

## CHAPTER FIVE

## STYLISTIC TYPES IN THE TEXTS

Just as the music of the repertoire is seen to belong to a relatively homogeneous set of types, so too do the texts exhibit a single stylistic type. In both cases, good leads on how to describe the stylistic types can be inferred from theoretical accounts of the time. As will be seen later, these theories of versification are pedagogical, not systematic. Nevertheless, a consistent system underlies them. From these treatises, despite their orientation towards courtly poetry, a theory of prosody can be inferred which seems adequately to describe the versification of French monophonic song ca. 1500. In addition, this theory can be used to describe a number of features peculiar to the monophonic repertoire.

Prosodic treatises

Five prosodic treatises survive from the period 1480-1525. These can be arranged into two groups. The seminal work for the first group is Henri de Croy's L'Art de rhétorique vulgaire.<sup>1</sup> This treatise survives in two manuscripts, one of which

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<sup>1</sup>See Langlois, op. cit., pp. 214-52 for a modern edition of the work. Langlois attributes the treatise to the renowned rhetorician Jean Molinet on the basis of an alleged pun at the end of the treatise's prologue. Eugénie Droz and Arthur Piaget in their edition of the poetic collection Le Jardin de plaisance et fleur de rhétorique, Paris, Anthoine Vérard, ca. 1500 (repr.

(Paris, Bib. nat. f. fr. 2159) was copied earlier than 1492. MS. 2159 also made its way into the library of François I's son where it remained until the mid-1530's.<sup>1</sup> De Croy's treatise was also printed several times in Paris by Anthoine Vérard and Jean Trepperel. Their publications of the work date from 1493 onward and 1499 onward, respectively.

An anonymous treatise, L'Art et science de rhétorique vulgaire,<sup>2</sup> was compiled in the period 1524-25. It exists in a single manuscript copy. By and large, it represents a mere re-edition of De Croy's treatise. However, the political content of De Croy's work is here modernized to conform with the situation under François I. Numerous additions to, and clarifications of, De Croy's technical points are made in the anonymous treatise, so that the two treatises should be read together.<sup>3</sup> A table of concordances between this anonymous treatise (which we will refer to as "Anon. VII") and De Croy's work is provided by Langlois.<sup>4</sup>

Both treatises represent a single tradition of prosodic theory. A related work is the anonymous Traité de rhétorique,<sup>5</sup>

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Paris, Firmin-Didot, 2 Vols., 1910-25), Vol. II, pp. 45-48, point out, however, that the work was probably written by Henri de Croy, about whom nothing more seems to be known.

<sup>1</sup>See Langlois, op. cit., pp. lvi-lx on the sources for this treatise.

<sup>2</sup>See ibid., pp. 265 ff for a modern edition.

<sup>3</sup>For further details on the source, see ibid., pp. lxxiv-lxxvii.

<sup>4</sup>Ibid., p. lxxxvii.

<sup>5</sup>See ibid., pp. 253-64 for a modern edition.

which will be referred to as "Anon. VI." It survives in a manuscript version bound together with a version of de Croy's treatise, and also appeared in an edition printed close to 1500. Anon. VI differs from the two previous works by being cast in rhyme throughout. As Langlois pointed out, such a format does not lend itself to a precise and comprehensive account of prosodic practice. Nevertheless, it is valuable for its corroboration and amplification of some of the points made in both de Croy's and Anon. VII's treatises. Some of the terms, such as rime de goret, can, in fact, be traced to the de Croy work. However, it differs from de Croy's treatise by its use of Picard pronunciations. Thus, it would seem to represent a local branch of the central Parisian tradition represented by de Croy's work and that of Anon. VII.<sup>1</sup>

The second group of treatises includes L'Instructif de la seconde rhétorique<sup>2</sup> by an author who identifies himself only with the sobriquet "L'Infortuné." It forms the introductory section of Le Jardin de Plaisance, a collection of verse issued five times by various printing firms between 1501 and 1520.<sup>3</sup> Like Anon. VI, it is, unfortunately, cast in rhyme throughout. However, Pierre Fabri's treatise, Le Grand vrai art de plaine rhétorique (1521),<sup>4</sup> borrowed much of its material from the

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<sup>1</sup>On the treatise and its sources, see ibid., pp. lxviii-lxxi.

