EUSTACHIS DESCHAMPS,
EARLY MEDIEVAL FRENCH POET

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BY LOIS HAMPTON

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Mustache Deschamps is not only known as a prolific poet but also as a rhetorician. His *Art de dictier* formulates the teaching he gained from his master, Guillaume de Machaut, as well as incorporating the poetic legacy of the Latin Middle Ages. In this study I propose to analyse critically the subject matter of Deschamps' imagery and the poetic techniques which he has modified and adapted to his own use so that Deschamps might be re-established from a modern point of view to the position which he obviously occupied in his own day.

Deschamps was born around 1345 and died late in 1406. His early years were spent in a divided France whose morals had been lowered by the defeat of Crécy in 1346, so soon to be followed by the taking of Calais. The capture of Jean le bon, necessitating a four year regency, meant that the French continued to look upon Charlemagne's era as France's golden age, and so they judged their own harshly. Although Deschamps was from a bourgeois background his legal education, and no doubt his poetic abilities which earned him early notice by Machaut, ensured him various positions in several important aristocratic households in Paris. His arrival in this city came at a fortunate time. The new king, Charles V, encouraged by Du Guesclin's successes, had embarked on a new period of financial and political stabilisation. Charles V included the more able of the increasingly powerful bourgeoisie among his advisers. Deschamps' capabilities were soon recognised and he was allotted several important positions as a royal messenger, negotiator and organiser. The freedom with which he dared to criticise Charles' successor proves the importance of the functions he had fulfilled, as does his continuing influence in spite of the new king's preference for his younger admirers. Deschamps draws on his vast experiences for both the actual subject-matter of his poetry and the ideas for the imagery with which he embellishes his work.

This thesis will concentrate on the manner in which Deschamps
employs his imagery and the effects he gains by such use because an examination of Geoffroi de Vinsauf's Poetria Nova reveals that an author's reputation was established by the skill with which he adorned his material.  

More significant proof of the importance of 'embellishment' is found by an examination of the works of leading thirteenth and fourteenth century poets. Throughout their work recur constantly the same, few, general themes, such as of love, war or the effect of authority. The individuality of each poet is commonly the result of his method of handling the various techniques of adornment, which were called by Geoffroi the trope.

The tropes were defined in a general manner by Geoffroi as the 'class of ornaments which is distinguished by the figurative status of the words and the uncommon meaning assigned to them'. The more detailed explanation of the individual tropes which follows should clarify exactly which techniques of Eustache Deschamps will be considered. These definitions are generally taken from Geoffroi de Vinsauf; for the numerous manuscripts of his work which date from this period attest to his influence on education in the late Middle Ages.

The first trope which Geoffroi treats is metaphor. He discusses two forms of this. The first occurs when man is described in terms of an object as in: 'snowy teeth, flaming lips or honied taste'; the second, when an object is described in human terms as in: 'Springtime makes' the earth 'beautiful', the first flowers 'grow up'. This trope can be alternatively defined as translatio.

Geoffroi appears to have incorporated many of the concepts on rhetoric expressed by the various Roman authorities, such as Quintilian, Horace or the unknown author of the ad Herennium. On occasions when he saw a strong similarity between the various tropes...
he redefined their meaning. His definitions accordingly do not always agree with those of the earlier authorities. In fact Geoffroi narrowed the meaning of some *ropes* to the extent that it is sometimes difficult to decide precisely which *rope* is being used by the poet.

In particular the changes Geoffroi made in the definition of his first trope give rise to this sort of difficulty. Quintilian discussed four different ways of forming a metaphor. Of these Geoffroi only included those two which are mentioned above. The other two forms were incorporated into the next two *ropes*. Because the substitution of inanimate for inanimate resembled so closely the definition of another of Quintilian's *ropes*, *onomatopeia*, Geoffroi combined the two. However the examples he gives suggest that, in fact, he often continues to think of *onomatopeia* in the narrower sense defined by Quintilian: "the 'thundering' of the populace roused the city; or, a 'trumpet' of thunder, the 'crashing' of the sea." In these examples a proper noun, whose sound often suggests its meaning, is used in an unusual context.

The final form which Quintilian included under metaphor was the substitution of the animate for the inanimate. In the Poetria Nova this is included under *antonomasia*. Geoffroi's examples would suggest, however, that he continued to define this *trope* more narrowly as the substitution of a cognomen, for a person's real name, to imply praise or blame as in: 'That Paris or That Thersites'.

As such it is very similar to another *trope* discussed by Quintilian, that of *allegory*. Under his definition, *allegory* occurs when the likeness suggested is not a true one but ridicules the subject by contrast. Geoffroi gives examples of such a use. But it is doubtful whether he intends these to define *allegory*, or whether this is the name that he gives to a sentence in which, instead of a single word
Several words are transposed, as in: Shepherds rob the sheep. For here, as Geoffroi explains: 'You apply the name of shepherd to those in authority, and the name of sheep to those who are subject. It is this second meaning of allegory which will be used in this thesis.

Five subclasses are included under Geoffroi's definition of his next trope, metonymy. In the first the abstract is written for the concrete: 'Illness is in need of a physician'. Cause replaces the effect in the second: 'Fear grows pale, anger flushes, pride swells'. Thirdly, 'art teaches to attribute to the instrument what is proper to the one who uses it', as in: 'Let scissors trim away from the hair whatever is excessive'. Further, as is done in the statement: 'We have robbed their bodies of steel, their coffers of silver, their fingers of gold, the form can be withheld completely and only the material mentioned. Finally, 'instead of the thing contained' Geoffroi recommends that one 'name that which contains it, choosing the word judiciously whether it be noun or adjective'. Examples given by him include: 'tippling England, bragging Normandy, clamorous market-places or laborious days'.

Geoffroi next recommends the sparing use of hyperbole. Although he does not define this trope he does illustrate it in depth: 'A rain of darts lashes the foe like hail; the shattered array of spears resembles a forest; a tide of blood flows like a wave of the sea, and bodies clog the valleys'.

Geoffroi recommends that the following trope, synecdoche, be used to 'refine inelegant and trite wording'. In this trope the whole can be applied by mentioning the parts, as in: 'The third summer came upon me in study; the third autumn found me engaged; the third winter embroiled me in cares; in study I passed through three springtimes'. 
Or, in the reverse process, the whole may be mentioned instead of the parts: 'Part of the year may be wet: 'The year is wet'; part may be dry: 'The year is dry'.

The last of the major tropes to be discussed is catachresis. Geoffroi defines this as the choice of a word 'which is neither literal nor precise in its content, but which is related to the literal word'. Therefore instead of saying: 'The strength of Ithacus is slight, but yet he has a mind of great wisdom, ... catachresis alters the wording thus: 'Strength in Ulysses is short, wisdom in his heart is long'.

Geoffroi does mention another ornament, hyperbaton. In this trope the poet manipulates the word position to change the emphasis or the metre of a poem. Deschamps occasionally uses this device to contain a very commonly used metaphor in an unusual, compressed form.

All the tropes discussed above, excepting hyperbaton, closely resemble the first one, metaphor. In his discussion on this ornament Geoffroi states that: 'it serves the poet as a mirror' for it 'comes from what is his own'. As such the poet's skill in drawing on his personal experiences to create novel imagery must be considered in any examination of his ability. This thesis will, therefore, examine the extent to which Deschamps has used his own experiences as a source for his imagery.

A study of the poet's known biography, set against the historical background of his period, reveals the main interests of Deschamps' lifetime which the reader can expect to see reflected in his poetry.

The setting of Deschamps' birthdate around 1344 establishes that his lifetime spanned the first half of the Hundred Years' War. Since Deschamps took part in many battles during this period his poetry often mentions the events which took place. In his Miroir du Mariage he describes the English siege of Rheims of December, 1359, when the countryside around was pillaged, the people being reduced to starva-
In later years Deschamps himself suffered in a similar fashion. For in 1380, as Buckingham ravaged Artois, and many other French provinces, he passed through Vertus, where he burned all but the abbey, Deschamps' house included. This led to two ballads by Deschamps, one of which merely describes the devastation in general terms. The other, being a personal lament, is much more lyrical:

Je fus jadis de terre vertueuse,
Néz de Vertus, le pais renommé,
Ou ilavoit ville tresgracieuse.

The use of the device of paronomasia heightens the pathos of the poem. The pun suggests someone who is joking wittily to disguise his unhappiness. This increases the impression that he is suffering.

The French countryside was not pillaged merely by foreign forces. On another occasion Deschamps' property was attacked by partisans of Jean de Vergy in an intended reprisal for an attack made on their estate by the Comte de Petit-Pierre. Deschamps' property was pillaged because it was mistakenly thought that his land formed part of the Comte's estates.

It would seem, therefore, that even when the nation was officially at peace the dangers of war could not be forgotten. Furthermore, the peasants not only had to contend with pillaging by foreign troops, or by feuding enemies among the nobles, but they were also a prey to their own French troops. As Deschamps savagely points out, these were reduced to foraging and ravaging for sustenance because of the financial mismanagement of the ruling nobles. Completely indifferent to the fate of their men the nobles often used the funds allotted for the support of their men to finance their own amusements. Indeed on one occasion the nobles were so reoccupied with high living that their delays ruined any possibility that the intended invasion
could be successful: the peasants of the surrounding country-side were once again pillaged by the starving soldiers. It is little wonder that Deschamps found opinion so strongly against the armies of the king that he could write a ballad from the view-point of the peasants, in which the refrain is that: 'Ja piet n'en puis il retourner.'

