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A LOVE "PAR AMOUR," CONVENTIONALIZED AND SATIRIZED, IN CHAUCER

Part I

TOSHINORI HIRA

The Literary Traits of the *Romaunt* and the *Merchant's Tale*

Like many other love-poets Chaucer exemplifies the doctrine of courtly love, codified by Andreas, in his courtly romances and his translation of the *Roman de la Rose*, if he rendered it into English. He may have translated the *Roman*, written by Guillaume de Lorris, or part of it when he began his career of composition. The part of the English *Romaunt of the Rose*, translated by Chaucer or by an anonymous Chaucerian from Lorris's *Roman* covers about half of the whole English version (lines 1-4282).¹

The *Romaunt* is a love-allegory, told of the author's own love affairs in the courtly love manner originated with troubadours.² The love theory is symbolized by allegorical figures, such as Courtesy and Fair Welcome, Jealousy and Evil-Tongue; the lover must learn the code of the courtly behaviour between the sexes. The god of Love states the relation of the lover to the lady: "I wol and eek comaunde thee, / That in oo place thou sette, al hool, / Thyn herte, withouten halfen dool / For trecherie, in sikernesse."³ Courtesy, humility, gaiety, generosity and constancy are the virtues of courtly love, as set forth by Andreas. "Whoso with Love wole goon or pride, / Mery, and full of jolite, / And of largesse aloved be."⁴ The object desired of the lover is meant to be identified with the Rose. The following is in bare outline a description of the *Romaunt* of Lorris.

In a May evening when Love excited everything the author got to bed, and dreamed of rising up on a May morning and going out to hear

the songs of birds. The dreamer wandered along a rippling river's bank and found a garden enclosed with walls, on whose outside he saw figures painted. Hate, Felony, Villainy, Covetousness, Avarice, Envy, Sorrow, Old Age, Pope Holy and Poverty, those images he scanned and was lost in wonder. Then, he looked for someone who let him in by a tiny wicket he found; a maid, named Idleness, who was a friend with Sir Mirth, the master of the garden, opened the wicket. So he walked in the garden and got acquainted with Sir Mirth and with his companions. Asked in by Courtesy the dreamer joined in the throng of those who were dancing and caroling. He met the allegorical personages like Gladness, Beauty, Largesse and Franchise; he saw the god of Love accompanied by Sweet Looks in the throng. The dance was over when the dreamer had a whim to wander away to the woods. Wandering deep the woods he was aware that the god of Love pursued him. He made a pause at the end of the garden; at last he reached a marble fountain. On this spot he tells the story of Narcissus. Afterward he saw a rosebush mirrored on the water, fell in love with a beautiful rosebud; he chose it from ruddy buds. Straightway he hurried toward the Rose, and then the god of Love shot five arrows into the dreamer. The dreamer was advised to acknowledge his conqueror as his lord. The dreamer agreed to this, and became a vassal of the god. The god proceeded to teach the art of love by the edifying and unedifying examples of Sir Gawain and Sir Kay; the lover learnt the god's commandments. Furthermore, the god instructed the lover in the pains of love he had to experience. The god admonished the lover of despairing of winning the lady. He encouraged the lover with hope. The lover learnt the remedies for the pains of love. He was advised to take sweet thought about the lady, to have a sweet speech with her, and to get a sweet sight of her. He finds, the god promised, solace in a good company: Sweet Thought, Sweet Speech and Sweet Sight, if he remains faithful to his lord. The god showed his will to the lover and left him alone. Aided by Fair Welcome, son of Courtesy, the lover aspirant to gain the object desired approached to the Rose surrounded by a hedge but he was frightened by Danger, a shameful churl, who, together with Evil-Tongue, Shame and Fear, kept the blooms. Danger drove the lover and Fair Welcome away from the enclosure. The lover in despair lingered near the enclosure till Reason who scanned the country from her observation tower and rescued men from foolish deeds

