

UCLA

Comitatus: A Journal of Medieval and Renaissance Studies

Title

Alienation and the Otherworld in Lanval, Yonec, and Guigemar

Permalink

<https://escholarship.org/uc/item/9qg8356d>

Journal

Comitatus: A Journal of Medieval and Renaissance Studies, 5(1)

ISSN

0069-6412

Author

Hodgson, Frederick

Publication Date

1974-10-01

Peer reviewed

Alienation and the Otherworld in *Lanval*, *Yonec*, and *Guigemar*

By Frederick Hodgson *

Much of the critical attention devoted to the *lais* of Marie de France has been directed toward tracing the origin of the motifs which constitute their framework. By determining the nature of the tradition which inspired Marie, source critics have hoped to measure her originality, her role in the creation of one of the richest of medieval genres. Since the results of such historical investigation have been ambiguous, critics like Emmanuel Mickel have recently focused on a more internal examination of the *lais* in a search for their common themes. But even this intrinsic analysis, when confronted with the numerous motifs from Celtic folklore which consistently buttress the action of the *lais*, either fails to assimilate these elements or dismisses them as superfluous structural devices. Such is the conclusion of Mickel in his article "A Reconsideration of the *Lais* of Marie de France" when he writes: "... the Celtic folklore motifs, often connected with the magical element, have yielded little help in making an over-all interpretation. The tracing of various motifs and their elucidation in terms of Celtic lore have not provided the key, but have added only another source of difficulty for one who tries to assimilate the action of the *lais* and the motifs."¹

It is my purpose to demonstrate, through an internal analysis of the role of the Celtic Otherworld in the *lais* of *Lanval*, *Yonec*, and *Guigemar*, the crucial importance of the *merveilleux celtique* in the evolution of Marie's art. Through these *lais* can be traced an evolving relationship between the social reality which initially confronts the characters and the Celtic Otherworld which offers itself as an alternative. Marie profits from the readily available Otherworld of Celtic mythology because it lends itself so well to a portrait of an alienated character who must transcend the social circumstances of his *malaise* in order to love.

Gerhart B. Ladner, in his article "*Homo viator: Medieval Ideas on Alienation and Order*," provides an excellent survey of the ideas of alienation as they evolved from medieval Christian thought. He emphasizes the importance of the period between the eleventh and the thirteenth centuries for the ascendance of a missionary *habitus* in the monastic orders and points out that this ideological shift could also be seen both in the evolution of a feudal order which was to produce the chivalric ideals of the High Middle Ages and in a literature wherein appeared the figure of the knight-errant "who must seek out the hostile forces of the world and find his own self in a ceaseless course of *aventure*."² The early doctrinal alienation of the monastic orders had become, in the literature of the later Middle Ages, a search for identity and values. Examined in terms of this search, Marie's Otherworld *lais* reveal a sophisticated concept of character and the priority of theme over the content of her sources.

Tom Peete Cross, in his article "Celtic Elements in the Lays of *Lanval* and *Graelent*," has demonstrated the Celtic origin of many of the motifs which Marie uses in *Lanval*.³ An examination of the *lai* reveals, within this Celtic framework, a detailed portrait of alienation. Lanval, the stranger at Arthur's court, is so incessantly denied the socially recognized tributes generally afforded worthy knights that an entirely different reality will for him supplant the world of the court and become the source of the love interest of the *lai*. The first twenty lines constitute the introduction in which the undeserved alienation of Lanval from Arthur's court is reinforced by a description of royal affluence which renders more severe the injustice Lanval suffers as the king forgets to reward him for his services.

Asez i dona riches duns
 E as cuntres e as baruns
 A ceus de la table r[o]ünde —
 N'ot tant de teus en tut le monde —
 Femmes e tere departi,
 Par tut, fors un ki l'ot servi:
 Ceo fu Lanval, ne l'en sovient. . . .⁴

To underline Lanval's solitude, Marie has emphasized the richness of the court for ironic purposes and included women among the prizes denied Lanval, thus removing this world's love from his future. The description of Lanval which follows will reinforce the unfairness of the oversight in that he is not only noble, but far away from the comfort of familial rights.

Marie adds that the unjust treatment has lasted so long that Lanval has been left destitute.