Another affliction experienced in common by all ranks of people was the series of plagues that broke out in Europe during this period. As can be seen from the frequent illustrations of the Danse Macabre, which date from these times, no-one, rich or poor, young or old, was safe from its dangers. In his ballad, Deschamps warns his readers 'not to eat fish or drink cider' while the epidemic is rife. Raynaud dates this poem at the time of the plague in 1373. Six years later, on the occasion of yet another epidemic, Deschamps writes his advice on the methods of hygiene needed to avoid contagion:

Vous fuiez corruption d'air
Et vous fourrez de menu vair
Chaudement, quant le temps est froids.

These three lines suffice to show the practical, mundane tone of the ballad, as is often the case in Deschamps' poetry. He is more lyrical when he avoids pure description and adopts a metaphorical approach.

It would seem that even Deschamps' diet was not sufficient to protect him from infection. For in Rondeau, he complains of a tumour, a 'bosse', in his groin. He also suffered from other illnesses, several of which, such as gout and gravel, he attributed to his immoderate eating habits and countered by keeping to the strict diet which he recommends as the cure for everything.

The poetry of Deschamps, like all other art-forms of the Middle Ages, reflects strongly the influence of the bible and the Christian religion. Even the 'profane' poetry of the times was frequently expressed in sacred terms. Deschamps is mixing sacred and profane...
when he writes of Paris as:

\[
mère de foy, m'arrête d'érèsic
la vrai estoc de la théologie
\]

He frequently uses sacred imagery in his love poetry, following well-established conventions.

Religion was an important influence on the politics of the time, with many attempts being made to negotiate a compromise solution to the Great Schism. The need to have the Church united, and hence to lessen the potential for political manipulation of the Church for one's own advancement, is a frequent topic in Deschamps' poetry. It is, moreover, the subject of a theological treatise by Deschamps, \textit{la Dolente et piteuse complainte de l'Eglise moit desolée aujourd'hui}.

In this he describes the Church as:

\[
\text{La poivre mère tnodolente desolée et desconfortée,}
\text{de laquelle less entrailles sont ñanichées et}
\text{divisées en deux parties . . . . . . . .}
\]

While a soldier Deschamps would have witnessed the outrages frequently committed in the name of justice. In the battles of this time whole armies were often butchered, with only a few nobles or high-officials kept for ransom or interrogation. These prisoners were often tortured to elicit any details they might know of the intended policies of their governments. Torture was also commonly used in civilian life, while any person found guilty of a crime was liable to suffer bodily mutilation as his punishment. The ghastly sights resulting from these outrages were so common that Deschamps could expect his readers to picture vividly for themselves the mental suffering of the Church when it was expressed in the physical image of a mother whose entrails are torn in two.

Historical events are not the only influence on an author's work, however. The literary tastes of the day are also bound to be reflected, for the opinions of the audience will be considered when the
author decides on his subject.

Deschamps wrote at a time when the traditions of the twelfth and thirteenth centuries were still important. Moreover, since he studied under Machaut at Rheims, much of his poetry is written in the manner handed down by Machaut from the early troubadours. In several poems he discusses the joys of the simple life of Robin, the shepherd. Elsewhere he refers to the tales of the Round Table and of Tristan and Iseult. Frequently Deschamps uses the feudal imagery and the refined technical techniques of the earlier troubadours as in the many poems he wrote to express his admiration or love of some woman. In these he adopts the troubadours' conventions whereby the courteous knight is inspired to deeds of chivalry by the thought of his love.

The poems that he wrote in this tradition often lack the impression of sincere emotion which accounts for the lyricism of the earlier poets. In particular Pinon is critical of two Farewells, ostensibly written to the poet's mistress which show how Deschamps sacrificed his poetry to the tastes of his period.

Some of his poetry, however, would seem to be a parody of these same traditions. An example of such is the poem in which he says that 'should he be refused a dame's favour once, he does not know how to ask a second time.' Instead of threatening to give up, the early troubadours would have written of the glory that comes from withstanding such torment.

Moreover, as Pinon points out, Deschamps, in October 1400, under the mock title of prince de haute eloquence, called together 'a burlesque gathering which seems to parody exactly the Cour Amoureuse.' The grossness of many of his poems is perhaps the result of such burlesque contests where the poets practical, bourgeois
nature was free from the unrealistic restraints of the old traditions. Not that ribaldry was something new. The frequent laments against marriage by Deschamps contain elements common in the fabliaux of the malamidié tradition. This misogynistic tradition which emphasized the low cunning, the ingratitude and the sinfulness of women was in vogue at the same time as the more courtly literature of the troubadours. Although the malamidié tradition developed as popular entertainment its realism in presenting details and its humourous ribaldry were influential in the writing of the Roman de la Rose.

The vast number of manuscripts of this romance which have come down to us from this period attest to its general popularity. That Deschamps was influenced by the Roman de la Rose is obvious from the proven accusations that he frequently borrowed wholesale from Jean de Meung. Deschamps certainly used the 'personnel of attack and defence, Doux Regard, Bel Accueil, Honte and Dangier' in his love poetry. Moreover he adopts throughout all his poetry the ironical tone with which Jean de Meung examines the society of his times.

This irony is extremely apt for a poet with Deschamps' background. Originating from the bourgeoisie, Deschamps could perceive more clearly how absurd were the extravagances of the noble class. Self-interest would often prompt him to recommend a more frugal way of living. His wit led him to present his advice in a light-hearted allegorical manner to make it more acceptable. Where Deschamps differs from his model is in his selection of the short allegory, the fable genre, for his moralistic poetry, as against the meandering allegorical romance.

These then are the major influences operating on a poet writing at the end of the fourteenth century. Several poems have been referred to already which prove that Deschamps drew on these events or conventions as the subject of his poetry. It now remains to examine some of
Deschamps' poetry whose imagery was inspired by the historical or literary background of his time. Since it is so easy to separate out the few major circumstances which might influence a poet of this period, the poems will be grouped into several chapters according to the subject of their imagery. In this way the thesis will examine the skill with which Deschamps used the tropes to illustrate his individuality. Such an examination should also reveal the extent to which Deschamps was hindered by, or developed beyond, the limitations of previous literary conventions.
Throughout the thirteenth and fourteenth centuries the effects of fighting were so widespread and so commonly experienced that the thought of war dominates the period. Deschamps shows the frequency of the crusades against the infidels, the campaigns against the German or English princes, or the petty, but vicious, hostilities between feudal nobles each wishing to increase his authority or to avenge a past insult to his honour. His mention of individual campaigns or forays has already been referred to above. More interesting is that he reflects the hold that warfare had on his mind by the frequency with which he used military metaphor.

War affected the life of the common person just as often and as cruelly as did foul weather. Deschamps saw strong resemblances in the way the two attacked the life of the people and in the suffering which resulted. From this he derives a series of poems in which the attributes of war and of bad weather are completely fused.

He begins one ballad dramatically:

Foudre et tempeste, pluye, vent et grisil,
Gelée et nois, tout terre brehengne.

The emphasis that is derived by placing such a vividly evocative word as 'foudre' first means that the poem opens abruptly and loudly. In fact it has the same effect as a sudden flash of lightning, accompanied by the loud claps of thunder of the 'tempeste'. These two lines would seem a mere catalogue of various types of inclement weather were it not for the metaphorical use of the word 'brehengne'. Godefroi gives the meaning of this as 'to make sterile' and the examples he includes suggest that it is more commonly applied to humans than to other matter. If the verb is a metaphor it seems likely that the whole phrase should also be interpreted in this way.

Support for this idea is given in the next few lines:

Mort et langour et tout mortel peril,
Guerre en tous tems et toute maleste raine
De jour en jour.
Once again the verb is used metaphorically, this time in the reverse fashion. 'Raine', normally used to express the movement of inanimate objects, is applied to the particularly human activity of 'war'. Not only does war 'rain down' but so do 'Mort', 'langour', 'tout mortel peril' and 'tout maleste'. All, except for 'mort' which is used with other animate beings, are states of suffering which are mainly employed in descriptions of humanity.

Such a catalogue of individual words creates a rapid staccato rhythm. The near-complete absence of adjectives means that a smoothly flowing reading of the phrase is impossible: each word standing grammatically alone must be pronounced separately. The rhythm demands that the first three lines build up to a climax in the fourth with its emphasis on war and suffering. The importance of this line is stressed by the change from the staccato rhythm: since the words are grammatically dependent and all adds up to create a single idea, a reading of the line flows smoothly unbroken by the frequent pauses of the previous lines.

Adverse weather conditions do not normally make the earth infertile but rather temporarily uncultivable. This suggests that Deschamps intended these metaphors of weather to represent actual facets of war. 'Foudre', 'tempeste' and 'vent' evoke the sound and swift destruction of the flights of arrows; 'pluye', 'gresil' and 'nois' suggest the dense concentration of the arrows, an idea which Deschamps took up again in the fourth line with the verb 'raine'. 'Gellée' and 'nois' are employed to show how thoroughly the land is covered in such an attack.

This interpretation makes sense of the verb 'brehenge': warfare often renders the surrounding land sterile for many years. If 'foudre' symbolises the subject of the poem 'guerre' then the emphasis obtained by placing it at the beginning of the poem is
logical. With this climatic imagery Deschamps has created an impression of war as inevitable, dreary and incessant. He has therefore faithfully mirrored the reality of war as it was at this time.

Elsewhere Deschamps evokes the harshness of a medieval winter by employing the reverse technique: winter is discussed in military terms. Deschamps begins one ballad by calling the alarm as was done whenever there was a real attack:

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Alarme! Alarme! Yvers est descendus
Sur le pais, a froide compagnie;
Il en a ja mains mors et enfondus.
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If 'descendus' is taken from this context, it need not be a metaphor, since objects are frequently 'got down'. In this passage it occurs with the words 'Alarme' in front and 'sur le pais' following. Caesar employed 'descendo' in this sense of to come down upon a country in his Commentarii de Bello Civili.