approached to him, and gave him negative advice on his service to the god. He was artfully persuaded to abjure the god, but she could not avail to obtain his consent by persuasion. He, filled with grief, hastened to a companion named Friend who soothed him. Friend told the lover that Danger was not so terrible as he seemed, and encouraged him in seeking the hedge Danger kept. When he abode Danger's anger Franchise and Pity sent by the god to aid him interceded with Danger for him. Franchise brought Fair Welcome back to him; Fair Welcome led him into the enclosure. Thus, the lover succeeded in kissing the Rose. But Shame, and Evil-Tongue who made always himself uneasy about the indecent behaviour between the sexes began to watch and aroused Jealousy. Jealousy built a castle, in which he shut up Fair Welcome and the Rose as well. And he placed as guards Danger, Fear and Evil-Tongue within the tower. Imprisonment did not carry joy into the lover's heart, Fair Welcome being in the tower of the castle. Here, the *Romaunt* breaks off.

In this outline the main characteristic features of courtly love are observed: the woman-worship attitude of the lover toward his lady is exemplified in the abstracted personifications acting as his companions and enemies. The devotion of the lover to his lady can be reduced to courtesy. The lady holds a high position among the lovers. The god instructs: "...I nought holde hym, in good feith, / Curteys, that foule wordis seith. / And alle wymmen serve and preise, / And to thy power her honour reise; / And if that ony myssaiere (evil speaker) / Dispise wymmen, that thou maist here, / Blame hym, and bidde hym holde hym stille. / And set thy myght and all thy wille / Wymmen and ladies for to please, / And to do thyng that may hem ese, / That they ever speke good of thee, / For so thou maist best preised be."⁵ Courtesy is a courtly manner becoming in the lover who loves and serves the lady of high position. The god advises the lover to act respectfully toward the lady. She, thus, expects courtesy from the lover.⁶ The dominance which the lady, as worthy of the lover's praise, exercises upon him is also distributed among the abstracted personifications. It is symbolized by Danger. The lover is frightened away from the hedge by Danger, hairy, huge and black, who with horrible face cries out when he found the lover near the Rose: "For feer (fear) of hym (i. e. Danger) I trembyde and quok (shook), / So cherlishly (churlishly) his heed he shok, / And seide, if eft (again) he

myght me take, / I shulde not from his hondis scape."⁷ Such a lady as deserves of the lover's praise is, of course, everything that a woman ought to be. She is referred to as a venerable looking woman in the god's instructions: "...it is thyng most amerous (lovely), / Most deliytable and saverous (pleasant), / For to aswage (diminish) a mannes sorowe, / To sen his lady by the morwe. / For it is a full noble thing, / Whanne thyne eyen have metyng / With that relik precious, / Wherof they be so desirous."⁸ Lorris sets forth in allegorical form the main theory of courtly love, codified by Andreas and treated by Chr ethen de Troyes. Lorris inherits the tradition of courtly love, originated from the courts of Eleanor and her daughter Marie de Champagne in the twelfth century,⁹ Lorris translated into an allegorical form the theory of courtly love of Andreas which was practised by Chr etien.¹⁰ Lorris who knew Andreas's theory on courtly love echoes the chief ideas of love in the book of Andreas. Andreas treats of love as a matter of behaviour. A man, says Andreas, addresses his remark to a woman in this manner: "I admit that good deeds when done deserve great rewards, but all men agree that no one does a good or courteous deed in the world unless it is derived from the fount of love. Love will therefore be the origin and cause of all good, and when the cause ceases, its effect must necessarily cease. Therefore no man could do good deeds unless the persuasion of love impelled him, and you ought to grant me the love I seek, so that men will think you did it to make me do well and that through you my manners may be improved and may ever remain so."¹¹ Love is an art to be practised by the lover who seeks for his lady's favour. Love demands of the lover, above all, good manners. To love is to achieve the virtues of love. Andreas mentions: "...the man in love becomes accustomed to performing many services gracefully for everyone. O what a wonderful thing is love, which makes a man shine with so many virtues and teaches everyone, no matter who he is, so many good traits of character!"¹² The lady whose favour the lover seeks for holds a high social position; she is pedestalled for an ideal woman. The lady as worthy of the lover's praise exercises dominance upon him as is seen in Andreas's remarks: "Being obedient in all things to the commands of ladies, thou shalt every strive to ally thyself to the service of Love."¹³ Andreas preaches the precepts of the religion of love the lover ought to observe. This idea underlies the coldness of the

