

## Rewards and punishments in the *De Amore* and kindred texts

Leslie C. Brook

University of Birmingham

The lengthy sixth chapter of Book I of Andreas Capellanus's *De Amore* consists largely of a series of eight discussions between a male and female character from different ranks of society. In each of them the man tries with no immediate success and often with outright rejection to persuade the woman in question to grant her love. In the fifth one it is a nobleman who addresses a noblewoman, and she shows from the outset reluctance to engage in love, because of the suffering it would bring upon her. In response to the man's argument that love is the source of good deeds and therefore a desirable way of life, she replies that far from perceiving it as a liberating experience, she views it as a form of slavery in which, as far as she is concerned, he would toil to no purpose. He warns her that refusal will bring her pain anyway. It is when she then asks him to explain, so that she may be prepared to meet the pain, that he relates two allegories of the future life. The first is an account of Cupid's palace, with its four entrances, one for the god, and the other three for different sets of women according to their receptivity to love; the second, related as a story which befell the nobleman-teller himself, is an elaborate vision of the future life in which women are accorded their deserts, depending on their life-time responses to love.

The fact that this adventure happened to the nobleman-narrator when he was only a young squire allows the vision to have the maximum impact on an impressionable and as yet innocent mind, and gives him the opportunity of conveying its message throughout his whole future amorous life. Moreover, this first-person narrative confirms and intensifies the warning given in the palace allegory, which is recounted far more briefly and at second hand, being introduced by the word 'Fertur' ('The story goes', §222).<sup>1</sup> In his own story the nobleman relates that he was out riding one day with his master and other knights, when they paused for rest in a glade, and took a short sleep. On waking the squire discovered that his horse had wandered off, so

that the effect of the sleep is twofold: it forms a convenient interface between his everyday world and the semi-dream which is about to follow, and it serves to isolate him from his fellows, so that the adventure is his alone.

Searching for his horse and master, he comes upon the mysterious procession of three groups of aristocratic ladies, with accompanying knights and attendants, and thinks at first that his master is sure to be among them. The procession is led by a richly-dressed figure on a splendid horse, who turns out to be the god of Love. The first group of ladies are all well-dressed, on sleek, gentle horses, and are attended by three knights each to assist them. Between them and the second group is a protecting band of horsemen. In the second group are ladies who, instead of participating in the ordered and peaceful scene first encountered, find themselves jostled and importuned by a clamouring crowd of knights and footmen. In the third group are beautiful women dressed in rags and skins, with no attendants, and mounted without reins or saddles on uncomfortable nags which stumble along. They are exposed to the heat of the day, and are choked by the dust thrown up by all those riding ahead. The intention to involve the squire is then made clear, as behind the last group a distinguished but ill-clad lady, riding a scraggy, limping horse, calls to him by name, and informs him that he will not see his master until he has been shown where the various groups are to dwell; but first she explains that what he has seen is the army of the dead, and calms his natural reaction of fear by telling him that he is safer now than in his own father's house. This is a way of indicating that real time and his real life is temporarily suspended, and that he is to be protected as the eventual carrier of an important message. She then expounds on the significance of the three groups of women, the first consisting of those who responded honourably and fully to men who loved them in their lifetime, the second those who accepted men indiscriminately, and the third those 'who during their life closed the palace of love on all who wished to enter' (*'quae dum viverent cunctis amoris intrare palatium clausere'*, § 245). Thus these women correspond to those who occupied respectively the southern, western, and northern entrances to the palace of Love in the first allegory. Before proceeding to the next phase of the vision, she spells out the warning to women still alive, who therefore still have the opportunity of making amends, while the god of Love is portrayed as all-powerful when it comes to meting out

rewards and punishments. The squire wishes to leave at once to pass on the warning to ladies, but is again told he cannot go until he has seen more of the punishments. So he is led to the *locus amoenus*, here circular, and laid out rather like a target on the ground, with an idyllic central section ('*amoenitas*', or 'pleasance'), a middle circle ('*humiditas*', or 'wetness'), and the parched outer circle ('*siccitas*' or 'dryness'), exposed pitilessly to the sun's rays. The significance of each dwelling area is likewise explained to the squire. He then has to penetrate to the pleasance, where the god sits with his queen, in order to receive from him the twelve precepts of love and obtain permission to leave and report back to ladies, in order to help them achieve salvation and avoid the harsh punishments he has witnessed and been told of. As for the lady who revealed to him the secrets, she is rewarded at his request by an alleviation of her eternal suffering - a demonstration on a Christian level of the power of intercessionary prayer. Finally the god gives him his crystal rod as a talisman to enable him to return to his own world and his master. It is to be thrown into the first river he encounters.