<sup>2</sup>Reprinted in Droz and Piaget, op. cit., Vol. I, fol. 1, aii-ciii.

<sup>3</sup>See ibid., Vol. II, pp. 12-26 on the early editions.

<sup>4</sup>A Héron (ed.), Le Grand et vrai art de plaine rhétorique, Rouen, E. Caguiard, 1889-90, 3 Vols.

Instructif<sup>1</sup> and was written in clear prose. Thus, ambiguities and incomplete statements in "L'Infortuné's" work are clarified and completed in Fabri's treatise.

Each of the five treatises deals with the basic poetic forms such as the rondeau and ballade, as well as the various types of rhymes such as léonines and équivoques. The de Croy and Anon. VII works also provide a good introduction to prosodic units. Fabri's treatise begins with a general account of rhetoric applicable to both prose and poetry. By and large, the examples the treatises provide are taken from poetry by grands rhétoriciens ("great rhetoricians") such as Jean Molinet. Some examples seem to have been newly composed to illustrate specific points didactically. Fabri also provided a number of poems related to those found in the monophonic sources.<sup>2</sup> All of the treatises, save Anon. VI, discuss the poetry of farces. Musical references also occur. De Croy mentions chansons de musique and gives as an example "Le Serviteur." Fabri distinguishes between the chanson as a poetic form and as a piece of music, and records as one of his examples a poem

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<sup>1</sup>See Droz and Piaget, op. cit., Vol. II, p. 60 on the borrowings. Examples of such borrowings can be found in Fabri, op. cit., pp. 29, 37, 43, 44, 46, 48, etc.

<sup>2</sup>The poem "A l'assault" in Fabri, op. cit., p. 43 seems to be a contrafact of the battle cry often found in the plays. (Cf. Brown, Music in the French secular theater, Catalogue, no. 8). One of Fabri's examples (on page 85) begins with the first lines of "Faulx d'argent" found in monophonic sources such as 90(a): 11. Another (page 89) is attributed to Frère Olivier Maillart, who wrote the Chanson piteuse described above.



by Busnois.<sup>1</sup>

The treatises represent two traditions (de Croy - Anon. VII; L'Infortuné - Fabri) and a local branch of one (Anon. VI). They were, through manuscript copies and printed editions, available to readers from ca. 1490 to 1535. Although primarily intended to set down rules for courtly poetry which was read or recited, they are at times concerned with courtly song and the poetry of monophony. Finally, despite a few minor discrepancies,<sup>2</sup> they present a fairly unified theoretical approach to prosody ca. 1500.

Though the treatises are fairly unified in their theoretical approach to prosody, it should be emphasized that they represent only an approach and not a fully developed theory. They employ certain terms that suggest the possibility of a more profound theoretical development, and their examples show certain preferences for a given type of prosody, but they do not present a full theoretical development. Instead one must infer that theory from the clues provided. In addition, the treatises were intended to deal with courtly poetry rather than with the verse of monophony. Thus, they frequently describe phenomena which never or only rarely occur in monophonic sources. Nevertheless, they are sufficiently general to account for phenomena found in monophony and serve as a basis

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<sup>1</sup>Fabri, op. cit., Chaps. 94-96, p. 73.

<sup>2</sup>For example, the later treatises, Anon. VII and Fabri's work, give prominence to lines of twelve and thirteen syllables which are neglected in the earlier works. And both L'Instructif and Fabri's treatise define the virelai differently than do de Croy's work and Anon. VII.

for comparing the two repertoires. The theory to be presented, then, is implied rather than explicitly developed in the treatises, and it is a deliberately narrow theory, accounting only for phenomena to be observed in monophonic songs. It should be possible to extend this narrow, inferred theory to account for features which are found only in courtly poetry, but this task is beyond our immediate concerns here.