lady. Andreas tells us: "The easy attainment of love makes it of little value; difficulty of attainment makes it prized."¹⁴ The lady can be paralleled by a dominating lord whom the lover serves. The lord exercises his power over his servant. Courtly love is the submissiveness of the lover to his lord as well as his lady.

In the *Canterbury Tales* Chaucer writes such coarse, realistic fabliaux of the middle classes as form a striking contrast to courtly love romances. He assigns to his pilgrims of the middle classes, though his intention of assigning tales to their tellers is changed in some cases, the waggish fabliaux or fabliau-like tales, suited to them. The fabliau of realistic love is the short, versified tales, mostly of French origin, told of trickery and funny adventures of all kinds, among other things, of the eternal triangle of the jealous old husband, his sensual young wife faithless to him and the clever or lecherous priest who has improper connection with her. Most husbands and wives are from bourgeois or humbler families.¹⁵ The moral of the fabliau with which the story ends is ironical; ridicule is against the old husband duped by his young wife and her lover.¹⁶ Judged by the courtly standard ridiculous are the shrewd young wife unfaithful to her husband and the lecherous or vicious cleric who abuses his privilege. Some lover makes an amorous approach to a woman in a courtly manner, but his true character reveals himself, try as he may to imitate a courtly lover. His selfishness, or sordidness, unworthy of a courtly lover, betrays his origin.¹⁷ There is one other approach to the love triangle of the fabliau. The reverse is also ironical; in case the absurdity of love-making in the manner of courtly lover is intended as a satire on courtly love,¹⁸ those who scorn the lovers aspiring toward courtly love are ridiculous. There is a fair possibility of Chaucer's treating his *Merchant's Tale* in this way though his intention is not made known. Chaucer depicts his Merchant as conscious of his own importance. The Merchant "ful wel his wit bisette: Ther wiste no wight that he was in dette." His dignified manner and his solemn remarks are intended for "th'encrees of his wynnyng." Whether or not he may be identified with Maghfeld¹⁹ he may be classed with the rising merchants who, making themselves useful to the king, obtained the exclusive privilege of wool export or, connecting with the guild of mercers, enjoyed many privileges. He must be one of medieval merchant princes; his attire is, Bowden says,²⁰ suggestive of a "worthy" man. "A Mar-

chant... with a forked berd, / In mottelee... hye on horse... sat ; / Upon his heed a Flaundryssh bever hat, / His bootes clasped faire and fetisly."²¹ It may be assumed that a wealthy merchant like Chaucer's Merchant was comprised in Chaucer's audience. It is instructive to observe that a merchant is included in John Russell's list of those who sit at the board with a squire.²² It gives evidence in support of the social esteem a merchant came to gain. The merchant was regarded as ranked with a franklin with £20 worth of land who had been admitted into knighthood.²³ Chaucer's Franklin who possesses "twenty pound worth lond" has served as a knight of the shire and a sheriff, and presided at the sessions of justices of the peace. He is eager to learn gentle manners.²⁴ Unlike him Chaucer's Merchant thinks hard of "th'encrees of his wynnyng." Chaucer may have adapted himself to the point of view of his audience, both newly-risen bourgeois and aristocratic. The Host says to the fictitious audience: "Whereas a man may have noon audience, / Noght helpeth it to tellen his sentence."²⁵ Chaucer himself begs his readers and audience to turn the leaf over and choose tales they like to read or hear; he remarks in regard to the Miller's "cherles" *Tale*: "... whoso list it nat yheere, / Turne over the leef and chese another tale ; / For he shal fynde ynowe grete and smale, / Of storial thyng that toucheth gentillesse, / And eek moralitee and hoolynesse."²⁶ There seems to be a parallelism between his fictitious and real readers and audience. The bourgeois men in his audience who learn "gentillesse" are exposed to the ridicule of the men and women of gentle birth. This is viewed from the courtly viewpoint. In point of fact, however, the reverse may be the case. It is conceivable that Chaucer may have sympathized in the bourgeois realistic thought. If it is the case there is an irony about a courtly attitude toward love in the *Merchant's Tale*.²⁷ The old knight named January, though entertains a romantic notion about women, takes a selfish view of marriage, not common in courtly love. His young wife rejoicing in the allegorical name of May possesses the characteristics common to the court ladies in romances. The young squire Damian makes love to her. January himself regards her as among court ladies. At the same time, lady May is clever at subterfuges; she talks herself out of an awkward position by her tact. She places her husband who restored his sight under her obligation. He feels himself indebted to his wife who asserted positively that she had acted