Deschamps personifies winter by applying the verb, in this particular human sense, to the concept of winter. The image is further expanded by the next phrase which evokes the picture of a company crowding about their commander. This company differs from the usual invading army in that it comprises only the concept of coldness with no mortal soldiers. Its efficiency is witnessed by the next line where the reality of winter cuts into Deschamps' metaphor. Many are dead at the hands of the company; that is, they have been frozen to death, 'en fondus'.

Deschamps immediately reverts back to his metaphor which he maintains to the end of the stanza:

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Anez vous tost pour sauer vostre vie,
Car nulz ne tient contre s'artillerie;
Vent et gressil faire traire a ses archiers;
Gelée et noif .......... (line not completed)
Et bise fait la bataille premiere.
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It becomes obvious in the lines which follow that the command to 'arm oneself' does not mean to take up one's weapons, but rather to clothe
oneself warmly: the 'artillerie' against which one fights being the weapons of hail, wind, snow and frost. For Deschamps uses personification to evoke the misery caused by winter. By giving wind and hail the human ability to command their bowmen to fire, Deschamps achieves a vivid impression that wind and hail have vicious pointed arrows for weapons. This metaphor is particularly acute as the sting felt hailstones or wind-blown dust hit is sharp like that of an arrow hitting.

The word 'bataille' is usually reserved for a battle in which the whole army is engaged. Deschamps shows the deadly ferocity of the north-east wind by suggesting that it alone fought the first battle. To have an attack by a single part of an army being called 'a battle' suggests that it killed vast numbers of the enemy, which is here the medieval man. By using this one word metaphorically he has evoked the grim picture of life in his times as a constant struggle against the elements.

The metaphor, expressing man's struggle against the weather in terms of an armed conflict, occurs elsewhere in Deschamps' poetry. In ballad 846 he laments that he has been attacked not only by the English but by the elements themselves:

Arse ay esté tout généralement
Par ceux de Bruth, de l'ille d'Angle terre
Puis m'a forgé foudres espassement
Vulcans li dieux.

The various kinds of weather are not personified in this ballad as they were in the previous one. Instead Deschamps reverts to an earlier metaphorical tradition in which the gods are said to control the atmospheric conditions. In the extract above Vulcan has 'forged lightning-creating thunderbolts' to throw at the poet. Deschamps is still using the trope of metaphor; the attributing of godly qualities to inanimate conditions is closely related to personification.

Deschamps twists the original metaphor in a rather novel way for
the poet is attacked even by those gods who are traditionally sympa-
thetic to man:

\[\text{Ceres mes blez acravantes et attere}\\ \text{Et mes vingnes a destruites Bacchus.}\]

In fact these gods have turned against the very things they usually
protect, Ceres destroying the grain and Bacchus the vines.

Deschamps uses the original metaphor to suggest how often man is
attacked by forces beyond his control. He twists the tradition to
show how defenceless man is before the whims of the weather. He has
therefore created a picture of total chaos; the world is so upset
that even the natural order of things is reversed.

The frequent interchange of metaphors of weather to express
Deschamps' ideas on war, with the military images in his discussions
about the weather, result in a picture of both as dreary and unending.
Both the weather and the wars add to the niggling pressures of every-
day living; an idea which Deschamps was to bring out particularly
well in the following lines:

\[\text{je me clain las, dolereux, meschans;}\\ \text{Enfants lever et froit n'ont prins au piege} 10.\]

The adjectives establish the mood of the poet as tired and sad, an idea
which is emphasized by the long vowel sounds of the words he uses which
draw out the rhythm. Deschamps explains the reason for his weariness
by means of the metaphor 'prins au piege'. His house is the 'trap'
inside which he is caught. Those who hold him captive are his
children and the cold: the children because he has to 'get them up'
which presumably means looking after them all the time, and the cold
which would prevent him even going out of the house. The trope of
onomatopeia is well illustrated by these lines in which the 'trap'
represents his house, the cold and his children the usual hunters.

Deschamps then describes the weather and his domestic duties in
military imagery:

Assegiez sui en la maison des champs:
Ni bon ami, venez levez le siege.

Deschamps is under attack, 'assegiez', from the cold, and his children, and he asks his friends to come and 'lift the siege'. This refers back to his weariness at the beginning of the poem: the poet wishes for someone to relieve the boredom.

In both these examples a human action is employed in an unusual context, in this way fulfilling Vinsauf's overall definition of the meaning of the tropes. However, they do not strictly fit into either the category of metaphor or of antonomasia. They would seem to belong to a separate category which should fit somewhere between these two tropes. Their inclusion here is justified by the close resemblance of their relationship to those normally included under metaphor. In these examples a human action is used in an unusual fashion to describe another action performed normally by humans; examples of this type of inter-connections are included by Quintilian under his definition of metaphor.

Although the discussion of this rondelet began by saying that the poet is tired and sad, Deschamps succeeds in creating an effect of wry humour through his manipulation of the tropes. The wittiness of the poem is intended to amuse the reader by the picture it paints of the poet's situation. In this way, the reader might be induced to come to his friend's relief.

Another convention of the Middle Ages closely associated the idea of war with that of love. The attempts of a young man to gain the love of a maiden were recounted in a very ritualised form, as if it were a discussion of a military battle. The attributes of the young lady were often described in the terminology of military weapons. In Chrétien de Troyes' Cligès the body of Soredamour is said to be the
arrow that wounded Cligés; the heroine's golden hair represents the pennant, her body the actual shaft.

This tradition reached its height in *Le Roman de la Rose* where every action or quality associated with falling or being in love is personified. These were then divided into two camps. Allied on the one side were all those ideas that should help a maiden retain her virginity, for example Shame or Jealousy. These were attacked by personifications of those forces felt by a young man, such as Sweet Welcoming or Desire, which cause him to love and to seek physical gratification.

The formulas derived from this book became the main method used to express a poet's admiration for any woman. In Deschamps' lifetime, the most fulsome compliments, the most ardent declarations of love were completely acceptable, provided they were expressed within this convention. Deschamps reveals the extent to which this tradition is used merely as a polite formula when he applies its conventions to express his gratitude to his patroness. Here, as in the other ballads he wrote in this tradition, Deschamps shows little originality.

It is only when he leaves the conventions of this style behind that the love poetry of Deschamps shows his originality. One of his most striking images occurs when Deschamps describes his loved one in martial metaphors which become increasingly concrete:

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Pour ce vous tien ma dame et ma déesse,
Mon refuge, ma forteresse et ma tour.
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In the first line Deschamps describes his mistress in traditional metaphors. He addresses her as 'dame' which suggests that she has over him the power a feudal lady had over her liege-men. The poet then implies that she has ever greater control over his life for he calls her his 'goddess'.

The next line shows that Deschamps expects his love to use her
power to protect him; for he begins by calling her his 'refuge'.
This is the term used for a place which provides temporary protection.
'Refuge' is not strong enough, however, to express the degree to which Deschamps relies on his dame. His mistress therefore becomes 'ma fortresse'. She is now as permanent and as strong in her defence of him as the building to which all the surrounding peasants and nobility withdraw for protection which attacked by an enemy. Even this is not sufficient to describe how greatly Deschamps depends on this woman. She is finally said to be his 'tower'. This means that she is his last hope for protection. The tower was so strongly constructed that when all other defences had fallen it could still withstand the most violent attacks. Deschamps has, therefore, used increasingly concrete metaphors in an highly original way to pay his mistress a rather beautiful compliment. When all else fails him he feels he can depend on this woman.

Deschamps employs a similar metaphor to very different effect in another ballad. At first, it seems as if he is describing the rape of a young virgin by the concrete images of a village and its surrounding walls:

Il me happa par derrier, a rebours
Sanz lui veoir m'embla mon pucelage,
Et entra ens par derrier les faulx bours,
Car par devant n'eust ja pris le village,
Guaire y avoit bonne, vaillant et saige
Pour redouter sa mauvais entreprise 17.

Guillaume Lorris had represented maidenhood by a beautiful rose; the sexual imagery he used was feminine and alluring. Here the woman's virginity is represented by the masculine world of a 'village' poorly 'guarded' from its ramparts.

In the first line Deschamps uses the verb 'happer' metaphorically. This is usually applied in the sense of 'to catch or seize a bird'. When applied to the woman it strengthens the impression that the woman is the rapist's prey, and so points to the horror of the actual deed.
This is necessary because of the incongruity between the metaphors that Deschamps employs and the actions they represent; the ballad could seem so humorous that the moral of the story is not noticed. If the village represents the maiden head itself, then the 'faulx bours' become the physical line of defence, here the actual body of the girl. This defence wall is 'treacherous' because it does not adequately defend the maiden hood. The 'guard' out the front which would have ably protected the young girl probably comprises her senses. If she had seen or heard her assailant she might have suspected his intentions; forewarned her body might have prepared to repulse the attack.

Deschamps suggests a second interpretation of the ballad in his envoie: Prince, il n'est tour de gi fort maçonmage
qui par derrier ne puist bien estre assis.

The martial imagery was first applied metaphorically to represent the rape of a virgin; the envoie recommends that a literal interpretation of the words 'village', 'bours' and 'guairte' should not be ignored. The king should look carefully at his defences since no tower can withstand an attack from the rear. Just as the girl was raped because the attack came from behind, so might an actual village be taken by an enemy army.

To make this interpretation possible Deschamps not only selected the words mentioned above so that they could be interpreted metaphorically in the first interpretation and literally in the second. The poet also chose words that worked in the reverse; 'puelage' and 'emblmer' are interpreted literally under the first interpretation as 'he robbed me of my virginity'. They become metaphors in the second interpretation where they are applied to the impersonal village. Deschamps powerfully evokes the village's loss of independence and its inhabitants suffering by his use of these emotionally charged words.