After presenting this portrait of alienation, Marie describes Lanval's departure from the court and his arrival at the meadow where the servants of the fairy mistress will come to meet him. The contrast between Lanval's state of mind when he first reaches the meadow ("Il ne veit chose ke li plaise" v. 52)⁵ and his vision of the fairy servants ("Unc n'en ot veü [es] plus beles" v. 56)⁶ foreshadows the reversal of fortune the Otherworld will bring. The Otherworld will become an alternative to the injustice of Arthur's court.

An essential part of the relevant Celtic mythology is that the fairy mistresses visit the *real* world to search for a lover they have already decided upon.⁷ The fairy's servants are definitely coming for Lanval and Lanval only.

'Sire Lanval, ma demeisele,
Que tant est pruz e sage e bele,
Ele nus enveie pur vus;
Kar i venez ensemble od nus!
Sauvement vus i cundurums.
Veez, pres est li paveilluns!'
(vv. 71-76)⁸

The result of the fairy's predisposition is a sense of fatality which envelops the characters. Their respective situations are similar in that the fairy, like Lanval, is a stranger in the land.

'Lanval,' fet ele, 'beus amis,
Pur vus vienc jeo fors de ma tere;
De luinz vus sui venu[e] quere.'
(vv. 110-112)⁹

This parallel characterization will be thoroughly developed in *Yonec* and *Guigemar*. In *Lanval*, the fairy mistress bestows upon Lanval unlimited wealth with which he shall attempt to re-establish his value at Arthur's court. Thus the Otherworld, responding immediately to the injustice of the Arthurian world, presents Lanval with an alternative reality.

Lanval donout les riches duns,
Lanval aquitout les prisuns,

Lanval vesteit les jugleurs,
 Lanval feseit les granz honors:
 N'i ot estrange ne privé
 A ki Lanval n'eüst doné.

(vv. 208-214)¹

Lanval uses his wealth to help those whose alienated plight reflects his own. The incantation of Lanval's name underlines his newfound opportunity to establish a deserved identity and foreshadows the attention he will bring upon himself, not only that of the other knights, but also of the queen who is struck by his worthiness.

Unfortunately, Lanval's wealth creates a new obstacle. The Celtic motif of the exacted promise of confidence reflects the fact that the values of the two worlds are incompatible. Forbidden to reveal his love to the Arthurian court, he must remain different, estranged. The incompatibility of the two realities bursts forth in the episode of the queen's infatuation. Finally, love in the Arthurian court is offered to Lanval. Ironically enough, what better way might there be to escape all alienation than to become the queen's lover, and thus a surrogate king? But Lanval remains faithful to his fairy mistress, and his alienation is nowhere more evident than in the reaction of the disappointed queen who, accusing Lanval of being a misfit at the court, touches upon a thing which could cause him to betray his secret.

'Lanval,' fet ele, 'bien le quit,
 Vus n'amez gueres cel delit;
 Asez le m'ad hum dit sovent
 Que des femme n'avez talent.
 Vallez avez bien afeitez,
 Ensemble od eus vus deduiez.
 Vileins cuarz, mauveis failliz,
 Mut est mi sires maubailliz
 Que pres de lui vus ad suffert. . .

(277-285)¹²

This accusation, put in terms of a dislike for women and an unfitnes for duty, reflects all the problems Lanval has had with the Arthurian court and succeeds, by the strength of its invective, in forcing Lanval to break his promise of secrecy.

The queen's jealous, unjust reaction to the revelation that he has a lover represents the apex of Lanval's estrangement from the court since he

stands accused, as a criminal, of soliciting her favors. This repetition of injustice reinforces the fatality with which the story unfolds and by which the appearance of another reality seems thematically justified. Note also the presence of the parallels, which had previously been suggested only by the similarity between Lanval and the fairy mistress, between the court reality and the Otherworld; for the movement of alienation is now double. In the same moment that Lanval becomes an accused criminal in Arthur's court, he loses his fairy mistress's love by a defensively proud impulse which leads to his breaking faith. The height of this spiraling alienation is suggested by mention of suicide, solitude, and insanity.

The dénouement of *Lanval* involves the gradual, albeit momentary, merging of the Arthurian and fairy worlds, a merging which makes possible the dispensing of justice with which Marie always rewards her morally deserving couples. The preliminary apparition of the fairy servants prepares for the appearance of the fairy mistress whose arrival immediately establishes, on account of her unsurpassed beauty, the legitimacy of Lanval's love in the eyes of the court. His spiriting away to the only world where his deserved love can be consummated is consistent with the theme of alienation. Thus the resolution of *Lanval* reveals a love which transcends the single reality of the Arthurian court whose unjust, restricted nature is demonstrated by the movement of the alienated principal character. Social reality is surpassed by the evocation of a deeper, psychological one. This multivalence of reality realized by Marie through her choice and use of source material will be reproduced, with similar effects, in *Yonec* and *Guigemar*.