disrespectfully toward the young squire on the pear-tree to restore his sight to him. The following is, in a brief summary, the plot of the story.

An old knight named January, who lived in Lombard, has never been experienced in a married life until he became sixty years of age, though he ever pursued his fleshly desires. Past sixty years he was eager to take a wife, a wife young and beautiful. He thanked God for the marriage bond with which He first bound man and woman. He acknowledges marriage as sacred; at the same time he esteems a wife to be his proud possession. This knight values her above his lands, rents, pasture and movable property. On a day he sent for his friends to tell them his purpose. Some blamed marriage, some praised it. January's two brothers, Placebo and Justinus, held opposing views on the subject. Placebo on the authority of Solomon took the side of January while Justinus followed the authority of Seneca in taking the opposite view on it. January upheld the side of Placebo; so his friends agreed readily with him on his marriage. Every day January's soul began to be occupied in thinking of his marriage. He did not decide on what girl he had for his wife. First he thought he would take a beautiful girl; then, a sweet-tempered girl; or a rich one. He sent for his friends. Justinus opposed January but January expressed the hope that he would marry a young girl in the town, named May, who had a fame for her beauty. Thus, they were wedded with all ceremony. At the feast January was ravished into a trance whenever he beheld her. He was anxiously waiting to share a bed with her. His young squire named Damian who had carved before the knight was almost mad when he beheld May; he was ravished with the fair fresh lady. Venus wounded him. Damian wrote, in the style of a complaint, to his lady May. He put the letter into a silk purse. On the fourth day after the wedding, when the high mass was ended, January noticed that Damian did not attend upon him and sat with May in the hall. His squires standing beside him told him he was sick. He thought of comforting the squire who was of gentle birth. May with all her women went to see him as January told her. Damian, when he saw his time, put the purse into her hand and begged her to keep his secret in her breast. May received an impression of pity for the sick Damian and took the thought of easing him of pain. She wrote a letter in which she said that she granted him her favour. When she saw her time she visited him and thrust the letter

down under his pillow. Next morning he rose up ; he recovered from his sickness. Now, this aged knight lived like a king. He took a walk in the garden whose beauty Lorris and even Priapus could not describe well. Often Pluto and his spouse Proserpine, and all their fairies played and sang around the fountain which sprang there under an evergreen laurel tree. January took a pleasure in holding the little silver key to the small wicket, which no man save himself possessed. He would take a turn round the garden with his May. In this way January and May lived in merriment many a day. Suddenly January became blind in the middle of his prosperity and lustiness. He wept sorely ; he was afraid that his wife should commit a folly. After a month or two he was patient under adversity but he did not abstain from jealousy. So he always had his hand on her and he would not suffer her to walk and ride. May who loved Damian wept. Damian was sorrowful but he knew her mind by writing to and fro. May pressed the little key into warm wax and privily counterfeited it. On the morning of the eighth day of July January diverted himself in strolling with May in his garden. She gave Damian a sign to go before with his key. January suggested to his wife that she would win Christ's love and womanly honour in case she was faithful to him. He assigns, he said, his heritage to her. She wept and took a vow of chastity, saying that she was a gentlewoman, not a wench. When she came up to the bush where Damian sat she coughed and gave him a sign to climb up a pear-tree. Damian knew the sign ; she had told of her purpose. This morning Pluto and Proserpine and many a lady were in the further side of the garden. The king of fairyland manifested a dislike for women's unfaithfulness to men and professed that he would use his power to recover January's vision at the moment May did her husband wrong. Proserpine retorted upon her husband saying that she would provide May's tongue with an evasive answer when May caught a scolding. Now, January and May, after strolling through the green alleys, came round to the pear-tree where Damian sat on high, and then she drew a sigh and said to her husband that she would have an appetite for a small green pear. He stooped down, and she, standing on his back, caught hold by a branch and went up. Damian pulled up her smock. At that moment Pluto restored January's sight to him. January saw his wife with Damian and set up a roar and scolded her away. And she quickly gave

