a maiden called Brunissen. and this castle is called Monbrun. She has other castles, but Monbrun is the most important of them. She has no father or mother, cousin or brother – all are dead and she is their sole heir. The castle is full of minstrels, young courtiers and townsfolk and all full of joy. There are all manner of jongleurs who goes through the streets singing, dancing, doing tricks and telling good news of fine deeds from far away. There are fine ladies who can converse well. The castle has 8 gates, each with a commanders and 1000. The castle is built of big black square stones with a rampart around it and in the centre is a donjon. Brunissen has 500 ladies around her, but she is the most beautiful. Anyone who sees her would instantly forget all the other women he has seen. She is fresher, prettier and whiter than the rose or lily or snow on the branch. She has no faults to diminish her charm. Her mouth always seemed about to give a kiss. She would have been twice as beautiful but for the past seven years she has not been without sadness or worry. Three times a day she has to groan and cry and every night she has to get up three times and cry until she is exhausted. She listens to the birds who sing in the orchard at the foot of the rampart and when she hears them she calms down and sleeps a while before waking again to cry. And everyone in her domain grieves the same way.

Jaufre goes into the orchard through a fine gate which he finds open. He gets off the horse and lets it graze freely. Then, having put his shield under his head he ignores any other sounds or noises and falls asleep. Brunissen is with some friends and knights before supper until it is time for bed. She ends the conversation and goes to her private room with her serving ladies. She listens for her singing birds, as she did every evening, as a signal for her time to sleep. But this time there is no singing. She sends one of her women to her seneschal who comes promptly to find out what the trouble is. She tells him someone thoughtless has gone into her orchard and frightened the birds. The seneschal must go and take the man prisoner. He goes down with two squires and finds Jaufre asleep. He cannot wake him. Eventually Jaufre wakes enough for the seneschal to tell

him that he is to be taken to the lady of the castle because he has disturbed her sleep. Jaufre says he will fight before being taken there. The seneschal sends for his arms and a horse. While this is happening, Jaufre falls asleep again. Then the fully armed seneschal tells Jaufre that he now has a knight to deal with, but Jaufre is fast asleep. The seneschal pokes and shakes him until he wakes up again, but Jaufre points out that it is very discourteous to wake him like this. However, he can see that the seneschal is determined on combat so he asks him to agree that if he defeats the seneschal then he would be allowed to sleep again. Jaufre then unhorses him quickly and asks him to keep his word and allow him to sleep. The seneschal agrees and returns to Brunissen, where he explains that the intruder is an armed knight who needs to sleep. Brunissen demands that he should be brought to her and hanged or she would not eat again. The seneschal tries to explain how sleepy he is, and Brunissen orders him to find the watchman of her knights. The watchman turns up with 500 fully armed knights. She explains that a wild, wicked, vengeful knight has invaded her orchard and will not come to her out of pride so she is determined to execute him. One knight, Simon le Roux, steps up and says he will bring him to her, living or dead. The seneschal tries to warn him that the knight in the orchard is indeed a fine knight, but Simon gets on his horse and goes to the orchard. Again, the knight tries telling Jaufre to get up but he is too fast asleep. Then the knight hits Jaufre in the sides with his lance. Jaufre is sure this is the seneschal back again, breaking his promise to allow him to sleep and reproaches him for this. No, says Simon, and threatens to take him to his lady by force. Jaufre is still puzzled because they have already had a trial of arms, but he gets back on his horse again and they throw themselves back into battle. Simon's lance breaks on Jaufre's shield, but Jaufre unhorses Simon and Simon falls so badly that he nearly breaks his neck. He asks for mercy from Jaufre, and Jaufre agrees as long as Simon agrees to let him sleep. Simon says he wishes now he had done that to start with. Jaufre lays down again, and Simon goes back to Brunissen (with a very dusty bottom). He goes back into the palace with none of the noise he made on leaving. The seneschal sees him coming back in and cannot help smiling a little. He tells Brunissen that her champion has returned and has probably also promised to leave Jaufre alone. One of Brunissen's eight gate commanders then says he will go and bring Jaufre to her. Simon says he should treat him with respect as he is a valourous knight. However the knight goes impetuously down to the orchard and again speaks to Jaufre, who does not reply because he is sleeping. He gives Jaufre a blow which makes him wake up. Jaufre is still dazed from sleep and thinks he is still dealing with the seneschal, who has now twice failed to keep his word and therefore he should have killed him to start with. The knight continues to insult Jaufre, and Jaufre rebukes him for his lack of politeness and for his lack of faith in twice failing to keep his promise. As he has come back a third time

Jaufre will not let him get away again. Once again the knight breaks his lance completely on Jaufre's shield, but Jaufre strikes him through the shield, the arm and the hauberk and the lance goes completely through the knight's body. He rolls on the ground. Jaufre pulls his lance free with some difficulty – it is not broken – and then approaches the knight to kill him. He sees that he is seriously injured and will not recover easily, and says now he must let him sleep. He has done nothing wrong. The knight is so injured he will not bother him again, so Jaufre once again lays down to sleep. The commander's two squires lift him carefully onto his shield and carry him into the palace.

When Brunissen sees this she flies into a tantrum and says that she has been dishonoured and shamed by what has happened. If any of her knights do not avenge her they will no longer have her trust. The seneschal tries to explain how skilled Jaufre is and tells her not to send a single knight to deal with him again. Brunissen says that she has such poor men in her service that she would have to send 50 or 100 – if anyone wanted to stay in her service they should go straight to the orchard. If not they could simply go away. So all the knights go down to the orchard where Jaufre is still sleeping but instead of talking to him this time they pick him up. Jaufre, half awake, has no idea what is happening and thinks they must be devils or ghosts. They carry him in to Brunissen.

They put him down in front of her and he stands up. She looks at him for a long while before speaking. She accuses him of causing her harm. He is puzzled as he says he would never do her harm. She tells him he is lying because he has invaded her orchard and injured one of her knights so badly that he is close to death. That is true, he says, but the knight is the one in the wrong as he was stopping Jaufre from sleeping. He came back three times to hit him with a lance even though he had promised twice to leave him alone after being beaten in fair fight. If he hadn't returned a third time Jaufre would never have fought him. Brunissen says that whatever the truth of it, he would be hanged, or blinded, or have a limb amputated, as she would have vengeance. While she is speaking like this Jaufre understands that she is beside herself with anger but he admires how beautiful she is. The more he looks, the more he falls in love. The more she threatens to have him hanged, the more he loves her. She is still demanding his death when he says that she can do as she pleases, because wearing only her chemise and with no other armour she has conquered him more completely than any armed knight. If he has done her any harm without realising it or displeased her she should take her vengeance herself. He will not take up his shield, sword or lance to prevent her. When he speaks to her so courteously she feels her anger diminishing. Love has wounded her in the heart with its dart. She would have pardoned him straightaway if it had been honest to do so, but for fear of scandal she does not dare disclose her heart, and she orders her men to take his



equipment and send him to the prison for punishment. As they are about to take him, Jaufre asks if she could put off the time of his execution so that he can sleep. The seneschal says this would be good – they should not kill him without knowing who he is or where he comes from. Brunissen pretends this does not suit her at all but she is secretly pleased to have been advised not to kill him, and no one is advising her to let him go. The seneschal says he will keep a close guard on him overnight and bring him to her the next day. Jaufre says she could keep him far more easily than a thousand men, even if they tied him up. Brunissen sighs and looks at him with love and Jaufre is not so sleepy that he does not notice this. The seneschal orders a bed to be brought into the room, and then he arms 100 knights who will guard Jaufre. They bring in a carpet and put a bed on it with a mattress and blankets. As the seneschal shows Jaufre the bed he asks where he has come from, who he is and who he is looking for. Jaufre tells him he is from Artus's court but asks for no more questions because he needs to sleep. He throws himself onto the bed, fully armed and shod.

Brunissen goes to her room but she cannot sleep because of love. She debates with herself about whether she should love him and why she did love him. Does it matter whether he is rich? She then persuades herself he is thinking of escaping and is just about to leave her room when the watchman gives the signal for one of the grieving times of the night. In the room where Jaufre is sleeping the 100 knights all start to cry and grieve and the noise wakes Jaufre. He sits up, maddened by the noise and asks what is going on. At that point everyone begins to beat him up. He asks them to stop but they carry on, assaulting him with a knife, a lance, a sword, a mace, whatever they have. Every one of those 100 knights hits him in some way. Luckily because he is fully armoured the blows do not do him as much harm, but the knights think that they have killed him because they put such fury into the blows. They think that at least now they can sleep, as he will not be running away. Jaufre stays still listening to what they are saying and prays to the Lord (from a pure heart and not at all for a joke!) because he thinks himself in hell. And then he thinks of Brunissen and debates with himself whether she could love him, knowing nothing about him. If he could stay longer with her then he might be able to persuade her, but he must continue his pursuit of Taulat. While he is thinking this way the watchman again call out for one of the grieving times and again he hears the weeping and wailing. Jaufre lays very still this time but thinks that this is really not a good place to be and he must get away. When the noise stops all the knights go back to sleep, but Brunissen cannot sleep wondering how to gain Jaufre's love. Jaufre meanwhile is thinking of how to escape. He can see the knights set to guard him are all asleep. If he were sure that Brunissen loved him he would not leave. He finds his lance and his shield and then finds his horse, and

then leaves the orchard at some speed, glad that he has been able to get out of the situation without any harm being done. Although he loves Brunissen, she lives in a household where crazy things happen. If she loves him then perhaps she could stand on his side against it all. Brunissen is still not sleeping for love of Jaufre. Love is burning her up completely and she cannot sleep or rest, always thinking of Jaufre and looking for some way to keep him with her. She feels torment until the night gives way to day and the watchman calls out again. Everyone wakes at the castle with a unanimous clamour. There has never been such a noise in any country in the world and the earth trembles with it. Jaufre spurs his horse on and then belabours it with blows, galloping up hill and down dale, not seeing any path or road. He does not know where he is or where he is going because he is so distracted by the noise. Finally the noise stops and the daylight begins to grow.

Brunissen cannot help herself and as soon as she is up she rushes into the room, She asks the first knight she sees if the prisoner is asleep or awake. He says she can be very sure she will never see him alive again. She has such a contradiction in her feelings that she thinks she will go mad. She turns as pale as death and she asks who has killed him and how this happened. The seneschal explains that Jaufre asked what was happening when people were behaving as usual and that he was attacked by everyone. Even if his skin had been as tough as steel or iron he would have been torn to pieces with over 500 blows. He offers to show her the body. She explains how this has really annoyed her, and that they should have brought him to her as she had said. She could then have treated him as she wanted. She should not have left him with the men. If he had been in her bedroom he would still have been alive. (l. 4076). She goes to look at the bed, unable to hide her passion, and pulls back the sheets. When she does not see him there she has difficulty in hiding her thoughts. She demands to know where he has gone, and threatens to hang the men responsible for letting him escape. They all rush up to the bed, the seneschal first, and he searches through the sheets and the blankets. Nothing. He pulls back from the group, full of shame and begins to rend his clothes. He cannot understand how Jaufre has escaped, and thinks it is because he is "full of enchantments and tricks". He knows that any normal man would have died from the blows. Brunissen retreats to a corner where she is very sad and cries, threatening the seneschal and blaming him for allowing Jaufre to leave. He will pay for this and be burnt or hanged. The seneschal tells her that he cannot bring Jaufre back, but if she does not believe him about what has happened he would testify in court. She does not want this – she wants him to give her Jaufre alive or dead. The seneschal wonders where he is supposed to look for him. Brunissen says he would no longer have her friendship if he fails to bring Jaufre back exactly the way she has left him and again she adds some terrible threats. Then the seneschal and the 100 knights

swear that they have not let Jaufre escape out of their own free will and that the seneschal will spend a whole year searching for Jaufre without resting anywhere for more than one night unless he is made a prisoner or falls ill. If he finds Jaufre he will bring him back. If not, at the end of the year he will be put into prison with no remission. Finally he must justify himself with his weapons against whoever might provoke him and not refuse combat to anyone. He takes an oath on the saints and gave many good guarantees so that the lady knows he will carry out what he has said. She stops her recriminations at that point and later in the morning the seneschal sets out with two companions, to see if they can find Jaufre at the court of king Artus.

### **Episode 8 – The Cowherd (line 4168)**

Jaufre distances himself very quickly from Monbrun. He is so frightened of the people he has just left that he is quite aghast. He rides as best he can without stopping, sometimes slowly, sometimes ambling, sometimes trotting. It becomes very hot which makes him feel weak and heavy. He is very tired. He continues until it is time for dinner, when the bell rings for tierce. Everyone begins to cry out again in the country, making such a noise that Jaufre is quite distraught. He gets off his horse, not knowing where he is or what to do, and stays there until the noise stops. Then he remounts and sets off again rather more calmly. After a while he meets a cowherd who is driving a cart filled with bread, meat and wine. He has stopped in the middle of the road waiting for someone else to come past who could keep him company in a meal. Jaufre greets him courteously and the cowherd invites him to dine with him. Jaufre tries to explain that he is in too much of a hurry to stop but the cowherd begs him to stay. Jaufre agrees eventually and explains that he has not eaten for three days and he has refused up until now for fear of delay. Jaufre takes off his shield, puts down his lance and joins the cowherd, who fetches good wine and good white bread from his cart, as well as two fine roasted capons and a haunch of boar. He puts a fine white cloth on the grass under a tall leafy tree so they can eat in the shade. On the other side of the tree there is the most beautiful spring in the world, with flowing good, fresh water. The cowherd brings out two silver goblets and fills them with wine and then spreads out all of the food. Jaufre takes off his helmet, unbridles his horse and let it graze freely. Finally he washes his hands and sits down. The cowherd serves and treats his guest with honour, and when they have finally eaten enough Jaufre asks the cowherd why he is there. The cowherd explains that he is a butcher and he must supply his lady with food for 30 knights for a day, so he has prepared the best he could offer. Jaufre asks who his lady is and the cowherd tells him it is Brunissen – a lady who has a good education, true worth and beauty. She has more than 100 castles, and it would be a

pleasure for him to describe Monbrun, where she lives and the magnificent number of people and knights who live there. Jaufre is deep in thought for a while after the cowherd has very eloquently described the castle and the lady. For a moment he is lost in thought, thinking he should not have left the way he did, and he would have no joy until he returns there. He tells the cowherd that he must go. He prepares his horse, takes his arms, jumps into the saddle and starts to go. But he asks the cowherd if he could explain something to him, as long as it did not annoy him. The cowherd very courteously agrees. Jaufre asks him why the people of this land cried out so loudly. At this point the cowherd falls into a fury, calling him a “vilain” and throwing a dart at him with such force that it hits the shield and bursts into flames. Jaufre rides off. The cowherd follows him, shouting that he will not get away alive. He starts to throw stones at Jaufre. When the cowherd realises that he cannot catch up with him he begins to rend his clothes and, still full of anger, he picks up a hatchet and begins to break the cart into pieces, spreading its contents everywhere. Then he massacres the four oxen that pulled the cart. Jaufre turns to see the scene and is amazed to see the butcher kill his oxen and break his cart just because Jaufre has asked the cause of the great clamour. He will however never be satisfied until he finds the truth of it.

#### **Episode 9 – Augier d’Essart (line 4344 ff)**

Jaufre rides on until it is past none, and then the clamour arises again, wild, vehement, savage and difficult to listen to. He wonders if he will find someone some day who will tell him the truth about it. And he keeps going calmly, not letting the heat, or the effort or the tiredness stop him. He has ridden until the evening when he finds two young men mounted on very fine horses who are hunting with a sparrowhawk, brachets and greyhounds. As soon as they see Jaufre they come forward to greet him and embrace him warmly. They invite him to stay with them, but Jaufre refuses. The young men assure him that if he continues he will have to travel at least another 12 leagues before finding another house, town or castle, and the road is long and tiring. If he stays with them he will find warm hospitality and no one would be happier than they would. Jaufre agrees to this warm invitation and the young men are effusively grateful. They ride along together, chatting and laughing until sunset. Then again the clamour is raised, intense and wild. Men, women, children – all crying and calling out. The two young men also join in and shout like madmen. Jaufre asks them why they are shouting and if they are frightened. They instantly call him “felon” and says that he is mad for speaking this way. One takes his sparrowhawk as he has nothing else and throws it at Jaufre’s face, while the other sees a greyhound, lifts it by the back paw and throws it at Jaufre so hard that it is squashed on his

shield. Jaufre races off. They race after him with shouts and threats and insults. Jaufre turns and says they should utter the threats from a safe distance and that they should get away from him. He sets off on his way again as quickly as he can, but the shouting has stopped and the anger of the two young men calms down instantly. They call him gently and invite him again to stay with them. Jaufre refuses, saying that they are bad people and they could keep their hospitality. Again, the two young men tell him that he can stay with them without fear and they would make up for any damage they have caused him. It takes a while for them to persuade him but eventually he rejoins them. They warn him never to ask about the shouting if he did not want to be killed.

While they are talking they arrive at a small but elegant castle, with high solid ramparts. Below the castle there are deep moats full of water in which there are plenty of fish. On the bridge there is a knight who has just asked a minstrel to play the "lai des deux amants". It is the father of the two young men. Seeing them he comes forward immediately, looking pleased. Jaufre dismounts. The knight Augier greets him joyfully. He says it has been more than seven years since he has been able to welcome a stranger who has pleased him as much as Jaufre. Jaufre is taken inside and made very welcome by the two young men and then by a pretty young girl who brings a cloak for him and a finely worked silk cushion for him to lean on. Then they sit and talk together until there is a call to wash their hands ready for the meal. Jaufre is grateful for the maiden's help and says he will be at her service as her knight whenever she needs. She accepts this very gladly. When they take their places at table she serves him with a slice of roasted peacock which she has carved herself. When they have all eaten the young girl goes to make the beds while her father talks with Jaufre. Augier asks for news and what his guest is doing. Jaufre explains his quest. When Augier hears the name of Jaufre's father, Augier stands up and insists that Jaufre must stay with him for at least a month, because his father was his faithful and sworn companion for at least seven years. He says that they agreed that if one died first without a legitimate heir then his lands would belong to his friend and vice versa. He has never had such a good friend. So if Jaufre stays with him he will treat him as one of his own children. Jaufre tells him that this is impossible as he must complete his quest and leave early the next morning. Augier has "le vin du soir" brought to Jaufre in his own room. Once he is in bed he sleeps as it is calm and peaceful, without hearing anything of the cries and lamentations. When he gets up at dawn he finds his host has risen at the same time, and his sons bring him water to wash his hands, and he prays to St Julien to give him a safe journey. They offer him food before he sets out and again Jaufre tries to refuse, but they point out that food has already been prepared and he can eat it while they saddle his horse for him. The young girl approaches with fine loaves of bread and two roasted

capons. After eating they bring his fine armour and he leaves the castle to mount his horse.

The young girl gives him his shield and lance. After again promising to serve her whenever it might be necessary he leaves, and his host accompanies him, followed by his two sons. He thinks this time it will be safe to ask the cause of the clamour after his host has been so very welcoming and thoughtful. However he rides on for a while without saying anything. His host notices that he is silent and asks if there is anything wrong, reassuring him that unless it is a question of deceit or treachery there is nothing he would not do for him. So Jaufre asks what the truth is about the grief that he has witnessed. Instantly Augier calls him a wicked bastard knight and goes towards him with his hand raised to seize the reins of the horse. When he sees all three advancing on him, Jaufre quickly turns the head of his horse and gets ready to flee. He reproaches them for not even issuing a challenge before attacking and wonders why they have made so many vows of friendship. He has done nothing wrong. Augier chases after him, threatening to kill him, tearing his hair out. When he realises he cannot catch up with him he stops, full of despair, and begins to tear at his clothes. However after having beaten himself up he begins to calm down and then remembers Jaufre. He asks him to come back and says there is nothing now to fear. Jaufre says that he never wants to be close to him again after what has just happened and Augier must say whatever he has to say from there. Augier tells him that he will tell him some interesting things and give him proper directions for where he needs to go on his quest. He promises, swearing on his loyalty, that he will reply to any question Jaufre asks. Jaufre agrees to return, on the basis that Augier will tell him more of the knight he is seeking. Augier explains that simply thinking of what he called "*la aventura retraire*" makes him so angry, desperate and unhappy that he will have anyone who mentions it hanged, whether it be his brother or his son. Jaufre asks again for news of the knight he is seeking, and says his name is Taulat. He tells Augier of how Taulat killed a knight at Artus's court in front of the queen and how he asked the king to give him the quest to seek vengeance. If he gives up this quest he will never see the king again nor have any joy in his life – but he also wants to find out why the people in this land are grieving so violently, and he associates this with the other quest. Augier is horrified to learn of Jaufre's mission as he says that the knight concerned is the most wicked and proud knight he has ever heard of. He does not think there is anyone to equal him in wildness and boldness. Jaufre is not put off by this and says whatever the truth might be he will still seek him out and wants directions. Taulat can knot this in his fighting shoe (l. 4796 "*E pot liär en sa sabata*"): Jaufre will make him pay dearly for the insult to the king and the court

at Cardeuil. Augier says again that no one has defeated Taulat and Jaufre asks again for directions.

Augier says that Jaufre will have to ride for a day on this path without finding any food, drink, castle, town or city or man born of woman. When it is time to find a lodging he can if he wishes sleep on the grass. The next day before midday he will arrive in a plain dominated by a steep mountain. There will be a castle at the foot of the mountain, well built, elegant and fine and outside it there will be numerous tents, cabins and pavilions set up, together with rich knights and powerful barons. He will have to pass through these but not say a word to anyone. When he has passed all of them he should enter the castle straightaway without letting any living being stop him. When he is there he should dismount and leave the shield and the lance. He should not be afraid of anything. When he goes into the hall he will see a wounded knight, lying on a bed. Seated at his feet there would be a beautiful young woman, grieving and in tears, and sitting at the bedside another woman, an old woman. These two ladies take care of the knight. He should take the older woman, to one side and tell her that Augier d'Essart (which is his host's name), although it has been seven years since she last saw him, has sent Jaufre to her to tell him the truth about the clamour. After hearing from her, Jaufre will know where Taulat is. Before going there he will not find anyone willing to tell him any more unless they wished to die. Augier does not dare tell him more because he felt such fury and grief when he talks or hears it talked of that it felt like a sudden heart-break. Jaufre thanks him and asks if there is any more he should know. Augier says that if he survives he must come back and receive more hospitality. He wishes him success. Jaufre leaves, and Augier watches until he has ridden out of sight, crying and making the sign of the cross.

### **Episode 10 – The Tortured Knight (line 4880 ff)**

Jaufre sets off with speed. He rides until the evening and then dismounts to allow his horse to rest and graze on the good grass of the meadow. When he has had a long rest he remounts and continues his journey. He finds the castle and the encampment in front of it and he rides on quickly, his heart full of joy. The knights watch him go, thinking he is riding to his own doom. Jaufre hears and understood what they are saying but he does not show it and continues to gallop towards the castle. Inside the walls he sees many fine houses and many galleries, but no living person inside, just paintings. When he arrives in the palace he dismounts, ties up his horse and puts down his lance and shield. While he is looking around he notices a door in a corner which is decorated with sculpted flowers, painted with numerous colours and protected by an awning. It is slightly open so Jaufre pushes it and then enters. He notices a bed and nothing else. A wounded knight is lying

there. Near him, prostrate, were two ladies who appear sad and desperate. Leaning on their elbows, with their faces in their hands, they are crying and sighing. Jaufre goes up to the older woman and courteously asks her to speak with him. She asks him to keep quiet so that the knight on the bed would not hear them, because he has been deprived of pleasure and joy for so long. Jaufre explains that Augier d'Essart has sent him so that she can tell him about where to find Taulat and about the clamour. The lady sighs heavily and says she will not hide the truth from him, but wishes to know more about where he is from. Jaufre tells her that he comes from Artus's court and tells her what Taulat has done. The lady cries even more bitterly. She says that this is not the first time Taulat has done this. He has killed many unjustly, full of his own pride, making many women unhappy, sending maidens into exile, making children orphans and depriving many lands of their rightful lords. It would take more than a year to tell Jaufre of all he has done. Jaufre says that if this is true then his fall will be all the greater because pride does indeed go before a fall, and he will see what he could do. He asks if she can tell him where to find Taulat. She says she will tell him, and also tell him the situation in this castle and the terrible situation of the wounded knight. Taulat killed his father unjustly and savagely. He then continued the fight with the son and took a great part of his lands from him, massacring his people and finally spearing him through the chest with a lance. He brought him here as his prisoner and now he has been a prisoner for what would be 7 years at the feast of St Jean. Every month the wounded knight is made to suffer. When his wounds are healed and perfectly clean and he is beginning to recover Taulat returns. Taulat has him bound by his servants and then forces him to climb the mountain while he is being whipped. When he has reached the summit his wounds are reopened and he is exhausted. He then has a fever again. Jaufre is horrified to hear what has been happening, and asks who the knights are who were camped outside. The lady tells him these are all Taulat's prisoners. Each one is the rightful lord of three or four castles. They all came to measure themselves against Taulat in the hope of delivering their lord, the wounded knight, but none of them has a hope of prevailing except for Galvan, who could succeed against all odds and knows how to punish the proud and help those who need his help. Jaufre says that Gauvain will not come unless he himself fails. When will Taulat be back? In eight days from now, she tells him, and he will be coming to torture the knight again. If Jaufre comes back to this place in 8 days time he will have the encounter he has been looking for. This seems like a long wait to Jaufre. The lady assures him that from her point of view it is too short, and every time Taulat returns he causes her more grief. Jaufre tries to reassure her that this next time it will bring her joy because he will bring Taulat down. In the meantime, she tells him he should return to where he came from last as if Taulat knew that anyone has helped him he would order their death. Jaufre agrees to leave, seeing that he has no choice but



promises to return in eight days. Before leaving though he asks why the people uttered their loud clamour of grief. She says this is because the wounded knight is their legitimate lord, who is good, loyal and courteous and so all his people are so full of grief they feel they must cry out like this. If anyone reminds them of why they are grieving they are so full of anger they hit out and attack. Jaufre takes his leave of the lady.

### **Episode 11 – The Black Knight (line 5170 ff)**

Jaufre leaves the woman and the castle in a bad mood, full of impatience to find the man he is seeking. He does not want to return to Augier before he has met Taulat. He crosses the encampment and then notices a pathway crossing the road he has followed leading into a thick, leafy wood. He thinks that some people must use this path to get to their home and he could ask them for lodgings or something to eat. He sets off along the path and finds himself deep in the wood, where he sees in front of him an old lady lying under a pine tree, leaning on her elbow. She is hairy and wrinkled, thin and drier than firewood. When she sees Jaufre she does not move and hardly even raises her head, which is wider than a two pint jar. Her eyes are smaller than a denier and were bleary and red, rimmed with blue, and bruised; she has over-long eyelashes; big, thick lips; enormous long teeth, red as orpiment (yellow mineral) which stick out to the length of three fingers; small hairs on her chin; a long white moustache; her arms are drier than the arms of a hanged man and her hands are black as coal. The lower part of her face, her chin and her forehead are also black, ridged with wrinkles and folded over. Her belly is swollen and stuffed, her shoulders curved and boney, her thighs dry and thin where there is only skin and bone. Her knees are fat and rugged, her legs long and dried out, her feet swollen with nails so long that she could not wear shoes. But she is dressed with a simple swathe of scarlet bordered with sable around the neck, and knotted around her head she wears a light veil of silk which encloses her spiky hair. Around her neck she has a cloak of scarlet edged with ermine over a biau of purple silk, and finally her chemise of fine precious material is white, fine and delicate. Jaufre greets her as soon as he sees her, while noticing her attitude and foul appearance. When he reaches her she speaks to him, calling him “tu” and asking what he is doing. He should turn back as soon as possible. Jaufre says he will not turn back without knowing why. She says he will repent not doing it immediately or it will be too late. If he goes past her he will not be able to return without risking danger of prison or death. He asks who the people are who will treat him this way but she says they will tell him themselves. He asks who she is. She drops her cloak and he sees she is as tall as a lance, and she is holding in her hand a handkerchief which she

is using to fan herself. He says he has never seen such an extraordinary figure. He will see worse if he carries on, she says. He says this is all hot air, and rides on past her.

He rides on until he sees a small chapel ahead of him, where a hermit is serving at an altar to the Holy Trinity. Suddenly a black knight, black as coal, riding on a black horse, carrying a black shield and lance rushes out onto him with great speed, and hits him so hard that he makes him fall off his horse. Jaufre, full of shame and grief for having fallen like this gets up quickly and, protecting his chest with his shield, advances towards the man who has attacked him. But he is no longer there! He cannot see him anywhere, cannot understand where he has gone and stands there quite amazed. He looks everywhere but there is no knight and no horse. He gets back onto his horse, and instantly the black knight reappears, ready for the attack. This time Jaufre has seen him coming and is prepared, and he rushes upon him with fury as fast as his horse can go. They hit each other so hard that they both roll on the floor. Jaufre gets up quickly, full of courage and resolution and attacks again, the shield on his arm. But again the black knight has disappeared. Not even a trace to show where he was. Jaufre is beside himself with rage. He thinks he is being made fun of. How can a knight simply disappear that fast? Will he ever find him? After looking everywhere he goes back to his horse and remounts. Immediately the knight reappears, whistling, puffing and blowing like thunder from the sky and he hits Jaufre's shield so hard that the straps break. But Jaufre is ready as well and with his lance he spears the knight through the shield and body so fiercely that you could see the iron and half of the wood through the other side. He falls. The harness cannot stop him. And Jaufre leaps off as well – but again he has disappeared. He can even see his lance on the ground, the lance which speared him through the belly! Where could this devil, this monster have gone? Jaufre does not know whether he is hiding under the ground or if he has disappeared somewhere else. He appeals to the Holy Spirit and gets back in the saddle. He is hardly there before the knight returned to the assault and makes him fall. This process goes on until sunset and into the night. When Jaufre is on foot he sees nothing but when he is on horseback the knight reappears, attacks him, and then disappears again. Jaufre decides not to remount his horse but to go on foot to the chapel. He puts his lance under his arm and goes there, leading his horse by the bridle. But the other, also on foot, goes to meet him at a frightening speed. The night is dark and obscure so that Jaufre can hardly see him but when he senses he is there he puts his lance on the ground, takes his sword with confidence and waits, with his shield on his arm. The knight attacks him with such force that he almost knocks him flat on the ground and causes flames to burst from his helmet. Jaufre responds with a blow that cuts off his shoulder with half of his shield, but that does not help at all for the other is healed immediately and fresh

again. It seems as if Jaufre has not touched him. And the knight hits him so hard that he is completely stunned and falls to his knees. But Jaufre gets up immediately and hits him in turn. This battle continues with Jaufre unable to get the advantage because the knight recovers from wounds immediately and his armour is also mended immediately. When they are tired of fighting with a sword they fight with their hands, arms and feet.