### Quantity

Basic to French prosodic theory ca. 1500 is the concept of quantity or number. Units of prosody, such as the syllable and line, are not mere carriers of rhymes but have a certain measure, and it is the interplay among these various measures that is exploited in poetry.<sup>1</sup> Three units are especially featured in prosodic theory of the time and are given special terms: the smallest unit is the sillabe ('syllable'); the largest unit, the couplet ('distich, strophe, or stanza'); and an intermediary unit, the ligne or metre ('line'). Cases where the term couplet is used involve distichs of two lines, "strophes" of five lines and "stanzas" of eight to eleven lines.<sup>2</sup> The

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<sup>1</sup>The term "measure" is used here not in the sense of a syllable's stress or duration (as in vers mesuré), but rather in the sense of the number of syllables in a line, i.e., what prosodic theorists of the time refer to as "quantité."

<sup>2</sup>See Anon. VII, Chaps. 25 and 40, pp. 281 and 290 and de Croy, Chap. 31, p. 235. In English, "strophe" is usually reserved for a melodic unit (as in "strophic songs") and "stanza" for a textual unit (e.g., "the second stanza" of a text). In the present work, however, another convention is introduced: a strophe is a group of distichs and a stanza, a group of strophes. This is in accord with the overall hierarchical ordering of prosodic units in both the courtly and monophonic repertoires.

suffix "-ain" appended to a numerical prefix denotes a couplet with that number of lines, e.g., the quatrain and the quatorzain have four and fourteen lines, respectively. To judge from the examples of isosyllabic couplets which the theorists provide, lines normally consist of from six to twelve syllables.<sup>1</sup> Examples of lines of one to five syllables, though rare, are also found.<sup>2</sup> Thus, the absolute lengths of prosodic units can vary greatly.

### Syllable, foot, hemistich and line

In order to understand prosodic theory ca. 1500, one can introduce two more units: foot and hemistich. In order to describe the breaking of a line into halves or hemistichs, prosodic theorists used a number of terms and phrases such as quadrer, quadrure and au millieu de.<sup>3</sup> The etymology of quadrer and quadrure from the root "quadr-" is unclear since this root can refer to either the number four or the figure of a square. Thus it could refer to the practice of dividing a ten-syllable

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<sup>1</sup>Six syllables in Anon. VII, Chap. 57, p. 312 and de Croy, Chap. 6, p. 218; seven in Anon. VII, Chap. 43, p. 293 and de Croy, Chap. 7, p. 218; eight in Anon. VII, Chaps. 27-28, p. 283, Chap. 38, p. 288, Chaps. 41-42, p. 291, Chap. 44, p. 295, Chap. 46, p. 300, Chap. 58, p. 313, Chaps. 65 f., p. 316, Chap. 69, p. 317 and de Croy, Chap. 7, p. 218; and ten in Anon. VII, Chap. 8, p. 271, Chap. 16, p. 275, Chaps. 18-22, pp. 276-79, Chap. 23, p. 280, Chap. 38, p. 288, Chap. 44, p. 295, Chap. 56, p. 311, Chaps. 67-68, pp. 316-17, Chap. 74, p. 320 and de Croy, Chap. 11, p. 22.

<sup>2</sup>De Croy, Chaps. 19-23, p. 227.

<sup>3</sup>Anon. VII, Chap. 3, p. 266, Chaps. 6-7, p. 269, and Chap. 70.

line at the fourth syllable, or to the balanced, "square" effect which division into halves can produce. In any case the quadrure (i.e., caesura) of a line occurs in its middle, and theorists describe lines as quadré par la moytié ('squared or balanced [?] by their halves').

In the treatises, examples of heterosyllabic couplets in the following combinations occur: lines of ten and four syllables;<sup>1</sup> ten, four, and six;<sup>2</sup> ten and six;<sup>3</sup> ten, seven, and three;<sup>4</sup> eight and four;<sup>5</sup> seven and three;<sup>6</sup> six and three;<sup>7</sup> and twelve and six.<sup>8</sup> Each case is a combination of "la longue ligne [e.g., of ten syllables] et la courte [e.g. of four syllables]."<sup>9</sup> More strikingly, the short line is always approximately half as long as the long line. The relation in such heterometric verses is thus between hemistich and line, that is, between half and whole.

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<sup>1</sup>Ibid., Chaps. 40-41, pp. 290-92, Chap. 55, p. 310, Chaps. 70-73, pp. 318-19, Chaps. 75-76, pp. 320 f.

<sup>2</sup>Ibid., Chap. 45, p. 299 and de Croy, Chap. 12, p. 221.