In spite of the seriousness of the topic the reader still finds the tone of the ballad humorous which shows how skilfully Deschamps can
manipulate his military imagery. The humour of this ballad contrasts strongly with the poignant effects the poet obtained in the previous example despite his use of similar imagery in both.
Deschamps and his compatriots also lived under the shadow cast by the fear that at any time another epidemic might break out. Doubtless the utter devastation caused by these plagues was partly the result of the constant wars. For the fever would quickly spread through a people whose morale and physical resistance was low because their land had been ravaged and their food supplies stolen. In one ballad Deschamps uses visual images in a horrifying description of the scenes created by a plague:

L'air corrompu, la terre venimeuse,
Les corps infects en cimetières, et mors
En my les champs, en guerre doléreuse
Chambres coyes ou est li amas ors,
D'infections, de pucors de dehors.

By piling up these physical descriptions so thickly on each other, Deschamps evokes and then emphasises the feelings of revulsion inspired by the sights of the plague.

The approach taken by Deschamps in this ballad is unusual; for the evocative force of his purely visual images is as strong as that gained by other poets through the use of hyperbole. Here the power to repulse is actually present in the physical realities: the air in a plague-struck area is completely impure, the earth does harbour the disease and so is poisonous, the bodies piled high in the charnel-houses are infected and stinking. These ideas of the suffering and mutilation caused by disease recur constantly as the subject of his poetry and inspire many of the metaphors he uses.

Deschamps spent the early years of his life as a trusted courtier of Charles V. He was often to contrast the abilities of this king, with his sound financial management and his acute judgment of his courtiers' characters, with those of the less competent, easily manipulated king who succeeded to the throne. Under the leadership of Charles VI the court paid less attention to maintaining the peace and
stability of the state and more to frivolous entertainment. So poor was the new king's judgment of men that the less scrupulous courtiers insinuated themselves into the favour of Charles VI by blatant flattery. With the king manipulated so easily by his favourites so that he set a poor example for his subjects to follow, Deschamps felt that the court had become morally degenerate. Many of his ballads were written to criticise the morals of the courtiers, a topic which the imagery of disease, and its cure, expresses particularly effectively.

In one ballad he discusses those who have become diseased by taking too much of the 'meat of corruption':

Car par la delectacion
De trop prandre son maint infet
Viande de corrupcion,
Qu'om prant par couraige imperfect.

Only the last line of this quotation clearly suggests that the ballad is not intended as a literal account of those who over-eat. The triviality of the literal interpretation, 'one takes meat because one lacks perfect courage', leads to the idea that 'viande' is here used as a metaphor. The actual order of the words does hint at this. Elsewhere, when Deschamps expressed the idea that something was corrupt, such as air or food, he placed the word for 'corrupcion' first. In this ballad the order suggests that Deschamps is discussing the 'meat of corruption', that which causes decay, and not the physical rottenness of the meat. The poet has therefore used the trope hyperbaton to emphasize the ballad's metaphorical interpretation. His use of 'prandre', 'to take', instead of the more precise infinitive for eating, 'mangier', supports this interpretation.

In the light of the stanzas that follow it seems that the delight in the 'viande de corrupcion' represents the delight in 'material possessions' which destroy spiritual growth. Those who are preoccupied with worldly goods are too diseased spiritually to be granted heavenly
salvation without having first undergone a cure. This interpretation therefore means that 'infet', to be 'physically infected with a disease', is here applied metaphorically to describe a spiritual state.

Deschamps continues this same imagery, that those who are too materialistic must be cured of their spiritual disorder, in the stanzas that follow:

Jours ouvrent avoir pocion
Pour les maulx vuider, qui sont blet.

To emphasize the spiritual rottenness of those who are materially greedy, Deschamps applies to them the adjective 'blet'. This is usually used to describe a harvest which has stayed too long in the field and so has become over-ripe. It is therefore soft and useless. Used here as a metaphor, it sums up accurately Deschamps' opinion of the courtiers; they had become soft, and ineffective through over-indulging their sensual desires. This term can also aptly be applied to describe the state of the over-indulged stomach; for when the intestines are unable to cope with the quantity of food intestinal disorders are caused by the food beginning to decay. To cure these disorders the sufferer has to take medicine, the 'potion' which will purge the stomach, 'vuider', of its ills.

In many of his poems Deschamps uses 'mal' in the sense of 'illness'. Frequently it is combined with a saint's name to represent a specific disease common at this period. It seems consistent with the interpretation of the rest of the poem to take 'mal' as representing a 'sin'. This means that its metaphorical meaning has come back closer to its original meaning of an 'evil deed' which developed from the adjective 'mal' meaning 'bad or wicked'. The poet is therefore stating the necessity for those whose spiritual ills are already over-ripe, to purge away these ills. With this interpretation of 'maulx', the 'potion' probably represents the Church sacrament of bread. For any
person who took this in good faith would have to try to follow the example of Christ; the sinner would have to attempt to empty his soul of his sins.

Deschamps used similar imagery in an allegory on the effect that the decadence of his age had on the church:

De toutes pars est mon chief assailli,
Qui cause estoit a mon corps de sa vie;
A mes bras sont vaines et nerfs failli,
Les mains, les dois gardans ma seignourie.

Further on the poet himself provides the key to the imagery that he has used in this stanza: he explains that the 'chief' is the 'Church' and that the 'Bras', 'vaines', 'nerfs' symbolise 'Justice' and the 'law'. These metaphors he extends into an allegory by similarly personifying other aspects of the Church and the kingdom.

The importance of the Church in the life of the period has already been discussed. Since its influence extended throughout the whole of Europe, with the various national leaders considered merely as earthly representatives of this one body, this use of 'chief' can be interpreted metaphorically in two ways. At this period 'chief' was used metaphorically for the 'leader'. This meaning had developed from the original sense of a physical head as the most important part of the body. Because of its political and social influence the Church is most aptly symbolised by 'chief' in this personification of the controlling forces of Deschamps' period.

Although Christianity was under no threat of a military attack by the pagan countries, Deschamps saw that it was in great danger; hence his use of 'assailli', to 'make an attack in battle'. The Schism was itself the result of the struggles among the temporal powers to control the power wielded by the Church. The continuing existence of the Papal court at Avignon lead to further strife as both popes tried to increase their spheres of influence at the other's expense.
Deschamps considered that the spiritual leaders were setting a bad example of hypocrisy and greed when they scrabbled for worldly possessions while exhorting their followers to live humbly, like Christ. 'Assailli' therefore implies the seriousness of the damage caused by the Schism: Christianity was under attack because the hypocrisy of its leaders brought discredit on the religion they represented. The life of the faith was therefore threatened by the actions of those who should have supported it most.

Deschamps placed such importance on the rôle of the Church as the moral guide that he thought his contemporary society would be endangered should its influence lessen. He expresses this idea by the personification of the nation as the 'corps'. This 'body' depends on the 'head' to continue its existence. The use of the adjective 'mon', which occurs throughout the ballad, emphasises the idea that this is a lament spoken by France itself. It also strengthens the effectiveness of the personification.

The relationship between Justice, the laws and the people who administer these, is very neatly represented by the connections between the metaphors which symbolise these aspects. Since an arm is almost indispensable for the protection, and even the nourishing of the body, Deschamps uses this to symbolise Justice. This illustrates the important rôle Justice plays as it protects the rights of each member of the society which forms the nation. The 'veins' and 'nerves', the actual equipment used in the work performed by the arm, Deschamps uses to symbolise the laws, the tools of 'Justice'. The 'fingers' and the 'hands' of the next line, therefore, represent the lawyers who manipulate the laws to protect the nation.

Although the disease imagery is so well suited to his serious moralistic ballads Deschamps uses it elsewhere to create a humorous
tone. The ballad in which he shows the realities of love and marriage from a woman's point of view is a good example of this:

Je me fusse marié long temps a,
Se ce ne fuss une grief maladie
Que les maris encourent de piege,
Les medicins l'appellent jalousie,
Qui prant au cuer, en foye, en la vessie;
Lors monte ou chief qu'elle grieve et tempeste.

His use of 'maladie' is an example of the trope, synecdoche: jealousy is not a disease although it can cause a person to be more susceptible to various other diseases, as can any obsession carried to an extreme degree. The trope is used to show the strength of the woman's complaint. Deschamps heightens its effectiveness by describing the illness by the adjective, 'grief', which shows how 'serious' or 'powerful' the 'disease' is. That the husband's plight is self-inflicted is brought out by the use of 'encourent' which is often used in the sense of 'to bring upon oneself' a disaster or an illness.

Deschamps would appear to be parodying the conventions of the earlier love poets in the line where he discusses which organs are 'taken over', 'prant', by Jealousy. His disease of Jealousy, like theirs of Love, attacks the heart. However, instead of her listing the other more socially mentionable organs which are associated with the development of ideal love, the woman lists the 'liver' and the 'viscera'. The placing of 'cuer' first in this prepares the reader for a traditional discussion of love; it is the contrast between what is expected and what, in fact, is written which represents the vast difference between the realities of marriage for a woman and the idealised love which featured in the contemporary literature. The humour which results from the use of synecdoche in this poem would have the effect of making Deschamps' half-serious message more acceptable to his readers.
The frequent mention of religion in the previous chapters shows the extent to which the life of this period was influenced by the Church. Deschamps reflects the importance of religion by the frequency with which he makes it the subject of his poetry. He also uses religion as a source of his imagery. The subjects to which he applies this imagery range from his discussions on the state of the Church or of society to the flippant poems where he urges a young maiden to make use of her beauty while it lasts.