an evasive answer: she was told that there was nothing better than to stand with a man up in the tree to heal her husband's eyes. But January scolded her for standing with Damian up in the tree. She retorted upon him saying that he had some glimmerings and he had not yet perfect sight. He repeatedly said what he had seen with his own eyes. She gave a sarcastic retort. She caught, she said, a scolding for having restored his sight. At last he begged her to forgive him for thinking he saw what he did not see. She justified herself for her words: a blind man, she said, cannot see well when his sight was restored just as a man who suddenly waked out of his sleep cannot take heed of a thing. With that she leaped down from the tree. He caressed her and led her home to his palace. Thus ends the Merchant's tale of January and May.

The central characters in the *Merchant's Tale* belong to the knightly class. On the other hand, the characters in some fabliaux like *Comoedia Lydiae*²⁸ act in a fabliau way. Chaucer's characters show their true character as persons of fabliau type—the sordid old husband befooled by his wife, his faithless young wife and her lecherous young lover. By analogy with the position of a court lady May who is given a courtly-sounding name is represented as a lady. "Hir fresshe beautee and hir age tendre, / Hir myddel smal, hire armes longe and sklendre, / Hir wise governaunce (demeanor), hir gentillesse, / Hir wommanly berynge, and hire sadnesse."²⁹ Blanche of the *Book of the Duchess* is represented with all the attributes of a lady: "I (i. e. the Black Knight) have no wit that kan suffise (be able) / To comprehenden hir beaute. / But thus moche dar I sayn, that she / Was whit, rody, fressh, and lyvely hewed, / And every day hir beaute newed."³⁰ Damian begs for mercy; he pleads to May: "Mercy! and that ye nat discovere me, / For I am deed if that this thyng (i. e. his secret) be kyd (known)."³¹ May in response to her lover's lay took thought of bringing him ease out of mercy: "This gentil May, fulfilled of pitee, / Right of hire hand a lettre made she, / In which she graunteth hym hire verray grace."³² Pity is the good quality of which the lady is expected to be possessed, though the lover's easy attainment of his lady's favour is lightly valued.³³ Alcestis of the *Legend of Good Women* intercedes with the god of Love on behalf of Chaucer who sinned against the god's laws: "...sire, for that this man is nyce, / He may translate a thyng in no malyce, / But for he useth bokes for to