By beginning with this version of the story, with its rich detail and double representation of the future life, it is not implied that the *De Amore* necessarily has the earliest form of it, or that this Latin prose version is the source of the French analogues. Clearly Andreas, writing possibly as late as the mid 1180s,<sup>2</sup> knew a pre-existing story which he was able to incorporate graphically into his narrative. Prudence Tobin considers that the *Lai du Trot* was influenced by Andreas's work, and suggests that the lay could therefore have been composed as early as 1184, although she adds that the most likely dates for it were between 1200 and 1220.<sup>3</sup> However, there is no strong reason not to suppose that both Andreas and the author of the *Lai du Trot* derived their stories from a common source, each presenting it in his own way.

The *Lai du Trot* sets the story of the meeting with ladies on horseback firmly within an Arthurian tradition. We are told that the 'aventure' befell Lorois, a rich knight of the Round Table. He lived in the 'castel de Morois' (v.14),<sup>4</sup> a toponym borrowed, perhaps, from the Tristan legend, dressed elegantly, and owned extensive lands, which provide a convenient decor for the adventure to take place in, since he loved riding in his forest. The story also makes use of the Spring topos, in that he decides to ride out one fine April morning, determined to hear the song of the nightingale - an echo of the love-

quest. A hint of the imminence of the Otherworld is then signalled by the fact that he rides towards the forest 'Lés la riviere par le pré' (v.65), and the stage seems set for him to meet a fairy creature who will become his beloved; but reader expectation is then surprised, for he sees instead emerging from the forest the first group of eighty ladies (v. 76 ff.). All of them are elegantly and lightly dressed, because of the hot weather, and their surpassing beauty and relaxed attitude are symbolized by the way that they let their hair, which is decorated with pretty ribbons, fall free over their rosy faces. They are all riding gentle, richly-appareled palfreys, which convey them smoothly yet wondrously swiftly. They are all, in fact, technically ambling. Beside each lady is her erstwhile lover, and as they ride together they speak of love and chivalry, and embrace. Lorois's surprise at this unworldly vision of the 'delitouse vie' (v.134) is then recorded:

Et Lorois, qui les esgarda,  
De la merveille se segna  
Et dist bien que ce est merveille,  
Jamais ne verra sa pareille. (135-138)

Following this band is a second similar one, but behind them, heralded by an ominous clamour and wailing, comes a group of some one hundred maidens, unaccompanied and all riding emaciated nags, which were carrying them along at a fair pace, but uncomfortably, due to the trotting gait of their mounts.<sup>5</sup> The suffering of these ladies through being shaken violently and constantly by the trotting motion is emphasized, and we are informed that their torments are deserved. They are poorly dressed, with shabby and uncomfortable harnesses, while in contrast to the warm sunshine enjoyed by the first group, they ride along under a mighty storm, with thunder and snow. Again, Lorois's astonishment is registered. These maidens are followed by a similar number of men, suffering in exactly the same way. After them rides a solitary lady, likewise enduring the painful trotting of her mount. Lorois takes the initiative and decides to ask her for an explanation of all he has witnessed. She has difficulty in speaking, such is her discomfort, and although any normal mortal would have been thrown off the horse, she cannot fall, but must endure the perpetual torment. She manages nevertheless to inform Lorois that the first merry band consists of those who served Love loyally in their lifetime, so now

receive his rewards of permanent joy in an eternal summer, while the other group is made up of those who spurned Love through pride, and now have to endure perpetual torments. The lady identifies herself with this latter, sorry group and issues a warning to all ladies still living that this will be their fate if they do not love:

Mais se nule dame ot parler  
 De nos et nos mals raconter,  
 Se ele n'aime en son vivant,  
 Ce sachiés, bien certainement,  
 Qu'ele avoeques nos en venra,  
 Qui trop tart s'en repentira. (277-82)