In the Biblical parables man is frequently equated with, or compared to, the grasses of the fields. In one ballad Deschamps incorporates two such parables mentioned by St. Matthew:

Je voy planter ce qui ne vaul 
Dont le fruit ne puet estre bon, 
Et eslever male herbe en haute; 
Je voy ceupetrape et chardon 
Qui de leur semence font don 
Dont la terre est toute peuplee

The first parable relates how good fruit cannot come from an evil plant; the second, how the seed which falls among thorns is choked when the thorns grow up.

Deschamps has applied the symbolism of the parables to the situation which existed under the young king's reign. The use of 'planter', to plant, suggests that Deschamps considers that the 'worthless plants' are being cultivated deliberately and have not merely sprung up by chance. This idea is developed further in the third line by the use of 'eslever', a word which has the same connotations of 'deliberate care' as 'planter'. Moreover, the 'evil grasses' of this line are raised to 'high estate', 'en haute'. As has been hinted at earlier the king's inability to judge character meant that he often chose worthless men as his advisers. The adjective 'mal' in this metaphor suggests that Deschamps considered the new advisers not merely as incompetent but even as wicked men.

Even today 'fruit' is commonly used metaphorically to mean 'the
result of man's labour' and therefore his 'offspring'. Deschamps probably had both interpretations in mind as the context indicates. The development of this metaphor in the lines which follow where Deschamps details which are the evil plants emphasises the similarity between Deschamps' critique of his age and the parable of the thorns in St. Matthew. The medieval poet has selected the thistle and the bramble. For like the Biblical thorn they have no useful properties for man, their prickles, in fact, often harming man and his animals. Moreover, their prolific growth, which is referred to in Deschamps' phrase 'de leur semence font don', echoes the fears in St. Matthew's story that the good people will be choked out of existence. Deschamps ensures that the reader has interpreted correctly the metaphors implied by 'bramble' and 'thistle' by changing from plant and agricultural imagery to use 'peuples', 'peopled', in this literal sense. He thereby emphasises that this poem is an allegory in which the dangers of encouraging the growth of wicked people is expressed in agricultural imagery.

In the Bible the path along which the righteous go is referred to variously as the good, the straight, or even the narrow path. Those who sin do so because they are tempted on to crooked paths leading to darkness and death. Deschamps uses this image of the path to express his concern at the materialism of his age:

Quant au bien partout court envie,
St l'ancien chemin a destre
Ont aissie maint, pour eulx repestre
Des faulx biens que li lossangier
Happent du peuple a leur fenestre.

'Chemin' is used in the Biblical sense as a metaphor for the way a person chooses to live. The path 'a destre' stands for the 'good', the 'pure' way of life as the noun 'destre' derives from the Latin adjective meaning 'good' or 'propitious'. This use of 'Destre' was common in early medieval literature, so that by Deschamps' period it
would also be seen as a part of the original Biblical quotation.

Deschamps also explains why the sinners have left the 'righteous path' in metaphorical terms. For he personifies 'Envy' by applying to this the human activity of running, 'court': his use of 'partout' strengthens the impression that the poet has created of Envy as a busy-body whose intense activity causes all to sin.

The alternative to the 'good life' is also expressed metaphorically. The sinners 'graze' on the 'false goods', 'repestre' being the verb which is normally applied to the feeding of animals in their pastures. Deschamps has therefore applied a verb with connotations of the lowly activities of animals to a spiritual concept, that of 'faulx biens'. This emphasises the criticism inherent in the adjective 'faulx'. 'Faulx biens' is a religious term for the various worldly possessions which man wants to own. Deschamps evokes precisely the atmosphere of his period and their attitude by his description of the 'faulx biens' as those which are 'hawked by slanders', que li losengier happent', to the people standing at their windows. This description emphasises the worldly nature of the 'biens', giving an imaginatively visual form to the religious concept.

Envy was the cause of yet another of the vices strongly condemned by Deschamps. St. Matthew also inveighed at length about hypocrisy describing the hypocrite in terms of the serpent. Deschamps uses similar imagery in one virelai where he describes the behaviour of the particular kind of ambitious hypocrite who frequented the court:

Qui d'estre amie se font
Par semblant d'hypocrisie,
Pour hâchant mort par envie,
Et plus qu'ascorpion point
Du venin de félonnie
Par la queue outré guidée,
Dont la chef blan dit et cint
Son vray seigneur et l'empoint
Jusqu'à mort.

Deschamps first compares the behaviour of the hypocrite with that of the
insect. Then, as he describes the scorpion's actions, he emphasises the pertinence of his comparison. For the vocabulary he uses attributes human motives and qualities to the insect. The metaphor therefore applies both ways. The hypocrite resembles the scorpion; while the scorpion acts like the human hypocrite.

Even before the scorpion imagery is introduced Deschamps has evoked the scorpion's 'animal' cruelty by his use of 'pourchasser'. This verb originated from 'chacier', to chase or to hunt, the prefix 'por' adding the idea of thoroughness. It came to be used, as it is here, in the metaphorical sense of 'to take steps to achieve something'. The original connotations, evoking the ruthless intent and stealth common to a hunt, are still apparent from its context in this virailai.

Deschamps also uses 'point', and the more emphatic version 'empoint', in their original literary meaning of 'to prick'. Since this verb later came to be used metaphorically for an 'attack' or a 'battle' by man, its use here does still suggest the object to which the metaphor applies; that is the hypocrite turning to attack his benefactor.

It is the description of the scorpion's poison as that 'of treachery', 'felonnie', which reveals that this scorpion's prey is his benefactor. 'Felon' is an epithet which is frequently applied to Ganelon, the archetype for the medieval notion of a traitor. Moreover 'son vray seigneur' is the grammatical object not only of 'blandit' and 'oint' in the line above but also of 'point' and 'empoint'. Since this phrase refers to a vassal's liege-lord, Deschamps must have intended the reader to judge the scorpion's action in terms of the human code of honour. This further inter-connection stresses the similarity of the behaviour of both scorpion and hypocrite.

The scorpion holds its prey in its claws while it stings with its tail. The verbs 'blandit' and 'oint' both suggest this action.
'Blandit' comes originally from the Latin 'blandiri', meaning to 'caress'. 'Oint' is derived from 'ungere' and, even at this time, was used mainly in the sense of to 'anoint'. On rare occasions 'oindre' was used figuratively in the sense of 'to flatter'. Since this had become the most common meaning of 'blandir', Deschamps evokes a picture of the scorpion, that is to say the hypocrite, resorting to any means to hold its prey captive: sometimes by physically caressing or holding it in his claws, other times by holding him attentive through flattery.

The importance of this second method is stressed by the use of 'le chef', 'the head' as the subject of both verbs. This draws the reader's attention away from the scorpion's arms to focus on the seat of his intelligence. It therefore suggests the hypocritical cunning which leads to the use of flattery to lull the victim's suspicions.

The total effect of this series of metaphors resembles that obtained by St. Matthew through his use of the serpent image. Deschamps has given visual form to the abstract concept of hypocrisy. He has created a frightening picture of a sinister figure whose hands physically caress and whose flattery cajoles its prey so that the victim does not suspect its evil intention, which is represented by the scorpion's tail.