The hermit in the chapel spends all night listening to them because the noise prevents him from sleeping. He gets up, takes his own arms – the ones with which he defends himself against devils and their households – his stole and holy water, the cross and the body of Jesus – and advances towards the fighters, sprinkling them with holy water and chanting psalms. When this happens the black knight stops fighting and runs off quickly, shouting, and at the same moment a storm arises with rain, wind and thunder. The hermit finishes his prayers and his psalms and take Jaufre with him back inside the chapel. Jaufre does not forget his horse and first puts him comfortably into a stable, with hay and oats and a litter of good straw. Then Jaufre takes off his mail coat and helmet. Outside a fierce thunderstorm rains and thunders all night until the bell rings in the morning. The hermit chants a mass and invites Jaufre to take off his equipment. The hermit takes off his holy garments and asks what Jaufre is doing. Jaufre explains that he is from Artus's court and that he has been searching for over six days for a knight called Taulat who insulted the king in his court. He will not turn back until he finds him, as he has promised this to the king. The hermit explains that he will not find Taulat here. No one has passed this way and no one could have passed this way for over thirty years. Jaufre asks about the Black Knight. The hermit says that he will tell him, but that afterwards he will be no wiser than before as to his identity. The Black Knight is not a knight but the greatest demon there is in hell. The mother of a giant has conjured him up out of necromancy. She is a large wild old woman, who is thin, dry and wrinkled. Jaufre remembers having met her. The hermit continues and says that she had a husband who ravaged the area until he made it a wasteland. All the inhabitants left the area for another area because of the giant and his deprivations. One day the giant, too, left to go somewhere and came back so seriously wounded that he died after three days. Seeing her husband die the old woman was very scared for herself and for her two small children. She was scared someone would take them and kill them. So she summoned up this devil to defend the pathway so that no man born of woman could pass. Jaufre himself would not have passed if the hermit had not used the help of Jesus Christ. These weapons of Jesus have kept the hermit safe for over 24 years. The old woman brought her two children up. The children have now left, fully grown and strong, and the hermit does not know where they are, but he does know that one of them has become a leper and separated from his brother. His mother created an

enchantment to protect his house and she goes there often. At the moment his brother has gone there, full of grief, because someone told him that a knight from King Artus's court has killed him. The giant is searching everywhere for him. Jaufre explains that he is the one who broke the enchantment and killed the leper, and tells the story of how it happened. The hermit asks who has sent him here and Jaufre replied (l.5593) *Seiner, Aventura qe-m mena* (Adventure brought me here).

The hermit is worried for him if the giant returns, but Jaufre says that he is not frightened of the giant as he has confidence in God and the strength he has been given. The hermit suggests that he should wash and eat and then leave on his business before the giant returns. Jaufre asks if the hermit will let him stay, either covertly or openly, for eight days exactly, because at the end of that time he must go and find Taulat. The hermit cannot refuse him anything as God has sent him there. After eight days Jaufre bids farewell to the hermit and asks what he should do if the demon tries to prevent him from passing. The hermit reassures him that the demon cannot do him any harm, but he hopes that Jaufre does not meet the giant. As Jaufre leaves the hermit stays and makes the sign of the cross several times, and then sings a mass to protect Jaufre from harm.

### **Episode 12 – The Giant (line 5661 ff)**

Jaufre sets off without delay but it is not long before he sees the giant coming, carrying a young girl under his arm the way he might have carried a child. The girl is lamenting and crying for help to St Mary but she is hoarse from shouting so much. Her hair gleams in the sun like burnished gold but is scattered in disorder. Her *bliaut* is torn in front and behind. Her beautiful bright eyes are swollen from crying. She is twisting her fingers and bruising her hands. When she sees Jaufre she calls out to him as loudly as she can for help. Jaufre rides up, his shield and lance in place, and confronts the giant. He shouts at the giant to let go of the girl but when the giant sees the knight arrive he drops the girl and runs quickly to a tree, which he pulls up by a branch. Before he can brandish it, Jaufre attacks with his lance which he buries a length deep into the giant's chest. The giant meanwhile manages to lift the tree and lets it fall on Jaufre without hitting him fully and knocks him off his horse, half-stunned so that he does not know where he is or what he is doing. His horse is on its knees but Jaufre gets up quickly and runs to the giant, his sword in his hand. He attacks him above the waist and succeeds in opening his right side with one blow, taking off a chunk of flesh so that you can almost see his exposed heart. The giant's blood flows so abundantly he can hardly stand and he does not have enough strength to raise his tree. But he uses his fist to hit Jaufre on his helmet so powerfully that he knocks him to the ground, and he lays there, hearing and seeing nothing. Blood comes from his

nostrils and his mouth and he cannot move. He lets go of his sword and the maiden cries out again for help from St Mary. She lays face down on the ground, her arms making the cross and prays for help from God. The giant meanwhile manages to come up and seizes the sword on the ground. He wants to reach Jaufre, but he is too weak and falls down where he is, his limbs sprawled out. Jaufre gets up and runs to the giant who is still holding the sword tightly in his hand, so that he has to work hard to get the sword back. Then, seeing that the giant has been defeated he cuts off his feet and leaves him there. The maiden comes up to Jaufre immediately and kneels before him. As Jaufre helps her up he recognises her. He asks what has happened. She explains that her mother took her the day before to an orchard to distract her, but when they wanted to return the giant arrived and carried her off. Jaufre gives thanks to Mary that he has been able to save her, but asks where her father and brothers were. She says they were hunting in the forest, and she asks how he knew her father. Jaufre reminds her that it was only a few days ago that he stayed with her father, Augier, and that she herself served him. Jaufre points out that it is always good to show service to others as you never know who might be of help in the future. He then says he has no time to tell her what has happened since he was last with her family, but lifts her onto his horse so he can take her back to her father.

### **Episode 13 – Taulat de Rogimon (line 5841 ff)**

Jaufre is in haste to go back to the castle where the wounded knight lay, for Taulat has returned and has in fact already got his soldiers to tie the knight's hands behind his back. His soldiers are four young men, strong and sturdy, with four long ropes of ox leather with numerous knots with which they whipped the knight and made him climb the mountain, as is their custom. They have been doing this for seven years. They make him come out naked, then lead him to the foot of the mountain. Each of them rolls up his sleeves and they were starting to strike him when Jaufre gallops up, with the maiden in front of him. The young men think that he must have a message for their master as he is riding so fast. Taulat is at his viewing point and sees Jaufre. He goes to see what is happening. He asks what insolence and vanity has brought Jaufre to his lands, and tells him to dismount and disarm to become his prisoner. Jaufre refuses and tells him that he is there to uphold the rights of the wounded knight and begs him to release him. If he has committed a fault then Taulat's court should decide on a punishment. Taulat cannot believe his ears and says Jaufre has already done enough to earn a death sentence. Jaufre says this is not true, and he has said nothing wrong. He asks again for the release of the wounded knight. Taulat again tells him to dismount and disarm, or he would die. As for the maiden, he would give her to his squires. Jaufre will not allow that to happen while he has strength in

his arms. Taulat cannot believe that Jaufre is suggesting they fight. Jaufre says he will not allow the maiden to be dishonoured, nor the knight to be further tormented, and in addition he wants to make Taulat pay for the dishonour to King Artus's court. Taulat says he has already defeated 500 knights better than Jaufre. Jaufre says Taulat should arm himself (he is using the "tu" form here) so that in the battle they can see the will of God. Taulat says he needs no other armor but his sword and shield, as Jaufre looks so puny, and suggests Jaufre should summon 100 more knights to help him. Jaufre again refers to Taulat's pride and vanity and says he will fight him in whatever state he chooses. If he will not fight, he should go as a prisoner to King Artus, but he should do one thing or the other instead of uttering threats. Taulat is now beside himself with anger and calls for his lance and shield, and tells his men to summon all the other knights camping outside to come and watch Jaufre die. He says he will defeat him with one blow and if not he would no longer carry arms, nor behave like a knight, nor have intercourse with a woman.

The soldier goes to summon the other prisoners, and then goes to the castle where the two women were in tears and fetches the lance and shield. One of the women asks why he is fetching them and he explains it is to defeat the madman who has come to provoke Taulat. The woman remembers Jaufre coming a week earlier and thanks God for his return. The soldier returns to Taulat who takes the lance and shield but does not take the hauberk out of vain pride in his own courage. Taulat calls out to Jaufre and Jaufre rides up to attack. Taulat is "worse than a lion or a leopard" and strikes Jaufre so hard that the saddle and all the harness of his horse break and Jaufre rolls onto the ground. But Jaufre strikes Taulat with such force across from the height of the sword that he completely breaks and fractures the shield, and pierces Taulat's chest and sides so that the lance comes through the other side, and nails him to the ground. Then just one cry and one prayer to St Mary destroys the pride of Taulat. Jaufre goes to Taulat who is lying on the ground spread out like a toad. He is shouting out for fear of dying, and knows he is dying by his own folly. Jaufre says that he wanted to hear him admit that now his pride must come to an end and although he might be a fine knight he has used his skills and strength for evil. He himself is not strong enough to defeat him by the sword alone but with God's help. He makes a long speech praising the virtues of Artus's court, and says that if someone wants to make war against Artus and his knights he should be sure that the knights will somehow bring him to justice. He says that he himself is a new knight and Taulat's misfortune has come about from someone who is nothing in his own eyes. Taulat asks for mercy and says he will be Jaufre's prisoner. Jaufre says that as he has asked for mercy he will have it from Jaufre himself but that he must go as a prisoner to Artus, as Jaufre could not forgive the insults done to the king. Taulat requests the assistance of the

doctor who has been looking after the wounded knight, as he knows him to be a good doctor, but Jaufre says he will not get any medical attention until he has freed the wounded knight and the other prisoners and restored the damage he has caused. Taulat gives Jaufre command over all of his lands and his goods.

The doctor comes and washes Taulat's wounds with water and white wine and puts him in a litter. Jaufre unties the wounded knight and sets him at liberty, and brings the others together, telling them to go with Taulat to Artus, who would dispense justice for the unprovoked insult. They should also tell Artus of the torture inflicted on the wounded knight over seven years. They all agree and Jaufre is saying goodbye when the wounded knight comes to tell him that he too would put at Jaufre's disposal himself and all of his men for any war. Before leaving the wounded knight asks for Jaufre's name, and Jaufre also asks him to tell Qecs that the first time he sees him again he will make him pay for the insult. Jaufre asks for a palfrey for the maiden who has been seized by the giant. He puts the maiden on the horse and they both leave with no other company, as he wants to return her to her father as soon as possible. Afterwards he will set off for Brunissen in the castle where he has left his heart and his mind.

Taulat restores arms and property to his former prisoners and they set off for Cardeuil, which takes them eight days. The king is sitting alone in his private chamber, listening to a maiden who is complaining about an injustice that a knight has done to her who is conducting a war to the death and has taken all of her possessions. The poor maiden cannot support the costs of this war as all she has left is a small castle, which he is besieging and which would have to surrender in eight days. She will have to agree to this unless she can find someone to defend it for her. Artus says that if Gawain had been there, or Yvain, or the son of Dovon – but none were at the court. However, if someone else there would take up the challenge he could win great glory. No one says a word. The maiden says she had not thought Artus's court would have refused her plea, but again no one speaks. As this is happening, Taulat arrives on his litter carried between two palfreys, with 500 knights in full armour. explanation of who they all are. When the king hears that Jaufre is responsible for sending Taulat to him he is full of praise for Jaufre, for maintaining his honour, and asks if Jaufre is well. The wounded knight asks for the queen and all the women to be present for his full account of what has happened, and the king sends a message to assemble them all.

When all are present (the writer made a point of saying that every lady and maiden has been gathered) Melian tells them the story. The king is appalled to hear of the ill treatment of Melian and all the knights. Taulat then says it is true, he has acted wickedly and out of

pride but he now has a doctor who has cured him of his pride. He himself has defeated more than a thousand knights without being unhorsed, wounded or injured in any way and had not thought there is any to equal him, but thanks to Artus and his queen he has now met his match. He makes a major speech in which Jaufre's virtues are compared to his own wickedness, and asks for pardon from the king and from the queen. Artus and the queen give their pardon, and then Artus asks the wounded knight for his pardon as well. The knight says that it is easy for others to pardon his own suffering, but the memory of the torture he has undergone is too fresh for him to do the same. He wants his case to be judged by skilled judges. Artus asks him again for mercy for Taulat. The knight says he could forgive him for the death of his father, his brother and other relatives, the massacre of his men and the laying waste of his lands but the torture and the shame inflicted on his body were not easily forgotten or forgiven. Qecs speaks up against this, again saying that Melian should forgive if the king wished it. The knight says again that it is easy for someone else to forgive and that Qecs himself easily forgave the one who hit him on the neck (Ms A: with a peacock) and left a mark which is still visible and which he has never tried to conceal. However Jaufre has not forgiven Qecs for the words spoken when Taulat entered and the knight assures him that he intends to make him pay for it in due course. Qecs lowers his head and stops speaking. The king orders all of those at the court who might be qualified to judge the matter to be present and Qecs brings in 100 barons, all with legal knowledge. They ask the knight to tell them the full story from the beginning to the end, truthfully. Then they ask Taulat to tell them his reasons for acting this way. The judgement they deliver is that the knight should take Taulat to where he was held captive himself, and make him climb the hill once a month with the same blows that he suffered. This will go on for seven years, but if he wished to pardon him before the end of this period the court would allow it. He must not continue the punishment for more than seven years. The knight promises not to inflict more pain than he has suffered, nor to treat him any worse, and he leaves, taking Taulat with him.

#### **Episode 14 – Augier's daughter returned (line 6685 ff)**

Love by now has affected Jaufre so much that he has lost his appetite and cannot sleep. He would like to see Brunissen straight away. So he travels on quickly. Meanwhile the word has spread throughout the land that he has defeated and captured the vain knight Taulat and rescued their lord from the torture he has suffered for so long. The cries of lamentation have stopped immediately. People show Jaufre the same joy and happiness as if he has been Jesus. When Augier d'Essart hears what has happened to Jaufre he mounts his horse and goes to meet him with his sons. After riding for half a day he sees a



maiden coming towards him, riding on her beautiful palfrey, next to Jaufre. Augier thought that he had lost his daughter and did not recognise her in this guise, but he recognises Jaufre straight away. He immediately gets off his horse and rushes up to him, leaping and running. Jaufre also dismounts and the two men embrace each other. Augier asks Jaufre once again to come and stay with him, as he has promised. He says that since Jaufre left he has suffered a great loss, as a giant has taken his daughter and he has no idea where he has taken her. Jaufre says he must have looked after her very badly. However, as things were as they were he happened to have with him a maiden as beautiful, graceful and good as Augier's daughter. She is also from a good family. He had won her with his sword, and he would give her to Augier if he liked – he would find she is worth as much as his own daughter. Augier is horrified by this. Jaufre says no matter, he would be sure to take her anyway, and saying this he took the veil from the daughter's face and Augier realised it is indeed his own daughter. Jaufre then has to tell him the full story of the giant, and then Taulat, and all that has happened. Augier sent his two sons ahead of him so that they could prepare a suitable welcome for the son of Dovon. When they reach the castle, everyone comes out to pay homage to Jaufre as if he is their lord. He is brought inside the castle with every honour, and stays there for the night.

In the morning he says that he must leave. Augier tries to persuade him to stay, but Jaufre says he cannot rest properly until he returns to Monbrun, because that is where he has left his will, his heart, his thoughts and his soul, and if Brunissen agrees he will stay there for a month, or maybe two or three. Augier again tries to persuade him to stay, offering him anything he wished, but Jaufre politely declines. Then Augier's daughter comes up, having prepared a magnificent roast peacock, and begs him to stay to eat what has been prepared. Jaufre agrees, and Augier thought it would have been better if she had asked him in the first place to stay for a month or two. His daughter tells him that it would still have been pointless as his heart is being pulled elsewhere. Jaufre is grateful that she recognises how he feels and says he will always be at her service, and would abandon any other task if she needed him. They wash their hands and then dine.

Jaufre then mounts his horse and sets off again. Augier and his sons accompany him until midday, talking of Montbrun. Augier says there is only one fault in Brunissen, and that is that she did not wish to love, and until now she has never cared to. Jaufre says it would be a great pity if she were to waste all of her young charms without making any man happy.

## Episode 15 – Brunissen (line 6924 ff)

Brunissen's seneschal appears on the road before them, having been to Cardeuil, where he sees Taulat, and at the castle where Melian has been held captive for so long. *[this is the first time the name of the wounded knight is used in the romance]* Augier recognises him immediately, and the seneschal explains that he will be in trouble if he does not bring Jaufre with him back to Monbrun. He then greets Jaufre and asks him to accept the hospitality of his lady – or if not, of her seneschal. Jaufre sighs and asks how he could possibly ask him to return to where he has been so beaten and bruised without understanding why. The seneschal attempts to explain and also says that now Jaufre has given them back joy and made his lady so happy there is no question of her being angry with him any more. Augier urges him to accept the invitation, and Jaufre says he would, willingly, if the seneschal could protect him from Brunissen so that she did not keep him there against his will. In that case Jaufre says he would accept and hope for better luck this time. Again the seneschal agrees and says he will ride ahead to prepare the welcome for him. Jaufre says he will want a guarantee that he can come and go as he pleases. All of this is of course a joke as he would have run to the bottom of the sea if he had thought Brunissen was there. The seneschal sets off and Jaufre follows, thinking of Brunissen and sighing from time to time, remembering her beauty. He despairs of ever being able to converse with her and tell her of his pain – and if Brunissen does not wish to heal him of it then Jaufre thinks he will die.

The seneschal hurries to Brunissen. When she sees him arrive she gets up quickly and asks if the knight is there. He tells her she will see him soon. How soon, asks Brunissen, and how dare he return without him? She threatens him with all manner of punishment and he assures her that Jaufre is on his way but that he wants assurances that he would be safe. Brunissen is amazed that Jaufre might think she might hurt him, and the seneschal urges her to send her people outside to welcome him. He would go back to confirm that all is well. Brunissen is not convinced he is telling her the truth, because he has come back without Jaufre. He assures her he will bring him. She says she cannot see him or hear him. The seneschal suggests that if she is not convinced then she should follow him, with her knights, all finely dressed and armed, and one hundred of her maidens.

She gives the order and chooses the best of her maidens, as well as her knights, and the people of the town sweep the streets and hang silk, samite and beautiful fabrics to decorate the town so lavishly you could not see the sky. And then Brunissen leaves her castle with her maidens and her knights. The seneschal goes in front and she follows on a

steel grey palfrey who steps so gently you could hardly hear his hooves. She is wearing silk robes, with her blonde hair tied with a golden thread. Because of the heat she wears a hat decorated with peacock feathers and has a perfumed flower in her hand. While riding she is thinking of Jaufre and wondering how their meeting would be and how to let him know of her love. She wonders what she will say if he accused her of keeping him prisoner.

Jaufre is riding the other way, also full of thoughts, thinking it might take some time to attract Brunissen's love. She is so beautiful, with so many good qualities, and for a while he despairs but then rallies, thinking that she must also be merciful if she has all of those good qualities. She would not be able to stand it if he died for love of her. He is deep in thought when he notices Brunissen coming. The seneschal gallops up to Jaufre and tells him that she is there to show him honour. They greet each other courteously and Jaufre then greets the rest of her escort, and Brunissen gives him the flower. Then they ride side by side, surrounded by the crowd of followers, which mean they are unable to talk to each other without shouting. However they soon arrive at Monbrun and Jaufre is welcomed with great ceremony. Then they go to the great hall where a sumptuous feast has been prepared.

After eating they talk, and Jaufre tells everyone how he escaped and how his armour protected him from the blows. He asks how the knight is who had been so badly wounded in the orchard and the seneschal tells him that he is recovering, but also that there were in fact two others, himself and Simon, who had come first and been unhorsed, and that he had been convinced Jaufre would do the same to everyone, which is why they sent a big crowd of men to get him. He asks if Jaufre had been frightened at that point and Jaufre admitted he was, thinking they were all devils and he was in hell, but after seeing Brunissen he thought he was in paradise instead. He tells the seneschal that if he had known she was on his side he thought nothing could have harmed him. Brunissen sighs and looks at Jaufre so lovingly that the look goes straight to his heart, and she blushes. Both of them have been cruelly wounded by love's dart, which you can never see coming, but it can penetrate any armour. The only person who can heal the wound it makes is the the one who causes it. [long digression on love]

Eventually Brunissen decides to go to bed, as the heat has made her weary. She goes to Jaufre and wishes him a good night, admitting that she is frightened in case he runs away again as he did the first time. Jaufre assures her that he would stay for seven years rather than leave without her consent. When she goes to her rooms she tells her people not to make any noise or disturbance so that Jaufre can sleep in peace. He is shown to a

sumptuous bed, carefully prepared, and if it had not been for love he would have slept well. But as soon as his head hits the pillow love comes to torment him so that he tosses and turns a hundred times in the night and he scarcely sleeps for thinking of Brunissen's beauty. [long monologue by Jaufre on his love for her.] Meanwhile Brunissen is suffering in the same way. [monologue by Brunissen on her love for him.]

In the morning she dresses and goes into the great hall to wake her followers and get them to prepare the meal. Then she goes to pray in the church. Juafre gets up and is happy to hear Brunissen's voice. The seneschal and one hundred barons come to help him to dress. As soon as he has dressed and washed he goes to mass. When he comes into the church Brunissen is so inflamed with love that she gets up and nearly runs to him, and only the fear of critics stops her. The blood from her heart rises to her face. Her eyebrows form a fine line, black and delicate, which is totally natural and has not been plucked or shaved. Jaufre is so overcome when he sees her that he is not sure what he should say to her, but he cannot wait until he can open his heart to her, and he sighs heavily. This is how the two of them hear the mass! Brunissen leaves with her servants and Jaufre leaves as well. They both make their way to the palace where Jaufre, as he should as a courteous knight, sits next to Brunissen, but he is so moved that he cannot remember what he has planned to say to her.

Brunissen is a little put out that he does not speak first, and when she realises he is not going to, then love gave her the courage to speak up. She says that his visit has filled them with happiness, and blesses the land he came from, the king who sent him and his lady, wherever she is. Jaufre says he has no lady. Brunissen finds this hard to believe. Jaufre says his lady has him, but he does not have her. Does she know that she has him, asks Brunissen. If she does, says Jaufre, it has not come from him although she may have noticed herself. Brunissen says that if he has not told her it is not her fault if she has not noticed. If you need fire you would pick it up in your fingers. Jaufre accepts this but says that she is so noble it makes him shy. She is so beautiful, well born and rich that an emperor would be honoured to have her. Brunissen says that kings and emperors have no more right to love than anyone else, and that love does not consider riches. Other qualities are of more value. There are many high-born men who are not worth a straw and rich men not worth a jot. Jaufre has so much courage and merit he should not hesitate to speak up. Jaufre is happy to hear her say so, and says she has great influence over his lady and could persuade her for him. Brunissen says she would do what she can. Jaufre begins to sigh and asks her again to help him as best she could. She agrees, and then Jaufre admits it is her that he loves. l. 7828 *Vos est ma mortz, vos est ma vida* (you are my death, you are my life).

His love speech is all that Brunissen wanted. She is also very good at acting. She feels such happiness when he speaks but she replies perfectly calmly that he is very good with words but that she does not, in fact, have any power over him. Jaufre assures her that he is not lying. She says that if he does love her, then she would love him, with no pretence, but she is still doubtful about one thing. She would not give her love to any man who would not swear not to leave her for another. Jaufre says he would swear anything that she wishes him to. In that case, Brunissen says, she will accept his love and return it, but she wishes him to make her his wife, and she wishes the marriage to be witnessed by Artus. Jaufre agrees, saying these conditions were so agreeable to him that he would not be happy until they were ratified. Brunissen then says she gives him lordship over everything – her person, her love, her riches, her vassals, her fiefs. Jaufre says he does not want her riches, as he did not come to her because he wanted anything but her love, but he would guard her land. Brunissen says she will talk to her vassals and will tell them his proposals without showing that she wanted them to accept them, and then she calls her seneschal to summon everyone to eat.

#### **Episode 16 – Melian de Monmelior (line 7979 ff)**

At this point a knight arrives, accompanied only by his squire, with greetings to Brunissen from his lord, Melian de Monmélior. He is on his way to see her and wishes to dine. Brunissen calls her knights to saddle up and sets out to meet him with her maidens. Jaufre is riding with the knights. They are still close to the castle when they meet two unaccompanied young ladies, riding their palfreys. They keep wiping their eyes, which were reddened and inflamed from weeping. Jaufre asks if they have any news of Melian and if he is still far off. One of the ladies sighs, her eyes still low, and says she has no idea what he is talking about. They were in such a difficult situation they could not think of anything else. Jaufre asks them what the matter is. The lady says she has been robbed of her fortune, her vassals and her goods because she would not give her love to a wicked knight. She has done nothing wrong. He is a clumsy, ill-mannered man who has stolen what she owned without her giving it. If she could not find someone to defend her cause against him she would prefer to die in a strange land rather than make herself his mistress and put herself into his power. Jaufre asks if she has been to see Artus. Yes, the lady says, but although begged they found no help there from any knight. Jaufre wonders where Galvan, Yvans, Lancelot del Lac, Herec, Caraduit, Qec, Baedis, Tristanz, Persevall and Calogrinantz were. The lady says she did not know but she made her plea in front of everyone and no one said a word. She is now looking for a knight called Jaufre and putting all her faith into him. After all, he has achieved so many victories (and she lists them). Brunissen replies “very sweetly but between her teeth” that this lady is talking like a

fool, because she will have all she wants before she lets Jaufre go far from her, unless someone takes him from her by force. The maiden should look for her adventure elsewhere, as she will not get anything from there. Jaufre says that he is very worried about her situation but at the moment his own affairs were very urgent and important. When he has sorted them out he will be her champion and do what he can to help. The lady bursts into tears on discovering this is Jaufre, as she has searched for him for so long. She has only four days to find help but even Artus would be unable with all of his men to put her back in possession of her land. Jaufre tells her to put her faith in God and He would help her.

Then they see Taulat coming, carried in a litter between two palfreys, and Melian behind him with his knights. Jaufre and Brunissen gallop up at great speed and there is much joy and happiness as they all go to the castle together. Melian explains what has happened at Artus's court and the judgement on Taulat, and conveys Artus's greetings to Jaufre. They go inside the castle for a magnificent meal. Afterwards Melian asks Jaufre why he is delaying returning to Artus. Jaufre says that Brunissen has asked him to stay. Melian asks if he loves her and Jaufre prevaricates but eventually owns up that he loves her, but does not feel they could marry because of the difference in their riches and possessions. Melian says he will do what he can and goes to speak to Brunissen. Brunissen says how Melian is her overlord and she would be obedient to him in all things. He tells her what a good man Jaufre is. They then talk to her people about a possible marriage and everyone agrees it would be a good plan, with Brunissen pretending to be a little angry about it all.

### **Episode 17 – Fellon d'Albarua (line 8327 ff)**

Everyone is excited at the idea of going to Artus's court for the marriage and Melian tells them to be ready in two days. Everyone sets about polishing armour, harnesses, grooming horses, and sewing robes. Melian takes Taulat to where he will be held prisoner. Then everyone sets out. There were 3,500 knights alone, not counting the other people. There were at least 1,500 young damsels and 1,000 ladies with them. They ride for three days, camping overnight, and on the fourth day they arrive at a fine meadow with high green grass and flowers. The meadow is surrounded by the finest trees in the world. In the centre there is a huge fountain, deep, clear and pure, which waters the meadow. Melian says they should camp here because of the scent of the flowers and the abundant water. Everyone begins to put up tents.

Suddenly Jaufre hears someone calling on Mary and God, someone who is crying with all their might. He quickly called a servant and asks for his arms so he can go and see

who is asking for help. Melian offers to go with him but Jaufre says he will go alone. He leaps onto his horse, taking his sword and shield, spurs on his horse and arrives at the fountain where there is a young girl who is hitting herself, maltreating herself, scratching herself and tearing at her hair and clothes. As soon as she sees Jaufre she asks him to take pity on a lady who has just drowned – will he help her? She came to bathe at the fountain but the water is deeper than usual. Jaufre looks at the fountain where a lady seems to be drowning, with her head appearing and disappearing under the water. He gets off his horse and holds out the end of his lance to her, in the hope of bringing her closer to him but he can see that it will not reach and he stretches out as far as he can. At this point the young girl runs up and pushes him so hard with her two hands that she makes him fall into the water just as he is, fully armed, shod and clothed. Then she jumps into the fountain after him. The lady joins them and all three sink down.

Jaufre's horse becomes maddened when he sees his master disappearing. He whinnies and cries and complains as if he can talk. No beast has ever shown such despair. He makes so much noise that Brunissen's seneschal notices. Horrified, he runs to Melian and says that Jaufre is lost. Everyone then rushes up to the fountain. Melian passes out and is revived when they put cold water on his face, but when he recovers he gives a funeral oration, followed by others. Brunissen hears the cries and comes out of her tent to hear the news that Jaufre has drowned in the fountain. She rushes up, followed by 500 maidens, intending to drown herself as well. She jumps into the fountain but the seneschal seizes her by her hair and pulls her out of the water. After another funeral oration she tries again to drown herself but the seneschal holds her back, helped by Augier. There are more great scenes of grief and more speeches. Eventually the archbishop tells them that this grief is useless. Melian also tells them to stop this grief and suggests that they send messengers to Artus to tell him what has happened while the rest of them wait in the meadow until the messengers return.

Meanwhile Jaufre is busy. The ladies have taken him below the fountain into the most beautiful country in the world where there are hills, plateaux, mountains, valleys, plains, rivers and lakes, but everything is empty of inhabitants because a wicked and cruel knight has laid it waste through war. The damsel calmly tells Jaufre that he is now in her power and announces that she is the same damsel who had requested his help against Fellon d'Albarua. He cannot be a knight, although he calls himself one, because there is no worse-made creature in the world, nor one so quick to do evil. He has a head bigger than an ox and each eye bigger than an egg, a hugely swollen forehead, a broken twisted nose, thick swollen lips, huge badly placed teeth, a mouth bigger than a leopard's spread as far as his ears on both sides, a horse's neck, great haunches, a big swollen stomach, long

and strong thighs, thin and twisted legs. He is the ugliest being that ever lived. She is telling Jaufre this for his own good because he must not be frightened. When people see him coming they cannot prevent themselves from running away, and this is his main way of defeating them. This is how he has left her nothing but a castle which is still hers but which she must surrender the next day. Jaufre insists on knowing if this is the whole truth of the matter, and then says that he will fight for her, but it is not right for them to have taken him into the fountain like this and it might well mean the death of Brunissen from grief. The damsel says that it might cause Brunissen some grief but it would be soon over, whereas she would be unhappy for her entire life without Jaufre's help.