make, / And taketh non hed of what matere he take, / Therefore he wrot the Rose and ek Crisseide / Of innocence, and nyste what he seyde.”³⁴ However, May reveals her real nature, base and ignoble, as opposed to the good qualities which distinguish a lady. She makes January a cockold: “...and up she gooth— / Ladyes, I (i. e. the narrator) prey yow that ye be nat wrooth; / I kan nat glose, I am a rude man— / And sodeynly anon this Damyan / Gan pullen up the smok....”³⁵ Moreover, she is shrewd; she gives an evasive answer when her husband scolded her for having stood with his squire up in the pear-tree, though she by the power of Proserpine makes a shrewd and ready answer. As for Damian he makes love to May in a courtly love manner. His deeds correspond to the commands for observance by the lover. “He (i. e. Damian) kembeth hym, he proyneth (makes neat) hym and pyketh (makes himself smooth), / He dooth al that his lady lust and lyketh; / ...He is so plesant unto every man / (For craft is al, whoso that do it kan) / That every wight is fayn to speke hym good; / And fully in his lady grace he stood.”³⁶ Love in the *Romaunt of the Rose* instructs: “Whoso with Love wole goon or ride, / He mot be curteis, and voide of pride, / Mery, and full of jolite, / And of largesse alosed be.”³⁷ January also addresses May in a courtly love manner: “Rys up, my wyf, my love, my lady free! / The turtles voys is herd, my dowve sweete; / The wynter is goon with alle his reynes weete. / Com forth now, with thyne eyen columbyn! / How fairer been thy brestes than is wyn! / The gardyn is enclosed al aboute; / Com forth, my white spouse! out of doute / Thou hast me wounded in myn herte, O wyf! / No spot of thee ne knew I al my lyf. / Com forth, and lat us taken oure disport; / I chees thee for my wyf and my confort.”³⁸ But this knight betrays himself easily by his materialistic view. He takes a selfish view of women, as opposed to his romantic idea of love. He actually regards his wife as among his possessions: “A wyf is Goddes yifte verrailly; / Alle othere manere yiftes hardily (certainly), / As londes, rentes, pasture, or commune, / Or moebles, alle been yiftes of Fortune, / That passen as a shadwe upon a wal. / ...A wyf wol laste, and in thyn hous endure, / Wel lenger than thee list, paraventure.”³⁹ The Wife of Bath holds the same view as to women or marriage. “Thou (i. e. the Wife’s old husband) seist that oxen, asses, hors, and houndes, / They been assayed (proved) at diverse stoundes; /

Bacyns (basins), lavours (lavers) er that men hem hye, / Spoones and stooles, and al swich housbondrye, / And so been pottes, clothes, and array; / But folk of wyves maken noon assay, / Til they be wedded; olde dotard shrewe! / And thanne, 'seistow, we wol oure vices shewe."⁴⁰ This knight January is laughed at by Chaucer's court audience. His aspiration to the aristocratic love, as contrary to his drab view of women and marriage, constitutes irony. January's aspiration to courtliness is not different from that of the pilgrim Franklin who, though aspires to the courtliness appropriate to his knightly station, is preoccupied with commercial value. Viewed from the aristocratic angle ridiculous is such bourgeois aspiration to courtliness. However, this romantic attitude toward love, though appropriate for him, is caught within irony from another angle. It is in the bourgeois scale of love of little value. A satire is directed at the courtly-love making. Chaucer's audience laughs at the shrewd May who beguiled her husband. Her hypocrisy is laughed about from the aristocratic angle. At the same time, she, again, is laughed at for being paced in a position as a lady. Damian and even January make love with her in a courtly-love manner. The laughter which was raised against her women's wiles shifts toward her ladyhood.

NOTES

1 Brusendorff who divides the English *Romaunt* at line 5810 holds the former part of the poem covering the portion by Lorris (*ll.* 4432) as Chaucer's work. But the first fragment A which Skeat assigns to Chaucer is very probably Chaucer's work. See E. P. Hammond, *Chaucer: A Bibliographical Manual*, New York, 1933, pp. 451f.

2 See C. S. Lewis, *The Allegory of Love*, Oxford, 1953, pp. 112f.

3 *Romaunt*, 2362-2365.

4 *Romaunt*, 2351-2354. See also A. Capellanus, *The Art of Courtly Love*, tr. J. J. Parry, New York, 1959, pp. 81-82.

5 *Romaunt*, 2227-2238.

6 Cf. C. S. Lewis, *op. cit.*, p. 118. The author regards the Rose as the symbol of various moods or aspects of a lady, not as that of a lady. He entertains a lively concern for the love of the lady, symbolized by the Rose. Various abstracted personifications act as those who help or hinder the lady's love for the lover.

7 *Romaunt*, 3163-3166.

8 *Romaunt*, 2901-2908; see also 2920-2934.