Lorois promptly returns and conveys the message and warning to all maidens and ladies, that it is better to amble than to trot.<sup>6</sup>

The vision in the *Lai du Trot* is more limited and concentrated than in the *De Amore*, as it is concerned only with the metaphor of the horse-riding, and presents a simple contrast between those who said yes to love and those who did not. What we cannot know, however, is whether the author of this poem pruned pre-existing material or whether Andreas expanded it, adapting it to the other threefold metaphors he employs, and inserting a middle group of indiscriminate lovers. Curiously, the author of the poem inserts between his principal contrasted groups a second group of eighty joyous ladies, which seems to serve no clear purpose in respect of the message to be conveyed, as they merely form a double for the first group (vv. 140-46). This apparently redundant second group appears to correspond nevertheless to Andreas's middle group, and is probably derived and perhaps adapted from some earlier version, though not necessarily that of Andreas.

The most obvious difference between the text of Andreas and this poem is that the happy ladies are portrayed as sharing an integrated paradise with their lovers, so that a more rounded vision of their riding is provided. This forms an effective contrast with the group of solitary, tormented ladies; and the concept of selfish loneliness which they embody is reinforced by the fact that they, in turn, are followed by a similar group of a hundred or so men. The men, however, are only briefly alluded to; it is for the women that the message is intended. The lady does not actually urge Lorois to pass it on, but this

is implied by the fact that he receives the vision and that she interprets it for him. She, of course, has a clear affinity with the fairy mistress that knights in other lays would come across (e.g. *Guingamor*, *Graelent*, or *Lanval*), but she represents an obvious modification of that figure: she has superior knowledge, but does not seek out the knight or offer him love, and it is anyway implied that she has led an ordinary human life, presenting herself as a victim rather than as an all-powerful creature. Lorois's life, moreover, is not changed by the encounter. He is merely an uninvolved messenger, conveying the warning to all women, unlike the nobleman in the *De Amore* who uses the story to worry and attempt to influence the noblewoman to whom he is speaking.

Richard de Fournival, writing in the first half of the thirteenth century, is probably best known for his *Bestiaire d'Amours*, but among other vernacular works attributed to him is a short prose treatise on love, entitled *Li Consaus d'Amours* in the only MS which contains it (Bibliothèque Nationale, fr. 25566, 207v-217r).<sup>7</sup> The work is in the form of a reply to his sister, 'une jone demoisele' (I.1) who, he claims, has written to him for advice, as she is now of an age when she wishes to engage in love; and he pretends to be astonished that she should seek any guide other than her own heart. This simple fiction, or happy coincidence, allows him to give advice to a young woman, and by extension, to women in general. Peppered with various exhortations from the likes of Virgil, Horace, Cicero and Ovid, together with some Biblical quotation, the disquisition begins with definitions of love, which he calls an 'ardeurs de pensee qui gouverne le volenté du cuer' (III.1), and what he terms good love is accounted a supreme virtue: 'amours est mout haute cose' (III.6), a shield against vice. He distinguishes between spiritual (Christian) love, which he enjoins his sister to keep ever in her heart, and temporal love, which should inspire one to be well disposed to others. He subdivides temporal love into love of family, and the deep love for another person, between a man and a woman. This love is also referred to as a 'foursenerie de pensee' (VI.2), because of its irrational nature, its crossing of social boundaries, and its strength; it mixes suffering with hope, and overall is an experience to be welcomed, not condemned. It can arise in various ways, but it should always lodge in noble, humble, and loyal hearts. In the case of a couple in love, it is sometimes the man, and sometimes the woman who falls in love first,

but love always begins with the eye; however, the eye is here conceived as the messenger of love towards the person loved, who, if worthy, then responds. The reciprocated love is then traced through three stages, culminating in physical embrace, and Richard interestingly adds that some commentators would add a fourth stage - marriage. He explains why he is not concerned with this stage: '*car amours de mariage est amours de dete, et l'amours dont je vous parole est amours de grace*' (XI.5). He alludes briefly to three conditions akin to illness induced by love, and then explores hypothetical situations in which either the man or the lady has to await an opportunity to reveal their love to the other: men must act boldly in declaring love, women should reveal it more subtly. He condemns those women who delay response in order to be begged the more; however, it is legitimate to hesitate if the lover is not known and she wishes to be sure of his sincerity, and he warns against those men who are practised deceivers. On the other hand, once a woman is convinced of the sincerity and worth of her wooer, he should be encouraged and well received ('*on le doit boinement et liement recevoir*', XVI.2), but favours should be bestowed on only one man at a time. Nor should women follow the image of the wolf in seeking prey far from his lair, the well-known saying being used to encourage women to seek to love those of their acquaintance and neighbourhood, rather than foreigners - a warning, then, against the attraction of the exotic and different. A woman should not believe evil gossip concerning her lover; nor should she abandon him if misfortune or illness befall him, or business take him out of the country.

