NOTES

THE ROMANCE OF MANEKINE

1. Philippe candidly informs us that this is his first literary venture. Yet its evocation of listeners rather than readers, its call for silence, and its appeal to the goodwill of the postulated audience show familiarity with the conventional beginnings of both epic and romance; these preambles often include the claim that the subject matter antedates the work in hand, that the latter is a true account meant both to please and to edify, and that the writer is under a moral obligation to tell it.

2. Hungary, the locus of about one-eighth of the action, is vague in both location and topography. The land was known in thirteenth-century France because it lay on a major pilgrimage/crusade route to the Holy Land and was the country of which Marguerite de France, daughter of King Louis VII, became queen in 1186. It also figured in oral tales, chansons de geste, romances, and saints' lives. (See Sargent-Baur, *Philippe de Remi, le Roman de la Manekine,* 106–8.)

3. Titles of courtesy are normal in courtly literature, whether at the beginning of a speech, at its conclusion, or even sometimes within it. Their absence is unusual and often eloquent (see, e.g., some speeches addressed to the Scottish Queen Mother; see n. 84, below, and some remarks of hers as well), 33–34.

4. This is the motif of the "rash boon," found in Chrétien de Troyes and other writers preceding Philippe. This boon involved one character requesting a gift or act of another without specifying what it might be; alternatively one person might promise another something that could eventually be asked for.

5. Fidelity to his oath will later turn out to be of major importance.

6. The rites are those of absolution (following confession), extreme unction, and communion with viaticum, then, as now, given to dying Catholics.

7. These are "weepers," a frequent feature of French royal tombs in the thirteenth century. (See Erlande-Brandenburg, *Le Roi est mort,* 116.)

8. The others will also divide to form three groups, hence the six ships of p. 23.

9. Christmas, Easter, and Pentecost were high feasts of the Church and times for rulers to hold court.

10. Dinner: the midday meal.

11. Lit., tow (the tough inner fibers of flax or hemp).

12. Marriage of close kin was prohibited by canon law (and the appeal to the Pope for a dispensation is not narrated here, although it features in the 1371 dramatization of the romance in the Parisian *Miracle de la fille du roi de Hongrie*). Here the secular and ecclesiastical authorities make common cause.

13. In the Middle Ages kingship was (in principle) contractual between a ruler and the high nobility.

14. Candlemas (February 2), the fortieth day after the Nativity, celebrates the presentation of Jesus in the Temple and also the purification of Mary.

15. Joy's modesty when caught in the innocent act of combing her hair anticipates her far stronger reaction to the notion of becoming her father's wife.

16. Helen, wife of King Menelaus of Sparta, supplied a frequent point of comparison for female beauty. Her abduction by the Trojan prince Paris caused the war between the Greeks and the Trojans and resulted in the destruction of Troy, as related in Homer's *Iliad*.

17. A recollection and also a refutal of traditional antifeminism. The next few lines reflect a proverb, to be recalled twice more in the romance as "Tex ne peche qui encourt" (Sometimes the innocent are made to pay). See Morawski, *Proverbes français,* no. 2034, and Schulze-Busacker, *Proverbes et expressions proverbiales,* no. 859. Hereafter these works are cited as Morawski and Schulze-Busacker.

18. What follows is a *psychomachia*: a contest between different aspects of the psyche, expressed as external forces. Here the strife is between personified Love and Reason, and is a medieval commonplace. See the *Romance of the Rose* of the thirteenth-century writers Guillaume de Lorris and Jean de Meun.

19. Another commonplace: Love striking the lover through the eyes into the heart.

20. Formal greeting and leave-taking of superiors, equals, and even family members were marks of courtesy among royalty and nobility. Their absence was abnormal, and rude.

21. This is the only proper noun in the Hungary of the romance. Philippe might have heard of the Tisza, a tributary of the Danube and the longest river in the country.

22. The long sleeves of women's usual clothing would hide the gravity of such an injury; only the bandage would be visible. The King does not wait for an answer.