Different critical approaches have been used to associate the *lai* of *Yonec* with *Lanval*. For example, Ernest Hoepffner sees the influence of *Brut* and the *Roman de Thèbes* in *Yonec* and *Lanval*, and consequently judges this relative youth by its increasing influence. "*Yonec* se placerait donc chronologiquement dans le voisinage de *Lanval* et l'un comme l'autre assez au début de l'activité de Marie."¹³ However, an important development takes place in the course of these *lais*, a development whose foundation was carefully laid in *Lanval*. The relationship between the Arthurian court and the fairy world in *Lanval*, the momentary merging of the real and the fantastic which permitted a just resolution of the plot, and the intense character portrayal made possible by this multiplicity of realities are all manifested in their general outlines and their thematic implications suggested in *Yonec*.

The theme of the *mal mariée* which introduces us to the action of *Yonec* is a particularly apt point of departure for a portrayal of alienation.

The psychological *distance* between the lady and her husband is illustrated both in terms of age and in the *convenience* character of the marriage which had been effected to produce heirs. The description of the lady's beauty clashes ironically with the motif of imprisonment, a motif which is enriched by the presence of the husband's old, widowed sister who is more a guard than a potentially friendly interlocutor. Marie depicts the lady's alienation by describing her personal solitude, her physical suffering, and her consequent loss of beauty. Preparing the way for the lady's soliloquy in which she curses her destiny, Marie describes the departure of both the husband and the old woman and mentions for the first time the closing of the imprisoning doors which, repeated several times in the *lai*, represents well the way in which Marie chooses peripheral detail to support larger themes. Solitude allows the lady to vent her frustrations and she does so, touching upon her birth, her fate, her isolation from God and individuals, and the emptiness of her life with this oppressive husband. In short, she covers the gamut of alienation in her despair; and in her unhappiness, begins to reject her present reality.

First she blames her relatives who are responsible for the arrangement of her marriage, then begins to dream of valiant knights in a temporal context completely removed from her present state. The immediate appearance of the falcon and its subsequent metamorphosis represents the advent of a different reality which could correspond to the lady's needs. A merging of these two realities is manifested in the *courtly* behavior of this figure from folklore and its subsequent demonstration of Christian behavior. This shape-shifting character insists that he, too, has been the victim of years of frustration while waiting for the lady's summons. Thus we see the same kind of necessity coupling these characters from ostensibly different realms that we saw in *Lanval* and an even stronger suggestion of the merging of realities, of their rapprochement at the stimulus of an intense love.

It is at this point that the theme of the lady's appearance becomes pivotal. We remember the consistent decline of her beauty during the period of increasing oppression in her imprisoned reality. Her new reality, however, restores her condition, just as the Otherworld had re-established Lanval's position at Arthur's court. Unfortunately she repeats Lanval's mistake, violating *mesur*, for this sudden recovery of beauty brings about the suspicions which lead to the husband's knowledge of their love. The subsequent brutal wounding of the knight in his animal form shows the incompatibility of the two realities. Here, however, Marie carries the rapprochement between the realms much further than in *Lanval*. During

the lady's adventure into the Otherworld she sees other knights seemingly available to fulfill the needs of reality-rejecting damsels. In addition, her own knight warns her that his world would be just as hostile to her as hers is to him if she were discovered there. More importantly, the folklore motif of the predicted childbirth provides a framework on which will rest the ultimate dénouement where the appearance of the knight's *this-world* tomb can only signal the fusion of the various realities which the alienation and love had originally revealed.