Richard is mostly reiterating rather commonplace ideas, and at this point he feels that he has proffered enough advice, and that his sister's own heart will counsel her further. This is a neat way of excusing the relative brevity of the treatise, to which he alludes, adding that it is better and easier to remember a few things than many. As his advice draws to its conclusion, he recommends her to make sure that she engages in love, and does so with loyalty and sincerity ('*et vous pri ... que vous ne soies ja sans amour, et que vous pensés de bien amer loialment de cuer sans faintise*', XVII.5), and then adds the story of an adventure which he claims happened to himself when he first became a knight. In this way the relation of the allegory of the future life forms a climax and conclusion to the treatise, as a clinching argument to his sister concerning the necessity of involving oneself with love.

The principal modification wrought in this version of the glimpse of the future life is that the story is as much about punishment given to men as to women, and in any case is presented as an adventure which served to warn the narrator himself first and foremost. This is indeed curious in a treatise which is addressed specifically to a woman. Richard tells us that as a 'nouviex chevaliers' (XVIII.2) he had up to this point in his life avoided involvement in love (a Guigemar-like figure), having found no lady to his liking and despising the anguish and foolishness of those whom he observed engaged in love's pursuit. He interprets the subsequent adventure as a deliberate act by the god of Love to warn and instruct him. He felt inspired to seek adventure, like all young knights, and found his way to the Forest de Longue Pensee, where he encountered several adventures, and eventually came upon the court of the god of Love. Here, as a non-lover, he was not allowed into the main room, but was permitted to witness the joys therein. It was Ascension Day, and the god was holding plenary court. The room seemed like an earthly paradise, full of couples enjoying blissful pleasures; while it is an old man, the doorkeeper, and not a lady, who informs him that these people are the god of Love's loyal adherents. There then entered a crowd of men and women, poorly dressed in just a chemise, who were promptly led to a frozen pond, and forced to sit on it on seats made of thorns. In response to their wailing and sorrow, they were told by the court servants that their torment was deserved, and the old man explains that they were all indiscriminate lovers. A third group then arrived under a terrible thunderstorm, bareheaded, dressed in coats that exposed their legs and arms (as in the *Lai du Trot*), barefoot, riding nags with no saddles, which jogged them violently as they rode. On their arrival, the servants drove them with needle-sharp pointers into a dark pit, full of kitchen waste and other filth, where they too were told that this was their deserts. Trembling at the sight, the knight was informed by the old man that this was the fate of those who were unwilling to love, and he advised him to leave while he still could, 'car je sai bien que vous n'estes pas dignes de ci demourer; et Diex vous a fait grant grace, ki ci vous a laissiet a veoir ces choses' (XVIII.13). The knight left at once, and Richard assures us that he lost no time in seeking out a love to whom he remained loyal.

This narration represents something of a hybrid of the stories in the *De Amore* and *Lai du Trot*, with modifications, doubtless, by the author himself, who shows considerable descriptive imagination. The



whole treatise, however, although addressed to his sister for her benefit, reads more like one containing general advice. It does not concentrate exclusively on advice specific to women. Of course, the extra-diegetic purpose is again to persuade women that they should yield to the entreaties of worthy men.