23. In underground ("maximum security") prisons the prisoners were let down and brought up by ropes.

24. Or: come out? These lines are unclear in the manuscript.

25. Hungary did have a coast on the Adriatic in the thirteenth century.

26. Fortune and her wheel supply a frequent motif in medieval literature.

27. This is modeled on the "epic credo" or "prière du plus grand péril." Joy's formal (and grammatically confused) confession of faith combines the identity of Father and Son, the prophecy of Christ's coming thought to have been made by David (see Psalm 2 and also Acts 2:29–36), and the Harrowing of Hell—all familiar ideas in Philippe's time.

28. Presumably Berwick-on-Tweed. The activities described are seemingly a vestige of a pre-Christian Celtic festival called Beltane, absorbed into the Christian calendar, that marked the beginning of the warm season and was celebrated with bonfires and dances.

29. Philippe does not concern himself with language barriers; we are to suppose that all the characters can communicate as if they were all fluent in the same language, whichever it may be. Note, by way of contrast, the much more realistic handling of language in *John and Blonde.*

30. The name is later justified but not defined. Jehan Wauquelin, in his prose reworking two centuries later, will explain the nickname as derived from the Latin feminine adjective *manca* (maimed). See Suchier, *Oeuvres poétiques de Philippe de Remi*, 1:285.

31. The following definition of Love and her effects perhaps owes something to the well-known Latin treatise *De amore* (in English, *The Art of Courtly Love*), of Andreas Capellanus (twelfth century).

32. A proverb; see n. 17, above.

33. What follows is a description of ideal feminine beauty according to the medieval ideal, but seen through the mind's eye of the hero.

34. That is, her hair.

35. Momentarily the character becomes the narrator. We note that all this inner monologue is spoken aloud, as will be the following one of Manekine.

36. Reading a name as an omen is found in, e.g., the *Cligés* of Chrétien de Troyes (drawn on by Philippe), in which Soredamors takes her own name as signifying that she is destined to love.

37. The manuscript reads *vn an* (one year) at the rhyme and garbles the following rhyme word; the sense requires *vii ans* (seven years). See Sargent-Baur, *Philippe de Remi, le Roman de la Manekine,* 100–108 and "La Structure temporelle," 131–47.

38. This Scottish king rules over all the Celtic parts of the British Isles.

39. An intimate gesture. The King of Scotland proceeds rapidly through four of the five conventional stages of love (sight, speech, touch, kiss, and at last the act of love).

40. Free consent before witnesses, followed by solemn vows in the presence of a priest, then mass, and finally consummation: every step of legitimate marriage is recorded. The wedding takes place in the palace chapel (as will that in *John and Blonde*).

41. This is the Pentecost of that year, some three months after Joy's arrival and two weeks after the wedding. Pentecost can fall between May 10 and June 13. (If Philippe was thinking of the liturgical calendar of 1228, Pentecost then fell on May 16.)

42. One would expect blossoms, not fruit; but *fruit* is at the rhyme.

43. These are conventional names for peasant girls and boys.

44. Meat (along with poultry and fish), with bread and wine, constituted the standard courtly repast in medieval literature.

45. Precious stones were thought to give light and to have other powers.

46. The service for the Sunday of Pentecost.

47. Each magnate has his own squire carver; members of the lesser nobility are served in groups.

48. Hand washing in proffered basins was *de rigueur,* before and after meals.

49. Perth is some twenty miles from Dundee; if a league is taken as about three miles, the distance given is correct.

50. It was normal for hosts to present gifts to departing guests.

51. The Queen Mother had a right to dower property she had brought to her marriage.

52. Evolint/Evolinc/Enluic/Eluic: this town has been identified as York, Innerwick, and Alnick; none is satisfactory, on logistical or linguistic grounds.