They go inside a fine solid castle where there is a small garrison. They do not have much left by way of reserves of food but what they have they share with Jaufre. In the morning Jaufre says his prayers at mass and then goes up on the ramparts with the lady to see if Fellon is approaching. Suddenly Jaufre sees a company of knights in the distance with Fellon at their head. Fellon has a remarkable bird on his wrist, no fatter than a goshawk with a flat neck, a thick beak sharper than a razor, long wings and thick, powerful talons. At the foot of the castle Fellon sees about a hundred cranes which were grazing in a field. He releases his bird, which rises very high in the sky and then falls down on the cranes with a loud cry. It stays hovering above the cranes while Fellon and his companions help themselves to all the birds they want as they stay immobile, as if they were dead or tied with long ropes, and then Fellon recalls his bird. Jaufre is full of admiration for the bird and decides that if he has it he will give it to Artus.

Fellon then comes to the gate of the castle, asking insultingly for the damsel to be given up to him so that he can pass her on to his men. He also wants the castle, and an agreement that no one is going to fight with him. Jaufre tells him that they can settle the matter in a court of law but if he is unwilling to go to court then he will fight for the sake of the lady. The two men arm themselves. Fellon continues to attempt to intimidate Jaufre, but Jaufre insists that because Fellon is acting outside the law he will not have right on his side. He tells Fellon that he has come from Artus's court, and offers to let Fellon leave if he agrees to give back all he has stolen from the lady. Jaufre has to force his horse to charge across the field as the horse is still exhausted and half starved. The battle does not last long. Fellon's lance hits Jaufre's shield and brings down both horse and knight. Jaufre strikes him so hard that the iron of his lance goes through his shield, and through Fellon's right arm. Fellon turns on Jaufre, but Jaufre leaps aside and with his sword cuts off Fellon's horse's head. Now they are both on foot. Fellon strikes Jaufre's helmet while Jaufre cuts off Fellon's hand, although in the process he drops his sword. Fellon does not notice this at first but rushes at Jaufre and strikes him so hard that flames burst from his helmet. Jaufre



tries to reach his sword and Fellon leaps ahead of him to prevent him picking it up. All Jaufre has is his shield, but Fellon attacks him with so much anger that he strikes the ground hard with his sword and it sinks in halfway. At this point Jaufre can regain his own sword and rushes forward to make an end of Fellon, but Fellon instantly asks for mercy. Jaufre prudently retrieves Fellon's sword and then says he will spare Fellon's life if he surrenders to the lady and does all that she requires him to do.

Fellon calls his knights and tells them that he is surrendering and that he has done the lady a great wrong. He has been defeated and lost a hand in the battle and now he will be the lady's prisoner. A doctor is called to tend to Fellon's wounds while the lady sends her men to another castle to find sheep, oxen, pigs, cranes, peacocks and many other kinds of game and a great feast is prepared. After the feast Jaufre is the first to leave the table, feeling sad at the distance from Brunissen. The lady promises they will be reunited the next day. Jaufre also asks for Fellon's hunting bird, which is all he wants for a reward.

Next morning after prayers at church the lady has a fine palfrey saddled for Jaufre and they dine well. They put Fellon in a stretcher and travel through the hills and valleys, and arrive back at the fountain. As they arrive there the messengers that had been sent to Artus are just coming back and Jaufre is reunited with Brunissen and Melian. Jaufre tells the others what happened and they go to see Fellon. Brunissen reproaches the lady for taking Jaufre from her and the lady explains why she did so. Fellon says that God sent Jaufre to take revenge for his misdeeds.

### **Episode 20 – The wedding at Cardeuil (line 9427 ff)**

Everyone prepares to set out for Artus's court and Melian suggests that ten of them should go ahead and challenge the court as if they were enemies. Qecs would be one of the first to attack and this would give Jaufre the chance to unhorse him. This happens, and when Jaufre recognises Qecs he is able to throw him from his horse, quite stunned. Qecs finds it hard to walk a straight line, so Jaufre is able to accuse him of being drunk, and takes the reins of his horse across to where Galvan is. Galvan recognises Jaufre's voice and rushes to embrace him. The others are surprised to see this until a squire announces that this is Jaufre, the son of Dovon. The king is full of joy and comes out of the castle with a magnificent escort of more than 1700 mounted knights, without counting the other followers. He mocks Qecs, who moves away, but the king rejoins Melian, Brunissen, Jaufre and Galvan. Jaufre reminds the king of the original insult from Qecs, but the king is not offended by what has happened. When they come to the castle the queen comes out with over a hundred of her ladies, and then the king and queen spend some time talking to Jaufre and Brunissen. The queen tells Jaufre that Taulat and his 500 knights

is the finest gift she has been given. She asks Jaufre about Brunissen and Jaufre explains that they are to marry, but that they want the marriage to be approved by the king and queen.

The king declares that they will wait eight days for the marriage to give him time to reunite his court, and invitations are sent out. 20,000 men or even more come to the palace, and the wedding takes place. (The description of the event is lavish). After the wedding there is a joust and then there is a great feast. (The description of the feast is also lavish). During the entertainment after the food a squire runs in and calls for everyone to defend themselves. Outside there is an enormous bird flying around. Its beak is bigger than the ten biggest stakes that have been cut in the last thousand years, its head is bigger than a barrel, its eyes as brilliant as carbuncles and its feet larger than the great door of the castle. Artus decides to go outside and see the truth of this, and arms himself. He insists on going alone. The other men put on their armour but do not go with him for fear of displeasing him. Artus approaches the bird, which does not appear afraid but seems to be about to strike him with its beak. It then catches Artus up by the arms and flies off with him, letting Artus's sword fall to the ground. The knights tear their hair and clothes in lamentation. While everyone despairs the bird flies around with the king, sometimes dropping him but catching him before he falls to the ground. One count suggests they should butcher five cows and leave them in a field for the bird, who would then release the king. The bird does not seem to notice. He then picks up the king and carries him off to a thick forest. Eventually it enters the palace with no one noticing, and then transforms into the enchanter knight, who asks for the king's pardon for frightening him. The knight then brings the others back to the castle, although the queen is very angry with him for this great scare. The king then orders cloth and fur to be brought from the town to make replacement clothing for his people.

Jaufre then introduces the lady of the underwater kingdom to Artus, and tells him about Fellon, and then gives Artus Fellon's remarkable bird. Artus tells Jaufre that no man has ever given him as many marvellous gifts as he has done in such a short time.

### **Episode 21 – La Fada de Gibel (line 10249 ff)**

The next day Jaufre and Melian prepare to leave with Brunissen, and the king and queen accompany them for some distance. They all say their farewells, and then the journey back to Monbrun continues. They camp overnight in the meadow where the fountain is, and in the morning, after they have saddled the horses, they see people coming from the fountain. There are at least 300 knights, and then they see the lady riding on a grey palfrey. Jaufre is sure she is going to try and enchant them again, but in fact the

lady calls her men together and speaks of the gratitude she owes to Jaufre. They empty the wagons of all they contain and begin to pitch a tent, which covers more than half a league. They set out tables and napkins and food. Jaufre and Melian are amazed because they know that twice as many men could not have achieved as much in two days. The lady reassures Jaufre that she is there to serve and honour him, not to betray him, and invites them all to dine with her. Jaufre praises her tent. The lady says that she wants to give him the tent, which is like no other in the world. The tent poles cannot be burnt, the cloth will not let water through and a single wagon can carry it and all its fittings as well as other equipment. She also gives Jaufre a warding spell against any creature. She gives Brunissen the power never to displease anyone who sees her, and to Melian the gift of never fearing capture. Gold and silver is then given to the knights. At the end of this Jaufre asks for her name, and she says her name is the Fada de Gibel, and the castle where Jaufre has been is called Guibaldar.

Again they say their farewells and continue their journey.

### **Episode 22 – Return to Monbrun (line 10692 ff)**

Eventually they return to Monbrun. The mother of the giant leper and the giant who carried off Augier's daughter comes to Monbrun to submit to Jaufre, with 10 knights. When she sees him and his men she dismounts and goes on foot to Jaufre to ask for his assurance that she will not be killed or disinherited. Now that her two sons are dead she has no other protection. Jaufre says that she must remove the enchantment from the road and allow all of those who had been exiled to return safely to their lands. This is agreed.

There is another feast, more entertainment and more generosity. Finally Jaufre and Brunissen were alone together and could do whatever they wanted to do.

The next day Melian returns to the castle where Taulat is a prisoner, but Jaufre requests that for this month at least he should spare him the punishment, and Melian agrees.

The story ends with a prayer that God pardon the one who began this romance, and that he grant the one who finished it the power to live and act in this world in such a way as to lead to his salvation.

## Appendix B - Storytelling

### 1: References to stories, and the act of telling a story.

Reference to storytelling	Translation	Line no.
Un cumte	A tale	1
De bon cor entendre	Listen with a good heart	13
Au bunas novas comtar	Tell the good stories	16
Qe can no so ben entenduas A cel qe las ditz son perduas	When they are not heard well, the teller wastes his time	17-18
Qe las ausun, a mun veaire Si enfre-l cor no las entendo	If the one who hears them does not listen with his heart	20
Son novas rïals	They are royal stories	21
Per qe devon esser grasidas Novas de tan bon loc issidas, E-n patz e sens gab escotidas	That is why stories coming from such a good place should be welcomed and listened to quietly and without heckling	53-55
E cascus comta so qe-l plas. Li un parlun de drudaria E-ls autres de cavalaria, E con aventuras querran Aqui on trobar las poiran.	And each one told of what pleased him. One talked of love affairs and others of chivalry and how they sought adventures where they could find them.	118-122
E cumderai vos de Jaufre	And I will tell you of Jaufre	1333
Car en pro luecs sera retrait Lo sirvese qe-ns avetz fait	For the story of your service to us will be told far and wide. [ <i>a story within a story</i> ]	2075-2077
Dun Quecs lo senescal li dis Eneucs, davan lo vostre vis	When Kay the seneschal said, in front of you ...[ <i>you, as in the audience</i> ]	2187-2188
Ara.l vos laisarei estar	But I'm going to leave him there for you	2565
Ara-us veil de Jaufre parlar	And now I want to talk of Jaufre.	2640
D'aqestz avetz asatz ausit, Qe lur messatges an furnit, E laisem los oimais estar Car de Jaufre devem parlar	You have heard enough of this and how they delivered their messages, so let us leave them there because we must talk of Jaufre.	3017-3020
Con ieu vos ai denant comtat	As I have already related to you	6781
Pueis viras pujar cavalliers... E viratz lur apparellar Palis et samitz et cendatz.. Si que nun pogra cel veser ... Car enueg vos tornaría D'ausir et a me de comtar	Then you could have seen the knights riding and seen them prepare silk, and samite, and satin... so that you could not see the sky ... but this would become boring for you to hear and for me to tell.	7111-7123
E per so laissem o estar E dirai vos de Brunissen	And so I will leave that there and tell you about Brunissen.	7124-7125
E an non cre que vis hom mais Miels apparellat de manjar, Mais nu m'o letz araz comtar, C'aenantz fai mellor ausir, E per aquo vuel m'en giquir	And I don't believe that anyone ever saw a better prepared meal, but I do not have time to tell of it and there are better things to hear, and so I will restrain myself.	7218-7222
Que ja no-us er comtat per me Ni dels vestirs no-m met en plait	This will not be told to you by me, nor does it please me to describe	8342-8343

	the clothes	
Anc hom nu poc detxar ni pener En estoria ni en canson Vostre par	No one could find or describe your equal in story nor in song	8608-8610
Qu'eu iría alres parlan? Que caveilliers i vengron tan C'a pena en sai comte dire Mais enpero ben los albire Que n'i pot aver .c. millers	What else should I tell you? That so many knights came that I could scarcely count them, but I guess there were around one hundred thousand	9675-9679
Lu ric reis s'es appareilat, Li rica curona en la testa, Que anc en canson ni en gesta Ancmais tan rica nun n'ausis.	The king put his crown on his head, and no one will ever have heard of a finer in story or in song.	9702-9705
E cumtar vos ai de Jaufre	And I will tell you of Jaufre	10111
Ara laisem d'aquest estar, E voil vos de Jaufre comtar	And so I will leave that there and I wish to tell you of Jaufre	10175-10176
E qui tot l'aparellament Vos volía dir verament, No-us auría d'un jorn dit ; Vejat en cant seri'escrit ! Mais sol d'aitant en voil parlar Qu'el mun nu pot nul hom pensar Vianda, que a gran plendat Nu-n aja aqui asermat	Anyone who wanted to tell you the truth about what was prepared would not have finished telling you in a day, so you can see how long it would take to write! But no one could think of any food in the world which was not there in abundance.	10487-10494
E que-us iría alre disent ?	And what else can I tell you?	10595
C'anc nun fun tan rix Vist per nul hom paupre ni rics; Que anc nun pot nul pensar Salvasina ni nul manjar Que nun n'i agues largament	For it was a feast richer than any man had seen, poor or rich, and there was nothing that anyone could imagine, game or anything to eat, that was not there in abundance.	10777-10781
Jaufres s'es levatz sus em pes E senhet c'om mutz nu-i sones Car dire lur vol sun agrat	Jaufre rose to his feet and made a sign for them to be quiet as he wished to tell them what he wanted. <i>[a sign to quiet an audience]</i>	10809-10811

## 2: Narrator speaks directly to the audience.

Address to audience	Translation	Line no.
Pudetz ausir	You can hear	8
E digatz m'en	And tell me	11
Si m'ausiretz	If you hear me	12
Aqui vegras tirar cabels A cavaliers e a donzels	You would have seen knights and young men tearing their hair	383-384
E veiras lor draps aportar	And you would see them bring their clothes	403
Parlarem oimais de Jaufres	Let us now talk of Jaufre	2180
Dun Quecs lo senescal li dis Eneucs, davan lo vostre vis	When Kay the seneschal said, in front of you...	2187-2188
Ara.l vos laisarei estar	But I'm going to leave him there for you	2565
D'aqestz avetz asatz ausit, Qe lur messatges an furnit, E laisem los oimais estar Car de Jaufre devem parlar	You have heard enough of this and how they delivered their messages, so let us leave them there because we must talk of Jaufre	3017-3020
Si com avetz denant ausi	as you have already heard	5590
Anc mais no vis de crestfias	you never saw a Christian make	5684

a nula res tan gran dol far	such a great lamentation	
Con ieu vos ai denant comtat	as I have already related to you	6781
E no-us dirai l'aresament, Los manjarz ni-l servizi gent Que sos ostes li fes la nueg, Que tornaría-us a enueg.	And I will not tell you about the reception, the food or the courteous service which his host gave him that night, as it would bore you.	6799-6803
Pueis viras pujar cavalliers... E viratz lur apparellar Palis et samitz et cendatz.. Si que nun pogra cel veser ... Car enueg vos tornaría D'ausir et a me de comtar	Then you could have seen the knights mount [their horses]...and see them prepare silk and samite and satin ...so that you could not see the sky ...but this would become boring for you to hear and for me to tell.	7111-7123
Pojatz, que par, qui ben l'esguara	you could see, if you looked carefully	7698
Ja no-us cal novas demandar Del gent servir que lur fes far Brunesenz, ni de l'aculir, Car om no-us o poiría dir Si longa pena no-i metía Mais aitant vos dic tota vía Qu'el mun nun as neguna res, Per so c'om manjar en degues Ni a la boca fos plazent, Que nu n'i agues largament.	And you should not ask for details of the courteous service which Brunissen provided, nor the welcome, because no one could tell you about it without a lot of time and effort, but I will tell you in any case that there was nothing in the world that you could eat or that would please your mouth that was not there in abundance.	8192 ff
Ab tant viratz cavallier corre Ves la font de gran esperon	Then you could see knights galloping towards the fountain	8454-8455
Lai virat donzellas plorar	You could have seen the young ladies weeping	8533
E pogra aver cavalcada Una lega anz que parles	And you could have ridden a league before she spoke	8647-8648
E can lo biorn fu mesclatz Viratz istar domnas e estras	And when the jousting began, you could see the ladies in the galleries	9760-9761
E que-us alres disen?	And what else should I tell you?	10097
Esgardat si li es ben pres !	See how happy he is!	10944
Are preguem ...	Now let us pray ...	10945 ff

### 3: Narrator comments using 1<sup>st</sup> person.

Narrator comment	Translation	Line no.
Ie-us en dirai	I will tell you about it	9
Aitant can n'ai ausit ni'n sai	As much as I have heard or know	10
Si ie-us en dic	If I tell you of it	12
E cel ditz qe las a rimadas Qe anc lo rei Artus no vi, Mais tut plan contar o auzi En la cort del plus onrat rei.	And the one who has rhymed this says that he has never seen King Arthur, but he has simply heard this told at the court of the most honoured king.	56-59
E cel qe rimet la canso Ausi denant el la raso Dir a un cavalier estrain Paren d'Artus e de Galvain	And the one who rhymed this song heard it told by a foreign knight related to Arthur and Gawain.	85-88
E ac n'i mais d'autres ganre Qu'ieu vos dic, car no m'en sove	and many more than I can tell you, for I don't remember	112-113
E an tan estrain dol mogut	And they mourned in such a	360-362

Qe anc, so-m par, non fo ausitz Ni per me no-us pot esser digtz	strange way, the like of which it seems to me we have never seen, and which is impossible for me to describe.	
Ab de cavalers no sai cans	I do not know how many knights	388
Non cre qe ja mal si feses	I do not believe he would be harmed	410
E anc ome de maire nat Non cre, visses miels faisonat	And I do not believe you ever saw a better-made man born of woman	527
De l'elme vos dic, per ma fe Qe ja tan no sabres ferir	of the helmet I will tell you, by my faith, that you could not strike it ...	1186ff
Laisem huemais aqest estar/ E cumderai vos de Jaufre	Let us leave him there and I will tell you of Jaufre	1332-1333
Parlarem de Jaufre oimai E laisarem aqest estar	Let us talk of Jaufre now and leave him there	1658-1659
Parlarem oimais de Jaufres	Let us now talk of Jaufre	2180
D'aqestz avetz asatz ausir, Qe lur messatges an furnit, E laisem los oimais estar, Car de Jaufre devam parlar	You have heard enough of that and how their messages were delivered, and let us now leave them there because I wish to talk of Jaufre.	3017-3020
Ara laissem aquest istar, Pos acabat an lur affar, E comtar vos ai de Jaufre	Now let us leave them as they have finished their business, and I will speak of Jaufre.	6685-6687
Parlarem de Jaufre oimais	I will talk of Jaufre now	8327
E per so laissem o estar E dirai vos de Brunissen	and so I will leave that there and tell you about Brunissen	7124-7125
E comtar vos ai de Jaufre	And I will tell you of Jaufre	10111
Ara laissem d'aquest estar E voil vos de Jaufre comtar	And so I will leave that there and I will tell you of Jaufre.	10175-10176
... un arbre, qe no cre Q'el segle agues belasor	a tree, and I do not think there was one more beautiful	1354-1356
...qe nun cre qe el mun n'aja belasor	and I don't believe there was a more beautiful [maiden] in the world	2300-2301
Q'el mun non cre qe aja arbre, Per so qe sia bels ni bos	I do not think there was a tree in the world however fine and beautiful	3042-3042
Q'eu ni autre no pusc retraire	Neither I nor anyone else could describe	3924
Non cre qe vis encaras	I don't believe anyone ever saw	5418
Plus jent c'on no-us sabria dir	more courteously than I can tell you	6714
Con ieu vos ai denant comtat	as I have already related to you	6781
E no-us dirai l'aresament, Los manjarz ni-l servizi gent Que sos ostes li fes la nueg, Que tornarí-a-us a enueg.	And I will not tell you about the reception, the food or the courteous service which his host gave him that night, as it would bore you.	6799-6803
Calacrom cre c'aura venguina E sera dolens al partir	I believe that one of them will be shamed and sorry at the end	1472-1473

Don enueja móut a Jaufre, Ez a Brunesentz mais, so cre	and this bothered Jaufre a lot, and Brunissen as well, I think	7210-7211
E an non cre que vis hom mais Miels apparellat de manjar, Mais nu m'o letz araz comtar, C'aenantz fai mellor ausir, E per aquo vuel m'en giquir	And I don't believe that anyone ever saw a better prepared meal, but I do not have time to tell of it and there are better things to hear, and so I will restrain myself.	7218-7222
Aco-uz dirai ieu ben per que. Eu ai naffrat vos e vo me ...	I will tell you the very reason. I have hurt you and you me ... <i>[This passage about the nature of love continues with some first person comments.]</i>	7279 ff
E anc no cre que vis om mais Menar tal joi ni tal baudor	and I don't believe anyone ever saw such joy and happiness	8150-1
Ja no-us cal novas demandar Del gent servir que lur fes far Brunesenz, ni de l'aculir, Car om no-us o poiría dir Si longa pena no-i metía Mais aitant vos dic tota vía Qu'el mun nun as neguna res, Per so c'om manjar en degues Ni a la boca fos plazent, Que nu n'i agues largament.	And you should not ask for details of the courteous service which Brunissen provided, nor the welcome, because no one could tell you about it without a lot of time and effort, but I will tell you in any case that there was nothing in the world that you could eat or that would please your mouth that was not there in abundance.	8192 ff
Que ja no-us er comtat per me. Ni dels vestirs no-m met en plait	this will not be told to you by me. Nor does it please me to describe the clothes	8342-8343
Amdui sun garnit en un prat Cavallier cug que a trobat Fellon, nun es tan orgulhos, Tal que-l laissara consiros	There they both were in a field. I think that Fellon, arrogant as he was, had found a knight to cause him concern.	9001-9004
Mais ja d'aisso no-us voil parlar, Que trastot fu a lur talent Asaut et asermadament.	But I do not want to tell you about that, how everything was to their liking, both the service and the food.	9278-9280
Mais ja d'aisso no-us voil parlar, Que mut sun servit ricamenz, Asaut et asermadamenz	But I do not want to tell you about that, how everyone was served sumptuously, both the service and the food.	9668-9671
Qu'ieu iría alres parlan? Que caveillers si vengron tan C'a pena en sai comte dire, Mais enpero ben los albire Que n'i pot ver .c. millers	What else should I tell you? That so many knights came that I could scarcely count them, but I guess there were around one hundred thousand	9675-9679
Eu nu cre que om vis ancmals Aitant cavallier ajustat, Ni tanta rica poestat, Ni tanta coinda domna bela, Ni tanta cortesa pucela, C'om nun poiría a cap issir Qui trastot o volía dir Si con foron aparallatz Las domnas ni las poestatz.	And I do not think that anyone has ever seen so many knights together, nor so many powerful lords, no so many charming and beautiful ladies, nor so many courteous maidens, so that one would never come to the end of telling how the ladies and the powerful lords were dressed.	9722-9730
Que, si negun lai fos casug Ja nun levava víu, so-m cug	So that if anyone had fallen, they would not have got up alive, I think	9765-9766
Anc homs non vi plus ricament Cort servida car, senz mentir Vos en puesc eu ben aitant dir Qu'el mun nun si pot om pensar Salvasina ni ric manjar	No one saw a court more richly served. I can tell you without a lie that whatever in the world someone could think of, game or fine food, they would find it here and in	9804-9810



Que aqui nun aja aitant C'oms neguns a boca deman	quantity.	
E que-us alres disen?	And what else should I tell you?	10097
Car enuig sería d'ausir Que tot vos o volía dir Dels vestimenz ni dels grans donz Que-l rei a fait a sos barons	For if someone was to want to tell you about the clothing and the rich gifts that the king gave to his barons, it would be boring to listen to.	10107-10110
E que-us iría alres disen ?	And what else should I tell you?	10595
Nun cre que anc neguns om vis	I do not think any man has seen	10822
Non cug n'aja mellor pareil	I do not think there is a better match	10834
E nun cre l'agesson fait tal Neus si fos Pascha o Nadal	And I think the celebrations were as fine as Easter or Christmas	10903-10904
E ja nu-i fassam lunc sermon, Que anc gallina ni capon Ni nulla res nun fo a dir Que nuils hom a manjar desir	And I will not make a long speech, because there is not much to say – chicken, capon, whatever one wanted to eat.	10915-10918

## Appendix C 1: Oaths, asseverations and religious references.

Line	Translation	Line no.
Per Deu!	By God	188,627,724,729,1494,1553, 2259,2689,2877,3229,3268, 3348,3395,4086,4301,3839, 3655,3502,3546,3726,4128, 4318,4402,4566,4614,4953, 4694,4861,4992,5470,5880, 6332,6548,6555,6572,6768, 6807,6824,6856,6948,7048,70 92,7415,8400,8402,8408, 8518,8542,8580,9084,9096, 9225,9851,9866,10187,10521, 10550,10637,10737
Per Deu e per sa vertut Deus .. per ta/sa vertut Per Deu lo gloriós Per Deu e per santa María Per amor de Deu Per Deu qe cel e terra fes  Per Deu cui azor Per Deu e per sa verge maire  Per Dieu et per amor Per Crist	By God and by his virtue God, by Your/His virtue By God the glorious By God and Holy Mary By the love of God By God who made heaven and earth By God whom I love By God and by his virgin Mother By God and by love By Christ	4091 4398,5149 4432 4953,8129,8502, 923, 6069 1856-1857 1877  3553 10019 906,1646,1773,2528,4732,509 0,6372,8059,9829
Per ma fe  Per vostra fe/per ta fe Per bona fe  Q'en bona fe  Per la bona fe que-us dei  Sobre Deu e sobre ma fe	By my faith  By your faith By good faith  In good faith  By the good faith which I owe you  Before God and my faith	466,912,1187,1424,1933,2063, 2231,2264,2726,3299,3402, 3680,3805,4537,5242,6467, 6944, 7079,7949,8388,9052, 9440, 9591, 1439,1643,2834,4308,6006 4554  4728  6646  7006
..ie-us covenc Sobre cel Dieu qu'en tera venc Per nus el costat pendre plaga	I promise you, before that God who came to earth for us and took a wound in his side...	7811-7813
Per Saint Peire  Per San Tomas  Per totz los sans qe sun el mun	By St Peter  By St Thomas  By all the saints in the world	1088  6159  5052

Per vos mi clam, Sant Esperitz!	I call on you, Holy Spirit!	5346
Sant Sperit	Holy Spirit	6367
Aisi o juret sobre sans	He took an oath on the saints	4159
Per santa caritat, E per Deu e per amiatat, Vos prec, e per Santa María	For holy charity, and for God, and for friendship I pray you, and by Holy Mary	4209-4211
Per amiatat Vos prec, per Deu e per Merce E prendet m'en en bona fe	I pray you through friendship, through God and through Mercy, and through them believe me in good faith	7806-7808
Per m'amor Per gran amore vos prec ..e per merce Per merce Per gran merce	By my love By great love I pray you .. and for mercy By mercy By great mercy	2042 4948-4949 6850 6997
Per sancta María Per vos mi clam, santa María! Santa María!	By Holy Mary I call on you, Holy Mary!	567,4552,6996, 3545 5337,5671,5743,6461,8380, 8517
Santa María sía grasida Verges, dona santa María Santa María-I gart de pena	Holy Mary be thanked Virgin, Lady Holy Mary Holy Mary, save him from evil	5792 6057 6023
Per mun cap Per ton cap	By my head By your head	2282,3329,3483,3941,5263 9018
Per ma creensa Non ajas temensa, En Deu ajas ferma cresensa	By my beliefs Do not be afraid, but have a firm belief in God	7256 8139-8140
Deus/E Deus	God/O God	835,1109,2524,2548,3438, 3544,3834,4104,5294,5315, 6367,8381,8662,8683,9928, 10884
Deus! Rei glorios Rei glorios, paire Bel Seiner Deus Seiner Deus, paire Seiner Deu Dieus! A vos mi rent!	God! Glorious King! Glorious King, Father Good Lord God Lord God, Father Lord God God! I surrender myself to you!	1816 2645 2664,4348 9910 9921 5260
A Deus e a vos me rent et ajatz me merce Deus li fasa vera merse Si Deus be vos don Deus vos o don Dieu lau	I surrender to God and you, and have mercy on me God give him true mercy May God be good to you May God give it to you Praise God	1536-1537 693 865 5111 8756
Deus vo'n don poder Deus mi lais encaras venir En loc on vos pusca servir Deus sap Deus vos gar Dieu merces/Merce Deu	May God give you strength May God let me come again to a place where I can serve you God knows God keep you Mercy of God	4799 4641-4642 3880 4606 9836,10050
Lo sobiran Poestadíu	The all-powerful	

		2259
Deus merce de mi non aja S'anc ausi tan gran desmesura!	May God never have mercy on me if I have ever heard such outrageous pride !	6464-6465
Cui Deus destrua! Cui Deus gar	May God destroy him! May God protect him	8764 9396
Si m'ajut Deus  Si m'ajut Fes	If God helps/may God help me  May Faith help me	866,1650,2129,3298,3463, 3603,5670,4498,4776,5036, 5700,5888,5917,6516,7758, 7937,7961,7967,8655,8977, 9329,9914,10157 1631,2739,9624,10218,10461
Se m'ajut Deus ni sus sans  Si Dieus ni Fes m'agut Si m'ajut Dieu ni santz ni Fes  Si Dieus m'aon Si Deus m'en vol ajudar Se Deus t'ajut Deus, ajuda!  Se Deus me gar  Se Deus te/vos gar Se Deus mi sal/Si Dieus m'ajut ni-m sal Deus l'en defenda Si-m sal Dieuz ni Fez Si-m sal Deus le glorios E Dieuz sal voz Deu vos sal/Si Deus vos sal  Et vos Sal Deus e vestres compainos Sal Deus Si-m sal Deus Si Deus me dona salut Si Dieus vol qu'ieu ja torn la sus  Si Deus te vaila Se Deus me valla Dieus i valla Si Deu plas Si Deus vol Si Deus me perdon Si Deus vos laisa tornar Si Deus me lais Merce me vaila ! Aisi-m defenda Deus de mal Cun el se defendra de vos !  Sol Deus me defenda de mal	May God and his saints help me  If God and faith help me If God and his saint and faith help me (singular saint) If God helps me May God want to help me If God helps you God, help!  May God protect me  May God protect you May God save me/May God help and save me God, save him! May God and Faith save me If God the Glorious saves me And God save you God save you/May God save you And may God save you and your companions God save you If God saves me If God gives me salvation If God wills that I ever return up there May God help you May God help me  If it please God If God wills it May God forgive me If God lets you return If God lets me May Mercy help me! May God protect me from evil as well as he (Jaufre) will protect himself from you! Only God protects me from evil	4137,7353  6478 7050  8256,8659,8914 3954 5976 2292,5780, 6461,6766,8560, 9925,10748, 2716,3696,5632,6971,9479, 10446,10473,10556 6011,8208,4606 3950,4428,4470,7844,8112, 9489 6017 7247 8126 6354 941,4736  1285-1286 2936 6632,10056 10194 8920  2040 3241 8122 2726,5605,7165,7182 3942 3657,6839,10215 4863 9628 1494 3416-3417 4868