Besides the observations concerning the relationship between the Otherworld and the theme of alienation which our internal analysis of *Lanval* and *Yonec* has provided, a highly interesting progression between the two *lais* deserves comment, for it is relevant to an analysis of *Guigemar*. The essential difference between the two *lais féeriques* resides in the tragic tone which pervades the dénouement of *Yonec* but finds no analogue in the tone of *Lanval*. The death and vengeance which mark *Yonec* are totally absent from *Lanval*. Both of the *lais* have as their point of departure two realities which allow a portrait of alienation and unfound love. And yet, the autonomy and integrity of the realities which allow Lanval to escape the oppression of the Arthurian world to *live happily ever after*, dissolve in *Yonec* where the similarity of the two worlds receives, as we have shown, greater emphasis. The fusion of the two realities, first indicated in the motif of a child born of one mortal and one supernatural parent, becomes complete in the dénouement where the supernatural knight from the fairy world has been transformed into a *this-world* king whose tomb provokes Yonec's revenge. The combination of the two realities, foreshadowed by the important change in the lady's appearance, results in the violence perpetrated against the fairy knight and allows the ultimate justice provided by Yonec's vengeance. In other words, Marie suppresses the Otherworld framework once it has provided for a certain psychological portrait as well as the unfolding of the destiny of similar characters. Without undermining the importance of the *cadre féérique* in the portrait of certain psychologies, the progression from *Lanval* to *Yonec* is the gradual disappearance of the Otherworld. The theme, the psychological ramifications of repressed love and its ultimate effect on reality, outweighs the motif, the Otherworld. This tendency is clearly manifest in *Guigemar*, where the fairy mistress disappears from the Celtic scenario, leaving a purely human setting.

Source critics have spent much time trying to establish the origins of the various motifs used in *Yonec*. The most conclusive result of their investigations is an affirmation of the originality of at least the

combination of motifs, whatever their origins. Nevertheless, the closest a source critic comes to admitting Marie's creative role is in this statement of R.N. Illingworth's: "Not only do the very obvious inconsistencies between the various parts of the *lai* suggest that this combination of originally diverse material was made in recent versions, but the possible influence of the Tristan legend on the precise manner in which [the knight] is wounded and of the *mal mariée* tradition would both seem to indicate that the story was considerably modified by the hands of an author familiar with Old French literary traditions."¹⁴ The progression between *Lanval* and *Yonec* manifest in the evolution of character and the increasing rapprochement of different realities whose function has been to describe alienated characters surely explain the logic of these motifs' juxtaposition. Marie has used the revenge story to manifest the verisimilitude of the characters' love and its capacity to justify itself through vengeance against the reality which had tried to reject it. The source controversy involved with *Guigemar* is remarkably similar; and the similar explanation we shall offer will hopefully emphasize the originality of the thematic design in these *lais*.

The rather bizarre structure of *Guigemar* has been the object of numerous critics who consistently point out the incongruities of the plot, analyzing them in terms of a somewhat awkward combination of stories of different origins. Illingworth sees in *Guigemar* the simple juxtaposition of two stories. "They are a story on which *Guigemar* 11. 27-554 was based, which described how an all powerful fairy lured a chosen mortal to her fairy island, and a story on which *Guigemar* 11. 693-882 was modelled, which told how a lady, held against her will in a castle by an amorous knight, was rescued by her lover."¹⁵ However, he assumes that this plot conception preceded characterization when he writes: "When these two themes were combined to form the lay as we know it, the compiler recognized the paradox which was created in the character of the lady and realized that it would have to be eradicated if the new composite story was to possess any unity. He attempted to eradicate the fault by making the supernatural elements . . . appear independent of the lady."¹⁶ The question of why a *compiler* would link such seemingly disparate stories together, a process involving the dismissal of a main character — the fairy mistress — half way through the plot without some previous thematic conception does not occur to Illingworth. The *éléments féeriques* offer a very suitable opportunity for the portrayal of an alienated individual who must ultimately turn away from the available reality to find the love which has been absent from it. We have already seen this thematic conception in

Lanval and *Yonec* where the emphasis on a detailed representation of one kind of alienation or another, so carefully carried out, has not gained sufficient critical attention. In *Guigemar* we see a logical result of such structuring which had been increasingly accompanied by an equalizing of the realities involved which had the effect of underlining the fatality of the love. By replacing the fairy mistress with a mortal woman and retaining the fairy elements useful in a portrait of the fated love of alienated characters, Marie has maintained in her story the multiplicity of realities and simultaneously produced a purely human conflict. While *Guigemar* is traditionally placed at the head of the *recueil* of Marie, most critics agree that it is younger than *Lanval* and *Yonec*. Hoepffner, who has already substantiated for us the temporal proximity of *Lanval* and *Yonec*, writes: "*Guigemar* n'est pas le plus ancien des lais, malgré la place que Marie lui attribue en tête de son oeuvre. *Lanval* a dû chronologiquement le devancer . . ."¹⁷ We need now to examine the alienation in *Guigemar*, the role of the Otherworld, and the parallel characterization permitted by the replacement of the fairy mistress by a mortal woman, a *mal mariée*.