53. We note that the heroine is literate.

54. Northern France had from the 1120s been known for tournaments.

55. A proverb; see Morawski and Schulze-Busacker, no. 2297.

56. Another "rash boon."

57. The king contemplates a separation of several months, whether he means to be back by the beginning of Lent or to leave for home then. Lent begins variably; but even if it started as early as possible (i.e., on February 4), the king clearly knows when Lent will begin and is aware that the child may well be born in his absence.

58. This passage appears garbled: the King takes leave for his journey and sets out twice, and there are changes of pronoun subject (singular to plural and back to singular). "When the King …" seems to begin a new section, with a reprise of what has gone before. (This may be an echo of the breaks in epic narration.) The information about the tourney site repeats data supplied earlier.

59. Damme in the Middle Ages was the port of Bruges.

60. Coming into someone else's area of authority, the King of Scotland, following protocol, informs the local ruler of his arrival. The Count of Flanders, inferior in rank, hastens to greet the kingly visitor.

61. All this itinerary, like subsequent ones placed in this territory, is geographically correct; the author is on familiar ground.

62. The area between Ressons and Gournay, the site of spectacular tournaments in 1169–83, was only a few kilometers from Philippe de Remi's family domain.

63. Traveling royalty and nobility were given hospitality by their equals, or by abbots or bishops; others found lodging with townspeople as best they could.

64. This was a way for participants in a coming tourney to advertise their presence.

65. That is, he paid their expenses.

66. The King of Scotland's arms combine the Scottish and English royal arms.

67. Catching valuable horses, and taking prisoners for ransom, contributed to the economics of tourneying for knights and the lesser nobility.

68. Perhaps an echo of Wace, who often opposes gain and loss in a game, e.g., in *Brut,* lines 10561–62.

69. This seems to evoke scavenging on the field.

70. If the saddle girth broke under the force of a blow, saddle and rider would revolve under the horse.

71. Or: were on the winning side? See the following paragraph.

72. The court was wherever the King was.

73. Epernay: southeast of Ressons/Gournay and not far from Rheims.

74. Oral proclamation was the usual means of disseminating news of public interest.

75. The seneschal, like his lord, is literate in French and Latin. (We shall see that the Queen Mother, like the messenger, cannot read.)

76. Such a sleeping arrangement is normally a sign of special favor.

77. Creil is a town some thirty kilometers southwest of Philippe's home. The cathedral city of Senlis is a few kilometers to the southeast.

78. Tourneying ceased in Lent (an aspect of the Truce of God). Here it seems that the king is to leave northern France, not arrive in Scotland, at the beginning of Lent (but see his letter, below).

79. The sea is not "narrow" here unless a ship were to head for the nearest English coast and then follow it northward toward Scotland.

80. After the usual month of rest and care that was her due, the new mother would rise and go to church, to be met at the door by the priest, then led into the church for sprinkling with holy water and for prayers and a blessing. (Her baby would already have been baptized.) Churching was a form of purification and of reintegration into society. (See von Arx in Bibliography, 4.)

81. To touch or *a fortiori* to kiss someone's foot was an act of great abasement.

82. This recalls, now from a woman's point of view, the statement of the King of Hungary concerning women.

83. The Scottish nobles also expect their king to leave France for home at the start of Lent. (The Creil–Berwick journey will take him, as earlier it did the messenger, a little more than a week.)

84. The absence of a formal salutation is eloquent.

85. Lit., "on her neck"; there is a similar expression in "The Tale of Foolish Generosity."

86. A proverb: in Morawski, no. 788, and Schulze-Busacker, 789.

87. Another proverb, in Morawski and Schulze-Busacker, no. 1320 (identical wording in *Erec et Enide* by Chrétien de Troyes, line 2939).