Sol q'en Deu aja bona fe Sotz Dieu non ai mais seinor En Dieu n'ai ma fe Ni Deus m'en dona tan s'aisina  Si Dretz e Fes m'aün  Deus don, si-l platz, qe e-us en... per sa dousor	I have faith in God alone Apart from God I have no lord I have my faith in God If God gives me the right opportunity If Righteousness and Faith help me May God, if it please him, through his kindness, make it go well for you	5522 8275 8925 4967  5096  5594-5595
Fe qe dei a vos/Par la fe que dei a voz/ Fe qe-us deig  Fe qe devetz al rei Jhesu  Fe qe dei a Deu Fe qe-m devetz Fe qe dei al rei Artus	By the faith I owe to you  By the faith I owe to King Jesus By the faith I owe to God By the faith you owe me By the faith I owe to King Arthur	1302,2431,4271,4610,7083, 7235  1300  2367,2710,4737 2862,4218,4263,4667  5938
A Deu comandat A Deu vos coman E-l seina e-l comanda a Deu  Qe-l seina soven ab sa ma, E-l comanda a Jhesu Crist  E a-ls totz a Deu comandat  Puis a Deu la comandet  A Deu, que tot lo mon fetz, A-lla piucella comandada, E sa maire ella mainada  A Deu síatz Dius don vos anuit bon ser	Commended to God Commend you to God He crossed himself and commended him to God He crossed himself several times and commended him to Jesus Christ And he commended them all to God Then he commended her to God He commended the maiden, her mother and her household to God, who made the whole world Farewell May God give you good night	709,6264 5169,10300  4878  5654-5655  2898, 10318  10354  6894-6896 2069 7346
Si Deus bonaventura-ns dun Si-m don Deus bonaventura Si Dieus bonaventura don Bonaventura ajas Anatz en bonaventura Annat donc en bonaventura  Deus e sancta María ...vos dun bonaventura!  Deus e sancta María ...don gauig a vos E a totz vostres compainos  E Deus, par gran bonaventura, Q'eu reclamava mot soven  Aqel ver Deus qe sap Tot cant fa nula creatura Si-l plas, vos don bonaventura E-us gart de mal et de tristor	If God gives us/megood fortune If God gives you good fortune May you have good fortune  Go with good fortune  May God and Holy Mary give you good fortune  May God and Holy Mary give joy to you and all your companions.  And, by great fortune, God, to whom I have been calling often  May the true God who knows everything about each creature grant you, if he pleases, good fortune and keep you from evil and sorrow	4382 6526,7860, 10872 8018  4869,10173  1598-1599  2104-2106  2982-2983  2098-2101

E Dieu do-m la melhor augur	And God give me better luck	7010
E vos gart de tot mal	And keep you from all evil	942
Enaisi cum Deus volra sía	Let it be as God wills it	2074
Ara-us prec Ans prega fort Nostre Seignor	And I pray So he prayed hard to our Lord	1881 3870
E num de Deu... Qe gaug e alegrer vos do	In the name of God, may He give you joy and happiness	4291-4292
E oren qe sans Juliãns Li don bon jorn e bon levar	Praying that St Julian would give him a good awakening and a good day.	4604-4605
E vai cantar Per Jaufre, de Sant Esperit, Qe Deus lo defenda e-l guit	And went to chant a Mass to the Holy Spirit for Jaufre so that God would protect and guide him.	5658-5660
Pregavon fort per gran doussor Dieu, qu'el ne rendes lur seignor	They were praying fervently with great emotion to God to return their lord.	9939-9940
El rei prega santa Maria, E Deus, lo seu glorios fil	The king prayed to holy Mary, and God, her glorious son	385-386
Cel Deu qe tot lo mon fes, Vos gart de las mas del jaian.	May the God who made the whole world keep you from the giant's hands.	5650-5651
Ver Dieus glorios, Seiner, si-us platz, rendetz lo nos San et sal, per vostre merce!	True, glorious God, Lord, if you please, return him to us safe and sound, through your mercy !	9955-9957
Pus Deus nos a desliurat	Since God has delivered us	1943
Deus a gran poder, Qe pot desliurar me e vos	God has great power which can deliver me and you	1974-1975
Bona fusetz anc natz Benezeita sía la ora qe vos i vengues Ben aja la terra don fos E-l rei Artus que sa-us trames E vostra mia, lai onn es !	You were born in a good hour Blessed be the hour that you came Blessed be the land you came from, and King Arthur who sent you, and your sweetheart, wherever she is!	1986 5808-5809  7746-7748
Mala fui anc natz, Seiner Deu, pus nun puesc valer A mun seiner, ni n'ai poder !	I was born in an evil hour, Lord God, as I cannot save my lord and do not have the power!	9920-9922
Deus nos trames lai Jaufres Pos Deus vos a si trames Non rendutz gracia a me Mas a Deu qe-us a trames	God has sent us Jaufre Because God has sent you Do not thank me, but thank God who has sent you here.	2138 5633 5639
Aisi estet Deus en lo cros, Qe Deus aja merce de vos	It is as true that God was on the cross that God will have mercy on you.	2700-2701

Pus Deus li fai onor A cui Deus fai onor Gran onor m'auría Deus facha	As God himself honours him Whom God honours God will have done me great honour	2620 6150 5101
C'a pauc Jaufre no n'a portat Si non ages Deus reclamant  Sol Deus voila qe no-ss' en fuga	It nearly carried Jaufre away, if he hadn't called upon God.  Only God prevented him from running away	2797-2798  3406
Deus ... ne sía grasic Car aisi ne sun escapatz Tan a Deu grasetz Deus en grasic Que tut lu ben ni la honor Que n'ai, seiner, ni la valor, Grasic a Deu premierament, Et apres a vos eissament	God be thanked for letting me escape You were thanking God Thanks be to God For all the good, the honour and the valour that I have, lord, thanks be first to God and then to you.	4002-4003 5800 9848  10197-10200
Car anc Deus tan bela non fes  E nos pensem que de seinor Nos agues Deus dada la flor	God never made a more beautiful (woman) We thought that God had given us the flower of lords	4008  8673-8674
Per ton peccat E si per so voletz ma mort, Peccat farez, a mon vejaire.	By your sin If you were to wish my death you would be committing a sin, as I see it.	5265  7420-7421
Sans ermita...Santa Trinitat  Estola e aiga seinada, La cros e-l cors de Jhesu Crist  Ab las armas Jhesu Christ mes	A holy hermit...the holy Trinity  His stole and holy water, the cross and the body of Jesus Christ With the arms of Jesus Christ	5272-5273  5428-5429  5518
Tan n'auría mon cor engres, Nu-l guariría sanz Juhanz Qu'ieu non l'aucies de mas manz Se-i pogues premiers avenir	My heart was so anguished that St John himself would have not prevented me from killing him with my own hands if I had been the first to catch him.	6982-6985
E es se be .c.ves seinatz  E es se mut meravilhatz E ganren vegadas seinatz	And he crossed himself a good 100 times. And he was much amazed and crossed himself several times.	434  9887-8

## 2: Longer religious references and prayers.

Line	Translation	Line no.
Q'el ama Dieu e tem e cre	He loves God, fears him and believes in him.	65
...per qe Deus L'ama	Because God loves him	67
Anc Dieus no trobet en el faila	God has never found him lacking	71
..el a vencutz Cel per qe Deu es descresutz, Per qe Deus l'a tan fort onrat	He has vanquished the one who did not believe in God, for which God has so honoured him	73-75
Qe cre qe grant mestiers l'auria Lo socors de sancta Maria, Qe Deu reclama mot sovent	I think they will have great need of the help of Holy Mary: they were calling on God very often.	195-197
Aqel seinor qe fes lo tro E tot cant es el segle dona, Qe sobre se non a persona, Sal lo rei.	May that Lord who made the thunder, who gave all there is to the world and above whom there is no one, save the king	554-557
...E Deus ...cui eu cre, Seiner, si-t plas, per ta merce, Enaisi an tu n'as poder, Laisa lo m'encaras veser san e sal, q'enaisi t'o qer.	O God, in whom I believe, Lord, please, by your mercy, let me see him again, safe and sound, for you have the power. And this is what I ask.	1323-1327
E Deus!...rei glorios, Bel seiner, per vostre plaser Laisatz lu m'encaras veser San e sal, qu'enaisi t'o qer, Qe jamais fort grant alegrer Tro qe l'aja vist non aurai.	O God, glorious king, great Lord, if it pleases you let me see him again safe and sound, and this is the prayer I make to you as I will not feel true joy until I have seen him again.	1652-1657
Seiner, vec nos en ta merce, Far nos potz, si-t plas, mal o be; Mandatqz qe vols, qe nos farem So qe-ns mandaraz, si podem.	Sire, we are at your mercy: you can do with us as you will, either good or evil. Order us to do what you will and we will obey you, if we can <i>[this is addressed to Jaufre!]</i>	1997ff
Seiner Deus, paire glorios, Aisi can vos estz poderos, ...e avetz poder, Vos me laisatz Jaufre veser san e sal e ses mariment	Lord God, Glorious father, you who are so powerful, and have power, let me see Jaufre safe and sound and without injury.	2171-2175
Seiner, qe nasqest veramen De la verge sancta Maria, E des a Azam compania Can l'agist fait a ta faiso, E sufrist per nos pacio, E en la cros fuist clavelatz E pe-l pietz ab lansa nafraz, Defen mi d'aqest aversier, E garis aqest cavalier De mort, per ta sancta dousor, E-l dona forsa e vigor C'aicil puesca apoderar E mi de sas mas deliurar!	Lord, who was truly born of the Virgin St Mary, and who gave a companion to Adam when You made him in Your image, and suffered the Passion for us and were nailed to the cross, and were wounded by a lance to the side, defend me from this demon, and protect this knight from death, by your holy sweetness, and give him strength and power so that he can overcome, and deliver me from this creature's hands.	2388-2400
Rei glorios, paire, Cunsi cujei ben a cap traire So per qe sai era vengutz? Mas aras veig q'es remasutz Mun pretz qe cujei enantir.	King, glorious Father, how could I have ever thought I could succeed in the reason I came for? Now I see that my worth, which I thought would increase, has been lowered.	2645-2656



<p>Mais volgra ab armas morir  O esser en cent locs plagatz  C'aissi remaner encantatz,  C'aras non pusc eu plus valer.  E Deus! Per qe-m dones poder  Qe sai intres ni ausises  Aquest malfait c'aisi m'a pres ?</p>	<p>I would prefer to die in battle or be wounded in a hundred places than stay here, under an enchantment, for now I cannot increase my worth. O God ! Why did you give me the power to come in and kill this miscreant who has imprisoned me like this ?</p>	
<p>Aqel seiner q'es poderos,  Reis seiner de vos e de nos  E ve e sap d'aqi dun es  Tutz los mals qe sun faitz e-ls bes  Qe sobre se non a seignor,  Si-l plas, cresca vostra lausor  E mantenga vostra mainada  Qe tant es bona e unrada!</p>	<p>May the Lord who is powerful, King and Lord of you and of me, who sees and knows of everything there is, all the evils and all the good that is done, above whom there is no lord, if it please him, increase your praise and maintain your household. For it is good and honorable.</p>	2927-2934
<p>Qe-l seiner q'en tot a dreitura  Cant es el mon, e sap e ve  Los mals e-ls bes, vos lais ves me  Tornar, e, per sa pietat,  Abatre l'erguil de Taulat.</p>	<p>May the Lord who has the right of justice over everything in the world, who knows and sees all good and evil, allow you, through his mercy, to combat the arrogance of Taulat.</p>	4870-4874
<p>En Deu ai ferma cresensa,  Es el poder qe m'a donat  Es el meu dreit e'l seu pecat  Qe-l rendrai recresut e mort,  Qe-l cor mi sen certan e fort.</p>	<p>I have a firm belief in God, and in the power that he has given me that it is my Right and his Wrong which will mean I will defeat and kill him, for my heart is sure and strong.</p>	5600-5605
<p>Seiner, qe per nos a salvar  Muris e-us laises clavelar  En cros, e garis Daniel  Del leon, e-l fil d'irael  De las mas del rei Faraon,  Goanas del cor del peison,  E Noe del peril de mar,  E Susanna de lapisar,  Defendetz aqest cavalier,  E a mi donatz so qe-us qier.</p>	<p>Lord, who died to save us and who let himself be nailed to the cross, and saved Daniel from the lion, and the sons of Israel from the hands of King Pharoah, and Jonah from the body of the fish, and Noah from the dangers of the sea, and Susanna from being stoned, protect this knight, and give to me what I am seeking.</p>	5747-5756
<p>Seiner, Cel que-s deinet baissar  En terra per nostra amistat,  E recoup lo colp el costat  Don tut siei enemic son mort  E siei amic sal et estort,  Vos don gaug e-us cresca lauzor  Aissi con a tot lo melhor  Que jamais sia ni anc foz!</p>	<p>Lord, may the One who deigned descend to earth for love of us, and received the wound to his side, and who saves and delivers his friends, give you happiness and increase your glory, for you are the best king that has ever been or will be.</p>	6346-6353
<p>Seinors, nos atrobam escrit  Que Deus es de tut cant es seinher,  E tot can li platz pot destreinher,  E sieu es tut, et el o ffes,  E si ara a Jaufre pres,  Far o pot enaissi cu-l sieu,  E a nos nun deu esser greu,  Car de cascun es poderos,  E non vol perdonar a nnos  So que nun perdonet a se.  E si negus amet Jaufre,  Nun fassa dol, que pron no-l ten,  Mais que fassa per s'arma ben  E prec Dieu et Sancta Maria  Que-l meton en sa compania,</p>	<p>Lords, we have seen it written that God is the Lord of all that exists and He can, if He wishes, control everything. And if He has taken Jaufre he can do so, for he belongs to Him. And we should not find this too difficult, for He has power over each of us, and He will not spare us what He did not spare Himself. And anyone of you who loved Jaufre, should not show his grief, for that will do no good, but should do good deeds for his soul and pray to God and St Mary that they will let him into their company. As for me,</p>	8700-8720

<p>Es eu, tutz tempz, tan can viurai,  Don li part els benz que farai,  E aissi deu o ffar cascunz.  E si bon consel sap negunz,  Don lo, et laissatz aquest dol,  C'uimais nu-l faretz, a mun vol.</p>	<p>in all the time I have left to live I will  give him a share of the good works  I do, and each should do the same.  If anyone has any good advice to  offer, let him say it, but leave this  grieving and do no more of it,  according to my wishes.</p>	
<p>E prega pueis sancta María  E-l sieu car fil que-l don bon día  E que-l don lo dreit retenir  De la dona, per son plaser  Pusi fai un preire revestir  E a-l fait una messa dir  Del sant Esperit, dignament,  E el ufri un mar d'argent.</p>	<p>And he prayed to St Mary and to  her dear son for them to give him a  good day and for him to defend the  rights of the lady. Then he told the  priest to put on his robes and asked  him to sing a mass to the Holy  Spirit, devotedly, and, at the  offering he gave a silver mark.</p>	8839-8846
<p>E fun seinat e benesitz  Per la dona e per l'autra gent,  E pregon Dieu mut humillment,  Lurs peitz batentz, de ginolhons:  "Seiner, que-us laisses en la cros  Vostras manz per nos clavellar,  E-l custat ab lansa nafrar  Vos, donatz a Jaufre poder  Con puesca Fellon conquerer."</p>	<p>And the ladies and the other people  made the sign of the cross and  blessed him, and prayed God most  humbly on their knees: "Lord, You  who allowed us to nail Your hands  to the cross and wound Your side  with a lance, give Jaufre the power  to defeat Fellon."</p>	8992-9000
<p>Cel que venc a naissament  Per totz nos autres a salvar,  Que, si-l platz, el dein perdonar  A cel que-l romanz comenset;  Ez az aquel que l'acabet  Don de tal manera reinar  En aquest siegle ez estar,  Que sía al sieu salvament.  Amen digatz cominalment.  Aquest bon libre es fenitz  Dieus en sía totz temps grazitz!</p>	<p>May He who came to be born to  save us deign to pardon, if He wills,  the one who began this romance,  and to the one who finished it let  him live in this century in such a  way that it will lead to his salvation.  Let us all say "Amen" together. This  good book is now finished. May  God be thanked for all time!</p>	10946- 10956

## Appendix D – Morality

### 1: Morality

Line	Translation	Line No.
Vesvas domnas,orfes enfans, Pucelas, donzels, paucs e grans, Can a tort eron guerreat Ni per forsa descretatz, Aqui trovavo mantenensa, Aitóri, socors e valensa.	Widowed ladies, orphan children, maidens, young men, poor and great, when anyone made war against them wrongly, or disinherited them by force, found their protection, help and valiant support.	47-52
No sai se a dreit o a tort	I do not know whether he was right or wrong	788
Si es vostres lo tortz o seus	If you were wrong or he was	865
El a gran dreit e eu ai tort	He was very right and I was wrong	3441
Pro-us ai esajat ab ben,/E s'es mals, mal avetz trobat	I have tried enough with the Good with you, but if you are evil, you will find evil.	5942-5943
Vejam qe Deus no volria	Let us see what the will of God is	5953
E Deus no l'ama ni l'acuil	God does not love and rejects (arrogance)	6082
Si Deus airat no t'agues	If God had not hated you	6086
Deus l'a pausat en dreitura	God established it in righteousness	6097
Deus ... fes te la cort del rei aunir	God ...made you insult the court of the king	6116-6119
Conoises qe as mal reinat? O eu, seiner, e clam merce .. Ab me trobaras/Merce, pos demandada l'as	Do you recognise that you have acted badly? ...Oh yes, sire, and I beg for mercy.	6128-6129
Car on majers le forfaitz es Adonx es majers li merces	The greater the crime, the greater the mercy.	6573-6574
E s'ieu non trop que ma dreitura Devenda ves lo sieu grant tort	If I do not find someone to defend my right from his great wrong	8035-8036
Ieu combatrai per vostre dreig, Mais vos non o ffezes a dreig	I will fight for your right, but you have not done right	8803-8804
Dreit vos fara, et ren nun a En cort que sia cominals; Et ab dreit deu ben escapar	Justice will be done to you, and nothing else, in a court which will be impartial, and according to justice she will escape you.	8967-8969
Un cavallier l'a Dieu donat/Tal que mantenra sa dreitura.	A knight who has been given her by God who can maintain her cause.	8974-8975
Vos avez tal tort ....vos rendria mort o vencut	You are so wrong ..that I will kill or defeat you.	9012-9016
...la devenda Tant tro que om don dreit li renda	I will defend her to give her justice.	9025-9026
Bel conusc que a gran peccat Avia sum pais gastat/A la domna	I recognise that it was a great sin to have laid waste the land of this lady.	9175-9176
E conusc que a gran peccat/O fasia	I recognise that I acted out of great sin	10156

## 2: Veracity

Line	Translation	Line no.
Ni de fiansa m'a mentit	He has broken his word	3444
Non vol del convent mentir	He did not wish to break his promise	6022
No sai si es vostres lo tortz E vuil ne saber veritat	I do not know if you are wrong and I wish to know the truth	852
Be-m poira tener per aurat Per coart e per reqresen	He may well treat me as a lightweight, a coward or someone who breaks his word	1222-1223
Digas me, e no m'en mentas	Tell me, and don't lie to me	6006
E no-mentatz	And don't lie	2155
Senz mentir	Without lying	7861.10402
E nun o dic, si Dieus m'aon, Per mensionja ni per plaser, Mais per so car o sai en ver	And I don't say this, may God help me, as a lie nor as a jest, but because I know it is true.	8256-8258
Qe-us jur ma fe e ma cresensa E-us promet per ma lialtat Qe-us diga de tot veritat De so qe-m sabretz demandar, E ja no-us cal de ren duptar	I swear to you on my faith and my belief, and I promise you by my loyalty, that I will answer truthfully anything you wish to ask and you have no cause to fear.	4722-4726
Hoc veramen	Yes, truly	4751
So-us dic verament	And I say truly	10548
Digatz me veritat	Tell me the truth	982,4301, 5135,6370, 6769
E ai vos dicha veritat	And I have told the truth	5164
Qe-us diga del crit veritat	To tell the truth about the lamentation	4847
Per so qe-m digatz veritat	So that you tell me the truth	4961
Veritat vos dirai/ Vos dirai veritat	I am telling you the truth	4966-4967, 5831
La veritat vos n'er comtada	I will tell you the truth	8027
E-us en dirai lo ver de tot Qe ja no-us mentirai de mot	I will tell you the truth of it all and I will tell no word of a lie	867/868
e-us en dirai lo ver de tot vos dirai ver	I will tell the truth I will tell you the truth of all of it	1288,4970 4306
Vers es	It is true	7767
O diras en ver	You will say truly	6073
Vos aves dit ver	You have said truly	6873
Lo ver dir	To tell the truth	8059
Digas m'en ver	Tell me the truth	1031,512, 8027,2713
Ara-m digas ver		
E dises mi ver? Que-l me digat en ver	Are you telling the truth?	2757,8800 10650
Aqi non dizetz jes de ver	None of what you say is true	3582
Domna, vers es, mais el n'ac tort	Lady, it is true, but he was wrong	3586
Si-m sabiatz dire ver	If you can tell me the truth	4745
Si'n sabetz veritat	If you knew the truth	5058
Ja no-us en mentirai de ren	I will not lie about anything	5060
Qe de ren no l'en a mentit	He will not lie about it	5589

Que anc de res non li menti	Without a word of a lie	6780
Aqel cavaler veritat	The truth about the knight	5472
Non sia esta cortz desmentida C'om diga qu'ieu m'en torn fallida!	Do not let this court be belied, that I left it disappointed	6333-6334
E puesc vos o ben en ver dir Q'el non s'asauta de mentir	And I can tell you truly that he is not the kind to lie	6649-6650
Que de ren non lur n'a mentit	He has not lied about anything	6664
Tro qu'ieu sapja de tot vertat, Si es verz so qu'aves comtat Donna, ver es, fe qe dei voz. Non faitz a creire plus que goz, Que sacrament m'aves passat Que-m degratz aver amenat Lo cavallier, et es tornatz Sen el, de que-uz est perjurnatz	..until I've learnt the truth about everything and if what you tell me is true. – Lady, it is true, by the faith I owe you. – You are not more to be believed than a dog. You swore to bring the knight to me and you have returned without him, and you are foresworn.	7081-7088
E vus donx nun sabetz lo ver? E dun, diables, es vengutz?	You don't know the truth ? And where, devil, have you come from?	8958-8960
Aiso-us dirai ieu ben, Que no-us en mentirai de ren	I shall tell you and I will not lie about anything	9579-9580
Aisso-us dirai ieu tot, Que no-us en mentirai de mot	I shall tell you all, and I will not tell a word of a lie	9595-9596
Senes mentir	Without lying	9849
..verament Veirai s'aquest di ver o ment	Truly I shall see if he tells the truth or a lie	9851-9852
E nnun sabia, en ver dir (asking the true name from the Fada)	And I could not name you truly	10647
Vertat/Vos n'er dita	I will tell you the truth	10652- 10653
Et ai vos dita veritat	And I have told the truth	10674
Ieu sui aquella verament	I am truly that woman	10752
Qu'ieu o ffarai tot verament	I shall do it all faithfully	10769
Neguns nu-s cujet veritat poges esser – tan tost colgat Foron – que pogues esser ver.	Neither of them could believe it could be true, even when they were in bed, because what they wanted so much was true.	10861- 10863
Amiga, ar sai veramen Qu'es complit so que desirat Aurai tant et cobesiãt	My love, now I know truly that I have what I wanted.	10866- 10868

### 3: Arrogance

Line	Translation	Line no.
Estout, lo seiner de Vertfueil Nos a mortz per son gran orgueil.	Estout, the lord of Vertfueil, has killed us through his arrogance.	857-858
Mal e ergolos e sobrier	Evil and arrogant and haughty	875
S'el es mals Ni ergolos ni desleals	If he is evil, or arrogant, or disloyal	5005-5006
Ergollos, Erguils	Arrogant	5075,6419, 6695,9003, 9057,5110, 5113,5928, 6032,6060, 6074,6081, 6196,6480
(used by Taulat to Jaufre)		

Cal sobreira ni cal erguil	Such insolence and such arrogance	5870
E ades s'en erguela plus	He becomes more arrogant	5937
Taulat respon ab erguil	Taulat replied with arrogance	5957
Ben pare q'erguil as a tos ditz	Your words show your arrogance	5966
Per orguoll e per gran sobreira	Through arrogance and great haughtiness	6432
Tant era Taula sobrierz, Felz et ergolhoz et engrez	Taulat was so haughty, so lawless, arrogant and wild	6468-9
Ben ai agut Trop d'ergoil	I had too much arrogance	6483-4
Trobat ai mege natural Que m'a leu garit de gran mal, Car mot a gran mal en erguell. Et ieu, que ja mentir non vell, Avía aitant de sobreira	I found an excellent doctor who has had to cure me of a great ill, for arrogance is a very great disease. And I – and I do not wish to lie – had too much arrogance.	6485-6489
Que nu vol ergoil ni ricor	(love) does not want arrogance or riches	7482
Senz erguel et senz tot engan	Without vanity or any trickery	7485
Que-Is ergullos, mal enseignatz, Fals fenhedors, outracujatz, Confundun Amur en aman	The arrogant, the badly instructed, the lying hypocrites, the presumptuous ones, will kill Love by their way of loving.	7887-7889
E no-us tenguatx a ergoil S'ieu non veul penre la riquesa	Do not take it as arrogance if I do not want to take your riches.	7956-7957
E no-us tengatz ar orguil E no m'o tingatz e erguoil	Do not think this arrogant Do not think me arrogant	10514 10640
Aissi dises vos gran ergoil Nun es tan orgulhos Fols dis et orgoillos as	You are speaking with great arrogance No matter how arrogant he is You are speaking foolishly and arrogantly	8962 9003 9057
Abassament dels orgulhos	Bringer-down of the arrogant	8473

## Appendix E. The Devil and Enchantments

Line	Translation	Line no.
Diabes la prenda	Devil take it	1706
Es aversiers? Hoc verament, So cre, o dels esglasiatz	Are you devils? I think you are, or ghosts	3550-3551
Esser cuja en ifern	He thought he was in hell	3872
Ans sun diabes ... Qe sun vengut d'ifern en terra	They must be demons, come from hell to earth	3950-3951
Santa Maria! On es anatz Aqest d'iable, aqest malfatz !	Holy Mary ! Where has this devil, this monster, come from ?	5338-5339
Car el no es jes cavalers, Ans es lo majer aversiers Q'en infern abite ni sia	For that was no knight, but the greatest demon that there has ever been in hell, or lives there.	5477-5479
Diabes cuigiei m'aguesson prez, Que sai fosson d'enfern ixitz	I thought that devils had come from hell to capture me.	7248-7249
E-s combatet ab l'Averseir	And he battled with the devil	8088
L'enemics de Dieu, l'aversiers	The enemy of God, the devil	8874
Mais tuit li d'iable d'enfern Mi rompu-l col, si mais, per crit C'om fassa, m'en sera garnit!	May all the devils in hell break my neck if ever, no matter what anyone says, I put on armour again.	9502-9504
E sap tots los encantamens E las .vij.arts qe son eschichas, Trobadas, ni feitas ni dichas.	He knows all the enchantments, and the seven arts which are written down as they have been discovered, or practised, or taught. You have enchanted us enough	446-448 467
Asats nos avets encantatz	And I don't know how I have been enchanted!	1125-1126 2548
E ieu no sai con Sun encantatz	"Oh God" he said, "I am under a spell". Than to stay here enchanted	2652
E Deus! dis el, sun encantatz	(if) you don't know the spell The one who made the spell	2720 2740
C'aissi remaner encantatz	And the spell will go Will disappear with the spell The house and the spell	2752 2756
E-ls encantamens no sabetz	By God, that knight knows too many spells and tricks!	2819
Aqel qe l'encantamen fes E ira ss'en l'encantamen	And made it with a spell In a house which his mother made for him by magic, I don't know where.	4108-4109
Ab l'encantamen fenira	I was the one who broke the spell.	5511

<p>La maison ab l'encantamen Per Deu, trop sap d'encantamen E d'engans aqest cavaliers E fes si ab encantamen C'una maison li fetz sa maire Non sai on, ab encantamen  Qu'eu ai desfait l'encantamen E apres de l'encantamen Ara-us dic, ab encantament  E-l rei connoc l'encantador  Que-ls a-l jor aissi encantatz Que-ls fa annar tut esquintatz  Car ben cresas que encantar Nus vol aquesta veramens. Gardatz, vegatz cals estrumens A aportat e que vol dir. Ben sapxas qu'ela-ns vol traïr.  Que ostes del pas l'encombrier</p>	<p>And then (told) of the spell I tell you, it's because of a spell  The king recognised the enchanter.  Who had that day enchanted them so much that they went in rags.  For I think that she will enchant us. Take care and look to see what instruments she has brought and what they mean. I know that she wishes to betray us.  Take away the magical obstacle which blocked the path.</p>	<p>5546-5547  5565 5578 8657  10023  10042-3  10364-10368  10758</p>
<p>E fes lo-i am nigromansía Venir la maire d'un jaian</p>	<p>And the mother of a giant made him come by necromancy</p>	<p>5480-5481</p>