<sup>3</sup>Anon. VII, Chap. 54, p. 310.

<sup>4</sup>De Croy, Chap. 34, p. 241.

<sup>5</sup>Anon. VII, Chap. 51, p. 308, and de Croy, Chap. 17, p. 225, Chap. 24, p. 230, Chap. 29, p. 233.

<sup>6</sup>Anon. VII, Chap. 11, p. 273, Chap. 50, p. 307, and de Croy, Chap. 8, p. 219.

<sup>7</sup>Anon. VII, Chap. 53, p. 309.

<sup>8</sup>Ibid., Chap. 26, p. 282.

<sup>9</sup>Ibid., Chap. 52, p. 308.

Only one term, doublette, used by the theorists to describe a pair of rhyming lines, corresponds to our notion of distich. As mentioned above, the term couplet can refer to a distich composed of lines, a strophe of distichs, or a stanza of strophes. The unit of a foot has no theoretical recognition in French prosody. However, prosodic theory is mainly concerned with recited rather than sung poetry. In song, feet can be isolated by the special procedure of text underlay described above.<sup>1</sup>

The significant prosodic units of French song ca. 1500 can be arranged in levels from smallest to largest: syllable, foot, hemistich, line, distich, strophe, and stanza. Some are well-defined in theory, some less so, and at least one, the foot, is not recognized at all. However, in practice, each unit is found and can be defined in terms of the others. The principal relation between units is that of half to whole: a syllable is half a foot, which is half a hemistich, and so forth.

In order to clarify the prosody of the time, a number of notions not explicitly discussed in the treatises, but implicit in their rules, will be introduced: the operation of bisection, the relation of isometry and the concept of scales of measurement. By bisection, a whole is divided into halves. The equal units which result are isometric. And bisection can be effected according to an interval or rational scale of measurement.

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<sup>1</sup>See above, pp. 128-43.

According to a rational scale of measurement any rational number such as 2 or 3 can be divided exactly into halves: 1 or 1.5, respectively. According to an interval scale, a number can be "divided" into "halves" sometimes "exactly" and sometimes only "approximately."<sup>1</sup> Thus 2 can be divided intervallically into 1+1 which is the same result as would be found if a rational scale were used. But 3 can only approximately be divided yielding the results 1+2 or 2+1. This is due to the properties of the two scales. In the cases considered here, each unit is considered to be made up of either 2 or 3 subunits which are divided into 1+1, or 1+2 or 2+1 units, respectively.<sup>2</sup>

The following figure provides examples of lines of various lengths repeatedly bisected according to an interval scale. In the eight-syllable line, the eight syllables are divided into 4+4; each group of four syllables is divided into 2+2; and each pair of syllables is divided into 1+1. All bisections are thus rational. In the seven-syllable line, the seven syllables are divided into 3+4; and the three into 1+2. These two bisections are thus intervallic. The remaining bisections for the seven-syllable line are rational. In the first ten-syllable

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<sup>1</sup>Cf. S. S. Stevens, "Mathematics, Measurement, and Psychophysics," in S. S. Stevens (ed.), Handbook of Experimental Psychology, New York, John Wiley & Sons, 1957, pp. 1-49, on the distinction between a rational scale, which is based on rational numbers, i.e., those expressible as ratios of integers such as 2/1 or 3/2, and an interval scale, which is based on integers alone, i.e., numbers such as 1, 2, 3, . . . .

<sup>2</sup>In a comprehensive theory of meters, cases must be considered where the members of subunits correspond to prime numbers other than 2 and 3 (such as, 5, 7, 11, etc.).

line, the five feet are divided intervallically into 2+3. The three feet of the second hemistich are also divided intervallically into 1+2. In the second ten-syllable line, the ten syllables are divided rationally into 5+5 and the three feet are divided intervallically into 1+2. The remaining lines of twelve, six, five, and four syllables follow this procedure of rational or intervallic bisection.