The final text to be considered is a rather garbled, late Medieval prose adaptation of the beginning part of the *De Amore* itself (Book I, chapters 1-6, as far as Section E). It exists in British Library Royal MS 16 F II, which is a compilation of texts made in 1500 for the young Tudor Prince Arthur. The text's relationship to Andreas's treatise is partly disguised by the fictitious addition to it of Heloise's name as the supposed person dispensing advice to her pupil, 'qui Gaultier ot nom',<sup>8</sup> while much of the dialogue between a man and a woman from various levels of society in Andreas is less easily recognizable in this French version, because the speakers are frequently referred to simply as 'l'amant' and 'l'amante'. To add to the confusion, speeches originally by the lover are attributed in the latter part of the treatise either impersonally to 'la rigle d'amours' or to 'le messenger d'amours'.<sup>9</sup> The text concludes with a narration of the allegories of the after-life, in this case the 'pallais d'amours', the procession, and the 'verger d'amours' (pp. 68-71), thus providing, rather as in *Li Consaus d'Amours*, an effective climax to the work. Unfortunately, because of the imperfect state of the text, it is impossible to appreciate the full effectiveness of the vision, but enough survives in comprehensible form to enable us to see something of the emphasis placed upon the allegories; and though the description of the procession itself is lost, later reference to it in the conversation between the messenger-knight and the lady allows us to know that it did at least figure in the text.

It is probably through omission, too, and not adaptation, that there is an incomplete and rather vague description of the palace. We are informed that the 'pallais d'amours' has four entrances, the one to the East being for 'la royne d'amours', in place of the god of Love in Andreas, though this change may simply be the result of scribal carelessness. Two of the other entrances are reserved for women, but the precise significance of the doors is not stated. The manner in which this text has been transformed from the *De Amore* may then be clearly seen from the introduction of the lady who will impart the information:

L'abesse Heloys demonstre au sien disciple que une dame estoit de trop noble semblance et de tresgrant noblesse nee, et chevauchoit ung bien maigre cheval, clochant de quatre piez. Lors elle appella ung messenger par son droit nom et lui prya qu'il venist a elle, et il y vint (p.68).

As did the 'I' narrator in the *De Amore* (§237), the messenger here referred to immediately proceeds to offer her his own horse, but she declines, and initially the French version follows fairly closely the text of Andreas in their subsequent conversation, which touches firstly on the question of his lost master, before he enquires about the procession he has just witnessed ('enseignez moy quelle compaignie de chevalliers est ce que je regarde') and why she herself is so shabbily attired. On learning that he has witnessed the procession of the dead ('bataille de chevaliers de mort', p.69, which corresponds to Andreas's 'exercitus mortuorum', the army of the dead, §240) the messenger, like his equivalent in Andreas, is terrified, but whereas in the *De Amore* the lady immediately reassures him that he will come to no harm, in the French version she is reluctant to comfort him, and waits until he begs her to protect him. In this way the potential danger for the messenger is emphasized and his willingness to heed the eventual message the more assured.

As she resumes and expands on her explanations concerning the procession, the lady refers firstly to 'les chevaliers que tu as veus' who conduct the god of Love weekly to his 'verger', adding the general statement that 'ce dieu sy donne a chascun amant guerdon selon ce qu'il a desservy'. The rest of what she says then relates to women only, as in Andreas ('Ces autres dames que tu voys ...'), but whereas in Andreas the explanations refer specifically to the procession of the groups following one another, in the French text it is a question of placing the good ladies 'ou vergier d'amours en delectableté', while the other two groups, consisting of foolish and non-lovers, suffer torments 'dehors le vergier d'amours, car la porte du vergier d'amours n'est ouverte a nul fol amant'. The 'verger d'amour' is therefore treated rather like the palace in *Li Consaus d'Amours* in the way that the successful and unsuccessful are immediately separated. The comparison, however, can be taken no further, because in *Li Consaus d'Amours*, the exclusion of the rejected groups also forms part of the account of their torments, whereas in both Andreas's treatise and the *Art d'Amour* these