Contemporary religion and its main source, the Bible, did not only provide Deschamps with inspiration for his serious, moralising poetry. On one occasion he frivolously interpreted the book of Genesis, applying God's commands in Genesis to a ballad in the carpe diem tradition:

```
C'est grant pite de terre grasse et bonne,
Quant on la laist a ris ou a savart;
Car la bonté d'elle est tout bien domne
Et fait fenî, mais s'on laboure tart
Le fruit ne peut avoir si bon regart
Pour la terre, quant elle est desortée,
Comme celle qui en bon temps s'espert.
Ainsi est il de vous doules roussée.
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The ballad also echoes the command which God gave to the men of Judah.
and Jerusalem: they should 'break up their fallow land'\(^a\)\(^b\)\(^c\). Deschamps alters the metaphorical interpretation intended in the Bible, that the people should cultivate their spiritual waste-lands, to one where the fallow-land symbolises a woman who has not begun to have children.

The woman's body is itself symbolised by 'terre', meaning the earth or the world. The origins of this metaphor are extremely old, for the commonly-used reverse metaphor was the basis of many primitive religions which still influence our western culture. Since 'grasse' is used primarily with animals or humans in the sense of 'in good condition', its use here suggests that 'terre' is intended metaphorically. The epithets 'a riss' or 'a savart', which extend the metaphor of 'terre' into an allegory, both represent 'waste' or fallow-land. This is meant to suggest that the woman's unproductiveness is wasteful. Deschamps stresses that left to its own good nature, 'la bonte d'elle', the earth would soon produce a harvest; the word 'feni' being a derivative of the Latin 'faenum' or 'fenum', meaning 'hay'.

The double meaning of the poem becomes more obvious with the use of 'labeurer'. In Deschamps' day this meant 'to work physically'. It was also commonly used as a metaphor for sexual intercourse. If account is taken of the two levels of this allegory both meanings are intended: the earth needs to be cultivated early to produce good crops, while it is safer for those intending to have children to bear these when they are young. The result of both forms of 'labour' is called 'fruit', a word which operates on two levels; the first being a product of the earth, the second a product of the womb. The verb 'espart' is the final example, in this quotation, of the device of paronomasia which Deschamps has used throughout this poem. Even in its original Latin form 'spargere' it was commonly used literally in the
sense of to 'scatter the seeds of plants' and metaphorically in the sense of to 'spread or increase the human race or offspring'. The reflexive form of the verb stresses that the subject of the verb, be it the earth or the woman herself, possesses alone the power to act.

A common feature of Deschamps' more metaphorically obscure poems is illustrated by the final line of this quotation. The poet himself gives the key to his imagery to ensure that his message has not been too obscured by his metaphors. The term of endearment, 'douce rousse', would suggest that the poet himself is interested in the woman. This increases the humour which the poem has obtained by his witty use of the Biblical imagery.
The ballad above is an excellent example of some of the traditions common in the earlier medieval love poetry. Since the early trouvères appeared to consider their dame almost as a Goddess, they often used Biblical images or religious terminology to describe their love. Deschamps often emphasises, as he does here, the similarities between 'the cult of the mistress and Christian worship. He thereby points out that those poets who 'worship' a woman in this way sin in two ways. If they desire the woman physically, as is the case in this poem, they are guilty of the sin of lust; while all are guilty of breaking the command that man should worship only the one God. In this poem, therefore, Deschamps has not merely followed in the conventions established by the earlier poets. Rather, the judgement which he expresses by means of his flippant tone shows a development from the earlier traditions.

Such poems of Deschamps, which show his originality of thought or expression, are much more interesting than those poems in which he rigidly adheres to conventional formulas when expressing an emotion. The formulas established by the early trouvères to express their emotions had been used so frequently that, by Deschamps' period, they had become mere clichés. Now mere common-places, the imagery could no longer lyrically evoke the sentiments nor the idealism of the earlier poets whose inspiration derived from the notions of chivalry or love.

The swing away from poetry on chivalrous topics became stronger as more of the bourgeoisie, such as Deschamps, replaced the ancient aristocracy, with all its traditions and ideals, as the influential advisers of Charles V. Though Deschamps wrote many poems using the traditional imagery of previous love-poets such poems lack the impact he achieves elsewhere through twisting slightly the meaning of the imagery. Where Deschamps does this his wit compensates for the weak-
ening effects of the clichéd metaphors. In one ballad Deschamps uses
the traditional language of the trouvères to contrast the difference
between the idealised love which inspired the early love-poets and the
reality of love and marriage in his period. He places this language in
a lament by a woman on the differences between her courtship and her life
as a married woman:

Il estoit sers et je dame; a mon cri
Venait touours pour moy poin dre de fait;
Pour ce le prins, mais trop fort se defrait,
Car siers est et je suis chamberiere;
Ce qu'il faisait par avant contrefait:
Neurteur ne veult plus a mon huis derriere.

The relationship expressed by the imagery of the first line is totally
within the traditions of the ideal love described by the early
trouvères. The lover assumes, at least in name, the obligations of a
vassal, the 'sors', to his suzerain, his 'dame'. It would seem that
such servanthood of the man rarely existed: rather, this relationship
was a courtly pretence. The lady in this poem shows herself as
ridiculous by her belief that the courtly game is reality.

Moreover, the second line suggests that the woman gave rather more
than the conventionally acceptable 'kiss' as proof of her love.
'Poindre' was originally used in the sense of to 'prick or spur' which
reflects its Latin origin, 'pungere'. The frequency with which
military terms came to be applied to love has already been discussed.
'Poindre' is a further example of such metaphors: it became a rather
crude term for intercourse. The use of this term by a lady amusingly
suggests that she does not really wish for a return to the idealised,
spiritual love, which was the only possible extra-marital love in a
period where carnal love even between husband and wife was considered a
sin.

The woman then reverts to the technical, feudal terminology which
had become a commonplace in the love poetry of the times by her use of
'prendre'. Many synonyms of 'prendre' were commonly used to show how completely the man was in his mistress's power. Its use here suggests how firmly the woman believed in the game played by her lover: she actually thought that she had the power to 'take over' her lover as she could any other possession.

Deschamps has carefully manipulated the words both in this line and in the one which follows so that the final two syllables of both are the same. To do this he displaced the verb 'poindre' from its usual verbal-position at the end of its clause. By this use of the trope hyperbaton he draws attention to the intended significance of 'deffait'. This usually means merely 'to put an end to'. Here it refers specifically to the events of the line above; as soon as her lover became her husband he put an end to 'having intercourse'.

The metaphors in the next line reveal that their roles are now reversed. He is now the suzerain, the 'sire' and she a mere housemaid. The word used for maid, 'chamberiere' suggests that she has really been debased to a position even lower than that pretended by her lover. For the sense which has come down to modern French means that this word is only used in burlesque writing.

The reversal of roles which is first mentioned in this line suggests that Deschamps is applying the figure paronomasia when he uses 'bontrefait' in the following line. For both the original meaning of 'to do the opposite' and the more recent meaning of 'to feign' can be taken here. The husband now 'feigns' the actions he used to do, or 'he does the opposite'.

The crudity of expression in the refrain line, as well as that in the stanzas which follow, suggests that Deschamps intended this line as a further circumlocution for 'fornication'. 'Derriere' has already occurred in an earlier ballad with the specific meaning of a woman's back. Furthermore 'hurter' was not only used in the sense of
'to knock' but also 'to spur'. Synonyms for this second meaning were frequently used metaphorically in this sense of intercourse. A further example of Deschamps' ability to use these earlier traditions in an unusual context occurs in his farewell to Troyes: Noble cité, ville tresamoureuse, Adieu te dy jusques a mon retour. De Champaigne es contesse vertueuse, Noble cité, ville tresamoureuse. Troyes a now; a tous es gracieuse. The adjective 'tresamoureuse' which he applies to Troyes is more commonly heard in description of a loved woman. Deschamps is, therefore, either using the subclass of metonomy whereby the feelings of the people the city contains are attributed to Troyes itself, or he is metaphorically attributing human emotions to the city. Certainly he shows the relationship that exists between Troyes and Champagne in the metaphorical terms of a liege-lady and her domain. In the town, as in the ideal 'dame', are embodied all the graces and virtues; while the beauty of the town reflects the wealth and culture of the region. The metaphor illustrating this relationship is deepened by the use of 'gracieuse', an adjective which occurred frequently in the earlier descriptions of an idealised woman. The poem is written in the tersely organised rondeau-form which was frequently used by Deschamps' immediate predecessor, Machaut. The simple techniques of this form with its repetition of whole verses, the swiftly-moving rhythm which results from the alternation of stressed and unstressed syllables, and the unvaried decasyllabic lines create an impression of artlessness. This accords well with the naively lyrical mood of regret that the poet wishes to create. Such lyricism occurs rarely in Deschamps' love poetry where the emphasis seems more often to be on revealing the poet's technical skill or his erudition.
The influence of Deschamps on the way that the various poetic forms developed can be easily detected. In his _Art de dictier_ Deschamps describes the rules of the rondel, the virelai and the ballad which had been commonly followed by his predecessors. He uses various other patterns, within these forms, which he appears to have developed for himself.\(^5\)

For example, he creates a rather unctuous and extremely urbane tone in the following rondel by the repetition of the first 'two' lines at the end of the second stanza, while the first 'three' are repeated to conclude the whole poem:

```
Courtoisement m'avez un servent priz:
Or vous tendray ma dame et ma deesse;
Le bien de vous a ce faire m'adresse,
E las! trop suis de votre amour sous pris,
Tant me destreint doosaus, doux maistresse;
Courtoisement m'avez un servent priz:
Or vous tendray ma dame et ma deesse.
E las! trop sui de l'ardent feu espriz,
En quel je n'ay ne confort, ne leesse;
Dont puis je bien dire a votre jeuneesse:
Courtoisement m'avez un servent priz,
Or vous tendray ma dame et ma deesse;
Le bien de vous a ce faire m'adresse
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The heavy tone which the long vowel sounds of the poem create increases the impression, caused by the innumerable, clichéd-metaphors of the poem, that Deschamps is writing this poem with little real emotion.

The frequently used custom whereby the relationship of the poet and his loved one is compared to that between the suzerain and her vassal has already been discussed above.\(^7\) The epithet 'deesse' also occurred frequently in the earlier poets to suggest the complete power exercised by the woman over her lover and it too has been mentioned above.\(^8\)

These are two of the three epithets used in the poem. The impression that the poem abounds with clichés results from the repetition of the line in which these metaphors occur. Such repetition also suggests that the poet is not inspired by deep emotion but wishes to use the
accepted polite formulas to express his admiration of some woman.  

The first hint that the poem is more interesting, than the tone of the first two lines has suggested, occurs with the use of the verb 'adresser'. A derivative of the Latin 'ad-rigere', 'to raise' or 'to rouse', in Deschamps' time this was a military term which meant 'to call to order'. Its use here recalls the noble ideals of the love described by earlier poets whereby the poet's love for his 'dame' encouraged and excited him to higher deeds. The use of the military term could be intended to imply that Deschamps' love led him to show greater military valour. It could also have been used in the less elevated sense, which is another of the meanings of 'adresser', that the 'dame' is physically supporting the poet, who is in reality, her servant. This latter meaning would place the rondeau in with the other poems written by Deschamps to thank a patroness for her continuing support.

This suggestion that Deschamps intended the poem ironically is confirmed by the following two lines. The verb, 'sous prendre' retains the overtones of deception or affliction which come from its Latin origin, 'subter prehendere' a phrase which meant 'to snatch' or seize from the underneath. The poet's awareness of his mistress's cruelty is also suggested by the use of 'trop'. In the following line the use of 'destraint' evokes both the idea that the lady is employing unfair weapons against her lover and that he is rebelling against this treatment. For by Deschamps' time the original Latin meaning of 'to stretch' had developed the overtones of 'to torture' or 'to contain someone by harsh measures.

The ideas evoked by 'sous prendre' and 'destraint' suggest that the epithets 'douce', 'dame' and 'deesse' are placed in their context to show how unworthy the dame is of such praise. This results in a subtle change in the meaning of the refrain lines: when repeated for
the second time their tone has changed from being one of urbane courtesy to one underscored by ironical nuances.