9 Most historians of literature do not classify the *Roman de la Rose* with the chivalrous and courtly romances which, according to Jean Bodel, may be roughly divided into three types of subject matter, the matter of Britain, the matter of Rome and the matter of France (see, for example, *A Literary History of England*, ed. A. C. Baugh, New York, 1948, pp. 173f.; C. S. Baldwin, *An Introduction to English Medieval Literature*, New York, 1922, p. 185); they place the *Roman* in the genre of allegories (see, for example, W. L. Renwick and H. Orton, *The Beginning of English Literature to Skelton*, London, 1966, pp. 48-50) and in the genre of vision (see W. H. Schofield, *English Literature from the Norman Conquest to Chaucer*, New York, 1969, p. 402). In so far as the subject matters are concerned Chaucer refers to the Arthurian romance in the *Wife of Bath's Tale* (line 857), the *Nun's Priest's Tale* (lines 3211-3213) and the *Squire's Tale* (line 95); he may have translated Chrétien's *Le Chevalier du Lion*, with which his 'Book of the Leoun' may be identified by D. S. Brewer in 'Chaucer and Chrétien and Arthurian Romance.' Printed in *Chaucer and Middle English Studies*, ed. B. Rowland, London, 1974, pp. 255-259.

10 The *Roman de la Rose* is discussed in relation to allegorical poems, both secular and religious, in J. J. Jusserand's *Literary History of the English People*, Vol. I, New York, 1968, p. 276 and in *The Romance of the Rose*, tr. H. W. Robbins, New York, 1962, pp. xiv-xvi.

11 Andreas Capellanus, *op. cit.*, pp. 40-41.

12 *Ibid.*, p. 31.

13 *Ibid.*, p. 81.

14 *Ibid.*, p. 185.

15 The central characters of the fabliaux cover the wide range of medieval life. It is attributed to the settings of stories that the central characters are of gentler birth. See C. Muscatine, *Chaucer and the French Tradition*, California, 1957, pp. 61-62, 68. See also T. D. Cooke, *The Old French and Chaucerian Fabliaux*, Columbia, 1978, pp. 24-26, 40-44.

16 T. D. Cooke, *op. cit.*, pp. 140-144.

17 See C. Muscatine, *op. cit.*, pp. 67-68.

18 See C. H. Holman, 'Courtly Love in the Merchant's and the Franklin's Tales' in *Chaucer: Modern Essays in Criticism*, ed. E. Wagenknecht, New York, 1959, pp. 240-246.

19 M. Rickert, *Chaucer's World*, New York, 1948, p. 112.

20 M. Bowden, *A Commentary on the General Prologue to the Canterbury Tales*,

New York, 1957, p. 150.

- 21 I(A) 270-273.
- 22 *The Babees Book*, ed. F. J. Furnivall, EETS, OS 32, 1868, pp. 187-189.
- 23 W. Stubbs, *Select Charters*, ed. H. W. C. Davis, 9th ed., Oxford, 1957, pp. 448-449.
- 24 The Franklin is content to copy a gentle man but betrays his character by his prepossession of pecuniary gain. See, for example, V(F) 1223-1232.
- 25 VII (B²) 2801-2802.
- 26 I(A) 3176-3180.
- 27 M. Schlauch, *English Medieval Literature and its Social Foundations*, Warsaw, 1956, p. 273.
- 28 T. D. Cooke, *op. cit.*, pp. 78-79.
- 29 IV(E), 1601-1604.
- 30 902-906.
- 31 IV(E), 1942-1943.
- 32 IV(E), 1995-1997.
- 33 Andreas instructs : "The easy attainment of love makes it of little value...." Andreas, *op. cit.*, p. 185.
- 34 AG, 340-345.
- 35 IV(E), 2349-2353.
- 36 IV(E), 2011-2012, 2015-2018.
- 37 RR, 2351-2354.
- 38 IV(E), 2138-2148.
- 39 IV(E), 1311-1315, 1317-1318.
- 40 III(D), 285-292.

(昭和54年10月26日受理)