specific details occur later; in fact in the *De Amore* the lady tells the narrator, in response to his request to depart, that he cannot do so until he has witnessed the torments (§249). The corresponding exchange in the *Art d'Amour* is less clear, but the text follows the *De Amore* more closely again as the two reach a delightful place ('locum delectabilem', §250, or 'trop beau lieu', p.70). The description of 'amoenitas' ('delectableté') is roughly similar in both texts, except that by a telescoping of Andreas's account, the king and queen are already both seated on their respective thrones in the French text, whereas in Andreas's treatise the queen welcomes the arrival of the king. Just as in *Li Consaus d'Amours* the narrator is not allowed into the room which contains the god of Love and his joyous company, so here the messenger and the lady are not allowed beyond the fountain of Love ('laquelle fontaine ilz ne peurent passer'). The messenger now briefly describes the torments of the groups excluded from the meadow, before requesting leave to depart. To obtain this permission he must first follow the path taken by the king into the inner sanctum to meet him, as in the *De Amore*, and there he thanks him for the privilege of having witnessed the 'verger d'amours'. Unlike in the Latin treatise, though, he does not ask to be given Love's precepts, but promises on his own account to serve the king and queen of Love for the rest of his days ('qu'il estoit prest a servir au roy et a la royne et a amours tant comme il vivra', p.71). With this shift of emphasis comes the elimination of the god's final warning to ladies. Ultimately, then, the messenger treats the vision as a positive inspiration to engage in love himself rather than as a dire warning directed specifically at women. In fact, despite the initial fear and the awe in which the god and goddess are held, there is overall more attention given to the description of the promised delights than to the punishments.

While these allegories of rewards and punishments proved attractive enough to form an effective ending to this version of the *De Amore*, it is perhaps surprising that they do not really figure at all in the verse version of Andreas's treatise, composed by Drouart la Vache in 1290.<sup>10</sup> In fact in his adaptation the nobleman ('li homs') twice says that he will not delay the woman with an account of the joys and torments ('Trop vos tenroie longuement', v. 2827, and 'Mais bien sai que trop vous tenroie', 2847). He says enough, however, for us to see that through simplification Drouart differentiates between only the happiness of those women who served love loyally and with

discrimination, and the sorrow of those who refused love. Their respective situations are compared to Paradise and Hell, and he urges the 'dame' to follow Love's service (vv. 2819-60).<sup>11</sup>

In the four texts that we have examined that contain the visions there is on the whole less interest shown in portraying the palace itself than in the procession and the distribution and description of the reward and punishment areas.<sup>12</sup> The palace, of course, with its entrances on all sides, has clear affinities with the new Jerusalem of the Book of Revelation, chapter 21, in which John is shown the future, perfect life, and is the chosen messenger to mankind. The image of the procession, meanwhile, appears to be a poetic metaphor for life itself, in so far as there are various groups, all journeying towards an allotted place. In the *Lai du Trot*, however, their journey leads nowhere, as though the participants are stuck in a permanent state, which is at once moving and static, a kind of fusion of the present and future life. The rewards or punishments, being based on attitudes to love, have clear Christian parallels, and it is interesting to note that whereas the pursuit of human, sexual love is invariably portrayed as a mixture of pain and pleasure, the dichotomy is eventually resolved in a transformed way and uncompromisingly into either the one everlasting extreme or the other.

In the *De Amore* and the *Lai du Trot* the message is aimed exclusively at women. In *Li Consaus d'Amours*, despite the fact that the treatise is supposedly written for the benefit of the author's sister, and for women in general by implication, the punishments described apply equally to men and women, while the warning is taken by the narrator to be primarily for himself. In Heloise's *Art d'Amour*, the interpretative emphasis is somewhat blurred, but the obvious closeness of the text to the *De Amore* ensures that the punishment of women shows through, while the warnings are again seen by the messenger-knight to be for himself. Because the exposition in the *De Amore* and the *Lai du Trot* is so vivid and forceful, it is hard to escape the notion that the versions in *Li Consaus d'Amours* and in Heloise's *Art d'Amour* represent an attenuation of an original intention, which was to frighten or cajole women into submission, as a tactic in the male armoury of seduction.<sup>13</sup>

# NOTES

<sup>1</sup> Quotations and their translations are taken from the edition and translation of the *De Amore* in P. G. Walsh, *Andreas Capellanus on Love*, London, Duckworth, 1982. This allegory occurs on pp. 102-03 (§§ 222-28); the second one on pp. 104-17 (§§ 229-67).

<sup>2</sup> *Ibid.*, p. 2.

<sup>3</sup> Prudence M. O. Tobin, *Les Lais anonymes des XIIe et XIIIe siècles*, Publications romanes et françaises 143, Geneva, Droz, 1976; p. 336.