88. Phare (Far): the Fiumicino, a branch of the Tiber flowing through Rome to the Tyrrhenian Sea.

89. Philippe has the fishermen address each other as *signeur* (my lords), as do the Senator and Manekine.

90. The language problem no longer troubles the author.

91. In the thirteenth century there was at Rome at a given time only one senator, named by the pope.

92. On the forty weekdays of Lent, abstinence from meat was obligatory.

93. Standard costume for upper-class laypeople of both sexes consisted of *chemise* (shirt or shift), *cotte* or *cotele* (short or long tunic/gown), *surcot* (overdress) and *mantel* (cloak). Women's clothes reached to the ground, men's to the ankle. (Male servants and peasants wore knee-length clothing, as in *Jehan et Blonde* does Robin in the MS, BNF fr. 1588, f. 57 and f. 75v.)

94. There is a mistaken break here, the last two lines of the fisherman's speech being announced with a large initial and moved to the following section.

95. A line is missing.

96. Babies were often sent out to wet nurses and kept in their houses; here the nurse comes (no doubt regularly) to where the baby is.

97. This amounts to being the housekeeper, a position of much responsibility in a great establishment.

98. An echo of the young Joy's devotions.

99. This was normal boarding procedure: from shallow beach, by boat, to ship waiting in deep water.

100. "Crossed sails" is obscure.

101. Here and elsewhere the King calls his wife his joy, not suspecting that Joy (Joïe) is her true name. (In Old French the name and the common noun are not identical, *Joïe* having three syllables and *joie* two.)

102. What follows is a troped Ave Maria, the first few Latin verses of the familiar prayer ("Hail [Mary], full of grace; the Lord is with you; blessed are you among women and blessed is the fruit of

your womb"), expanded by a French commentary. The prayer is a conflation of two passages in Saint Luke's gospel: "Ave gratia plena; Dominus tecum; benedicta tu in mulieribus" (the angel Gabriel's greeting, Luke 1:28) and "Benedicta tu inter mulieres, et benedictus fructus ventris tui" (Elizabeth's words, Luke 1:42). The thirteenth century was a high point of Marian devotion.

103. The doctrine of the Immaculate Conception of Mary.

104. The French and Latin syntax do not quite fit.

105. The legend of Theophilus, who sold his soul to the Devil in exchange for ecclesiastical promotion but was saved by Mary's intervention, was popular in medieval European drama and art.

106. Part of the ceremony of homage, the ritual of becoming someone's "man."

107. A line is missing in the manuscript.

108. Another missing line.

109. Tabletops were set up on trestles at mealtimes, then cleared away.

110. Even this seven-year-old knows the use of titles in direct address.

111. It is still Lent, and meat is proscribed.

112. The French *femme* (O.F. *fame*) can mean both "woman" and "wife," hence the ambiguity.

113. A crossbow could shoot between 150 and 300 yards. Six average shots would carry something like three-quarters of a mile.

114. MS: *senescax* (seneschal).

115. Abstinence even from legitimate sexual relations was a form of special penance. Still, mutual consent was necessary.

116. Ordinary outer clothing was usually of wool; wearing it next to the skin was another form of penance (like wearing a hair shirt).

117. This counterbalances the easy pledge of the Hungarian barons to go to Rome and get the Pope's approval of the incestuous marriage.

118. Philippe introduces this as a proverb; the closest analogy in Morawski is no. 1861: "Qui bon seigneur sert, bon loyer en atent" (He who serves a good master expects a good reward).

119. Two wounds are evoked: the physical maiming and the break in familial ties.

120. By the first part of the thirteenth century there had been three popes named Urban; no specific one is called up here.

121. He has not seen her for nine years; and she would be wearing concealing clothes, including wimple and veil, with only her face exposed.

122. See n. 30, above.

123. The fonts were used for baptisms, frequently performed on the Saturday before Easter Sunday.

124. Two years after leaving Hungary, then seven after leaving Scotland. See n. 37, above.

125. The reference is less than clear. There may be a cryptic allusion to the Greek *ichthus* (fish), taken as composed of the initial letters of *iesus christos theou uios soter* (Jesus Christ Son of God Savior).