## Appendix F: Repetition (Motifs and Doublets)

### F1 (a): Knights at Court

Line	Translation	Line no.
Aqi fon monseiner Galvain Lancelot del Lac et Tristan E-l pros Yvans, lo natural Erec e Quexs lo senescal, Persaval e Calogrenans, Clige, us cavalier prezans, E Coedis l'aperseubutz, E fo-i lo Bels Desconogutz E Caraduis ab lu bras cort	There were Sir Gawain, Lancelot of the Lake and Tristan, the bold Yvain, the brave Erec and Kay the seneschal, Perceval and Calogrenant, Cliges, the worthy knight, and Coedis the Wise, and the Fair Unknown was there, and Caradoc of the Short Arm.	101-109
Onn era donx Galvain annatz, Ni Yvans, lo ben enseinatx, Lancelot del Lac ni Herec, Caraduit, lo senescals Quec, Baedis lo pros ni Tristanz, Perseval ni Calogrinantz ?	So where had Gawain gone, or Yvain, the well-mannered, Lancelot of the Lake or Erec, Caradoc, the seneschal Kay, Baedis the brave or Tristan, Perceval or Calogrenant?	8050-8056
Dels bos cavalers la flor del mun, tuit eleit e triat	The flower of all the good knights in the world, all chosen and tried.	6094-6095
Car aqels an la seinoría De tota la cavalaría, E aqo es del mun la flors.	For they had the mastery of all knights, and the flower of all knights in the world	6109-6111
De Pretz florz	The flower of worth	6308

## F1 (b): Grief

Line	Translation	Line no.
Una femma qe rom sa crin, E bat sas mas, e plain, e crida	A woman who tore her hair, and wrung her hands, and lamented and cried	317-318
Puis romp sos draps e-ls cabels tira, Aitan can pot, ab ambas mas	Then he tore his clothes, pulled out his hair with both hands, as best he could.	324-325
Qe cascus si rom e s'ausi, E'ls autres q'eron remasut,	Each one ripped his clothes and beat his breast	352-353
Aqui vegras tirar cabels A cavaliers e a donzels, E rumpon tug lurs vestiduras, E maldison las aventuras Q'en la forest son atrobadas.	Here you would have seen knights and young men tearing their hair and rending their clothes, and cursing the adventures which are to be found in the forest	363-367
E ac esquisat sun blisaut Tro aval desos la sentura, E fes gran dol a desmesura; Q'el rumpet ab amdoas mans Sos cabeils qe sun saurs e plans, Bat sa cara e esgrafina, Qe-l sancs li cor per la tetina	And he had torn his tunic to below the waist, and he was grieving greatly, so that he had used both hands to tear his smooth blond hair and was beating and scratching his face so that blood ran down his chest.	2206-2212
E una femma venc detras Cridan e ploran e plainen, Sus cabels tiran e rumpen.	And a woman came behind him, crying and weeping and moaning. She was pulling and tearing her hair.	2254-2256
E plais fort e menet gran dol, E ac pus grosses qe no sol Amdos los oils, tant ac plorat	She was lamenting loudly and grieving greatly. And both eyes were much bigger than usual because she had cried so much.	2307-2309
E es s'a una part gitatz, Puis a sos vestits esquintatz Tro aval desotz la sentura	He stayed at a little distance and began to tear his clothes to below the belt.	4101-4103
E fo rauca, car tant avia cradat c'a penas pot formir sa paraula ni esclarsir, E sun estiratz sei cabeil Qe lusion cun clar soleil, Aisi cun es fis aurs brunitz, Qe-l van sai e lai expanditz, E sus brisautz es coisendutz E deant e detras rumputz, E-l sue oil clar jen faisonat Sun un pauc gros, tant ac plorat E tors sos detz e rump sas mas.	But she was hoarse, for she had cried so much that she could hardly form her words clearly. And her disordered, thick hair gleamed like bright sunlight or burnished gold, spread out. And she had torn her tunic, in front and behind. And her clear, beautifully formed eyes were a little swollen as she had cried so much. And she twisted her fingers and wrung her hands.	5672-5683
On troba las domnas ploran Mot fort e lurs cabeils tiran	He found the ladies crying very hard and pulling at their hair	5999-6000
E anneron soven torcan Los oils, que agron de plorar Trobol, e vermels de torcar, E van sospiran e planen, E aquo menut e soven.	And they rode frequently wiping their eyes, which were troubled and red from weeping, and they were sighing and lamenting often.	8008-8012

<p>E cridava: "Sancta María!" E "Deus!" ab plantz mut engoissos, Aitant con pot, en auta vos.</p> <p>... e s'esgrafina Sa fresca cara e sa peitrina, e rump sus pels et sus vestirs, E dis ab angoissos sospirs</p>	<p>And cried "Holy Mary" and "God!" in anguished please, as loudly as she could in a loud voice</p> <p>And she had scratched her fresh face and her breast, and torn her hair and clothes, and uttered anguished sighs</p>	<p>8380-8382</p> <p>8395-8398</p>
<p>At Monbrun</p>		
<p>E leva sus e plain e crida, E tota la gen de la terra Menun aqesta eisa guera, Qe cascus crida e plora e plain, Joven e veil, petit e gran</p> <p>Can la gacha de la tor crida E las gens levon per la vila, Qe cascus plora e plain e crida, E-l borzes e li cavalier Menun estrain dol e sobrier. E las domnas e las donselas, E es i Brunissens ab elas, Sun se presas al dol a far, E viratz lur pels arabar E batre mas e rumper caras, Qe sun blancas, frescas e claras; E levon per la sala tuit, E menan tal crit e tal bruit</p> <p>Ab tan la gayta subtamens Engal la meja nuit, escrida, E la gen del castel resida. E levon tuit cuminalment, Qe negus sun par no-i atent, E tuit comensun a cridar, E prendon tan gran dol a far Cunsi cascus vis mort sun paire ; Q'eu ni autre no pusc retraire Lo dol ni-l plor ni-l plain ni-l crit Qe aqela jent a bastit. E Brunissens ab sas donselas Sun si al dol a far enpresas, E levon per la sala tuit, E an tan estrain dol mogut. Cascus tors sos mas e sos detz E fer del cap a las pareitz, O-s laisa en terra casser Tan autz con es, de gran poder.</p> <p>Qe la gaita desus escrida E la jen del castel resida, Qe tuit escridun a un fais, E anc no fo ni sera mais, En terra, per negunas jens Levatz tals critz ni tals tormens Car tota la tera resona.</p> <p>E Brunissen esta marida</p>	<p>She got up, cried, and lamented, and all the people in her lands gave themselves up to the same grief, and everyone cried and wept and lamented, young, old, small and great.</p> <p>When the watchman from the tower called out, the people got up across the town and everyone wept and lamented and cried, the townsfolk and the knights, showing a wild and extraordinary grief. The ladies and the maidens, and Brunissen with them, all showed their grief. You could see them tearing their hair, and beating and scratching their faces which were white, fresh and clear, and in the room the men got up as well and raised such a cry and a noise ...</p> <p>When the watchman suddenly made his cry at midnight, the people in the castle woke and got up together, not waiting for each other, and all began to cry and show as much grief as if each had found their father dead. I could not, nor could anyone, describe the grief nor the tears nor the lament nor the cries with which each person showed their despair. Brunissen and her maidens also showed their grief. And everyone in the room got up to show this strange grief. Each one wrung his hands and his fingers, hitting their head against the walls and letting themselves fall hard headlong to the ground.</p> <p>When the watchman above cried out and the people of the castle woke and all cried out together. And there has never been and never will be anywhere in the world such a cry or a tumult, and the land rang with it.</p> <p>And Brunissen was very sad, in a</p>	<p>3166-3170</p> <p>3818-3830</p> <p>3916-3934</p> <p>4027-4033</p> <p>4113-4114</p>

A una part, e plain e crida Ais con tercia dec sonar, Qe la jen crida per la tera, E menun tal bruit e tal guera Qe Jaufre s'en es esperdutz	corner, lamenting and crying At the moment when terce was rung out and all the people began to cry across the land and show such noise and tumult that Jaufre was at a loss.	4180-4183
Qe-l crit leva outra vegada Fort e esqius, estrains e greus	The cry arose again, vehement, wild, savage and ear-splitting.	4346-4347
Ab aitan es levatz lo critz Per la terra, esqius e grans. Homes e femnas e enfans Ploron e cridon autamen, E-ls donzels amdui aisamen Sun s'i pres, e an tant cridat Cun si fussen enrabiät O aguessen lor sen perdut	Then the clamour arose in the land, intense and wild. Men, women and children wept and cried the same way, and the young men boh did the same and cried out as if they were made or had lost their minds.	4390-4397
	At the fountain, for Jaufre	
E-l cavals es enrabiätz Can en vi son senhor intrar, Aissi con si saupes parlar Brama, e crida, et endilha, E plaing si que fun maravilha; Anc bestia nun fes tan gran dol, Qu'el grata e fer, e mor lo sol, Puis gita-ls pes, e venc corrent Tro alla font, puis torna s'ent.	And his horse went mad, when he saw his lord fall. As if he could speak, he brayed, he cried and whinnied, and lamented – it was a marvel. No animal has ever shown such grief. He scratched, struck and bit the earth, threw his hoofs in the air and galloped to the fountain and came back again.	8436-8444
Puis menon tal dol, can lai son, Que jamais son par nun n'er fatz	(the knights) showed such grief that it has never been equalled.	8456-7
E Melianz es ablesmatz Casutz, si que nun pot parlar	And Melian went white, unable to utter a word	8458-9
Ab aitent ves la font s'en ven Coren, si con enrabiätz, Tut sancnenz e tutz esquisatz	He ran to the fountain as if he had gone mad, bleeding and scratched.	8492-8494
Lai virat donzellas plorar, E domnas plainer et cridar, E rompre caras e cabelz A cavalliers et a donzellz.	You could see the maidens weeping, and the ladies lamenting and crying, and the knights and young men tearing at their faces and hair,	8533-8536
E leva-s con enrabiada E fora-s ben lain gitada	And she got up like a madwoman and would have thrown herself back in the water	8555-6
E es si tal del poin ferida En las dens, que las fai sancnar, E pren sa cara ad esquinsar E rump sos cabels saurs e plans.	And she hit her teeth so hard with her fist that she made them bleed, and began to scratch her face and tear her smooth blonde hair.	8574-8577
E puis fer si la cara si Que-l cuer si romp e-l sanc n'issi. Après laissa-s caser el sol. Anc res nu menet aital dol.	And she hit her face so hard that the skin broke and blood came out. Then she fell on the ground. No one has ever shown such grief.	8591-8594
E geta-s el sol Tan autz con es, tutz esperdutz, E es si tutz escoisendutz,	And (Augier) fell to the ground from his full height, dazed, and tearing his clothes, so that there is no traitor in the	

E mena tal dol e tal plor Qu'el mun nun a tan fer traitor, S'o vis, nu n'ages pietat E que non plores mal son grat.	world who would not have pitied him, seeing him in thi state and who would not have cried despite himself.	8640-8646
Sos cabels romp et s'escoisent, Es fer en la cara sovent Del poin, si que totz es sancnens. Ben sembla que sía dolen. Mut lu plain greu e-l plora fort	(The seneschal) tore his hair and ripped his clothes, and hit himself often in the mouth with his fist, so that it was bleeding. He seemed full of grief. He lamented Jaufre and cried hard.	8649-8653
Ab tant fer si tal sus el more Que-l sancz n'issi totz vius et clars Per la boqua e per lo nas, E puis laissa-s el sol caser, E dui cavallier per poder Levon lo sus tot en ploran E-l van gentamens conortan.	He hit himself so hard in the face that the blood spurted out, clear and fresh, from his nose and moouth, and then he fell to the ground, and two knights who were also weeping lifted him up with difficulty and comforted him gently.	8686-8692
Granz es lo dols e-ls plors e-els critz, Tutz le plus joios es marritz Que tuit ploron cumunalment; E quex si romp e s'escoisent.	Great was the grief, and the tears and the cries. Those who were most joyful normally were sad. Everyone wept together and each one tore their hair and rent their clothers.	8693-8696
	At Cardeuil, for Artus	
E-l cavalier, cant aisso viron, Cridon mut fort, et lur pels tiron, E rompun lurs vestirs e-ls frannon ...	And when the knights saw this they cried very hard and rent their clothes.	9905-9907
E Jaufre gitet sun escut E sun bran, que tenia nut, E es se trastut esquintatz.	And Jaufre threw down his shield, and his unsheathed sword, and tore his clothes.	9917-9919
E la reina venc ploran Sos cabels rumpen e tiran	And the queen came in tears, tearing and pulling her hair.	9923-9924
E tuit li autre cavalier Fan tan gran dol e tan sobrer Que, si gaire lur ten durada, Tost sera lur vida annada.	And all the other knights made laments which were so great that if they had lasted longer would have shortened their lives.	9931-9934
Adoncs comenson a ffar Dol, c'anc hom nunn ausi sun par	Then they began to make a lament the equal to which has never been heard.	9953-9954
Adonx an tan gran dol mogut Que mais, so-m ar, nun er tengut; Que-s cascuns romp e s'escoissent Sun vestir e-s fer malament En la cara, de al asir Que-l sanc tut clar en fai salir.	And then they showed such distress which, I believe, has never been equalled. Each one tore their clothes and made them into rags, and hit themselves in the face with so much anger that it made them bleed.	9995-10000
	Attacked out of grief	
At Monbrun, the knights attack him when he asks about the grief. Herdsman attacks him when he asks. Augier's sons attack him when he asks. Augier attacks him when he asks		3837-3859 4310-4332 4402-4416 4672-4702

### F1 (c): Fear of delay, vow not to eat or sleep.

Line	Translation	Line no.
Qe tro qe l'aja trobat No manjarai mais per mon grat	Until I have found him, I will not eat	637-638
E dis qe ja non remanra Ni ja, si pot, no manjara Tro aja Taulat cossegut	And said that he would not stay, nor would he eat, until he found Taulat	1229-1231
Ans dis qe ja no manjara, Ni gauig ni deleit non aura, Ni no pausara ab sun grat Tro qe Taulat aura trobat.	He said he would not eat, nor have joy or pleasure, nor pause of his free will until he had found Taulat.	1309-1312
Qe res no-l pot far estancar, Ni no vol beure ni manjar, Ni ja, so dis, non o fara, Si pot, tro e trobat l'aura	Nothing would make him stop, nor would he eat or drink, and he thought he would not do it until he had found him.	1343-1347
Qe no-s vol per ren estancar, Ni per manjar ni per dormir, Tan gran talan a de seguir Teulat	He would not stop for anything, not to eat or sleep, he wanted to follow Taulat so much.	1660-1664
Qe no-us volc en loc estancar	He will not stay anywhere	2163
Qe ja, se pot, non manjara Tro qe cumbatutz si sera	That he would not eat, if he could, until he had fought him.	2189-2191,
Mas tal paor a de tardar Qe no-s vol en loc estancar	He is so afraid of delay that he will not stay anywhere	2201-2202
E tant a estat de manjar E de dormir e de pausar	He had spent so long without eating, sleeping or resting	3027-3028
Qe no-m posc en loc estancar Qe mot ai gran cocha d'anar	I cannot stop in any place for I am in great haste to be going	4208-4209
Qe d'aitan fas eu gran folor E-m malmen contra mo seinor, Car ja pause ni nuit ni dia Entro c'ap lo cavalier sia.	For I would be very foolish and would act badly towards my lord if I stop for a day or a night, because I want to find the knight.	4573-4576
No farai ... Qe per beure ni per manjar ...ni per nuil autre far No remanra c'ades no an.	I will not (stop) ...not to drink or eat or do anything else. I must keep going.	4610-4613
Qe no-s pausara tro qe sia Al castel, e aja trobat Qi-l diga novas de Taulat	He will not stop until he is at the castle and has found someone to tell him news of Taulat.	4894-4896
Qe no remanria per re	I will not stay for any reason	4366
Vostre aseguramen ni-l seu No-l tenra pro q'eu nu-l desfassa Enans qe ja manje ni jassa	(Brunissen) Neither your assurances nor his will stop me from breaking his bones before I eat or sleep.	3396-3398

Trop ai tardat de seguir	I have waited too long to follow	1216
Qar ja, tro qe l'aja trobat No aura be ni fi, ni pausa ne alegrer de nula causa	For until I have found him, I will not have any happiness, nor end, nor rest, nor joy of any sort.	1246-1248
Per vos mi sun trop tardatz	I have delayed too long for your sake	2070
E sec Taulat tost e coren; Car ja enans no er jausen, Tro qe l'aja trobat, de ren Ni n'aura ja pausa ni ben	And he followed Taulat at a gallop, for he would not have joy in anything until he found him, nor would he rest.	2181-2184
Q'ie-m tarze, e veil m'en anar	I am late and I want to go.	2738
Car tardar me poiría trop, Ans seguirai cel qe non trop, Qe ja enans non aurai ben Ni alegrer de nula ren, Ni pausa, tro l'aja trobat, Ni veirai lo rei ab mun grat.	For it would delay me too much, and I will have no happiness nor joy in anything, nor rest, until I have found him, not will I see the king.	2857-2862
Es ieu irai lu tan cercar Tro qe pusca l'anta venjar O ben leu doblarai la mía	I will search for him until I can avenge the insult or double my own shame.	2871-2873
E-m tarze, e voil m'en anar (after meal with carter)	I have been delayed and now I want to go.	4289
E no pres un diner ma vida Si nu-m pusc ab el encontrar	I do not value my life at a denier if I cannot meet him.	4532-3
Qe jamais lo rei no veirai Ni gauig ni deleig no auri Tro qe-m sía ab el combatutz	I will not see the king, nor have joy or delight, until I have fought with him	4771-4773
Qe si era .ij.tans pus fortz, Ja, tro q'el o eu sía mortz O vencutz, pausa no aurai	If he were twice as strong, until he is dead, or I am, I will not rest.	4789-4791
Qe ja no-us o tardarai plus	I will not delay any more	4971
Trop ai a far, Qe gran paor ai de tarzar	I have too much to do and I am afraid of being late.	5829-30
Car de ren que sía Non aurai sojor nuit ni día Tro sía a Monbrun tornatz	For nothing in the world will I stay, night or day until I have returned to Monbrun	6811-6813
Qar ja, tro qe l'aja trobat No aura be ni fi, ni pausa ne alegrer de nula causa	For until he finds him, he will not stop nor rest, nor have pleasure in anything he does.	1246-1248
E si nul veig ans de mieg an, Tut can ai no pres un pojes.	And if I do not see him before the middle of the year, all I have I value less than a small coin	2178-2179
E sec Taulat tost e coren; Car ja enans no er jausen, Tro qe l'aja trobat, de ren Ni n'aura ja pausa ni ben	He follows Taulat at a gallop, for he will not take pleasure in anything until he has found him, nor will he rest or take his time.	2181-2184

Q'esters no presa una figa Tot cant a fait ni cuja far	Without that he does not estimate all he has done or will do worth a fig.	4342-4343
E no pres un diner ma vida Si nu-m pusc ab el encontrar	And I do not value my life at a denier if I cannot meet with him.	4532-4533
Que ja non aura ben tro sía La don le jaianz l'a moguda	He will have no joy until he takes her back to where the giant had captured her.	6278-6279
E non pues alegrer aver Ni gran gaug de neguna ren Anz vos dic que quant m'en soven, Per pauc d'ira le cors no-m fent.	I will no longer have any joy, nor any pleasure in anything. I tell you this – when I remember, my heart is close to breaking from grief.	6732-6736
Que greu serai enantz jauzenz Ni aurai alegrier de ren, Ni nuit ni jorn pausa ni ben, Tro qu'enaissi que vos directz	It will be hard to have any pleasure or joy in anything, nor take my rest night or day, unless everything is as you wish.	7940-7943
E ja nun auran gaug enanz Ni alegrier de nulla ren Entro que-us ajun vist, ni ben	They will have no pleasure nor joy in anything until they have seen you.	8168-8169
	Breaks his vow	
Per so car m'a mester, E car conoc qe fort vos plas, E car tan fort m'en covidas, E per vostr'amor, manjarei; E, fe qe-us deig, no manjei mai Tres jorns a, ni nu o volc far, Tot per temensa de tardar	Because I really need to eat, and because I know that it would please you, I will eat. And, by my faith, I have not eaten for three days, and I would not because I was afraid of being delayed.	4214-4220
E doncs remanrai ieu ab vos, Dis Jaufre, pus tan vos sap bon.	And so I will stay with you, said Jaufre, because it would please you.	4380-4381
Ni sojornarai a mun grat Mas una nueg en un ostal	I will not stay of my own free will more than one night in a house.	4562-4563



## F1 (d) Horses: speed and care of.

Line	Translation	Line no.
E part se d'aqui ab aitan	He set off, spurring on his horse	735-7356
E es venguts esperonan ..venc esperonan	Came riding swiftly	1020
E a donat dels esperos Al caval, e vai s'en coxos Ves lo mezel esperonan	And he spurred on his horse and galloped to the leper	2271-2273
E puis tornet s'en d'esperon	He came back quickly	3284
E Jaufre fer e bat e dona Dels esperos a sun caval,	Jaufre hit and beat at his horse and spurred him on	4034-4035
E fer e dona per vigor A sun caval dels esperos E vai s'en aisi totz cochos	And he hit and he beat and he spurred on his horse and went on very fast.	4904-6
Corre ves la font de gran esperon	Raced towards the fountain	8454
E-l senescal tot d'esperon	The seneschal spurred on his horse.	10069
Un pauc corren, e pueis de trot	Galloping a little, then trotting.	792
Co s'en vai coren e de trot Al pus vias qe anar pot	How he went galloping and trotting as fast as he could.	2180-2181
C'a menar lui aven de pas	He had to let him walk.	2196
E sec lo tan can pot corren	He followed as fast as he could gallop	4695
Le senescal s'en vai coren	The seneschal galloped off	7025
E Jaufre cor ves el vias, E Brunesen de gran eslais	Jaufre galloped towards her as fast as he could, and Brunissen did the same	8148-8149
E vai s'en, et aco corent, De trot e de gran ambladura	And off he went, sometimes galloping, sometimes trotting and sometimes ambling	958/9
E vai s'en	And off he goes	1236
E enaisi el ten sa via Tot sol sans outra compania, Aisi Jaufre s'en va de pas, Car totz es enojatz e las.	And so off he goes, all alone without a companion, and Jaufre goes off walking, for he is sad and tired.	2899-2902
Qe s'en va tot jent e süau, E no troba ni ve ni au/Home ...	He goes on, slow and calm, and does not find or see any man...	3021-3023
Aisi s'en vai totz sols parlan	So he goes on, talking to himself	4017
Cun s'en va cotxos	He goes off hastily	4169
E vai s'en ades tan can pot, Süau e amblan e de trot	He rides as far as he can, slowly, ambling and trotting	4173-4174

E vai s'en tot sūau e jen	He goes on, slow and calm	4189
Aici s'en va jent e sūau	So off he goes, slowly and calmly	4353
Jent e sūau e belamen, Gaban e parlan e risen	Slowly and calmly and beautifully, chatting and talking and laughing	4387-4388
Aisi s'en van tuit tres ades, Parlan	So they went all all three, talking	4452
E van s'en enaisi parlan	And on they went, talking	4648
E Jaufre vai s'en totz cochos, Totz alegres e totz joios	And off Jaufre went rapidly, very happy and joyful	4879-4880
E Jaufre vai s'en per poder, Qe no vol aqui remaner	And off Jaufre went as fast as possible as he did not wish to stay there	5661-5662
Aisi s'en va cuchosamen	Off he went quickly	5841
E vai s'en, et aco corens	And off he went, at a gallop	6692
E venc ves el aitant con pot Alegres, de saut e de trot	And came towards him as fast as he could, leaping and trotting (this is Augier on foot!)	6721-6722
Ben senglat	Harnessed	2066,2849,3271 4295
Car qui no manja ne non beu Ni no-s pausar, lasar si deu, Per qe-l caval es enojatz.	For any creature who does not eat, or drink, or rest must get tired, and his horse was exhausted.	2197-2199
E l'ac fait paiser tota vía De bel'erba fresca creguda	And she had let him eat some freshly grown grass	2846-2847
E laisa l'a sa voluntat Paisar de la bela erba fresca	And let him graze at will on the beautiful fresh grass.	3176-3177
El a sun caval atrobat Aisi con el l'i ac laisat, Qe anc non fo meins fren ni sela	And he found his horse just as he had left him, not lacking reins nor saddle.	3995-3997
...e apres va fleisar Sun caval e a-l lo fre tòut, E a-l laisat anar tot sòut Per mig lo prat l'erba paisen	And having taken both saddle and bridle from his horse he let it graze freely on the grass in the middle of the meadow.	4242-4245
E sotz cavals q'era totz las. E es vengutz en un bel prat, E dessen, e puis a fleisat Sun caval e al-l tòut lo fre ; E pais de l'erba, qe-l reve Lo cor, e-l refresca e-l reviu. E cant ac pascut un gran briu, Jaufre poja e ten sa vía.	And his horse was very tired. And when they came into a fine meadow, he dismounted, and then took saddle and bridle from his horse as well as all of the bit and let him graze on the grass, which revived him, refreshed him and reinvigorated him. And when he had grazed for a good while, Jaufre mounted and set off again.	4886-4893
Encelat/encellat/ensellatz	Saddled	4607,7105 10937

Encellar	saddle	6804,7095,9273 9428,9484,9755 10001,10250, 10681
A selas, cavalliers, a sellas!	Saddle up, knights, saddle up!	7999
E-l caval no-i a ublidat Jaufre, q'enans l'a aresat En una maison jent e ben, E a-l dat civada e fen, E fait lo leit de bela paila.	And Jaufre did not forget his horse, and had him put in a fine stable, fine and good, and gave him hay and oats, and made a bed of fine straw.	5442-5445
Mais son caval nun es ges fortz Anz es fenis et de fam mortz, Que .viiij. jornz a, nun manjet blat Ni alres, mais erba de prat.	His horse is weak, exhausted and starving, hasn't eaten any grain for eight days or anything but meadow grass	9061-9064
E mentre tant que-ls escuders Toron et ensellon destriers	While the squires were rubbing down and saddling the steeds	9275-9276

### F1 (e): Wasteland, no one speaks, and heat.

Line	Translation	Line no.
Qe ome ni femna no vi Tro mieg día sia passatz	He did not see a man or a woman until past midday	1337-1337
Per so c'uimais pocses trobar Vila ne castel ni ciutat, Ans auriatz ben cavalcat .xij. legas a tot lo meins	You will not find a town, nor a castle, nor a city until you have ridden at least 12 leagues.	4370-4373
Qe no trobaretz pan ni vi, Castel ni vila ni ciutat, Ni nuil ome de maire nat.	You will find neither bread nor wine, castle, nor town, nor city, nor man born of woman	4808-4810
Mas non i a ome trobat, Femna ni nuila creatura, So obra no fo en penchura	But he found no man there, no woman or any other creature, except in paintings.	4922-4924
E porta-l vas un bosc espes Que dura ben .xx. legas grantz, On homs ni femnas ni enfantz Nun auson de paor istar, Car serps e leons e senglar E móuta outra bestia salvaja Avión laïntz lur estaja.	And he carried him to a thick wood, which extended over 20 leagues, and where no man, nor woman nor child dared to go for fear, because of snakes and lions and boars and many other wild beasts which lived there.	9988-9994
Et anc negunz non sonet motz E negunz non a mut sonnat E-l cavallier sol mot non sona E an negun non sonet motz E anc a hom nun sonet motz	And no one said a word  The knight said not a single word	6329 6335 6590 8062 10358

E es se mot gran caut levatz Si c'a penas lo pot sufrir	And a great heat arose, which he had trouble in bearing	1340-1341
Entro qe tercia fo passada E es se gran calor levada, Per qe sos cavals es totz las	Until the hour of terce had passed, and a great heat arose which exhausted his horse.	2193-2195
E-l caut es se levatz mot grans, Perq'el es totz greus e pesans	A great heat arose which made him heavy and tired.	4175-8
Qe no-ss'en laisa per cau, Per treball ni per lassetat	Without allowing the heat, nor the effort, nor his tiredness ...	4354-5
E mor et desconpren et art	He was dying and burning up (with love)	7334
Car la calor que es annada L'a un petit de mal greujada	For the heat had tired her out a little	7341-7342
C'anc hom nui-i poiría durar Senz onbra, car fai gran calor	For no man could endure the great heat without shade	10396-7

### F1 (f): Warnings and Fear

E tornatz vos ne! Tornar! No farai, per ma fe	And go back ! Go back ! I will not, by my faith.	911-912
Tornatz vos en...No farai jes Qe no so per fugir vengutz	Go back! I will not. I did not come here to flee.	993...1012-1013
Mais valgra foses remanazutz Car sol un petit m'as trop qest	It would have been better if you had stayed, for you have chased me a little too well.	1036-1037
Fuig ades tan can poiras!	Flee while you can!	2215
Fuig ades per amor de Deu	Flee for the love of God!	2219
Fugetz ades e cresetz m'en	Run away and believe me	2226
Torna t'en on enans poiras	Go back while you can!	5238
Mais valgra foses remazutz, Car sol un petit m'as trop qest. Ab avol agur ti levest	But you would have done better to have stayed at home, for you have sought me a little too well. You were born under an evil augury.	1036-1038
Cavalier, mala sai venguist !	Knight, you have come here for ill-luck	1407
Ben trobaras qe-l te defenda, Fol vilan ple de desmesura; Ben seguist ta malaventura, Car anc per aiso sai intrest.	You'll find someone who will prevent you, mad churl full of insolence! You have indeed followed your own ill fortune, coming here like this.	2344-2347
Malaventura la feira	May misfortune strike her!	3796
Qe per vostra malaventura Sai intres, qe vos es venguda	You have come in here by your own ill fortune!	3448-3449