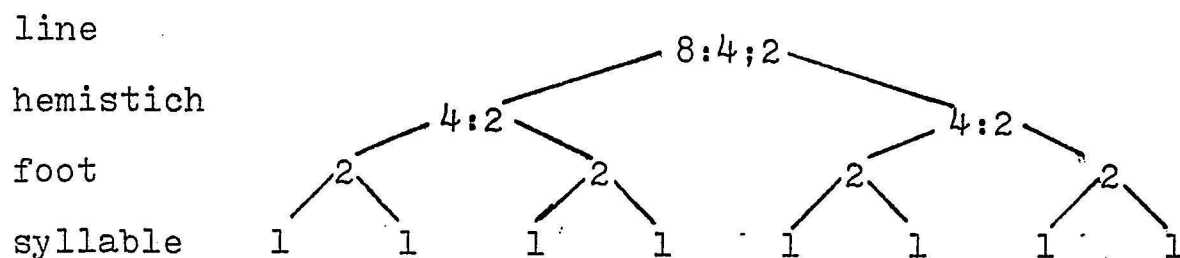
In the examples of Table 28, a number of discrepancies between levels occur. The first foot of the seven-syllable line cannot be bisected further, as it is only one syllable in length. In the first ten-syllable line, an extra level must be interposed between the hemistich and the foot in order to break the third half-hemistich into two feet. Both operations, replication and interposition, are employed in the second ten-syllable line. In the six-syllable line, the division of a hemistich into feet is already accomplished at the hemistich level for the second half-line. In the four-syllable line, such replication appears in both half-lines.

In summary, each unit is related to every other unit by bisection. The next higher unit is twice as large; the next lower, half as large. By replication and interposition adjacent units can be of the same size. This introduces a functional ambiguity into the system of mensuration: the same number of syllables or feet can function as a line or hemistich, as a hemistich or foot, or as a foot or syllable. Nevertheless, the specific function of a duration is usually clear from the context. Thus, for example, four syllables are to be interpreted

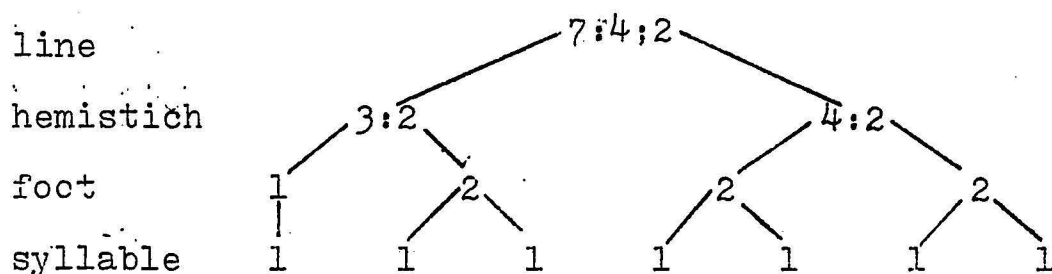


number of syllables:

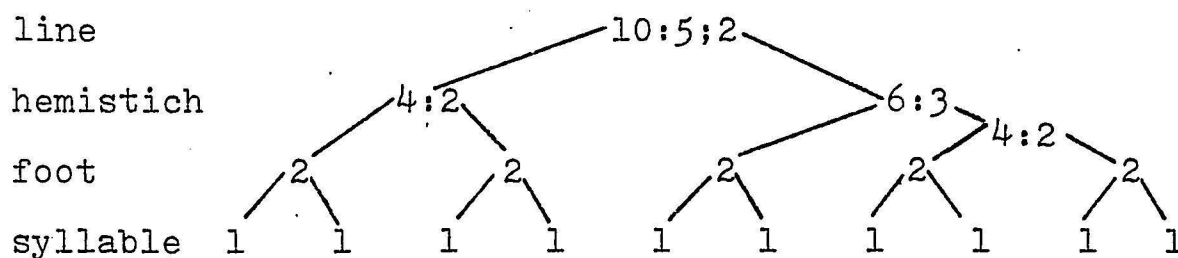
8



7



10



10<sup>a</sup>

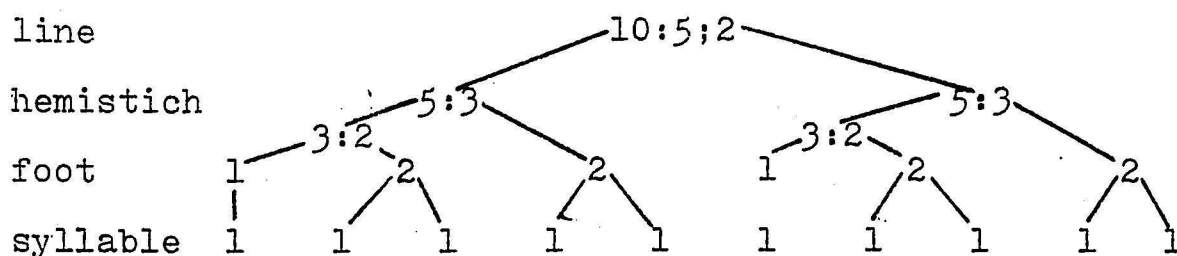
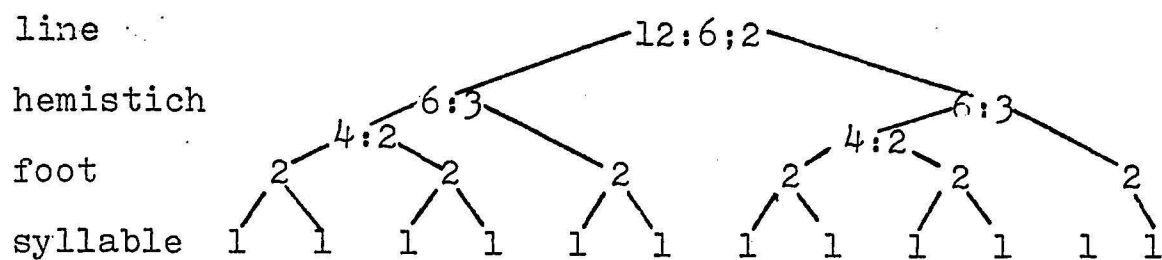


Table 28: Repeated bisection of units of a line or less, for masculine lines. At each point in the trees, the first numeral indicates the number of syllables contained in the durational unit; the second, the number of feet; the third, the number of hemistichs.

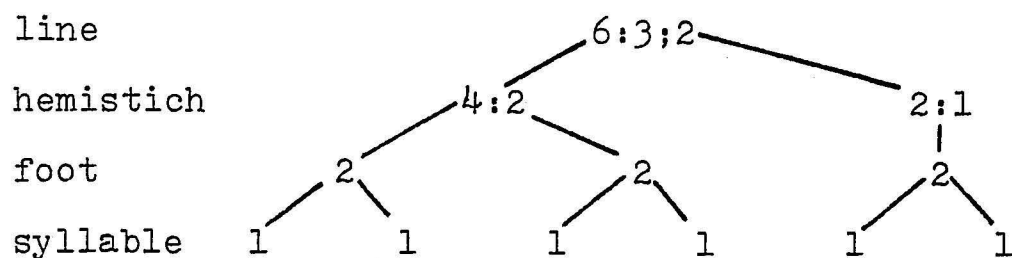
<sup>a</sup>This type of division of ten syllables into five plus five is peculiar to the monophonic repertoire.

number of syllables:

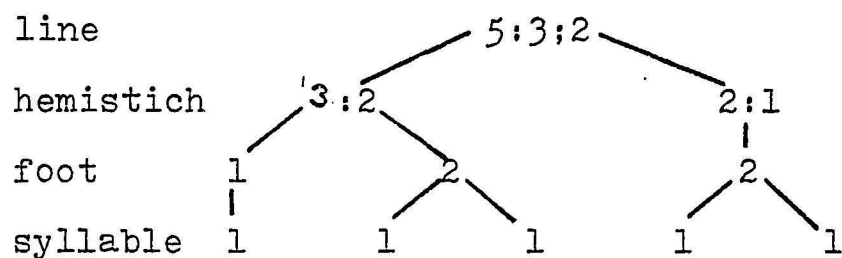
12



6



5



4

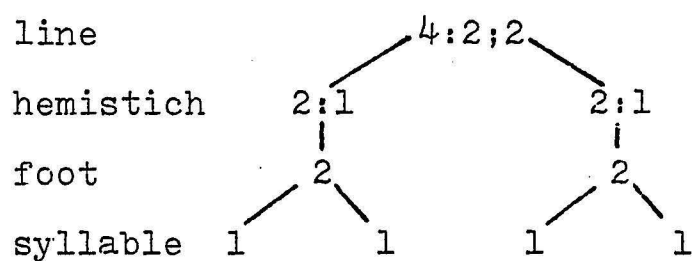


Table 28 (cont.): Repeated bisection.

as a line in a context of four-syllable lines, and as a hemistich in a context of seven-, eight-, or ten-syllable lines.