126. An ancient hymn to God and Christ, used at matins and for special times of thanksgiving.

127. Sweet odors were associated with sanctity.

128. This shape recalls the hand reliquaries found in many medieval churches.

129. It was customary to distribute the leftovers of feasts to the poor.

130. Tenebrae: the office for the night of Holy Thursday.

131. Adoration of the Cross: part of the Good Friday observance.

132. A résumé of the Harrowing of Hell (mentioned briefly in n. 27, above).

133. Boiling and roasting were the two principal ways of cooking meat and fish.

134. This is the last (and now negative) recall of Joy's two voyages into exile.

135. Kneeling was the normal posture for someone delivering a message.

136. Philippe's Armenia is even vaguer in location and geography (it has, e.g., a seacoast) than his Hungary.

137. That is, they took Communion.

138. Little John will have three brothers and two sisters—like the hero of *John and Blonde.*

139. This is perhaps a reminiscence of Psalm 13:1: "Dixit insipiens in corde suo: Non est Deus" (The fool hath said in his heart: There is no God).

JOHN AND BLONDE

1. Philippe quotes a proverb, numbered 1959 in Morawski and Schulze- Busacker: "Qui honor chace honor ataint" (The person who hunts honor attains it). The author will return to this moral at the end, with a personal application.

2. On this necessary and valuable commodity (which required much hard labor), see "The Tale of Foolish Generosity."

3. "Overseas" may refer to the Holy Land. Morea: a crusader principality in the Peloponnese.

4. This may be a reminiscence of Wace, *Le Roman de Rou,* lines 6396–98: "fol m'en revinc, fol i alai; / fol i alai, fol m'en revinc, / folie quis, pour fol me tinc" ("a fool I returned, a fool I went; / a fool I went, a fool I returned, / I sought folly, I think myself a fool").

5. Such is also the tally of the children of Joy and the King of Scotland in *Manekine.*

6. This is income from land not owned personally but held in fief of a suzerain and capable of producing income from subtenants.

7. Dammartin-en-Goële, northeast of Paris, in the present département de Seine-et-Marne and some fifty kilometers south of Philippe's family home.

8. Also called Robin; both names are diminutives of Robert.

9. The "stream" is the English Channel.

10. French was the second language of many cultivated laypeople in England (and elsewhere) in the thirteenth century. The Earl's French is better than his daughter's, for he learned it in France. (See also *Manekine,* where French appears to be spoken wherever the heroine travels.) See Short, "On Bilingualism in Anglo-Norman England," 471 n. 16.

11. For titles of courtesy even used within the family, see *Manekine,* n. 3.

12. John is to be a squire carver, cutting meat for his mistress at the table.

13. See *Manekine,* n. 109.

14. Blonde answers to the medieval ideal of feminine beauty; the only unusual detail is the transparency of her throat. The description preludes to the hero's falling in love. See Colby, *The Portrait in Twelfth-Century French Literature,* 25–72.

15. See *Manekine,* n. 48.

16. What is evoked is hunting game animals or hawking for river fowl.

17. The reference to Tristan as lover is conventional.

18. The statement has a proverbial ring, but is not attested.

19. Love was often personified as an archer, striking through the eyes into the heart. See *Manekine,* n. 19.

20. Table attendants served on their knees.

21. Here *dame* is used to denote a social superior (though unmarried).

22. These were standard diagnostic procedures.

23. In Old French, *amis/amie* if not modified (by, e.g., *biaus/bele, cher/chere,* or *doux/douce*) can cover relationships of acquaintances, friends, and lovers; conveying the nuances in English is a delicate matter. In some passages in this text, *amie/amis* clearly means more than "friend."

24. "Eight days" (*jour . viii.*) often means a week, as in modern French; but given the later association with twenty-eight, "eight" may be retained.

25. Saint Amand: seventh-century apostle to Flanders and bishop of Maastricht and not usually associated with lovers (but useful for the rhyme).

26. The ensuing allegorical war of opposing personified qualities (*psychomachia*) includes several examples of *annominatio,* especially on Raison/Desraison.