Per Deu, en bacalar trachor ...Mala-us passet lo col	By God, you treacherous young knight, you have brought ill-luck through your words!	4402-4403
Fort coitos ven so mal qerer. Ben a cavalcat tota nuig Per son dan e per sun enuig.	He is hastening to find his own misery. He must have ridden all night to his own pain and grief.	4912-4914
Per ta gran malaventura	Through your great misfortune	6087
Ben es vengut ton mal querer	You have surely come to find your own unhappiness.	9028
Mal sa vengues	You have come here for your own ill fortune!	9097
Mal fun fait, per ma fe, Cavallier, car aissi vengues	You have acted badly, by my faith, Sir Knight, to have come	9440-9441
Vos venguest per mal	You have come here for ill-fortune	9444
E doncs per qe-m mandas fugir, Q'eu no vei ren, mas tu, venir, De qe-m calla paor aver.	And so why are you telling me to flee, when I see no one to be afraid of but you?	2227-2229
De cel qe tal paor m'a faxes	It caused me such a fright	2238
E per so-m mandavas fugir, Dis Jaufre, car u as paür?	And so you are telling me to flee, said Jaufre, because you are frightened?	2248-2249
No-us vol mòure de paor	He did not move for fear	3869
Mais tal feresa e tal paor A d'aqelas jens qe lai sun, Qe ja nun cuja la sasun, Veser qe sía escapatz	But he had such a fear of the people who were there that he thought he would never find a time to escape.	3986-3989
Qe tant es aütz paoros D'aqelas jens don es partitz Q'encar n'es totz esbalausitz	He was so frightened of the people he had left that he was still shaken.	4170-2
Per qe cridatz? Avetz paor?	Why are you shouting? Are you afraid?	4401
E no ajatz huimais paor	Do not be afraid	4709
E non ajatz oimais temensa	And you need no longer be afraid	4721
E no ajatz de ren duptansa	Do not be afraid of anything	4832
A paor de me? Aras sai e conuc e cre C'aisso es esquern que-m dises Qu'el aja paor que-l forses	He's afraid of me? I see, I understand and I know now that you are joking. He is afraid that I will hurt him?	7069-7072
Adonx cre que aguest paor.	I thought that you were frightened.	7245
Mais paor ai que-us en fujatz	But I am afraid that you will run away.	7349
C'ades a paür de fallir, Perque non l'ausa son cor dir	He was afraid of failing, because he did not dare say what was in his heart.	7731

D'aquo no-us qual aver paor	You should not be afraid of that.	8296
Que paor ai que no-us tardes	I am afraid that we are taking too long	9828
No-us sai dir,... Ni puesc, tan sui espaventatz	I can't tell you. I am too afraid.	9830-9831
Mais nun sun ab lu rei issitz Que an paor que nu-l fos mal	But no one wanted to go out with the king for fear of displeasing him.	9876-9877
Qu'em perdonetz la gran paor C'oi vos ai feita	Forgive me for the great fear which I caused you.	10020-10021
Mas tant que paor ai aguda	Except that I was frightened	10049
Que non cre c'a tota ma vida M'en sia la paor issida.	I do not think that I will ever forget the fear in my whole life.	10057-10058
Nun aja paor de preson	Do not be afraid of prison	10578
C'uimais no-us cal aver paor Que-us fassa gran mal la calor	You do not need to be afraid that the heat will harm you.	10683-10684

### F1 (g) Dazed and Bewildered

Line	Translation	Line no.
Tan gran un colp, q'en terra venc; Aisi-el fes tot ysabozir Qe-l veser li tolc e l'ausir. E Estutz, can si sen feritz, Lev sus, totz isabozitz, E aisi con om qe no ve Cuja-l cosegre davan se.	Such a blow, that he fell to the ground, and he was completely dazed, so that he could not see or hear. And Estout, when he felt the blow, got up, completely dazed, and starting hitting around him like a blind man.	1130-1136
E si ab la paret urtar Qe l'ausir li tolc e-l vezer, E anet en terra caser, E anc nun pos pus sonar mutz, E-l bran es li del man caütz, Qe no-s pot donar nul cosseil, E-l sanc tot viu, clar e vermeil L'eis per la nar e per la boca, E anc no-s moc pus c'una soca.	And he hit the wall so hard that he lost his hearing and sight and fell to the ground. He couldn't say a word, and the sword fell from his hand so that he was unable to give any help. And clear, scarlet blood spurted from his nose and mouth, and he could no more move than a log.	2439-2446
Mais Jaufre no s'es jes mogutz Per tant, car si es esperdutz C'ades cuja esser feritz. Aisi es tots esbalausitz C'a penas enten ren ni au.	But Jaufre did not move. Dumbfounded, he waited to be attacked. He was so dazed that he could hardly hear or understand anything.	3936-3939
E menun tal bruit e tal guera Qe Jaufre s'en es esperdutz E es del caval desendutz, Qe no sap un s'es ni qe-s fassa.	And made such a noise and a tumult that Jaufre was dazed by it. He got off his horse, not knowing now where he was or what to do..	4182-4185
El estet, qe no sonet mot,	He stood there, not saying a word, for a	

Una pessa totz esbaïtz	while completely lost to the world...	4282-4283
E enaisi ez el anet Gran pessa, qe mot no sonet	And so a long moment went past without him saying a word	4655-4656
E si l'a tot issabosit De sun caval a terra mes Qe ren no ve ni sap on s'es	And he was so stunned when he fell from his horse that he saw nothing nor knew where he was.	5718-5720
Mais Jaufre vai si fort ferir Sus en l'elme, de tal aïr C'a terra l'a mes estendut, Si qe tot lo sen a perdut, Qe no au ni ve ni enten, E-l sanc tot viu clar e coren L'ïex per la nar e per la boca, E anc no-s moc pus c'una soca	But he struck at Jaufre so hard on his helmet that he stretched him on the ground, so that he lost his consciousness, and did not hear, nor see, nor understand anything. And clear and fresh blood spurted from his nose and his mouth, and he could no more move than a log.	5733-5740
E Jaufre fun si esperdutz Quan la vi, que non sap qe-s diga	And Jaufre was so dazed when he saw her that he did not know what to say to her	7704-7705
Mais el estet si esperdutz Que so que ac la nuit pensat Que cujet dir, l'es oblïat.	But he was so dumbfounded that whatever he had thought overnight that he would say to her, he forgot	7720-7721
Mas Brunesen l'a si vencut E-l fai si istar esperdut Que sol non sap en que si prenga, Ni-l pot dir son cor ab la lenga	But Brunissen had so conquered him and made him so dumbstruck that he did not know what how to go about telling her his heart with his words...	7727-7730
E Melianz es ablesmatz Casutz, si que nun pot parlar	And Melian had fallen, pale, not able to utter a single word	8458-8459

## F1(h): Adventure

Line	Translation	Line No.
De proesas e d'aventuras	Of prowess and adventures	5
D'un aventura qe avenc Al rei Artus	Of an adventure that happened to King Arthur	89
E con aventuras querran	And how they were searching for adventures	121
Entro qe aventura venga	Until an adventure comes	150
Qu'irem aventuras sercar	We will go and seek adventures	166
E maldison las aventuras	And cursing the adventures	366
Cal aventura es venguda !	What an adventure has happened!	373
Qe vos ni els non cal laisar Per aventura, car trobada L'avetz	You nor they need to wait for an adventure for you have found one.	430-432
E prec vos qe-l comtes cascus Vostr'aventura	And I beg you to each tell me your adventure	2840-2841
E es vengutz per aventura	He came by chance	3039
Qeren guera e aventura	Seeking combat and adventure	3671
E el demandet l'aventura	And he asked about what was happening	4061
E Deus ! dis el, cal aventura!	"Oh God!" he said – "what a thing to happen!"	4104,5294
So qe es ni cal aventura ?	What is happening?	4349
Cant au l'aventura retraire	When (I hear) about what has happened	4739
Mot a aisi gran aventura	What an extraordinary thing to happen	5053
Seiner, Aventura qe-m mena	Sire, adventure has brought me.	5593
E dic vos que cant ausirez Lo mieu trebal ni l'aventura	And I tell you that when you hear the tale of my suffering	6382-6383
Qui pot s'aventura fugir ?	Who can escape his own destiny?	6739
Nostr'aventura dura e fera	Our harsh and cruel experience	6974
E ira s'en per aventura	He will go off one day perhaps	8287
Qu'el rei sap ganren d'aventuras	The king knows of many adventures	8737
Car calqu'aventura-l rete	For some adventure must have held him back	9300



### F1 (i) Compared to an emperor, and shield and lance together.

Line	Translation	Line no.
Qu'el mun non a emperador Que de s'amor nun fos onratz	In the world there is no emperor who would not be honoured by her love.	7770-7771,
Qu'el mun non a emperador Que nun fos onratz en s'amor,		8235-8236
Ni anc rei ni emperador Nun poc faire plus ricz presenz	No king nor emperor could have made me a richer present	9564-9565
Que ancmais tan bon ni tan bel Nun ac ni de tan gran valor Coms ni ducs ni enperador	No count, nor duke nor emperor has ever had such a good or fine or valuable one	10180-10182
Jaufre pren la lansa e l'escut E es pojatz desliurament, E laisa-ls estar e vai s'ent	Jaufre took his lance and shield and mounted quickly, and left them there and set off.	2078-2080
E vi sa lansa e sun escut, C'om l'ac en un lansier pendut, E pren o e puis en sa vía	He saw his lance and his shield where they had been left on a rack, and took them and set off.	3991-3992
E a-l la lansa e l'escut pres	And he took his lance and shield	4222
E laisatz l'escut e la lansa	Leave your shield and lance	4831
E sa lansa e l'escut pausat	He put down his lance and shield	4930
E sa lansa e sun escut	And his lance and shield	5277
L'escut e sa lansa	The shield and his lance	5835
E pren la lansa e l'escut	He took the lance and shield	6001
E pres l'escut e puis sa lansa	He took the shield and then his lance	6031
E puis es el cavall salhitz, E pren la lansa e l'escut	And then he jumped on his horse and took the lance and shield	8390-8391
Da-m ma lansa e mun escut E mun elm e ma garnison E m'espasa	Give me my lance and my shield, and my helmet and my armour, and my sword...	8978-8981

## F2: Doublets and Triplets (not a complete list)

Line	Translation	Line No.
Maritz e dolens e iratz	Sad and grieving and upset	5550
Jogan et risen et parlan	Joking and laughing and talking	10337
Tan sun marida e caitiva	So sad and miserable	5693
Iratz e ples de maltalen	Angry and full of ill will	5172
Un bosc espes e folat	A thick and leafy wood	5181
Totz iratz e fels	Angry and determined	5308
Iratz e esperdutz	Angry and dazed	5314
Siulan e bufan e brujen	Whistling , raging and storming	5323
Mal e estrain e greu	Evil, strange and painful	4738
Vilanía e tort E gran erguel e gran folor	Wickedness, wrongfulness, great arrogance and great folly	4762-4763
Grasir e lausar	Thanking and praising	4767
Irada, ploran e dolenta	Upset, crying and grieving	4838
Alegres e goios e gais	Happy and joyous and gay	7713
Gaug et alegrier	Joy and happiness	8923
De rics e de pros e d'onratz	Of rich, worthy and honoured	8282
Mot es la cort rica e bona	The court was very rich and good	6203
Bel et gran et fort et sobrier	Fine. tall, strong and valiant	10016
Tan franc, tan fin e tan lial	So frank, so fine and so loyal	8298
Tut jent et simplament et plan	Politely, simply and calmly	8937
Pels pratz e pels vergiers	In the fields and gardens	9938
Gueritz e sanatz	Cured and healthy	5040
Afiniãtz e las	Tired and exhausted	5048
Li trebail e l'afain	Troubles and difficulties	5072
Jausenta/dolenta	Moaning and lamenting	5107
Lo meu gran dreit e-l seu tort	My great Right and his Wrong	5109
Tan leals E tan bos e tan enseinatx	So loyal, so good and so well- mannered	5143-5144
Gran e fort e cregut	Big and strong and full-grown	5540
Plainen e autamen cridan	Lamenting and crying	5670
La nuig es negra e escura	The night was dark and cloudy	5366
Esquiva e gran, magra e seca e ruada	Thin, dry and wrinkled	5482-5483
Mal e descausit	Vile and wicked	5488
aval e amun	High and low	5491
C'om no-i pot trobar ren del mon Mas boscatjes e malas vías, Boisos, ronsers e pradarias. Aisi es mort e asermut	You will find nothing in the world but shrubs and bad paths, woods, brambles and empty lands. Everything is dead or devastated.	5493-5495
Enemix, bestia ni jaians	Enemies, beasts or giants	5529
Dreit e venjansa	Justice and vengeance	6190
Laissem aquesta dolor Et aquest plain et aquest plor	Leave this grief, and this lament and these tears	9959-9960
Pros e ensennatz	Worthy and well-mannered	9514
San e sal, risent e joios	Safe and sound, laughing and joyful.	2159
San e sal et sen enconbrer	Safe and sound and untroubled	10041
Aspra e dura	Harsh and hard	6384
Süau e gen	Softly and calmly	337,1330,3021, 4591,6669,7344, 7026,7740,8209, 8989,9613,9889, 10280,10369, 10879

## Appendix G: Descriptions

Character	Lines	Translation	Line no.
The Beast	Majers fo qe non es us taurs, E sos pels so veluts e saurs, E-l col lonc e la testa granda, E s'ac de cornes una randa, E-ls ueils son groses e redons, E las dens grans, e-l morre trons, E camba longas, e grans pes ; Majors non es us grans andes.	It was bigger than a bull, and its hide was hairy and reddish. It had a long neck and a big head, and it had a rack of horns. Its eyes were big and round, and it had big teeth and a flat snout, long legs and big feet. It was longer than an andiron.	229-236
Jaufre	Ab aitan ils viron intrar, Cavalcan un rosin liar, Un donzel gran, e bel e gen, E venc mot içarnidamen. E anc ome de maire nat, Non cre, visses miels faisonat. D'espallas ac una brasada, E cara bela e bon formada, Oils amoros ac e rizens, E cabeils saurs e resplandens, E brases groses e cairatz, E belas mas, e detz formatz, E fon delgatz per la sentura E fon larcs per la forcadura, E las cambas drechas e grans, E-ls pels caus e mot ben estans, E ac gonela ben tailada D'una bruneta paonada E causas d'aqel meseis drap, E una garlanda el cap, Ben feita e de noelas flors, E ac i di moutas colors, E fo per la cara vermeils, Car ferit li ac lo soleils.	That's when they saw a young man coming in, riding a grey packhorse. He was tall, and handsome, and fine, and he came in with great assurance. I don't think I have ever seen a man born of a woman who was better made. His shoulders were a yard wide, and his face was handsome and well-formed, tender and laughing eyes, and his hair was reddish—blond and gleaming, his arms powerful and muscular, and his hands were beautiful with well-formed fingers. And his waist was slender, and he was lean and lanky, with long, straight legs and well-arched feet. He was wearing a well-tailored tunic of shimmering brown, and hose of the same material, and he had a garland on his head beautifully made of fresh flowers of different colours. His face was red, because of the sun.	523-546
Jaufre	E Jaufre es en pes levatz E fu grans e ben faisonatz, E d'ausberc ricamen vestitz Qe fo bels e clars, e forbitz Sun elme, clars e resplandens.	And Jaufre stood up, and he was tall and well made, and clad in his rich hauberk which was fine and bright, and on his head his helmet, bright and gleaming.	3567-3571
White Lance	Una lansa, q'es tota blanca, De bel fraise, mot jen parada  Car mot fo bela e lusens E-l fere clars e resplandens. E Jaufre a la lansa presa E lunc l'arbre la soa mesa. E can la tenc, pres l'a brandir E a girar e a sentir, E troba la dura, e sana, E bona, e fort e certana	A lance, which was entirely white, of fine ash, and very well made...  For it was beautiful and gleaming, and the iron was clear and shining. And Jaufre took the lance and put his own on the tree. And when he held it, and then he brandished it, and turned it, and tested it, he found it was hard, and good quality, and well made, and strong and sure	1358-1359  1371-1378
Dwarf	...un boiso, Petitz, e de laja faiso, Qe'l fo cortz, e gros e inflatz, E ac lo cap gran, e-ls pels platz, Que per las espatlas li jazo, E las selas sembla qe-l trazo	A very small, ugly hunchback, who was short and fat and swollen. He had a big head and flat hair that fell to his shoulders, and eyelashes which were so long they seemed to stretch his eyes. He had a badly	

	Amdos los oils, tan las ac grans, E-l nas a plan e mal estans Que metre-l pogratz per la nar Amdos los pouses ses mal far, Lauras espesas e morudas, E las dentz grossas e gregudas, E-ls guinos loncs sobre sa boca, E la barba tan gran qe-l toca Tro aval desotz la sentura. E ac tan corta forcadura Que no a jes un palm entier De talo entro al braguier. E ac lo col gros e espes, Tan cort c'a penas l'en par jes, E-ls bras tan cortz qe non apar Que-ls pogesetz destrás l'iar, E-ls mas a guisa d'un grapaut.	made nose so wide that you could put two thumbs into the nostrils without hurting him. His lips were thick and blubbery, and his teeth monstrously big. He had a long moustache above his mouth, and his beard was so long that it fell lower than his belt. He was so short that it was less than a handspan from his heel to his crotch, and his neck was big and fat, and so short that it seemed it was hardly there. His arms were so short that you could not have tied them behind his back, and he had toad-like hands.	1383-1405
Soldier	E us sirvens li sail davan; E fo espes, e gros, e grans, E leus, e fortz e benestans; E ac los cabeils aut tundutz, E portet .iii.dartz tan agutz, Tan afilatz e tan tailans, E an non ac outra armadura Mais gran coutel a la sentura, E en sun dos un gonio Ben fait e de bela faiso.	And a soldier stood up in front of him, sturdy, massive, tall, agile, strong, and strapping. His hair was closely shaved, and he carried three very sharp, honed and cutting darts. He had no other armour, except for a big knife in his belt, and he was wearing a fine, well-made corselet.	1682-1692
Maiden at leper's house	Un piusela, qe nun cre Que el mun n'aja belasor, Car pus ac fresca la color Que rosa, cant es ades nada, E fu sa gonela esquistada Tro aval desos la tetina Que ac pus blanca qe farina. E plais fort e menet gran dol, E ac pus grosses qe no sol Amdos los oils, tant ac plorat.	A maiden, and I don't believe there is a more beautiful one in the world, for she had a complexion the colour of a freshly budded rose. Her tunic was torn to below the breasts, which were whiter than flour. And she lamented loudly and was grieving, and her eyes were much bigger than usual because she had been crying so much.	2300-2309
Giant leper	Que ben ac de lonc un astat E d'espaldas doas brassadas, Gros los brasses e mans enfladas, E-ls dentz corbs e totz desnozatz, E fu per la cara bosatz E gran bossas maravilosas, E las celas no sun pelosas, Ans las a enfladas e duras, E ac las prunelas escuras, E-ls ueils trebles e grepellatz, Tot entorn de vermeil orlatz, E las gengivas reversadas E blavas, grosas e botadas, E ac grans e rossas las dentz E venonosas e pudens, E fo vermeils e aflamatz Aisi con us carbos crematz, E-l nas qitxat e narigos ; E'l polset, e fo rauculos Si qe a penas pot parlar.	He was almost as long as a lance, and his shoulders were two yards wide. He had gnarled arms and swollen hands, his teeth were crooked and shrinking gums. His face was covered in extraordinary swellings, and his eyelids were bald and were hard and swollen. His pupils were dark and his eyes were troubled and irritated, surrounded by red marks. His gums were receding, thick, blue and swollen, and his teeth were big and red, infected and stinking. His whole face was scarlet and inflamed like a burning coal with his nose in the middle which was flattened and distended. He was finding it hard to breathe, and he was so hoarse that he could hardly talk.	2314-2333
Orchard	E es vengutz per aventura	And he came by chance to an	

	<p>En un verger tot claus de marbre,  Q'el mun non cre qe aja arbre,  Per so qe sía bels ni bos,  Qe non i aja .j.o dos,  Ni bona erba ni bela flor,  Qe laíns nu n'aja largor ;  Es eix una flairor tan grans,  Tan dousa e tan ben flairans,  Cun si fus dins de paraís,  E aitan tost col jorn falis  E-Is ausels d'aqela encuntrada,  Tot entorn una gran jornada,  S'en venon els arbres jogar,  E puis comensun a cantar  Tan asaut e tan dousament  Qe nu es negus estrument  Qe fassa tan bon escoutar,  E tenun o tro al jorn clar.</p>	<p>orchard enclosed in marble, and I don't believe that there is a tree, as long as it is beautiful or good, which was not represented there by one or two examples, nor no good herb or beautiful flower that was not there in abundance. And it gave off a perfume so great, so sweet and so beautiful to smell that it was as if you were in paradise. And at the end of each day the birds from all around, as far as a day's ride away, came to frolic in the trees, and then began to sing, so harmoniously and so sweetly that there is no instrument which would be so good to hear, and they sang until the dawn.</p>	<p>3040-3058</p>
Brunissen	<p>Mais Brunissen a seinoría  Sobre totas de gran beutat;  Qe cant auría om sercat  Tot es mun e puis mentagudas  Totas celas qe sun aüdas  No auría om una trobada  Tan bela ni tan ben formada ;  Qe sos oils e sa bela cara  Fant oblidar, qi ben esgara,  Totas celas qe vistas a,  Qe ja sol no l'en menbrara  Car pus es fresca, bela e blanca  Qe neus gelada sutz en branca  Ni qe rosa ab flor de lis.  Qe sul ren non a mal asis,  Decovinent ni laig estan.  Aixi es feita per garan,  Qe non i a ops mais ni meins.  E sa boca es tan plasens  Qe par, qi ben la vol garar,  C'ades diga c'om l'an baisar.  E fora belasor .ij. tans,  Mais no fo, prop a de .vij. ans,  Sens ira ni sens cosirier,  Qe non pot aver alegrier.</p>	<p>But Brunissen surpassed them all with her great beauty. You could search throughout the world and then mention all the women who were there but you would not find one who was as beautiful or as well made. Her eyes and her beautiful face, when one looked at her, would make one forget all the other women he had seen, and he would not even remember them. For she is more fresh, more beautiful and more white than snow frozen on a branch, nor a rose or a lily. There is nothing about her which is a fault, displeasing or which detracts from her. She is so well made that nothing need be added or taken away. And her mouth is so pleasing that, if you look at her, she seems always to say that you should kiss her. And she would be twice as beautiful except that for nearly seven years she has never been free from sadness and worry, and cannot be happy</p>	<p>3130-3154</p>
Brunissen	<p>E Jaufre conoc q'es irada  Can l'ausi enaisi parlar,  E pres mot fort a esgarar  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,  Qe-l sun ins el cor devalatz.</p>	<p>And Jaufre realised that she was angry when he heard her talk like this, and he began to gaze at her, her forehead, her neck and her face, which was fresh and white and clear, her mouth and her pleasing eyes, bright and tender and smiling, which went straight to his heart.</p>	<p>3608-3615</p>
Augier's daughter	<p>En apres il viron issir  D'una cambra una pucella  Avinentz e fresca e bella</p>	<p>They saw a maiden coming out of a bedroom who was gracious, fresh and beautiful</p>	<p>4480-4482</p>
Giant witch	<p>Una veila desotz un pi,  Qe jac e estet acoutrada,  E fo pelosa e ruada,  Magra, e seca pus qe leina.</p>	<p>An old woman beneath a pine tree, who was reclining on her elbow, and she was hairy and wrinkled, Thin, and drier than kindling. And</p>	

	<p>E can vi Jaufre, sol no deina  Mour, mas qe dreiset sun cap  Qe ac major, senes tot gap,  C'una dorca de dos cesters,  E-ls oils tan paucs can us diners,  Lagainos e esgrapelatz  E tot entorn blaus e macatz,  E las silas grans e cregudas,  E lauras grossas e morudas,  E longas e amplas las dens,  Aitan rosas can aurpimens,  Qe l'eisun deforas .iij.detz,  E ac en la barba peletz,  E los grinos loncs e canutz,  E-ls brases pus secs qe pendutz,  Las mas pus negras qe carbo,  E-l mursol e-l fron e-l mento  Negra e ruat et frunsit,  E-l ventre enflat e farsit,  Espallas corbas e agudas,  Las cueisas secas e menudas  Qe no ac mas la pel e l'os,  E-ls genols regainatz e gros,  E las cambas secas e longas,  E-ls pes enflatz e grans las onglas  Si qe no-i pot portar sabata.  E ac almussa d'escarlata,  Auta, de sembelin orlada,  E tot entorn sun cap liada  Saven ac prima d'un folleil  Ab qe sun estrait sei cabeil  Qe l'estan en sus erissat,  E ac un manteu acolat  D'escarlata ab pel d'ermini  E blisaut de sandat sanguini  E camisa d'un ric cansil  Blanca e prima e sotil.</p> <p>E la veilla leva en pes.  Tu, ditz ella, o pos vezer.  E lasset son mantel cazer,  Ez ac una gran lansa d'aut  E tenc en la man per lo caut  Un moscail ab que s'adus vent.</p>	<p>when she saw Jaufre, she didn't  deign to move but hardly raised her  head, which was bigger, without  joking, than a two gallon jug. Her  eyes were smaller than farthings,  rheumy and bloodshot, surrounded  by blue bruises, with fat, long  lashes. Her lips were fat and  blubbery, and she had huge long  teeth as red as orpiment which  stuck out three fingers. And on her  chin were long white hairs. Her  arms were drier than a hanged  man, and her hands black as coal.  The bottom of her face and her  forehead and her chin were black,  wrinkled and folded. Her stomach  was swollen and bloated, her  shoulders twisted and bony, her  thighs dry and thin, just skin and  bones, and her legs dry and long,  her knees knobbly and fat, and her  feet swollen, with nails so long that  she could not wear shoes. But she  was wearing an ample scarlet  aumusse edged with sable, and  knotted around her head she wore  a light silk veil to restrain her spiky  hair, and she had a scarlet cloak  with emrine fur, over a tunic of  purple silk, and a white, fine and  delicate chemise of a rich fabric.</p> <p>And the old woman rose to her feet.  You can see, she said, and let her  cloak fall. She was as tall as a  lance, and she had in her hand,  because of the heat, a handkerchief  with which she fanned herself.</p>	<p>5192- 5232</p> <p>5254- 5259</p>
<p>Augier's daughter with giant</p>	<p>Lo jaian ab una piucela  Qe portava desotz s'aicela,  Aisi con feira un enfan,  Plainen e autamen cridan :  « Acoretz me, santa María ! »  E fo rauca, car tant avía  Cridat c'a penas pot formir  Sa paraula ni esclarsir,  E sun estiratz sei cabeil  Qe luisun cun clar soleil,  Ais cun es fis aurs brunitz,  Qe-l van sai e lai expanditz,  E sus brisautz es coisendutz  E denant e detras rumputz,  E-l seu oil clar jen faisonat  Sun un pauc gros, tant ac plorat,</p>	<p>The giant had a maiden whom he  was carrying under his arm, as he  would carry a child. She was  lamenting and crying "Help me,  Holy Mary!" But she was hoarse  because she had cried so much  and could hardly form her words  clearly. And her thick hair, which  shone in the sunshine as if it was  burnished gold was scattered in  disorder, and her tunic was torn  both in front and behind. Her  shining eyes, so well marked, were  a little swollen from crying so much.  She was wringing her fingers and  bruising her hands.</p>	<p>5667- 5683</p>

	E tors sos detz e rump sas mas.		
Brunissen, meeting Jaufre	<p>E dirai vos de Brunessenz  Con ieis del castel ricamentz  Ab donzellas, ab cavallierz,  E-l senescal vai ss'en premierz,  E ela sec lo cavalcant  En un bel palafren ferant  On om de cavalquar non dol,  E ambla, si que par que vol,  Adaute et jent, dreit et süau,  C'a penas au om son esclau.  E fon vestida coindament  D'un cisclaton mot autament,  E siei cabel delgat et saur  Son gent estreit d'un filet d'aur ;  Es a bella cara plasant  On anc non ac affaitament  Anz es ben fina per natura,  Qu'en nulla sason non pejura,  Plus al matin que al colcar,  Mais en la ves om mellurar ;  Rellusi et geta clardat,  Que tuit en son enlominat  Cels que l'anavon environ ;  E ac un capel de paon  En son cap mes per la calor,  E portet en man una flor  Mut bella e mot ben flairan.</p> <p>E ac un prim filet de cilhas,  Negre et sotil et delgat,  Natural e ben faissonat  Que nun fun pelat ni tundutz.</p>	<p>And I will tell you of Brunissen, how she came from the castle finely apparelled, with young ladies and knights. The seneschal preceded her and she followed him riding on a fine grey palfrey, which was a pleasure to ride. It ambled, and seemed to fly, with an ease and grace, straight and calm, so that you could hardly hear the sound of its horseshoes. She was dressed elegantly in oriental silk, with her delicate golden hair tied back with a golden fillet. She had a pleasing, beautiful face which had nothing artificial about it as it was naturally so fine and did not wane at any time from the morning to the time to sleep, but you could see it improve. It would shine and spread light so that everyone around her would be illuminated by it. She had a peacock feather in the hat she wore because of the heat. She carried in her hand a flower which was very beautiful and fragrant.</p> <p>Her eyebrows formed a delicate thin line, dark and fine, natural and well-formed, which had never been shaved or plucked.</p>	<p>7125-7151</p> <p>7700-7703</p>
The fountain	<p>...il sun vengut  E un bel prat ver et cregut  D'erba fresca e de bellas flos  Don issi mot bona flairos.  E-l prat es claut tut environ  Dels bellasors albres del mon,  E el mieg a una fontaina  Gran e preonda, clara e sana  Dun s'asaiga aquella prada  Que dura demieja jornada.</p>	<p>They came to a beautiful green meadow, high with fresh grass and beautiful flowers from which came a beautiful scent. The meadow was enclosed all around by the most beautiful trees in the world, and in the middle was a fountain, deep, clear and clean, which watered this meadow for the distance of half a day's ride.</p>	<p>8361-8370</p>
Fellon d'Albarua described by the Fada de Gibel	<p>Qu'ell a major testa d'un bòu,  E quex delz oilz plus gros d'un òu  E-l front meravilhoz e grant  E-l nas quitxat et malistant,  Lauras espessas et morudas,  E las dens grantz mal assegudas,  E major gula d'un laupart,  Que fendut n'a daus quega part  Tro sotz las aurelhas aval,  E-l col a guisa de caval,  E es ample per los costatz,  E pel ventre gros e enflat,  E las coissas grossas e grantz  Cambas platas e mal estantz.</p>	<p>He has a bigger head than an ox, and each of his eyes is bigger than an egg. His forehead is monstrously wide, his nose is twisted and flattened, his lips are thick and blubbery, with huge badly placed teeth, a mouth bigger than a leopard's maw which spreads so wide it reaches his ears. His neck is like a horse's, his hips are huge, his belly fat and bloated, his thighs are strong and long and his legs are thin and twisted.</p>	<p>8769-8782</p>

Fellon's bird	E portat el man un aucel Mut bon et mut ric et mot bel; En un as majer d'un auster, Ni ja nu-l cal querer melhor. Lo col ac plat e-l bec espes, Pus trenxant que rasorz nun es, E-ls volars luncs, que-l sobrebaton De mieg pe la coa-l passon, Las cambas grossas e-ls pes fortz Donn a mutz aucels pres e mortz.	He carried on his wrist a bird which was very useful, very remarkable and very fine. It was no bigger than a goshawk - you could not find a better bird. It had a flat neck and a thick beak which was sharper than a razor. It had long wings which beat against it and stretched half a foot past its tail. It had thick legs and powerful talons with which it seized and killed many birds.	8879- 8888
The bird at the wedding	Que-l bec cre que aja major, En un o dic per la paor, Que nun sun .x.palpz los plus grans Que fosson fait oi a mil anz, E-l cap plus gros qu'un vaissel, E-ls oils son tan clars e tan bel Que semblon que carboncle sia, E-ls pes a majors, sans failia, Que nun es aquella gran porta.	His beak is, I think, and I'm not saying this out of fear, longer than ten of the longest stakes that anyone has cut in a thousand years. His head is bigger than a barrel. His eyes are so clear and fine they look like a carbuncle. His feet were surely bigger than that door.	9839- 9847



## Appendix H - Storytellers

### Questions for Storytellers

These questions were flexible in their wording, and sometimes led to further clarifications, amplifications or explanations, either by me as the interviewer or by the interviewee.