<sup>4</sup> Quotations from the *Lai du Trot* are taken from the forthcoming edition of three anonymous Old French Lays, edited and translated by Prof. Glyn S. Burgess and myself, in the new Liverpool Online Series. Our edition of this poem differs from that of earlier published versions (Tobin, pp. 339-46 and E. Margaret Grimes, 'Le Lay du Trot', *Romanic Review*, 26 (1935), 317-21) and was prepared from a microfilm of the only MS containing the *Lai du Trot*, Paris, Bibliothèque de l'Arsenal, fr. 3516, consulted *in loco* (consultation of the MS itself is now discouraged).

<sup>5</sup> On the ambling of one group and the trotting of the other, see Glyn S. Burgess, 'The Lay of Trot: a tale of two sittings', *French Studies Bulletin* 66 (Spring, 1998), 1-4.

<sup>6</sup> On a deeper level, the punishment of being made to trot for eternity through having spurned love may be ironically appropriate, since the up-and-down jolting implied in the trotting is akin to violent sexual activity.

<sup>7</sup> There are two editions of this work: William M. McLeod, 'The *Consaus d'Amours* of Richard de Fournival', *Studies in Philology* 32 (1935), 1-21; and Gian Battista Speroni, 'Il *Consaus d'Amours* di Richard de Fournival', *Medioevo Romanzo* 1 (1974), 217-78. Quotations are taken from the Speroni edition, and the figures in brackets refer to his division into paragraphs and sentences.

<sup>8</sup> See *Two Late Medieval Love Treatises: Heloise's 'Art d'Amour' and a Collection of 'Demandes d'Amour'*, edited with Introduction, Notes and Glossary from British Library Royal MS 16 F II by Leslie C. Brook, Medium Aevum Monographs New Series 16, Oxford, The Society for the Study of Mediaeval Languages and Literature, 1993; p. 35. All quotations and page references are to this edition.

<sup>9</sup> For a fuller discussion of the changes and confusions concerning the interlocutors in this treatise, see Brook, Introduction, pp. 9-11.

<sup>10</sup> *Li Livres d'Amours de Drouart la Vache*, ed. R. Bossuat, Paris, Champion, 1926. The speech which covers the relevant section is on pp.

81-2. For a study of texts influenced by Andreas's treatise, see A. Karnein, '*De Amore*' in *volkssprachlicher Literatur: Untersuchungen zur Andreas-Capellanus-Rezeption in Mittelalter und Renaissance*, Heidelberg, Carl Winter, 1985.

<sup>11</sup> It is, of course, possible to take the investigation and comparisons further, beyond the realm of French, as from different standpoints W. A. Neilson and E. Margaret Grimes have done, but the texts they have alluded to or briefly analysed, a Catalan *Salut d'Amour*, the story of Rosiphele in Book IV of the *Confessio Amantis*, and of Nastagio degli Onesti in the Eighth Novel of the Fifth Day of the *Decameron*, take us further away from the model of the *De Amore*, although they all deal with the punishment of women who refused love and all have their intended effect in softening the heart or at least resolve of the lady they are meant to influence; see W. A. Neilson, 'The Purgatory of cruel beauties: a note on the sources of the 8th Novel of the 5th Day of the *Decameron*', *Romania* 29 (1900), 84-93, and Grimes art. cit., 313-17. A significant difference between these texts and the *De Amore* is that as a result of the visions they encounter individual women are frightened into compliance. Success in the venture of the attempted persuasion in fact makes for a tame outcome, whereas in Andreas's treatise the lady's response remains ambiguous, for if she decides to love it will not necessarily be the nobleman who has revealed to her the potential threat - a sweet irony.

<sup>12</sup> One need look no further than the *Roman de la Rose* to see that other French texts, too, have echoes of both the warnings and promises: the twist given by Guillaume de Lorris to the Narcissus story, when he presents it as a warning to women not to ill-treat their lovers (vv. 1507-08); the portrayal of Deduit's edenic garden, full of joyous couples, which the owner himself, like the god of Love, visits only sometimes; or the parodic view of paradise, the 'parc du champ joli' (v. 19905) recommended by Genius in Jean de Meun's part of the *Roman de la Rose*, as the destined abode of all who indulge in sexual love.

<sup>13</sup> An earlier version of this article was read as a paper at the Ninth Congress of the International Courtly Literature Society meeting at the University of British Columbia, Vancouver, July 25-31, 1998.