Although *Guigemar* has accomplished all the exploits necessary to become a knight he is unable to love. Marie devotes twelve lines to a description of his repressed nature which denies love and has led to his being singled out by others. She highlights the regressive nature of this alienation by mentioning that *Guigemar* returns to his family *en la fleur de sun meillur pris* (v. 69). The family generally plays no part in knightly adventure. That his repression involves this kind of regression is surely a tribute to Marie's psychological insight, an insight which appears in the hunting scene where *Guigemar* comes upon a doe with stag horns and a fawn — a familial setting against which *Guigemar* vents aggression which cannot be explained in terms of the hunt, since the larger party has left him behind. This is another example of his regression, his separation from others, and, hence, his alienation. We see the arrow of *Guigemar*'s aggression rebound against him, reinforcing the solitary focus of his *malaise* which is dramatized in his journey, a movement of explicit self-distancing.

Puis est muntez, d'iluec s'en part;
 Ke esloignez seit mult li est tart:
 Ne volt ke nul des suens i vienge,
 Kil desturbast ne kil retienge.

(vv. 141-144)¹⁸

Marie uses a series of Celtic motifs to describe Guigemar's search for a cure. The apparent ease with which he finds the supernatural ship is a result of the suppression in the story of the fairy mistress who would be drawing Guigemar towards her — the motif of the fairy disguised as a speaking, antlered white hind being the first example, as Illingworth points out, of this undercover character used to emphasize the fatality of the events unfolding.¹⁹ Illingworth calls this *the Otherworld induction motif*.

The similarity between the lovers which had been suggested in *Lanval* and more extensively developed in *Yonec*, is most clearly portrayed in *Guigemar*. Once the fantastic voyage has been made, we focus on the character of the lady who, trapped as a *mal mariée*, reflects the loveless plight which is also Guigemar's condition. Familiar now with the subtle relationship between source and theme, we should no longer be bothered by what most critics call the *incongruities* of the composition of this *lai*. Illingworth, failing to consider the possibility of the priority of theme over source, sees the Celtic induction motif in *Guigemar* as truncated, dismissed as soon as the *compiler* realized the contradiction it seems to create in the character of the powerless lady. In actuality, Marie has used the induction motif to invoke the realities which can serve to demonstrate the course of alienation as well as to paint a deterministic view of love's fatality. But she has simply chosen a human counterpart for Guigemar's affections.

In *Yonec*, we saw Marie depict the alienation and isolation of her character using a point of departure in the *mal mariée* tradition, the woman trapped in a tower by a jealous husband. With this same starting point in the second part of *Guigemar*, Marie waxes literary to underline the lady's alienation. She describes murals in the lady's chamber which depict Venus, goddess of love, in the act of burning Ovid's *Remedia amoris*. Stephen Damon sees this as a projection of the mental state of an unhappy woman wishing for love, since a jealous husband would surely not allow such suggestive art in the room of an imprisoned wife.²⁰

The construction of the *lai* represents an attempt to confront both characters, similar in their repressed love, with an alternative reality. The extensive use of allusions to Ovid's work is interesting in this respect for it provides a detailed perspective on suppressed love, the suffering which is the result of its *infection*, and the happiness which comes from its open avowal. Ovidian love is appropriate in view of the alienated, solitary psychology of both her characters for whom the expression of love must involve the conquest of a lifelong repression. Hoepffner used the growing influence of Ovid, an influence which he ascribes to Marie's familiarity with the *Enéas*, in his chronological analysis of the *lais* without noticing

the strong thematic affinity this source has with previous *lais*. "Entre *Lanval* d'un part, *Guigemar* et *Eliduc* de l'autre, se place donc cet événement capital [knowledge of the *Enéas*]. Elle y apprend surtout à voir et à traiter les problèmes psychologiques de l'amour. De ceux-ci il n'y a pas trace dans *Lanval*."²¹ Although Hoepffner underestimates the psychological portrait of Lanval, it is true that the earlier *lai* lacks the psychological profundity which characterizes the love interest in *Guigemar*. Nevertheless, this new profundity seems possible precisely because of the kind of psychological foundation exemplified extensively in both *Lanval* and *Yonec*. The Otherworld elements preserve the background of dual reality which Marie uses to show the transcendent value of the love and the fatality which envelops even the most alienated personalities. The Ovidean motifs carry this conception further into the psychologies of these characters who suffer in the struggle to consummate their love in the face of social obstacles.