27. This solemn agreement, sealed with a kiss, evokes the ceremony of feudal homage.

28. Sleeping in the nude was normal, and the mention of it is curious.

29. Similar proverbs are in Morawski and Schulze-Busacker, no. 1208: "Mauvese ha[s]te n'est preuz" (Bad haste is no profit) and no. 1244: "Mieus vaut bonne attente que malvaise haste" (A good wait is better than bad haste).

30. This line sounds proverbial and is listed verbatim in Schulze-Busacker as no. 225 (but is the only example given).

31. It is odd that Blonde is apparently seated at a distance from her parents and that John is sitting rather than kneeling before her.

32. As the eldest son, and heir, John must renew the homage made by his father for his fief. This usually involved the payment of a "relief." Dammartin is a royal tenancy.

33. A line is missing.

34. Blonde uses the feudal term *saizine* (seisin), denoting formal possession.

35. A borrowing from Chrétien de Troyes, *Yvain*, 2581–84.

36. This appears to refer to an endowment for prayers, masses, or both to be said for him.

37. A proverb, no. 1098 in Morawski and Schulze-Busacker. (Verbatim in Chrétien, *Perceval*: "Les mors as mors, les vis as vis," line 3930.)

38. For Gloucester's French, see Suchier, *Oeuvres poétiques de Philippe de Remi,* 2:415–20. For the cultural and social implications of his Franglais, see Short, "On Bilingualism in Anglo-Norman England" (for the twelfth century), Rothwell, "The Role of French in Medieval Britain" and Schulze-Busacker, "French Conceptions of Foreigners and Foreign Languages" (for the twelfth and thirteenth centuries). John's riddles, incomprehensible to Gloucester, are later recounted by him and explicated by the Earl of Oxford. Gloucester makes every sort of mistake possible: genders, agreements, verb endings, passive/active voices, syntax, idioms, vocabulary, (e.g., using one word for another: *porcel* [little pig], for *pucelle* [young girl], *musel* for *bouche* [mouth], *bouser* for *épouser* [to wed], etc.).

39. If this is a proverb, it is not attested.

40. Free consent ("free" at least in principle) was a prerequisite for Christian marriage.

41. This is a reminiscence of two passages in romances by Chrétien de Troyes: *Cligés,* 6330–32 and *Perceval,* 71–72.

42. The ensuing search for the reluctant bride-to-be recalls that in *Manekine* [665f., 718f.].

43. Again, in Franglais. Why an English earl should speak French to another English earl is never explained.

44. Gloucester says *celui* (this man).

45. "Latin" stands in for "French," imperfectly understood by Gloucester.

46. The form suggests a proverb (not attested).

47. A proverb, Morawski and Schulze-Busacker, no. 1218: "Menacié vivent, decolé muerent" (The threatened live, the beheaded die).

48. John has brought only his sword, and no armor.

49. I.e., this side of the Channel.

50. This is accurate, but the reader needs to visualize the terrain. The upper town with its (now ruinous) castle was on a cliff above the port and the adjoining settlement. The straight-line (or shouting) distance from beach to cliff top is not great, but that by zigzag road is appreciably longer.

51. A ship had to anchor offshore and be approached by rowboat.

52. A proverb?

53. The author distinguishes between two kinds of mounts: John's ordinary riding horse and the warhorse of the Earl of Gloucester.

54. The scribe wrote *espees,* perhaps in place of another word, e.g., *espiés* (lances). To throw swords would be a most unusual (and ineffectual) tactic. The detail may derive from the *Chanson de Roland,* lines 2074–75 and 2155–56.

55. Seemingly, the author was there.

56. A specific recall of the *Chanson de Roland,* lines 2160–61.

57. A reference to a well-known fable of Reynard the Fox.

58. A line is missing in the manuscript.

59. This is the house chapel (see *Manekine,* n. 40). Here the semiprivate wedding is followed by mass in the town church.