The source of such irony in Deschamps' love poetry is probably Jean de Meung's conclusion to the *Roman de la Rose*. The extent to which Deschamps was indebted to this author can be gauged from the numerous poems featuring his personifications of the emotions characteristic of a love affair. Yet even as he adopts Jean de Meung's allegorical personnel Deschamps reveals his own originality

Occasionally Deschamps creates his own personifications in the tradition of the *Roman de la Rose*. He incorporates many of the characteristics of Malebouche24 in one such personification, that of Mauregart in the following ballad:

Mais je me plaing d'un perilleus couart
Qui son siege a sur le front pres du hault
Pour ce hair doit chasun Mauregart 25.

Mauregart he describes as a 'couart', an epithet which is usually reserved for humans. The harshness with which he attacks his victims suggests the metaphor 'a son siege', where a human attribute is described by Deschamps as if it were itself human. 'Siege' is metaphorical in another sense, too, for it is frequently used in the meaning of 'site'.

In his description of the physical situation of this 'seat' Deschamps both develops this military metaphor of 'to lay siege' and reveals that it is indeed a figure of thought. For although 'front' is also a military term, with the meaning of the 'front-line' of a battle, it most commonly takes the sense of a human 'fore-head'. The noun 'hault' develops both interpretations. It occurs frequently as a synonym for a 'rise' in descriptions of military positions. Yet it is also commonly associated with 'front' with the meaning of 'a high forehead'. Its use here suggests an adverbial sense of 'near the top of the forehead'.

The adjective 'perilleus' introduces another metaphor which is entirely due to Deschamps' originality. The original connotations of 'perilleus' derive from the Latin 'periculum' and can still be seen in the verb 'periller', 'to shipwreck'. This suggests that the adjective would be more correctly applied to non-human dangers such as jagged rocks or treacherous sea-currents. As such, Deschamps could have intended it to emphasise the totally inhuman nature of Mauregart.

This is an idea which Deschamps takes up by the metaphor of the basilisk which follows in the next few lines:

Que l'on peut bien basilique nommer
Par son regart venimeux qui assault
Fait chacun jour a maint pour li tuer,
Par son venin un tresfort homme chault
Le front rougir.

The basilisk was a mythical creature which was hatched by a serpent from a cock's egg. Because of its parentage, the basilisk was attributed with the power to blast a man either by breathing on him or by fixing its prey with its eyes. Deschamps uses 'basilisk' metaphorically as an alternative name to define the characteristics of the novel concept of Mauregart. The use of 'basilique' is therefore an example of antonomasia.

This metaphor is developed further by the adjective 'venineux' and the noun 'venin', both of which are derivatives of the Latin 'venenum', a poison or a drug. The idea of poison is commonly associated with serpents. The mention of it here emphasises both the origins of the basilisk and recalls the Biblical archetype of the evil serpent.

The use of the military terms, 'assault' and 'chault', provides further examples of the trope hyperbole. The first verb suggests a savage, physical attack which the usual meaning of 'chault', 'to fall' confirms as being often deadly in effect. The epithet 'rougir' evokes the image of blood, which continues the hyperbolic metaphor of the above lines. 'Rougir' frequently also has the more mundane sense of
'to blush'. If Deschamps intended 'rougir' to be interpreted in this sense then it emphasises humorously that the above lines are only intended metaphorically. This use of the device of bathos increases the irony of the tone and reveals Deschamps' skill in the manipulation of the tropes.
The frequency with which Deschamps descends to writing 'occasional poetry', in which he comments impersonally on the events of his time, has led several critics to accuse this poet of mediocrity. Justification for such criticism can be found by examining the ballad that Deschamps wrote to paraphrase his formal request for a royal pension. The reply to this accusation can also be deduced from this same 'poem'. Deschamps had discovered that he could rouse most interest in his intended reader by organising such requests or advice within the physical form of the ballad or the rondeau. Since this was the aim of such 'poetry' Deschamps was not concerned that these works remained unembellished and therefore impersonal.

The poetry which Deschamps wrote in this style therefore lacks the two most important criteria for medieval poetic excellence. There is no use of imagery drawn from personal experience to create an original atmosphere, while the prosaic, unembellished style means that such works cannot be evaluated on the actual manner in which Deschamps employed the tropes.

Since the wars of the period were so influential on the atmosphere of Deschamps' age the extent to which he makes use of personal imagery can be gauged by the skill with which he has manipulated the tropes to evoke the atmosphere of the period. The manner in which he reveals his own emotional reaction to this background is also important.

The tone of the poetry which Deschamps wrote about war generally suggests his weariness and his despair that this was such a common-place event. To create this atmosphere Deschamps frequently drew inspiration for his imagery from his experience of the harshness of the medieval winter. The fact that he also uses the reverse metaphor, and describes the weather in military terms, really brings Deschamps' background into focus. Historically it was a grim period. The people were both physically and mentally wearied by the incessant fighting while only the
very wealthy could afford the means to render the bitter coldness of winter bearable.

Elsewhere Deschamps evokes a similar atmosphere of despair by his use of traditional, mythically based metaphors for the weather. He adapts this established imagery creatively, however, to emphasise how everything in his world has been turned upside-down.

Deschamps' war imagery did not always create such a gloomy picture of his feelings. The rondel which he wrote requesting that his friends should come to relieve his boredom suggests that the poet is in a resigned and rueful mood. Yet Deschamps has employed the same interrelated images of the weather and the war which were discussed above.

Much emphasis has been placed on the bourgeois origins of Deschamps since these are responsible for the detachment and irony with which the poet examines his age. It also accounts for his realisation that the cynical mood of his contemporaries was no longer aptly expressed by the earlier, poetic traditions of the court.

To evaluate fully the extent to which Deschamps' poetry reveals his personality it is most useful to examine his treatment of previous poetic conventions. The rondel where he appears to be thanking his mistress for having 'courteously taken him as her servant', is an interesting example of his treatment.

Here Deschamps employs the terms which were commonly used to express the relationship between the romantic, idealised lover and his mistress. The first time this imagery occurs it is intended to evoke exactly this type of relationship. An analysis of the tropes which occur in the stanzas of the poem reveals Deschamps' intention that the reader should increasingly suspect the validity of the picture suggested by such imagery. Indeed the final repetition of this refrain is heavily underlined by the poet's irony. This suggests that he intended to emphasise the difference between the mood behind the poetry of the trouvères and
the atmosphere of his age.

Even the actual manner in which Deschamps employs the *tropes* can reveal the mood and intention of the poet. In ballad 147, where Deschamps wants to shock his audience into a realization of their corruption, he selects his imagery so that the visual power presented by his picture of physical decay revolts his readers. The response created by this use of the *tropes* is emotional and not rational.

The formal style of the *Lament of France* demands far less emotive imagery. Deschamps responds by selecting his metaphors less for their visual impact and more for their logical symbolic value. The restraint with which Deschamps applies the *tropes* in this ballad does not disguise the depth of feeling which inspired the poem. The skill with which Deschamps evokes the suffering of the Church at this time in such a dignified manner shows his ability to adapt the tone of his poetry to suit that required by his subject.

An interesting contrast is also found in Deschamps' poetry between the effects he creates by the use of a single *trophe* and those effects which arise when several metaphors are employed simultaneously.

In his *Farewell to Troyes* Deschamps uses only the one *trophe*, that of metonymy. The simplicity of his style in this poem accords well with the naive sentiments which he expresses. It is, therefore, an important reason for the lyricism of this poem. Such technical simplicity also increases the impression of great tenderness which is found in the ballad where Deschamps equates the strength and security he feels in his mistress's love to that experienced when in a medieval fortress. Deschamps gives increasing physical reality to the emotion which he feels so that the strength of his faith in his mistress is boldly stressed by the originality of the metaphor on which he finally narrows his focus.

The inter-mingling of the two interpretations of ballad 12,
which is caused by Deschamps' use of *paronomasia*, results in a much richer atmosphere. In this poem Deschamps describes the rape of a girl in military terms. His imagery is so skilfully manipulated that the poem also reads as an allegory, based on the idea of rape, to describe the storming of a village. Both are serious topics, yet the poet has employed his *tropes* so carefully that instead of being horrified or repulsed by the subject, the reader is amused. He might therefore be more receptive to the message behind the poem.

The ballad Deschamps wrote in the *carpe diem* tradition is both brilliantly witty and bitingly ironical. Once again he fuses several metaphors together by *paronomasia* so that the ballad can be interpreted on varying levels. Deschamps took the imagery which he uses in this poem from the Bible where it was already employed metaphorically to symbolise spiritual development. The poet suggests a further licentious interpretation. By this he implicitly criticises those earlier poets who had so sacrilegiously drawn from their religion the images with which they described their love. It is the incongruity that results from the fusion of the three interpretations which creates the humour of the ballad. Furthermore, the suggestion at the end of the poem that the poet is addressing a specific woman, and is aware that he is committing the sin of lust, gives a cynical twist to the ballad.

This thesis set out to evaluate the manner in which Deschamps manipulated the *tropes* and the effects which he gained by their use.

The detailed analysis of Deschamps' poetry revealed that he was able to use all of the *tropes* to exemplify his own original ideas. His skill in this is also proven by the variety of tones and the range of moods which he created by his control of the techniques of embellishment. Even this sufficed to show that Deschamps' poetry is of very uneven
quality. In spite of this, the very real ability which became ever more apparent as this study progressed does mean that Deschamps deserves much more renown than has been his portion to date.
NOTES

P1 Note 1. v Charles Prieur, Eustache Deschamps, Maître de la Léproserie de Fismes, p307.
2. Deschamps was studying at Rheims about 1350 when Machaut retired from the Court to join the Chapter there: v Sarradin, Eustache Deschamps, sa vie et ses œuvres, p38.
3. v for eg. t VI, pp147.