The evolution of these Otherworld *lais* illustrates a definite progression of artistic inspiration, centering upon the relationship of different realities. In *Lanval* the distinctness of the two realms allows an almost *deus ex machina* resolution to the love of the alienated pair. In *Yonec* we see the distance between the realities fade. When they merge they provide a tragic resolution to their incompatibility. In *Guigemar* the Otherworld provides a very efficacious structure from which a purely human conflict is launched, the fairy herself being absent from the plot. In each *lai* the fairy elements underline the fatality of the love involved and serve simultaneously to portray, through their function as an alternative reality, the profound alienation of the characters. The clear progression which the manipulation of Otherworld motifs in these *lais* represents reveals an artistic interest in alienated characters which thematically unites these stories and explains what critics have called their conceptual *incongruities*. The Otherworld *lais* contain the most penetrating characterizations of Marie's *oeuvre* and are fertile ground for the demonstration of her evolving, synthesizing genius.

*Frederick Hodgson of Atlanta, Georgia, graduated from Dartmouth College in 1972. A member of Phi Beta Kappa, he was named a Rufus Choate Scholar upon graduation and awarded the Cloise Appleton Crane prize in French and Italian. He has studied at the University of Strasbourg, worked with the experimental theater group, *Le Grenier de Toulouse*, under the auspices of the University of Toulouse, and taught languages at Thetford Academy in Thetford, Vermont. In May 1975 he spoke at the

Tenth Annual Conference of Medieval Studies at Western Michigan University on "The Theme of Alienation in the *Lais* of Marie de France." He is presently working on a doctorate in French literature at the University of California, Santa Barbara.

Notes

1. Emmanuel Mickel, "A Reconsideration of the *Lais* of Marie de France," *Speculum*, 46 (1971), 39.
2. Gerhart B. Ladner, "*Homo viator*: Medieval Ideas on Alienation and Order," *Speculum*, 42 (1967), 233.
3. Tom Peete Cross, "The Celtic Elements in the Lays of *Lanval* and *Graelent*," *Modern Philology*, 12 (1914-15), 642.
4. Vv. 13-19. "He gave many rich gifts to his counts, his barons, and to all the Knights of the Round Table. Never had such things been seen in all the world. He distributed women and lands to all but one who had served him. This knight who was unremembered was Lanval." All quotations are taken from Marie de France, *Lais*, ed. Alfred Ewert (Oxford: Blackwell, 1944, repr. 1960). The translations are mine.
5. "Lanval saw nothing which pleased him. . ."
6. ". . . fairer maidens Lanval had never seen."
7. Tom Peete Cross, "The Celtic *Fée* in Launfal," *Anniversary Papers by Colleagues and Pupils of George Lyman Kittredge, Presented on the Completion of his Twenty-Fifth Year of Teaching in Harvard University, June MCMXIII*. (Boston and London: Ginn and Co., 1913.), p. 380.
8. "Sir Lanval, my Lady, who is brave, wise, and beautiful, sends us to find you. So come with us! We shall guide you safely. Look, the pavilion is near!"
9. "'Lanval,' she said, 'fair friend, it is for you that I come from my own distant land. From far away I have come to seek you.'"
10. Stephen Damon has observed this equivalence in his article "Marie de France Psychologist of Courtly Love," *PMLA*, 44 (1929), 976-977.
11. "Lanval bestowed rich gifts. Lanval redeemed the captive. Lanval clothed the minstrel. Lanval dispersed great honors. He gave to stranger and to friend alike."

12. " 'Lanval,' she said, 'well I know that you hardly find pleasure in such things. It has been often said that you have no taste for women. You have well-formed valets; it is with them you amuse yourself. Ill-mannered coward, faithless traitor! My Lord was most ill-advised to have endured your presence. . . .'"
13. Ernest Hoepffner, "Pour la chronologie des lais de Marie de France," *Romania*, 60 (1934), 44.
14. R.N. Illingworth, "Celtic Tradition and the Lay of *Yonec*," *Etudes Celtiques*, 9 (1961), 518.
15. Illingworth, "Celtic Tradition and the Lay of *Guigemar*," *Medium Aevum*. 31 (1962), 178-179.
16. *Ibid.*
17. Hoepffner, 44.
18. "He climbed into the saddle and departed from that place. He was very impatient to be far away. He wanted none of his people to come, lest they hinder and retain him."
19. Illingworth, "Celtic Tradition and the Lay of *Guigemar*," 177.
20. Damon, 981.
21. Hoepffner, 66.