60. A line is missing.

61. In the thirteenth century there were two French kings of this name: Louis VIII (r. 1223–26) and Louis IX (r. 1226–70).

62. See *Manekine,* n. 81.

63. Formal homage involved the swearing of fealty on the part of the vassal and the acceptance of it by the suzerain as signified by the bestowal of a glove.

64. The Earl of Oxford.

65. Although a foreigner, Blonde is excused from making her own homage to the King.

66. The position of the castle in relation to John's family home is unclear. They must be two separate buildings, but perhaps close together.

67. Holding the offside stirrup while the rider dismounted on the near (left) side was a mark of courtesy (it also kept the saddle from turning).

68. The men in the retinue of the two French knights are invited to dinner by their English counterparts.

69. This odd reference to Artois (in the far north of France) probably results from the need for a rhyme (with *courtois*).

70. This datum does not agree with the earlier narrative of the battle. The discrepancy may result from the oral reports that have reached Oxford, mentioned by the Earl two lines later.

71. Here the English cortege leaves the county of Flanders for the Kingdom of France.

72. The strips of cloth are stretched between the eaves of the facing houses, thus forming temporary tents over the street.

73. This is the ritual bath preliminary to the knighting ceremony. It is followed by a nightlong vigil.

74. Outer garments often had separate sleeves, attached by laces.

75. This was a symbolic and ceremonial blow (the "accolade").

76. Perhaps the name honors Count Robert of Artoïs, Philippe's employer (see p. 1).

77. An obscure statement [6035–36].

78. Presumably it is John, by now a count, who does this; it would be normal for him as host to make gifts to departing guests. The fact that in French, Old or modern, there exists the single word *conte,* which in this text is applied both to a French count and an English earl, makes for confusion; hence I opt for "Count and Earl" where the Old French reads "*as .ii. contes*" and "*li dui conte.*"

79. Proverb; in Morawski and Schulze-Busacker, no. 1178: "Mal prie qui s'oublie" (He prays badly who forgets himself).

"THE TALE OF FOOLISH GENEROSITY"

1. Going against a topos frequently found in courtly literature, in which lavish and ostentatious largesse is much praised, Philippe begins with a warning against it.

2. A proverb (and verbatim in Wace, *Brut,* line 1742); the ultimate source may be the biblical Book of Proverbs 19:4: "Divitiae addunt amicos plurimos" (Wealth maketh many friends). See Morawski and Schulze-Busacker, no. 2283; Morawski, no. 2281 is similar: "Tant a home tant est prisé" (So much one has, so much one is esteemed).

3. This sounds proverbial, but is not attested.

4. The same injunction appears in the prologue of *Manekine.*

5. This is a distance of about twelve miles.

6. O.F. *preudom* usually denotes a (noble)man of worth; so in *Manekine* and *John and Blonde.* The hero of this tale not being noble, I use the archaic "goodman."

7. The Old French word is *colee,* usually a shoulder load and often carried with some sort of yoke; but it later transpires that both the salter and his wife carry the loads on their heads.

8. A line is missing in the manuscript.

9. In the absence of small containers, medieval people sometimes carried loose substances in their clothing.

10. In the Old French the couple regularly use *sire* and *dame* to each other. I have opted for "husband" and "wife."

11. A proverb; Morawski and Schulze-Busacker, no. 761: "Forte chose est en 'faire l'estuet'" (There is a great deal in "needs must").

12. Wife-beating as a result of domestic disputes is a convention of the fabliau, a genre that Philippe treats here with considerable independence.

13. This suggests a proverb, but is not attested.

14. The tone of the village women has become demanding and strident.

15. The Bible contains many warnings against idleness and offers many recommendations of good stewardship; see, e.g., Proverbs 19:15, 21:25, and 31:27. (Most of chap. 31 describes and celebrates the prudent and hardworking married woman.) On so living as to be prepared for dying, see especially Luke 12:15–40 (concerning possessions, alms giving, and the unpredictability of the hour of death).