12. What is your preferred format for telling – what length of time, plus or minus an interval or intervals?
13. What is the longest extended performance of a story that you have given? What was the reaction from the audience?
14. Have you ever told a story in chunks, or “serialised”? If so, what length were the “chunks” and did the audience maintain interest? Did the attendance fluctuate, and how did that make you feel?
15. In your understanding of traditional storytelling, what would be the longest length (duration) for a story?
16. Are any contemporary audiences, in your experience, aware of an “immanent whole” for stories from a wider story cycle (such as Arthur, myths etc).
17. Do you use music and/or song when you tell the stories? If so, how do you decide what the music or song should be and where to place it? Does it accompany or punctuate the story (or both)?
18. Is any of your practice informed by historical knowledge or sources, or is it simply what feels right to you?
19. Do you personally feel most at ease when you are the central focus of an event, or when you are part of a longer programme?
20. What influences your choice of stories to tell?
21. Is it important to “dress the part”, or provide other visual/audio stimuli, in your opinion?
22. Do you have any advice for me?

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## CYDSYNIAD I GYMRYD RHAN MEWN YMCHWIL CONSENT TO PARTICIPATE IN RESEARCH

(DRWY GYFWELIAD/BY INTERVIEW)

Teitl y Prosiect/  
Project Title: The Medieval Occitan Tale of Jaufre - a Storyteller's Perspective

Gwybodaeth gefndirol am y prosiect/  
Background information about the project: I looking into the practicalities of telling this long and episodic tale to 21<sup>st</sup> century audiences, and I am therefore interviewing a number of professional storytellers about their experience of working with long stories.

Os bydd gennych gwestiynau ynghylch y prosiect, cysylltwch â Anne Purbrick, Ysgol y Gymraeg, Prifysgol Caerdydd, Adeilad John Percival, Rhodfa Colum, Caerdydd, CF10 3EU. E-bost: [PurbrickMA@cardiff.ac.uk](mailto:PurbrickMA@cardiff.ac.uk)

Os bydd gennych unrhyw bryderon am yr ymchwil neu sut mae'n cael ei gynnal, cysylltwch â Dr Jonathan Morris, Swyddog Moeseg Ymchwil Ysgol y Gymraeg, Prifysgol Caerdydd drwy e-bost ([morisj17@caerdydd.ac.uk](mailto:morrisj17@caerdydd.ac.uk)) neu dros y ffôn (029 208 75394).

Should you have any questions regarding this project, please contact Anne Purbrick, School of Welsh, Cardiff University, John Percival Building, Colum Drive, Cardiff, CF10 3EU. E-bost: [PurbrickMA@cardiff.ac.uk](mailto:PurbrickMA@cardiff.ac.uk)

If you have any concerns about the research or how it is being conducted, please contact Dr Jonathan Morris, School of Welsh Research Ethics Officer, Cardiff University, by email ([Morrisj17@cardiff.ac.uk](mailto:Morrisj17@cardiff.ac.uk)) or phone (029 208 75394).

Adran 1: Gwybodaeth am y cyfranogwr  
Section 1: Information about the participant

Eich enw  
Your Name \_\_\_\_\_

Y sefydliad yr ydych yn ei gynrychioli (os yw'n berthnasol)  
Name of the organisation you represent (if applicable) \_\_\_\_\_

Adran 2: Datganiad

Rwyf dros 16 oed, a chydysyniaf i gymryd rhan yn y

Section 2: Statement

I am over 16 years of age and consent to take part

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**Interview with Simon Heywood. 18<sup>th</sup> November 2017.**

*Do you have a preferred format for storytelling? A length of time, plus or minus intervals?*

No, I don't mind really. I think the one thing that freaks me is not knowing in advance how long it is. I think that's the only thing that I would regard as being difficult, because I think that if you know you've got five minutes, you can tailor it to five minutes and I think it's good to know in advance, but I think there's a certain amount of flexibility built into the form and I have had one occasion when I went on 15 minutes late, and I asked them to give me a 15 minute cut off point, a throat cut, to know that I had 15 minutes left to go, which they did, obligingly, but nobody told the woman who was doing the throat cut off that I'd gone on late, so I started 20 minutes late and I was just getting into my stride when it came round and I had to sort of bring it in on time so I was literally editing as I went and brought it in on time. I think it's awkward to have to do that. Most of the time you have a sense of how long a particular story lasts and you also have a certain amount of ability to flesh it out or bring it in and I think provided you have enough notice of the timings that you're working to you can prep. I don't have a particular favourite time.

*You wouldn't say to the organiser – can you give me ...*

I normally say do you want the 60 minutes with no interval or 90 minutes with an interval which they normally have an opinion on that which I'm happy to follow but what I tend to do is kind of pre-packaged in units which can be made to fit that kind of thing, and so advance notice is everything. But I don't have a preferred format.

*What's the longest extended performance of a story that you've given?*

Ever? Without a break? I won't have gone on much longer than an hour, I don't think, probably somewhat longer than an hour on some occasions when I've over-run, with an interval sort of an hour and a half. I mean you don't get the opportunity to do more. I mean when you get the chance to talk to Shonaleigh, she grew up in a tradition where you would just go on night after night after night, so basically she can be going literally two or three days together at a stretch and still barely scratching the surface of what there is to do. It's a different order of scale.

*Have you ever told a story in a serialised way?*

Yeh, I have, yeh, and probably this would count as the longest telling although I haven't ... there was a group... we were in the process of doing a sequence of storytellings. It was planned as a trilogy but part 3 never came off, so we did it as a sequel and it was based

around - I was working with a company called Adverse Camber and they were sort of like a storytelling production company, and what we were doing at that point was a sort of – a series of pieces based on Irish mythology, there was the career of a figure who was like a sort of god and so what we did with that was we basically had twelve months in development and twelve months touring, and back in development for the next twelve months and then the second piece was very definitely a sequel to the first. At that point we were kind of going back to venues with the sequel to a piece that we'd done twelve months previously and I mean it had to be a stand-alone piece because people are not that tenacious. Some people were, some people were coming back and asking when's the next episode coming up, so we collected a kind of hard core of dedicated people who were following the whole thing through.

*(talk of the difficulty of talking to the week-long folk festivals for a booking to serialise my story)*

I think sometimes I don't know if ... they have a sense of what they think storytelling is and the place of is the larger programme and the boundaries for it are, and if you want to do something that doesn't kind of fit that then it does not always compute.

*What do you think would be the longest duration for a story (in Shonaleigh's tradition)?*

Oh yes, days, no worries. There's one – I'm just doing some research on it now and recording it and there's one cycle called the Ruby Tree and the Ruby Tree is actually more than a single story, it's kind of a sub-cycle of stories and probably has about half a dozen tales, any one of which you could tell comfortably within half an hour or something like that, and they are in sequence, so they have the same characters and one follows on from another. But that's only the centrepiece of a much larger thing and you can go off on side alleys and digressions and there's more ... I mean it is comparable to the Arthurian Vulgate series or something like that, and the Ruby Tree apparently, according to family tradition was meant to be told over the nine nights of Hannukah, so there would be one night and the storyteller would tell all evening. Something like this – I mean you'd have to talk to Shonaleigh about this. The storyteller would tell all evening and then leave off and continue the next evening and so on for nine nights. And it would be the same story. And yeh, I don't think that's all that unusual in terms of oral tradition, in terms of the scale of what they can do, in terms of oral storytelling. But it's unusual in terms of contemporary storytelling.

If there is a story that is part of a wider cycle, such as an Arthurian story, do you think that modern audiences or contemporary audiences are aware of the "immanent whole", the

idea that if you tell a little bit then the audiences will join up the dots to other stories they may know?

Well if you want to make the argument it's something like for example Harry Potter. They've all grown up on Harry Potter, they know the books off by heart, and they all write fanfic in which it's perfectly okay to go on the website and write a story about Harry Potter meeting Spiderman or this kind of thing and I think that kind of thing and the range of reference is probably extremely kind of ...it's referencing so many things at once. But the thing is it's based on life-long familiarity with a body of material, and the problem that you have with contemporary storytelling is you're bringing up stories which probably would have resonated at the time with a particular audience but the audiences aren't naturally familiar with the stories, so you've got to sort of gloss it as you go along. So the technical challenge is to do that without entirely losing the whatever it is, the scope of the thing. So it's almost like you have to seed little footnotes by implication. People know a bit about Arthur, I guess they know who he was, they probably know a bit about Merlin, but anything more involved than that you've got to tell them, haven't you.

*Do you yourself use music or song when you tell stories?*

Yes I do, I really do.

*And how do you work out where they go or what kind of thing to play?*

I don't know. I haven't done enough of it really to have an evolved approach. I think when we were doing the show with Adverse Camber they started off with my desire to write a song cycle based around the story. I really wrote the songs first and then we fitted the story around them and the stuff I've done since then I tend to ... I mean I like musical accompaniment to storytelling. I like it physically because I like having an instrument because otherwise I tend to move around too much, and it's good to have something to keep you rooted to the spot and I think the range of effects that you can create. Yes, I haven't really evolved an approach particularly but I could sort of describe ... a lot of time it's good to have a background rhythm that's invariable and then talk over that and become rhythmical and then you can break out of that at particular bits of song. The question is whether you use the music to underpin the story or undermine it, if you're going ... do you have a happy tune at a sad moment in the story or do you have sad music at a sad moment in the story. I think I use it in decisive moments. It can slow the story down or point up a character. It can do all sorts really. I don't think that I did enough of it. It was a case of haphazardly going through the story thinking "that might work" or getting a bit of a concept for a lyric and putting it in there. The one piece that I did do with Shonaleigh – she

wrote the songs and it was a piece about conscientious objectors in the first world war, and it was a feature of the narrative which was all based on first-hand testimony that every character was male. They were either male military person or a male conscientious objector or a male...you know...and Shonaleigh felt that she needed to even up the balance and she wrote a song from the point of view of the conscientious objector's mother, and sang it, and it was really to give balance and a variety of tone, and that was definitely putting the music in one direction.

*Is anything that you do informed by historical knowledge or practice, or is simply what feels right to you? Are you following any particular model of storytelling?*

Yeh, I'm following Shonaleigh a lot, as much as I can. Essentially she has a particular approach which she applies to Jewish material, Jewish folktales, and what I do in effect is most recently is to take that and apply aspects of that to Arthurian material. I've done Geoffrey of Monmouth and I've also had a look at the Prose Merlin and some of the side stories in the Arthurian saga and it works quite well because it's quite similar in terms of material. It's not the text, it's very often truncated and cryptic and what you're trying to do is fill in the gaps in order to make it live again, and that's quite similar to what happens with Jewish readings of the Bible, Midrash and the interpretations are sort of what they do. It's not entirely dissimilar. And I find that you can actually get quite a long way doing that. I think you can apply the method and what results in the end is often a moment of – you reach an interpretation, that kind of feel, and at that point it's intuitive. I'm less interested in whether it's actually historically accurate if it feels right. I apply the method and when I get to the feel right moment it kind of stops.

*Do you yourself feel happiest if you are the central focus of an event or part of a larger event?*

I quite like being part of an open mic thing really. I probably feel more at home being collegiate and being one of a gang. I feel that's more in the spirit of the thing somehow. I think it is quite hard, particularly if you're sharing the bill with some really good storytellers it can be hard to keep up. A lot of the art is ... there was one evening in the theatre bar sharing the bill with Peter Shand and Sheila Stewart and Mike Rust and they were going round it and it was oh my god. When it came round to my turn I thought I was going to let the side down something terrible. But I think a lot of the skill under those circumstances is it's not even telling the story it's choosing the story. In order to do that it's necessary to have a very large repertoire and a very diverse repertoire. And that is a whole level of skill which is unobtrusive when you're just sat there watching it, but it's very much essential to how it works, and people like Peter and Sheila are just like masters of it, and it's very

daunting I think to have to keep up with that kind of stuff. So that's scary, and when you're doing it by yourself it's sort of more relaxing in a sort of kind of a way because you don't have to integrate what you're doing with someone else. I think if it's more monologic, which takes the pressure off to a certain extent. In that sense it's going to be easier. But when you get the to and fro going publically, that's the exciting thing. I was on at Festival on the Edge and I had about four things on in one day, and it was the first time I'd been booked at a festival and I'd run out of things. On the third one I was with a Rasta dub poet. I didn't know his work and we were planning on meeting up to plan a programme, but we never did, and so it was literally a case of getting on the stage and what's going to come out of our mouths at this point. For about twenty minutes it was quite tentative and quite scary and then I think we both...I did an anti-war song and he did a bit about war and by the end of it it was really nice. I did a bunch of stuff that I hadn't practised or rehearsed or done for ages.

*What influences your choice of stories to tell?*

Whim. I've gone through changes of approach over the years. I think at the moment I'm interested in Arthurian stuff. I'm interested in legends of the British Isles. I'm interested in places. I'm interested in stories from worlds that I know intimately, because that's where you find the truth in a situation and I think that's kind of kept me more in recent years to material from the British Isles because I know what it looks like better than I do a lot of other places, and I think also thinking about it it's more contemporary than it has been ancient and historical. I mean I do do a lot of Arthurian stuff but I've fallen into the way the last couple of longish sets I've done, even when they've involved Arthurian or Robin Hood material very often I'm starting off on motorways, so the story will start "If you go up the M6 to Penrith and you turn right towards the A66 onto Bowes Moor and you pass a lake. Years ago that lake was ..." and you're into the Arthurian story. I really like grounding it in the here and now and the country and the known and familiar, starting there and then going on the journey to the other stuff, and I think that can lend it an authenticity that can otherwise be hard to achieve. It's hard to live with stuff on the inside that kind of needs to happen and you can't learn it quickly, can you. I always feel like you're stacking the odds in your own favour if you start with the deep knowledge that you already possess, simply by living in the country. I'm not going all Ewan MacColl entirely and saying you can only do stuff from your own community, but in point of fact, practically speaking, you have a head start with that material. You might as well use it.

*Do you dress the part or provide any other kind of visual stimulus?*

I don't particularly, no. I think that you are ... I think if you're doing something formal then it's good to dress appropriately, I suppose. When I did the conscientious objector stuff I would wear a waistcoat and evoke the sort of right atmosphere, and I think that's what I would tend to do, but I've never really particularly gone for costume as such, although I do know storytellers who I really like who do do that, and go around in period costume and it will be really good, that kind of thing. I also like those things where there are little visual markers on the space like a banner to demarcate a certain space and take it around. People like Peter Chand are dressed up to the nines for all sorts of things and always have a new kind of suit for a particular piece, so people do, but I tend not to. I have a kind of thing about informality, I quite like informality. I used to really like it if you got to listen to Duncan Williamson and you'd just be sort of chatting away over a drink and then suddenly realise that you're twenty minutes into a story and you can't remember where it started or how he got into it, and I really like that concept. I really like the informality of that and the people who can just sort of be ... there's no barrier or distinction between who they are and their storytelling and they're just going about their lives. The closer you can get those things together the better the art's going to be. Anything that has a hint of affectation about it is always going to be potentially fatal, and . but then there are people who have the mysterious gift of being able to go about in full Elizabethan kit without it being affected. There's a guy called Dave Tong who does go around in Tudor stuff and it's very much part of what he does, and knowing David ...sometimes you see people taking it all terribly seriously. You're grasping too hard at what it should be.

*Do you have any advice on what I'm doing?*

Well I don't know the story so it's a bit blind. I think – I'd love to have lots of advice but it's all flown my mind. I think you have to believe in what you're saying, I think that's it, I think you have to believe in it. If you believe in it that conviction will carry you, whatever that belief - I mean maybe not believe that it happened, but you have to believe that it's important. I've never done any of the Arthurian stuff that had to sustain a large ... the only piece I've done like that is the conscientious objector piece and from there we had to make a piece with a beginning and an end.



## **Interview with Michael Harvey. 15<sup>th</sup> February 2018**

*What's your preferred format for storytelling, what sort of length of time, plus or minus intervals?*

I suppose the bog-standard thing, for an evening, would be two 45 minute halves, that's about it, although the current show has a much longer first half and a shorter second half because of where we wanted to break it, to make sense. Where we have the interval is after Arianrhod's third curse, so once she says "he shall not have a wife from amongst the women who are alive on the earth today" we know that's a game-changer, so that seems like a sensible place to break it. But it's about two-thirds of the way through.

*About an hour and a half, all in all?*

Yes.

*And what's the longest extended story you've told?*

I don't know how long it lasted. I have done *Culhwch and Olwen* as one thing, in Edinburgh, but I don't know how long that was. I suppose the longest I will stand on stage in front of other human beings is an hour. That feels right. They can't take any more after that! I do have a few hour-long sets, but they're not one story. They tend to be stories welded together

*Do you notice the reaction from the audience if you tell for an hour? Do you notice them getting restive?*

The classic sign that an audience is thinking about other things is when they start to cough, but it's not so much that, it's more that you feel people's attention loosening on the material and I'm not quite sure how we pick it up as performers but there's a tangible – a roomful of concentrating people has a particular feeling. And I suppose the depth of connection is what wears thin, if you're not careful. There are various strategies for coping with that and one is to change the dynamics. If I'm lucky enough to be working with Lynn and Stacey we've got the music and the songs to take them in a different direction so that when I start speaking again it's not "oh him again", there's a difference – we've moved on somewhere, so the audience are continually refreshing their concentrations. But I think that's the thing that I notice when "this is too long" is when you feel the attention grow a bit threadbare.

*Have you ever told a story in a serialised way, one bit here and another bit later on?*

No, the closest thing to that that I've taken part in is the Mabinogion festivals that Peter Stevenson organised in Aberystwyth where we did all four Branches in the first festival, which was fascinating, so I was part of a whole team of people who told the whole thing, and everyone told twice, everyone told two chunks. The other interesting thing with that was that I just asked Peter to give me anything and I got a chunk of the Third Branch, which is something I never tell. So that was fantastic, and of course it's a fascinating part of the Mabinogion about Manawydan and his non-reactive way of being. I was grateful to have the chance to do that.

*Did the audience maintain interest or fluctuate between different bits? Did they come and go or was it the same audience?*

Well, the event was such that there were breaks, and that's the best way to do it, so that people sign up for a long period of listening but it's interspersed with breaks, with some music here or the chance to go and do something else so you're not actually sitting there for three hours on the trot. It was just too much... You need to break up the dynamic of attention so that people can actually talk to each other. That's the point of being in a storytelling audience, so that people can talk to each other, either in down time, at the interval or at the bar. The audience need to break up that uni-directional attention that the standard theatre encourages you to do, to take in the people on either side. Otherwise it's just a very refreshing, human thing to do.

*In your own telling of traditional stories, what would be the longest length, in terms of duration? Again would you think it would be an hour?*

An hour maximum. People do really need to see something else, get out of the room, change of atmosphere, go to the toilet, get a sandwich.

*Switching slightly ...there's a theory by various writers about what's called the Immanent Whole, which is that if you were to mention a name, such as Gawain, people would automatically know lots more about Gawain. Do you think that contemporary audiences are aware of Arthur or ..?*

No. I only think that people who have a cultural connection with the material will get that. So for example we tell, in shows I've done with Adverse Camber, we tell an entire version of Culhwch and Olwen and we tell the whole of the Fourth Branch, with some extra bits added on from parallel material and from my encounters with actual traditional storytelling the main influence on me would be the Padvani from India who have come over to Beyond the Border a few times and who are amazing. They never tell the whole

thing, because everyone knows it anyway. The “whole thing” doesn’t exist. Everyone is more or less aware of the story as a whole and have their favourite episodes, so what people are listening for, I think, as a traditional audience is not The Story but how the story is going to be told this time. Because very often our audiences, even if they are encultured audiences, there’s a lot of reminding going on. So that people are familiar with the names and maybe some of the episodes but they’re not as in it as traditional audiences would be. And I’ve noticed that when you’re actually dealing with people who really do know the material there’s a different style of listening and it’s physically very different. People don’t look at the storyteller, they look almost at 90 degrees from the storyteller. I’ve noticed it a couple of times – once when I was in north Powys, in Llanrhaead-ym-Mochnant they knew about the local stories, and there was a local story about a gwyber who lived in a circle and it’s the one about the lad fooling the monster by sticking spikes on the top of the stone and covering it with red cloth so that it comes and takes a bite and dies, and interestingly there was one kid – I didn’t know the story and I asked if there were any stories – and one child, they would have been Yr 4, Yr 5, started to tell the story. Interestingly, the rest of the group were not looking at him. They were checking that he was getting it right. You could see them comparing what he was saying with their knowledge of the story, to keep him on track. And once I told Branwen to a bunch of teenagers in Llanfaes, in the Vale of Glamorgan, where they have dug up the most amazing set of hut circles which seems to have been used just for celebrations and booze-ups and eating unfeasible amounts of pork, and Iwan Llwyd, the poet, came. The kids were listening to me, but Iwan was looking up at 90 degrees, putting my version and his version together to see how they lined up. So I think that traditional listening was a long way from the performance listening that we are accustomed to.

*The use of music and song when you tell the stories – how do you decide what the music or song should be, and how to place it?*

Good question. There are times when rhythmically you need a song in the whole piece. You just know there needs to be a song here, and there are other bits of music and song material and you think “this is great, we’ll put it in the show somewhere”, and you find a place for it, but in the final analysis it only works when you try it, and some things that you think are going to work, either in terms of style or content, sometimes just don’t, and that’s where we’ve been very lucky working with Paula Crutchlow, our dramaturg, who would come in with clean eyes, not having been part of the whole process, who would say “You can’t do that, that’s rubbish, it’s rubbish, it’s saying completely the wrong things” and she’s always right, infuriatingly. So we do play around with it and also within the actual performance of the show there’s quite a lot of improvisation. It’s only after performing

sometimes I come off and think “I did something completely different” or “I completely opened up a certain part of the narrative that I never open up”, or “I skimmed over something I really usually enjoy” and Stacey’s doing the same thing, she’s improvising a lot. The same things happen in the same order, but there’s a lot of give and take. Maybe the singing is the least improvised of it all, so basically it’s having a hunch, trying it out, showing it to people, seeing how they react and if they think it’s a fit and we think it’s a fit we go for it. We tend not to make massive changes once we’ve started but having said that there is always that constant slight shift of balance because of the improvisation that’s happening all the time. So there are no cues, for example. It doesn’t have that blocked style of presentation.

*Is the way you tell informed by historical knowledge or sources?*

Just the way it feels right for me. It is and it isn’t. I do have a style that has partly come from listening to a particular sort of folk recordings. I know that my Welsh telling has been very influenced by that. I haven’t gone back to those recordings for a little while but certainly the grammar of telling in Welsh is something I’ve picked up. But other than that I just open my mouth and it either comes –but I do do things like people tell me I tell a lot in the present tense, which sometimes I’m aware of, but more often than not, not, it’s just the way it comes out. I’m fairly physical in my telling, much more physical than I am in real life, so I do have a style that I’ve developed, but none of it – I’ve not consciously taken any of it from research. But goodness knows – one picks up so much unconsciously. I’m probably not the best person to answer that question.

*Do you personally feel happiest when you’re the centre of a programme or you’re just part of that programme with other tellers?*

I can do both, but it’s just more convivial to share, I think. Going to a gig to do something on your own and going home on your own is a lot less fun than sharing the space with other people and having a drink afterwards and a chat. That conviviality and the essentially social nature of storytelling itself extends to the actual work itself. In a way I think the storytelling revival owes a lot to the folk revival, just in the way it organises itself. Certainly at Festival at the Edge you can see that through line, because Genevieve and the others who started it were folkies. Quite open, democratic, informal, beer somewhere close at hand format.

*What influences your choice of stories to tell?*

The story, actually. The story that shouts out “tell me!”. It works both ways. Sometimes I am asked to do stories that I would never do. The most striking example was when I was asked to work on a fairly extended project telling stories from the Jewish Bible, which are almost all deeply problematic, in one way or another, but it was a great process because he would come round my house and we would talk about it, for a long time, and I would go away and tell these stories to young children, maybe year three, four, five, and they just went into the world of the story and accepted the contradictions and weirdness that we find problematic. But that apart – well, I’m still burrowing around – I don’t think I’ll ever stop with the Mabinogi. Which again is quite problematic material and I’m also working on ... I do have to be called really to do it ... I was in Northern Italy, in the Tyrol, which is quite Germanic, and they had an exhibition of Krampus masks. One of my previous incarnations was as someone who taught mask work and I saw these masks and I just knew I had to do something around them, so I found out there were no stories about Krampus, as such, so then he started to remind me about someone I did know about, Ishu, which is one of the Brazilian Oreças, so I’m being led on this weird journey trying to make some kind of coherence out of this initial impulse to tell, so it’s that impulse that connects me with the material, that hopefully will take me somewhere useful in terms of putting on a show.

*Is it important, do you think, to dress the part or provide any other kind of visual stimulus?*

It does completely depend. For example in a classroom, if you’ve got thirty small people around you very close you have got a very discrete area of telling and listening, so they kind of make the stage even though there’s no formality at all. The storytelling gaze, from the point of view of the audience, if it’s informal enough, I think a social audience will discount things, so that they will not notice, for example what’s around. They will enter the world of the story and in a library for example they won’t notice the books but as soon as you cross the line, and I don’t quite know where the line is, into something more theatrical, there’s an invitation in that less porous space to treat everything as significant. So that the theatre space becomes much more ritualised, and the assumption in the ritualised space is that everything has a function, and if it doesn’t it’s jarring. So that as soon as you enter into that space, and for most of the *Hunting the Giant’s Daughter* performances we are in a theatre, with lights, you have to respect that and in some ways we try and undermine it so we have the house lights up so we can see the audience. We start up in the auditorium so we’re talking to the audience, and Lynn and Stacey start singing before the house lights come down to the performance state, so we’re trying to make the space as porous as possible, however it will never be like a social telling, like a ceilidh house in someone’s

room. So that how you can take advantage of it, for example when we're using the sticks in *Dreaming the Night Field*, that only really works if you've got a clear space and enough space, because when we move suddenly people start seeing animals or a beach or a line of hills. I mean it's just sticks. It can be done, but I think the important thing is to recognise what space am I in. So for example I've seen storytellers do something really simple but it was on a more stagey-type stage in an actual theatre and if their clothes clash you're suddenly very aware that their clothes clash, whereas if it was in someone's front room you wouldn't notice. So I think that's the thing to be aware, what space am I in, and how do I act accordingly in terms of what I look like and what other stuff I put on stage.

*Have you got any advice for me?*

It's a slow burn, I think this is the thing. It's very different to – every thing we do is slow food, but I think the preparation, the delivery and the growth of long stories is tectonic. So we're doing *Dreaming the Night Field* now. I first sketched it out properly in a scene-by-scene way over twenty years ago. In the intervening time, myself and Stacey did it together in Welsh, then we put it away for a while. That must have been fifteen years ago. Then when we prepared it, the preparation period took us over two years. So it is a slow burn because the form of it is in the text which is just the most recent available manifestation and of course there are hundreds - when you think of the number of versions, because every time you open your mouth to tell a story it's different, it's changing all the time, so what we see in the text is a glimpse of a frozen moment, a skeleton really, and it's backwards-engineering to see how can we put life into it, and inevitably we're talking about then twenty-first century people, so we can't do it the way they did it. But there's still the fact that this is – and I don't want to say fossil in a derogatory way, but there's a thing which just needs a puff of breath and it comes alive but it's from another time, so I think that the gap and this weird connection between gap and immediacy and relevance - this thing has been stuck on parchment for hundreds of years jumps out at you in ways that you feel like you could have a chat with the person who told this. And to know that the person who wrote it or transcribed it was immersed in the hard work of writing it.

*(discussion of Jaufre and incidents – and my trip to Paris to view the manuscript)*

But it's so different to the way the Mabinogion is written. Because there's no chat. The author has kind of effaced himself, up to a point. But whoever was transcribing would have been aware that this was written to be read aloud, and the writer would have heard the laughter that he would have provoked.

## **Interview with Marion Leeper. 25<sup>th</sup> May 2018**

*What's your preferred format for storytelling? What sort of length of time do you like to tell for, plus or minus an interval?*

Well, when I'm telling Orlando Furioso, I've done a one hour show and I've now got a longer show, that's two 45 minute halves, and I much prefer the longer show because it gives the story room to breathe, and you can get more deeply into the twists and turns of it.

*What is the longest extended performance of the story that you've given?*

I think probably that hour and a half show is one of my longest pieces. I've also done little ten minute sort of tasters and I quite like those as well. They've got a different vibe to them.

*What was the reaction of the audience to the longer show? Did you notice anything in terms of...?*

They laughed a lot. Nobody went to sleep! That was my huge worry, and they didn't get – it's a very energetic piece. I'll tell you an interesting thing – I thought it's a long time with my voice and it's a piece that would have been debated hotly at the time so I'm going to tell a couple of episodes, and I put two contrasting episodes together, and after each couple of episodes I thought I'll break, and people can talk about the issues. Nobody wanted to do that! So I do need other people's voices in the show, I do need people calling out, so I think I need to build that in in a different way. But yes they just wanted to get on with the story, get on with the story, don't make us talk feminism or about right and wrong, we just want to hear what happened next.

*Apart from the break in the hour and a half story, have you ever told the story in a serialised way, in instalments?*

I've not ever told the inside story from beginning to end, no, nor will I – probably I won't, probably I won't.

*Would you like to?*

Well, I'm doing this epic weekend. I'm putting on an epic weekend in the autumn, when a group of storytellers are going to get together and tell the Shahnameh from end to end, over a weekend, and everyone will be doing a chapter each. Oh yes – last year I went to California and I took part in an epic day that was all Orlando Furioso. Yes – I'm mad! I

have been part of a telling of the entire thing from beginning to end. It was quite extraordinary.