P2 4. The major part of the Poetria Nova comprises the methods by which a poet could adorn his chosen material by using Amplification, Abbreviation and the various ornaments of style. v the trans. by Margaret F. Nims.
5. op. cit. p50.
6. v Margaret F. Nims ed pp11-12.
7. op.cit. p43.
8. op.cit. p44.
9. v Ernest A. Gallo's discussion of the sources used by Vinsauf in his edition of the Poetria Nova. Where reference to these Latin works is warranted, this thesis will use the works of Quintilian.

11. op.cit. p49.
12. Quintilian actually defines onomatopeia as the 'creation' of a word whose sound reflects its meaning, pp318-321.
13. op.cit. p49.

P4 14. In the edition mentioned above, Margaret F. Nims annotates the example of irony as allegory; Ernest A. Gallo, however, entitles his translation of the next passage, called by Sr. Nims multiple tropes, as Allegory, p63. No proof for either opinion is contained in the Latin.
15. op.cit. p50.
16. op.cit. p51.
17. op.cit. p51.
18. op.cit. p51.
19. op.cit. p51.
20. op.cit. p51.
21. op.cit. p52.

P5 22. op.cit. p53.
23. op.cit. p53.
24. op.cit. p54.
25. op.cit. p54.
26. v above Note 1, p1.

P6 27. t. IX, pp375-380.

30. v Prieur, La Patrie d'Eustache Deschamps, p528.


32. t. XI, pp49-50.


34. On occasions the court even moved to avoid contagion, t. XI, p86.

35. t. IV, p338.

36. R. pl.1417, t. VIII, pp54.

37. t. IV, p106.


39. t. XI, p296.

40. v 3. Delaruelle, E.-R. Labonde, Paul Ourliac, L'Eglise au temps du Grand Schisme et de la Crise conciliaire, p727: La Bible est d'ailleurs, qu'ils le veuillent ou non, qu'ils le sachent ou non, présente à toute leur vie de chrétien, tellement l'art, la liturgie, la prédication, le langage, le folklore en sont saturés.


42. t. VII, p293.

43. v t. XI, p79 where there is a discussion of Nicopolis.

44. t. XI, p38.

45. v above, Note 2, p1.


47. B239, t. II, p69; Lai 308, t. II, p214, etc.


49. R633, t. IV, p92.

50. v Caroe Bruld's Chanson; Les Oisillons de mon pais, p40, ed. Société des Anciens Textes Français.

51. v Pinon, op.cit., p223.

52. Poirion, le Poète et le Prince, p229: Le bonbon officiel qu'on attend de la poésie ne correspond plus à la réalité des moeurs. Il ne répond pas non plus à son propre tempérament. Il n'a plus ni la foi ni la dignité nécessaires pour promouvoir la coutoisse et idéaliser l'existence.

53. of his complaints that women are socialising spendthrifts, (R.pl.1407, t. VII pp11, or Miroir du Mariage, vs XX, t. IX, p60) and easily led to cuckold their husbands (Miroir du Mariage, v XXXII pp98) with a fabliau such as D'Auberre la vieille Maquerelle, ed T.B.W. Reid of Twelve Fabliaux, p54. Here a money-grasping old woman acts as procurress, luring and duping a young bourgeois to cuckold her husband and yet escape discovery.

54. v esp. the advice of the Old Woman to the four who have invaded the tower, pp 216-218 of Le Roman de la Rose, trans by
51.

Dahlberg.

55. v Ernest Langlois edition of Le Roi de la Rose, p49.
57. v Pinon's comments on the political and moral effect of the bourgeois rise to power, op. cit., p598.
58. Several such poems of his are even directed at the king: v Le dit et fiction de l'aigle sur le gouvernement des Princes, t. VI, pp147.

CHAPTER 1

P12 1. v the discussion of war in the Introduction pp 5-7.
2. v above esp. note 27, p6, note 29, p6 of Introduction.
4. Godefroi, dictionnaire.
P13 5. only human beings, who have the power of spiritual re-
birth, can be in mortal peril.
P15 8. Since the ability to fight a battle is peculiarly human
this is another example of a metaphor by personification.
P17 11. v p2 Introduction.
12. of the relationships included in Vinsauf's definition of
metaphor in which the connection involves the use of things
human for inanimate objects, or notions for the reverse. P2,
Introduction.
15. v also B413, t. III, p215.

CHAPTER 2

2. Usually hyperbole is used to heighten the slight feelings of
revulsion or fear inspired by the subject - there is no need of
that here.
3. v his use of such metaphors in the Dolente et niteuse
complainte de l'aigle mouru desolée aujourd'hui, already
mentioned above, p8.
P23 4. v Deschamps' two thinly disguised satires which contrast
the reigns of the two kings: Ch. r. 1103, t. VI, p6; and Le dit
et fiction de l'aigle sur le gouvernement des princes B1499, 
t. VI, pp147-157.

5. B1491, t. VIII, p205.
6. v the line: Vous fuies corruption d'air, R.pl1447, 
t. VIII, pp54.

P24
7. v B802, t. IV, p315; B1289, t. VII, p36.
8. Godefroi, Dictionnaire.
9. v also further on in this ballad where Deschamps discusses the 'doctor who will deal firmly with those who have put away too much money for themselves.' Here, as in B1426, t. VIII, p83, there is a suggestion that the doctor is Christ who, 'cured all people of death.' This would seem to give further support for the interpretation of 'viande' as 'materialism' and 'maux' as 'sins'.

P25

P27
15. of the medieval view on love, where the lover possessed by this 'illness' trembles, faints and on occasions dies (the result probably of not having paid attention to his living conditions.
16. the eyes through which love arrows strike, or the mouth which attracts.

CHAPTER 3

P28
4. v pp22-23.

P29
7. v also B412, t. III, p213.

P30
9. Virsai 710, t. IV, p172.

P31
11. Ganelon is the archetype of a traitor because his forswearing of the oath of allegiance to his liege-lord had such disastrous consequences for the French army. Further, the reasons for his action were particularly wicked as jealousy was one of the Seven Deadly Sins. That he sinned against a member of his family increases the enormity of his wickedness. v Chanson de Roland.

P32

15. Jeremias 4:3.

16 v 3.0. James, The Cult of the Mother Goddess, an Archeological and Documentary Study, pp112, and esp. p129 where he discusses the Minoan Goddess, Earth Mother who was later identified with the Greek Artemis and through her with the Roman Magna Mater (v p161).

17. Lewis, A Latin Dictionary.

18. v pp28-29.


CHAPTER 6

1. Chanson by Bernard de Ventodour: Pus ab midons n'om par yal a
Prez 'ni merces 3b ni-l draiz qu'en ai
Nia leis no. ven a plazer

Hort m'a e per mort li respon' c.

a. prayers b. pity c. She kills me, and it is a dead man who speaks. Poesie Lyrique au moyen âge, ed, Nouveaux Classiques Larousse, t. I, p40.

2. of the clichéd expression of the following ballad:
t. III p213.

Mais au jour d'uy dame ne demoiselle
Me me pourroit sansz vous confort donner,
Qui de doulgour estes la vraye estoille
Tant sui ferus d'amoureuse estincelle.

v also Pinon's comments referred to on p9 of the Introduction.

3. v Chanson de Croisade, Conon de Bétune. p28-26 ed Nouveaux Classiques Larousse II.

4. v above Note 52, p10.


7. v the innumerable women to whom Deschamps addresses poems written within these conventions. This proves how unlikely was the total devotion sworn each time by the poet.

8. v p18.


10. v Dragonetti, la Technique poétique des troubadours dans la chanson courtoise, p72, p85.


13. v above for 'poinde' pp37-38.

14. 2 6b, t. IV, p104.
15. v 0 Riemann, Remarques sur les formes de la ballade, du rondeau, du lai et du virginal chez Gustave Deschamps, Annales de la Faculté des lettres de Bordeaux, pp308, 309.


17. v p36.

18. v p18 and p35.

19. v above p18.


21. v p18, note 14, also Ch. R. 392, t. III p168.

22. Urwin's, A Short Old French Dictionary.

23. v R1483, t. VIII, p192, where a married man regrets that his avarice caused him to be ensnared by Couvoitise. The adjective vieille recalls Guillaume de Lorris' description of Couvoitise (vs 188-191). Such a visual image brings out the full incongruity of the verb 'assailir': since the Latin origin of this word is 'ad-silire', 'to leap', an amusing image is created of the old woman's avarice being so roused that she vigorously attacks the man.

24. vs 3511.


26. v Chrétien de Troyes', le Chevalier de la Charrete et 6075.


CONCLUSION

1. Prieur la Patrie d'Austache Deschamps, p523.

2. Otto Patzer, Austache Deschamps as a commentator upon the events and conditions of his times, p168.

3. v pp12-16.

4. v the comment by Poirion quoted p10, note 52; also of Pinon's comments on the political and moral effect of the bourgeois rise to power, op. cit., p598.

5. v pp39-41.

6. v of the Chanson by Bernard de Ventadour quoted p35, note 1 and the poem discussed above.

7. v pp23-25.


9. of the quotation from la Dolente et piteuse complaint de l'Eglise molt desolée aujourd'hui, found on p8. Here Deschamps employs both types of metaphor.

10. p38.


13. pp32-34.

14. of Bergson, Le Rire pp201-203.
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INTRODUCTION

1. The criteria according to which poetic excellence was evaluated in the late Middle Ages

2. The historical background of the period
   Influential literary trends of Deschamps' period.

CHAPTER 1

The manner in which Deschamps draws on his war-time experiences for the metaphors which he employs.

CHAPTER 2

The uses to which Deschamps puts that imagery which was inspired by the frequent ravages of disease or the bodily mutilation which resulted from the violence of the period.

CHAPTER 3

The effect of the influence enjoyed by the Church during this period as reflected in Deschamps' use of imagery inspired by religion.

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CONCLUSION

The variety of effects which Deschamps has created by his use of imagery.