*Did the audience maintain interest?*

Yes, because the audience were the performers as well. No – I think some of them dozed off. But I was on the edge of my seat. And there was one listener. There were about 25 tellers and one person was listening and not telling, and he was an academic and he'd studied the piece, and he was the best listener. He was listening to every nuance of everything, and actually in the breaks we were talking about - saying why would she do that - he needs to grow up – and so we were having those conversations, and we did tell the whole thing and it was very exciting and very interesting. But there was an awful lot of participation and it was lots of different people's takes on it and there were people who knew an awful lot about the poem and had read it all through and researched it and there were people who were probably quite new to storytelling and only knew their little bit, and did it from this totally fresh perspective, from a position of ignorance, and the mixture of those two was really, really interesting. But when I do it myself I take a journey through it and I'll take one theme and follow that theme through, and I won't even necessarily do it in chronological order but make some kind of a narrative with a beginning and a middle and an end, and that's what works for me. And then I've done these little themed gobbets and my favourite episode is Orlando and the Weapons of Mass Destruction, there are bits that are so relevant, and there's one about Brexit and they kind of work, even though people don't know anything about the context.

*In your understanding of traditional storytelling, what would be the longest length as in duration that you think a story could be maintained for?*

In our club we have the ten minute rule, and I'm a great enforcer of the ten minute rule. Because if people don't have a time limit, in my experience, they get woolly. But in fact I don't see why there should be a time limit on an epic. I think it could go on for a whole year, go on for a weekend, go on a day, but it needs to be going on because the material is long and complex, not going on because people are woolly. I think epics need to be really, really tight.

*This is going off a bit – but there's a theory that's called the Immanent Whole, which means that if people know the basic story you've only got to mention a character name and the audience will know what the story is about. Do you think that contemporary audiences are aware of any Immanent Whole from a wider story cycle, like Arthur, like myths and so on?*



Well, I think that they're very familiar with the idea of the Immanent Whole from things like Star Wars and Star Wars starts from the beginning of the story, the very first one, and I actually preferred when it was just the very first one and you felt there were all these bits of story that would never been told, and now they have been told they're not as good as the original, in my opinion, so that's a bit contentious, but I think people are very comfortable with that feeling. And Lord of the Rings comes from a world - well the whole fantasy genre builds on that. And I think people have heard of King Arthur but I don't think they know very many details of the story, so I think that when you tell epics you do have to put in a lot of background – I think you have to assume that people know nothing.

*Do you yourself use music or song when you tell Orlando?*

Not in epic. I've got one piece that I bookend with a bit of recorded music, and when I tell to children I use song all the time. But it's not song "oh look at me, I'm singing", it's songs to join in so that you hear the children's voices as part of the story. I'd really like to work with a ... I toyed with the idea of asking a singer to write some songs with me, but my courage ran out. But also it's very expensive, it doubles the cost of the show and the singer has to put so much work into it – well, it's equal amounts of work. No, I've got my eye on this wonderful singer and she sings with a very, very metallic edge to her voice and she sings very edgy ballads about contemporary heartbreak and what I like about Orlando is the way it reflects on life. So when you were talking about the Immanent Whole I think actually what people are hearing is not the echoes to the story of Orlando and their knowledge of the characters but it's the resonances with modern life. It's a different kind of allusion that they're tuning in to. So I think some very very edgy modern songs would be a great addition to it.

*Is any of what you do when telling the story informed by historical knowledge or sources, or is it simply what feels right to you?*

I do a lot of research. I've read quite a bit of the history of the period. I've read loads of commentaries on Orlando Furioso. And there's a wonderful book by Ita McCarthy, and every bit I read I think "oh yes, why didn't I think of that?" I go for the emotional truth of it, but it's based on what I've read and based on what I've researched and the researchers are much better at getting to the emotional truth than I am.

*And are you telling in contemporary English, or are you ...?*

Well, no, I use a lot of the original. Ariosto does lots of tricks, and although I may not use his words I try and replicate his tricks. Like he's got this way of saying "Ah, that's

enough of that, let's go on to a different bit of the story!" And that's really interesting, because it's a well-known way of producing tension, if you suddenly break off at the exciting bits, but where Ariosto uses it is a bit different, because he says "Well, that's enough of that!" and then he forgets about them, for maybe an hour. And the effect of it is to show that his moral, which is a bit gloomy, really, is that the whole of human endeavour is completely fruitless, and here we are, so excited, so wondering about what was going to happen at the end of this battle, and by the time we come back to it we don't care any more. So I try and do that sort of distancing thing and he's a great one for asides, and he's got – and this is where it's different from most other epics – he's got all these different voices, so he's in role as the narrator and then he's making all these little comments, and the two things disagree with each other, and what he's actually describing disagrees with both the others, so I try and use little flip comments to debunk what's happening in the main action. And there are phrases he uses which are too good not to incorporate – Orlando is spitting soldiers, he's got five warriors spitted on his lance, and Ariosto says "He hadn't had so much fun since he was a boy, spitting frogs on an arrow in the ditch". So yes, there are bits I quote, and very often they are bits that sound too modern to be true, but actually they come from Ariosto.

*Back to the storytelling events – do you feel most at ease when you're the central focus of the event or when you're one of several tellers?*

They both have a very different dynamic, and I like both. I feel Orlando doesn't work quite as well when I'm doing a little take out from it. It's in such a different genre. Sometimes I've done a little bit of an episode from Orlando and other people are doing really nice folk tales which have a beginning, a middle and an end and I think "this just feels messy". But I think it needs to be out there, and I'm quite excited about trying to shoehorn it into this different framework. And quite a lot of people came to see the long show because they'd heard little bits. It was such a delight to do that, but way more scary. And also it's quite a big ask, to get people to give you such a big chunk of their attention. But it's great fun for me to do.

*What influenced you to do it in the first place – what made you want to do it?*

Well, I had read it. I'd read it and found it very turgid and dry. Then I was doing a storytelling session based around an exhibition at the university library in Cambridge. So I went round the exhibition and looked at all the exhibits, trying to find stories that would fit, and it was Ariosto's centenary, so they'd got this early edition of Orlando Furioso there, and I thought "Oh, there's bound to be a story in there somewhere for children", and I picked it up and I was just gripped. I was gripped because there was a feminist heroine, I

was gripped because it was all about the rights and wrongs of fighting and there's one about the weapons of mass destruction, lots about immigration, all treated in this very contemporary way, and it's very funny. I think the strong feminist heroine – she's dealing with a lot of issues that I've been trying to work out what I think about them my whole life, and she's a really good focus for that. And also another big thing is that I love that these old stories are so contemporary. I've always been someone who's reached back to the past. My go-to quote on Facebook discussions is "Yes, but this was happening in the twelfth century, it's always been like that!" And epic is such a fantastic thing. It's like there's this whole world made for you, and all those little by-ways. I'm the kind of person – I'm terrible to go on a walk with because I never want to go just straight to where we're going, I keep saying "Can't we go down this little path, or that little path?" And that's what epic feels like to me.

*Do you think it's important to dress the part or provide any other visual or audio stimulus to what you do?*

Well, there are a million characters in my epic, so what I've been doing, and it doesn't work totally perfectly yet, is I've made cardboard cut-outs of them so I can pick one up and say "Right, we're going to do this guy!". But actually, what I'm coming to the conclusion is that's a bit of fun really but what you really need to do is a virtual picture and not real pictures, so I've got one – I'm trying to give them Homeric epithets, so my favourite is Marfisa who wears around her belt the foreskins of eight lechering kings. She killed them all before she was 18. That works better, really. In a way the visuals are a bit of comedy. I try and dress up slightly butch. I try and dress up like my idea of a contemporary feminist warrior, leather jacket and long boots.

*But you don't go for a period feel?*

No.

*Because of the contemporary relevance?*

Yes.

*Well, the last question is do you have any advice for me?*

Oh, well, go for it! The really hard thing, actually, the really really hard thing, is what not to tell. Every time I tell it I cut more out and it kills me to do it, and every time I tell it I think I'll just put this bit in, but no, don't do it. So less is more. (discussion of the difficulties of finding an opportunity to tell the whole of *Jaufre* – Marion's advice was to set up an epic

weekend) Get a group of friends and tell as much of it as you can in a day, that's what you should do.

## **Interview with Mike O'Connor. 11<sup>th</sup> June 2018**

*What's your preferred format for telling – do you like an interval, do you not like an interval?*

It really depends upon the tale. Some of the tales are what you would call fireside tales. They last between a minute and 30 seconds, up to 20 minutes and of course there's no merit in having a break in that, but when I'm telling a long story then if I can, I like to tell for no more than about an hour and twenty minutes at a go, because I think that after an hour and twenty minutes people of my generation at least have sat in the same place for long enough, and so I try to organise it so that my longest stories are about that sort of length.

*And what's the longest extended performance of a story that you've given?*

I think probably 90 minutes, and that did have a break in the middle of it, so two 45 minute sections with a break in the middle. But I'd rather, by and large, tell it in one session because in the middle what's going to happen is people tend to go away and have their cup of coffee or drink their glass of wine, and what you want is to keep them in the zone, you want to keep them focussed. And usually it helps keep me in the zone as well if I tell it in one section rather than break it in half. I mean I completely understand that by the time you get to an hour and thirty you've got to let people have a comfort break and I regard that as a completely necessary evil, and there's no problem with that at all. But what I will do is I will organise the telling so that people are gently carried out of the story into reality, and then I'll drag them gently back into the story again afterwards, so that they enter and leave the world of the story under my terms and not under their terms, you know.

*And when you've done a longer telling, an hour and a half, do you notice any physical signs in the audience of discomfort, or are you going on your basic common sense?*

I think I've been very lucky, because, by and large, I'm telling to people who are already engaged, or they want to be engaged, in the story. Sometimes it happens that you get invited to a slightly unusual group of people, like a WI, and they want the whole of the story of Lyonesse, or something like that, which you know is going to take a long time and you think, crumbs, are they all going to stay in the zone? And usually, I think, I succeed and I carry them on the journey with me, but in that sort of situation when you have a disparate audience there's generally always one that's going to be looking at his watch, or looking at the boat that's sailing past the window, which is why you try and organise the performance space so that you don't have the distractions. Maybe it's because I'm lucky, maybe it's because I'm already telling to people who are in the zone, or aficionados, or they've come to a literary festival, and they don't know about storytelling or my particular story, but they

are prepared to commit themselves to that period of time and with people like that – no problem at all. They're open-minded, they're on board and they're with it, and I have the self-confidence to pick them up and take them with me. I'm quite happy about that.

*Have you ever told a story in chunks, or serialised, not all in the same session – later on the same day, or over the weekend?*

No, I've never done that. I've never had a story that seemed to lend itself to that sort of a format. I could easily imagine such a thing, but I've never tried it myself, so – in fact I don't think I personally know a story that I would like to tell that way. Perhaps some sort of Arthurian epic, or something like that, conceivably ... I mean obviously one comes across people telling the Branches of the Mabinogi and things like that, each of which is an epic tale in its own right, and I could imagine those as a linked series, but something like that is a massive undertaking, and I've never tried anything as massive as that.

*In your understanding of traditional storytelling, is there a longer length ... I mean, there's Shonaleigh, for example, telling her embedded stories, but do you know of ....?*

Well, the answer is yes, on two different fronts, because when you look at something like – in Cornwall – something like the Ordinalia, what you've got there is what people who study medieval literature regard as a mystery play, and like English mystery plays it's got all sorts of things in it you don't find in the Bible because they are, for want of a better word, religious folk tales. They are folk tales about religious characters, whether they be King David, or Noah, or Adam and Eve, or Seth, all different characters who do appear in the Bible but of course the stories have all sorts of elements in them. And a performance of one of the three plays of the Ordinalia is about two hours long. It's got all these separate religious folk tales that come one after the other, and yes, indeed, that takes a whole afternoon. And in fact the way that those plays were performed was almost as a series of separate tales, because in a Cornish *plen an gwari* they would set up the stages in a circular formation and Act 1 would be on the first stage, Act 2 would be on the second stage and so on, and your audience would quite literally walk around to where Act 1 was taking place, listen to Act 1 and then move on to Act 2. In the meantime another audience would appear at the Act 1 stage and the whole thing would go on from there. So whereas in Coventry maybe the mystery play would be travelling past you on a series of carriages, carts, whatever, we hadn't invented carriages and carts in Cornwall, so what's happening there is that the audience, or perhaps congregation is what we should call them for a religious play, is going around the *Plen an Gwari* – *Plen an Gwari* means *Playing Place* in Cornish, I'm sorry, I should explain – “playing” as quite literally a place where a play takes place, a play happens, and they were also used for other things at other times, like Cornish

wrestling, and other social gatherings or whatever, and even step dancing competitions, but that's another story. So yes, it happens in a big story like that. But are there other big stories in the tradition that I know about – the answer is yes, because if you look at tales like the story of Tristan and Ysolt, Wagner, God bless him, told about 15% of the story of Tristan and Ysolt and there's another 85% out there which, praise the Lord, he didn't do. But actually, as soon as you start looking in Cornish literature, in Welsh literature as well as well-known Continental manuscripts (you know, Beroul, Gottfried and that lot) you find there isn't a single Tristan and Ysolt story. When I was working up Tristan and Ysolt I found 42 Tristan and Ysolt stories, and in fact if you wished to glue them together like Lego you could come up with two perfectly reasonable 90 minute stories that were completely different. You could have happy endings, you could have sad endings, you could have one sort of a beginning and another sort of beginning, and in the middle bit where inevitably Tristan and Ysolt are having some sort of illicit relationship there are so many episodes there about "will the king catch them, will the king not catch them". I think that in their day the bards had huge fun making up extra episodes, and you can just imagine somebody saying to them "Tell you what, old boy, you remember that funny story you told the other day about the king and how he was deceived by those two lovers – you haven't got any more of those?" And the bard, being a sensible chap, goes away and thinks "crumbs, I'd better invent another one of those." You can sort of imagine that happening and the stories evolving and being passed on, or being changed in different courts and different performance environments, and being written down in different ways. Because my experience is that stories mutate mightily, with geography and with time, and so here we are now, we're 850, 900 years from Tristan and Ysolt and all of a sudden we look at it and we find there are 42 different Tristan and Ysolt stories. Brilliant! We've had a lot of time and a lot of geography since those stories were first told, so it's not surprising there's lots of variation. Especially when you tie it back to those early manuscripts, whether they be in early Welsh writings or, in the case of Tristan and Ysolt, there's early Samson manuscripts, *The Life of Samson*, from Breton monasteries. Then all of a sudden you find that you've got widely disparate sources, so it's hardly surprising that you've got different tales contributing there. Same as when I started to do the story which I call "Return to Lyonesse", which is actually the story of St Winwaloe. Who on earth is St Winwaloe? Winwaloe is a Cornish and Breton saint but at a place called Gunwalloe there's a church of that name in the west of Cornwall, but Winwaloe – Win, the white, the holy one, Wal – literally wall, loe – the sea, literally the holy man who was a wall against the sea. He is the one who is able to stop the great flood when Lyonesse, or Ys, or Cantre Gwaelod, whatever you want, gets inundated, and you find yourself going back to the monastery at Landevennec and looking up the life of Winwaloe or in its diminutive form, Gwynnek. It's

an epic tale, and you can add together all the bits and come up with, if you wished it, with a tale that's three hours long. I quite deliberately and very consciously made it an hour and fifteen because I thought "that's a good target length, and I can get away with that at the Festival at the Edge or other performance environments that I work in." Another example of a long tale that would have or could have been told in different episodes is the Orcadian tales. I don't know if you remember, a long time ago I told a story called Imravoe. Imravoe is an Orcadian hero. There was a man in Orkney, a priest? Walter Traill Dennison. I think he lived on the island of Sanday, I don't remember now, and he had collected all sorts of Orcadian tales which he published in the Scottish Antiquarian journal. This is in Victorian times. And what he eventually did was saw that there were resonances between the stories that he'd found, and postulated that they had once all been linked in some way, and he turned them into an enormous, ridiculously long ballad which he called The Ballad of the Lady Odivere, and having gone back to the same, or his early writings, to the Scottish Antiquarian, to be honest it seemed to me plain as a pikestaff that these had been separate stories but they could easily have been contiguous. They linked, they told a much bigger tale, and what I wanted to do was reclaim them from being a silly ballad and turn it back into the sort of story that storytellers would understand and relate. So yes, that is a story that could easily have been picked up in episodes and told in an episodic form, as indeed the Tristan and Ysolt ones could have been told and indeed the tales of Winwaloe or Gwynnek. Gwynnek – of course the name appears in Landevennec. (talks of more place names in Cornwall deriving from Gwynnek). I think that tales like Tristan and Ysolt were probably told as a couple of episodes one night, a couple of episodes the next night. I can't prove that. I'm guessing. Just from my limited knowledge of what might have happened in medieval courts. That sort of a thing.

*Do you think that contemporary audiences have a sense of an immanent whole when it comes to stories? Do you think that audiences have a general sense of Arthur, for example?*

The trouble is that you're talking about two groups of variables simultaneously. You're talking about a variable level of perception – if you say to a man in the street, right outside now, "What do you know about King Arthur?" he would probably say he was an ancient warrior, possibly king of the Britons, and that's about it. If you go to an environment where people listen to stories, St Donat's, whatever, most of the people there would have some knowledge of Arthurian tales and it has to do, doesn't it, with personal experience. When I was a little boy, my uncle would slyly take me on one side and say "Well, do you know about King Arthur, who did this that or the other". When I was at primary school they dutifully read from books – the Greek myths, Arthurian myths, Robin Hood, all sorts of



things. I know all the saucy bits got left out, but I knew, or at least had heard, all the classic tales from Greek mythology and tales from this land – I have to say not including the Mabinogion, my knowledge of that came from a completely separate family experience – but by the time I was 11 I'd been subject to that lot. And so had the rest of my class, so if you asked the rest of my class, if you happened to find them and put them together in a room 20 years later and said "what do you know about Greek myths?", actually they would remember bits and pieces. I don't know if that happens now. I imagine that a long time ago, when people had no other entertainment than telling stories, they would be familiar with that environment. And I think the stories themselves tell us that, because – and I'm thinking now about where I do most of my work in Cornwall – you'll look at such source documentation as there is. You look in Hunt, you look in Bottrell, you look in Quiller-Couch, you find different versions of the same story. Not ones that he stole from her or she stole from him, but we're talking about different versions of the same tale, and a classic example of that is the tale of the Three Advices, which I think appears in two different versions in Bottrell, another version in Hunt, and yet the original is written down by Nicholas Boson in the Cornish language about 250 years before Hunt or Bottrell could have come across it, and I don't think either of them spoke Cornish. Somehow or other that story, which is quite a well-known story, in many different languages, it's come from somewhere, it's acquired a Cornish language form and there are at least two English language versions floating around as well. So these stories are widely known, and the moment you go into a house and start telling a story then people are probably on the right wavelength, and the way that Bottrell writes about the travelling storyteller Anthony James going into a household and people are looking forward to Anthony James coming. They know that he will tell them stories that they are familiar with, and start singing songs, and playing tunes on his fiddle. And they're looking forward to this sort of cultural top-up. Bottrell remembers Anthony James coming to his family house when Bottrell was a young man, and this is back in about 1820 – I can't remember the date right now. I think we are talking about a world, say the early 19<sup>th</sup> century, where people are familiar with folk tales and folk songs and folk music and they enjoy hearing them, and their familiarity adds to the enjoyment. [clarification that I'm asking about now ...] I assume right now that people know nothing, and so when I'm doing Return to Lyonesse, the opening sections to that story are designed to tell you where the Saxons had got to, where the Britons still are, and it tells you the fact that the Saxons are, generally speaking, heading from Wessex in a westerly direction and this is viewed by the Britons as not good, and I'm explaining that as we go along so that people will understand it. Because I have no confidence that they will have learnt that at school and I've no confidence they'll have heard that anywhere else.

*I know that you use music and song when you tell stories. How do you decide what music to use and where to place it?*

I use music in two ways. There are certain tales that have songs built into them, if you like, and the song *The Selkie of Sule Skerrie* is part of the Orcadian tales that Walter Traill Dennison put together. And there are other tunes in *Imravoe*. We used all sorts of tunes associated with selkies and seals from early Scots manuscripts, in particular the Gaelic texts of John McCodrum, who the family claim to be descended from selkies, and there are numbers of selkie tunes in there and so they were what got put into the tale. And in that story the music was punctuation. It helps set a mood or help move you from place to place, and we really did the same thing with *Tristan and Ysolt*. With *Tristan and Ysolt* I decided that using medieval Cornish music wasn't really going to help because we actually don't have enough of it to make a coherent musical picture. So I used music from Cornish manuscripts from the 18<sup>th</sup> century and a little bit earlier than that, but I tried to make sure that it was all Cornish. With the more recent material that I've done, with *Lyonesse* and with *Odysseus*, we've been rather bold, some people would say rather naughty, we've looked at a lot of traditional material and we've ended up writing our own. And I should explain that with both of those we use music in a slightly different way, because I've got Barbara Griggs, who is a harpist playing with me. She is actually a performer of what would in other contexts be called a through-composed score, except it's not necessarily composed – it's partly in her mind, partly written, partly improvised as we go along, because no telling is quite the same and so she's using her performance sense, her judgement, to adjust the music as we go along. And the music is used to create atmosphere. So for example, if we're lulling people to sleep we'll play lullaby-type music. If there's an exciting chase or you're fleeing the waves that are engulfing *Lyonesse* then you'll have some exciting riding away type music. But the characters have leitmotifs, and also there are times when emotions have a certain theme so when someone is heroic, someone is longing, someone is in love – there's a particular piece of music comes along, and everyone knows that that's the emotion that goes with that piece of music. At least you hope they'll have learnt that by the time you've been going for a little while. It requires a lot of skill to do it. And it requires a lot of working together, so we live in each other's pockets and it's perfectly capable of going horribly wrong. But because it's not scripted it's perfectly capable of being rescued, as well. When it works it's fantastic, which is why *Lyonesse* won prizes and why I'm hopeful that *Odysseus Dreaming* will do the same thing. *Odysseus Dreaming* is a little different as it does have a song at the end of it, which is in fact a transliteration of a few lines from Tennyson's *Ulysses*. So yes, we have actually

moved from using music as punctuation marks and scene-setters to having almost a soundtrack.

*In terms of your actual storytelling style, is it informed by historical information or sources, or just what feels right for you?*

The first traditional storyteller I personally encountered was Duncan Williamson, who amazingly lived only a few miles from us when we lived in Fife, and Stanley Robertson and several other traditional tellers of this era were fairly well known to me, and I don't think that their telling style has informed what I do at all. I have listened to, or rather read, EV Thomson's *The People of the Sea* who describes storytelling taking place in the Western Isles, and I've listened to that, or rather read what is written, and I concluded that I wasn't going to learn anything from that at all. I've observed people tell big stories before me like Hugh Lupton and Ben Haggerty, and Daniel Morden, and Michael Harvey, I suppose, and I've concluded that I like some of the things that they do and I don't like some of the other things that they do and so I think it's true to say that I've learnt what I can from the people round about me but I've made up my own rules.

*Do you feel most at ease when you're the central focus or if you're part of a longer programme with other tellers?*

I don't think I favour one situation over another, to be honest. I think there is undoubtedly less pressure if you are just one of many. If you are the main event, you feel a sort of a pressure – "Oh crumbs, I'd better get this right because I'm the important thing here" – and that's not necessarily the case with lots of people round about. So I'm more than happy to be part of a festival or whatever. But to be honest, if you're taking a story around the country you're going to be at village halls or wherever story clubs are, and that means you are the event of the evening and that's fine.

*What influences your choice of story to tell?*

The story reaches out to you and grabs you by the sleeve, and says 'Oy, tell me!' I'm always on the look-out for stories to tell, and it is perfectly true that you can say to yourself, 'Oh, I'd love to tell so and so', but then when you actually get to grips with it you find it isn't quite for me, I don't quite fit, or at the moment I don't fit. Maybe I'm not quite ready for it, maybe there's some psychology that's not quite right, you know? When I was doing the Orcadian stuff and we were living up in Scotland, everything about Imravoe leapt out and said 'Tell me, tell me, tell me,' and so creating Imravoe was a complete labour of love. Tristan and Ysolt was something I was really interested in, but I don't love it as a story in

quite the same way. Lyonesse was absolutely a labour of love and it was a wonderful voyage of discovery, finding out about the characters, finding out about the intricacies of the story and then plotting how we... because in that tale you've got two sets of characters doing things at the same time, and plotting how you're going to tell that to an audience and how they're going to join together at the end. That was just a wonderful, engaging voyage of discovery, and interestingly – I've wanted to do Homer for a long time but there didn't seem to be any point at all in doing again what Hugh Lupton's already done. Maybe I could do it as well as him, but I wouldn't be adding anything to the world, as it were, so there would be no point in doing that. Which is why our look at the character of Odysseus is completely different and we don't just call on Homer, we call on Virgil and Hesiod and all sorts of other sources as well, and as soon as you start doing that, the Homer itself is intriguing and interesting, and as soon as you look at the other sources all of a sudden that tale is starting to root into your brain and it's becoming attractive, it's reaching out to you, and so by and large I don't think I select stories, I think they select me.

*Do you think it's important to dress the part, or do you think the story will do most of the work?*

By and large I don't dress up. The only time I have dressed up has been when I've been promoting material to do with the tv series Poldark. That's not really storytelling. I am telling people about the whole production of the series and my role in it and that sort of thing, but it's not what I consider storytelling and I don't think it's very relevant to the area that I suspect you're investigating here. I normally wear very plain clothes when I'm storytelling and I like to work in an uncluttered environment. When we take the shows on tour we have a big black cloth which we can display on the wall behind us, so what you've got there is the storyteller, who is plainly dressed, and Barbara, who is probably wearing a pretty frock, but she's not going to be doing anything extravagant in it, she's just going to be sitting there playing the harp, and I don't want people to be distracted by thinking "oh, I don't think much of his shirt," or his boots, or whatever. I want them to see me as a natural person. Because when I'm telling a story I'm not acting. What I'm doing is I'm having a conversation with a group of people – it might be a group of 30 people or it might be a group of 300 people, but it's still a conversation. I've got to speak to those people naturally in the same way as I'm speaking to you now, or chatting to my friends in the pub. It's important that I use language that they can understand – I'm not going to speak in some strange Victorian language although Bottrell wrote his stories down like that. I'm going to be speaking the language that they understand, today, now, otherwise the story is not going to be effective. I don't want any distractions to get in the way of that process of communication.

*And the final question is – do you have any advice for me, when telling a long story?*

The only piece of advice I've ever been given myself, and I think it was from Hugh, who said "I try to break up my stories into 7 minute chunks", so think of it in 7 minute lumps. Ben Haggerty said a similar-ish thing in that when he's constructing a story, whatever that means, he likes to identify different emotional states – excitement, sadness, love, whatever, and he likes to have a sort of a pattern that goes through the story so you move from one thing to another so there is, if not a constant sequence, at least a variation of mood, and I think that is fair enough. I try to organise three climaxes, and I'm a great believer in cyclical stories, so in *Imravoe*, I put you in my boat, I row you out to the storytelling place just outside the Crowlin islands, and there the oars are stowed, the seals gather around and I tell the story. And at the end, I row you back again, so we start off in the boat and we finish up back in the boat. In *Lyonesse*, we start off on the beach and at the end, we're back on the beach. So having a structure like that I feel really helps the audience know that the story is framed, so when I'm organising long stories that's the sort of process that I use. Whether the sections are supposed to be seven minutes – I've heard five and some people say fifteen. It just means you've got to – I think the moral is to keep the story moving along and not indulge in lengthy descriptions. I don't believe in the use of "a" words anyway – adjectives and adverbs are best left in the head of the listener. If I suddenly describe a character in great detail it might be different from the imagining that you've got in your head and I would actually completely spoil it for the listener, so when I describe a character I say as little about them as I can. "She was beautiful" – I don't need to say how she was beautiful. "He was strong – he was handsome" – it doesn't matter how he was strong or handsome, he was just strong and handsome. And you can fill in the rest in your mind. "The land was fertile" – OK, you imagine your fertile land. You only say what you need to say. Long descriptions, unless they're vital, just slow the whole thing down and make a sort of porridge through which you're trying to wade. I do differentiate between that and when you have amusing lists of characters with all their characteristics that you find in the *Mabinogi* and so on, and that's a storytelling indulgence that is itself great fun and which people can join in with. And I do indulge in rhythm, occasionally I indulge in rhyme, or some other form of heightened speech, where something is really important, you know, when this young man suddenly appears and unlike everybody else, "the best of meat, the best of wine is placed on the table for him to dine". And all of a sudden, because that little bit's in rhyme, people remember it, and that's a technique I use a lot. That's it!

## Appendix I Evaluation Form

By completing this questionnaire I am agreeing to take part in this research project. I understand that taking part is voluntary and that I can withdraw at any time. I understand that I am free to ask any questions about the project at any time. I understand that any information I give will be held according to the Data Protection Act 1988. I also understand that my responses will be included in a PhD thesis but that I will not be named.

The questionnaire should take between 5-10 minutes to complete.

Should you have any questions regarding this project, please contact Anne Purbrick, School of Welsh, Cardiff University, John Percival Building, Colum Drive, Cardiff CF10 3EU. PurbrickMA@cardiff.ac.uk

If you have any concerns about the research or how it is being conducted, please contact Dr Jonathan Morris, School of Welsh Research Ethics Officer, by email (Morrisj17@cardiff.ac.uk) or by phone (029 208 75394).

Thank you for your help with this work.

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## Jaufre Rides Again

### Questionnaire

#### Name of Event:

**Please circle or underline your answers.**

1. Do you know other stories about King Arthur? (a) Yes, many (b) Yes, a few (c) One or two (d) None (e) I'm not sure
2. Did this story make you laugh? (a) Yes, out loud (b) Yes, but quietly to myself (c) Not really (d) Not at all
3. If you laughed, were you laughing at (a) the characters (b) the situation (c) the way the story was told (d) something else? Or a combination of all of these things?
4. Did anything about this story surprise you? (a) Yes (b) Yes, a little (c) Not really (d) Not at all

If yes, can you say what it was?

5. Did the story leave you wanting to hear more? (a) Yes (b) Maybe (c) No
6. If you would like to hear more, please add your email address and the area where you live. Your details will not be passed on to anyone else, but if there are further performances scheduled in your area I will contact you to let you know.
7. Did you feel the story was critical of anyone? If so, was it (a) Arthur, (b) Jaufre, (c) the enemy in the story or (d) someone else?
8. Please add an indication of your age – are you  
(a) 18 – 29 (b) 30 – 49 (c) 50 – 69 (d) over 70