The confusion surrounding the hemistich is exploited in the examples presented by theorists. It arises from the fact that a succession of, for example, six syllables can in one context function as a line and in another as a hemistich. Rhétorique batelée and vers brisie incorporate the last syllables of hemistichs into rhyme schemes based on the last syllables of lines so that the ear is temporarily confounded as to whether the hemistichs are functioning as half- or whole lines.

The following example of vers brisie illustrates how this confusion is exploited. In both the heterometric and isometric readings, it presents a convincing rhyme scheme. Only the relative rarity of the quatrain scheme: 1 1 1 2 tips the scales in favor of the isometric reading as the "better" or stylistically more appropriate interpretation:

rhyme scheme:

1 Grand chevance  
1 Sans sçavance  
1 Peu advance  
2 Le salut  
1 Congnoissance  
1 En naissance  
1 De puissance  
2 Riens valut  
1 Trop mal leut  
1 Qui esleut  
3 Du monde avoir tant memoyre  
1 Tout solut  
1 Tout conclut  
3 La sus est durable gloyre

rhyme scheme:

1 Grand chevance sans sçavance  
2 Peu advance le salut  
1 Congnoissance en naissance  
2 De puissance riens valut  
2 Trop mal leut qui esleut  
3 Du monde avoir tant memoyre  
2 Tout solut tout conclut  
3 La sus est durable gloyre<sup>1</sup>

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<sup>1</sup>Ibid., Chap. 11, p. 273.

More than a dozen different schemes involving line-hemistich confusion are found in Anon. VII. A number of these represent devices with special names; others are simply described as tailles de rhétorique ('rhetorical schemes').<sup>1</sup> In each case, the ambiguity of the hemistich's role is exploited. In a sense, this bifunctionality is a type of punning, a formal, metrical counterpart to the semantic puns of the équivoques.

Whether a succession of syllables is to be interpreted as a line or as a hemistich seems to have been a source of confusion to scribes of the time. Throughout the monophonic sources, hemistichs are inconsistently placed on separate lines and distichs on a single line. Even BA: 3653, otherwise a very carefully notated collection of texts, is riddled with confusing situations of this kind.<sup>2</sup>

Much of the confusion, which might arise in applying repeated bisection to problematic poems in the repertoire, can be avoided if the distinction between functional and articulative relations is maintained. Functional relations in French prosody ca. 1500 are relations of length, the relations "as long as" and "half as long as" being the main types. In order to

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<sup>1</sup>Among the schemes of rhetoric which exploit the ambiguity between lines and hemistichs are rhétorique batelée (see Anon. VII, Chap. 15, p. 275, Chap. 26, p. 282, Chap. 29, p. 284), rondeaux jumeaux ('twin rondeaux', see ibid., Chaps. 36-37, pp. 286 f.), seven rondeaux in one (see ibid., Chap. 39, p. 289); ballade balladant ('balladizing ballade', see ibid., Chap. 45, pp. 299 f.; simple lay (see ibid., Chaps. 49-50, pp. 306 f., Chap. 51, p. 308); lay renforcé (see ibid., Chap. 53, p. 309, Chap. 54, p. 310, Chap. 55, pp. 310 f., Chap. 70, p. 318, Chap. 71, p. 318, Chap. 73, p. 319); and arbre fourcheu ('branching tree', see ibid., Chap. 75, pp. 320 f.).

<sup>2</sup>For example, in nos. 10, 13, 18, 26, 35, 39, and 42.

make these relations apparent, that is, in order to articulate them, various devices such as rhyme, caesura, and text underlay (the matching of syllables to durations in a conventional way) are employed. These articulative devices can be viewed as ornamental or decorative in that the "background" functions which they bring to the fore would not disappear if the devices disappeared. Thus, they provide clues to the underlying structure, rather than constitute the structure itself. This is an especially important distinction in the monophonic repertoire where rhymes are often dropped and text underlay is sometimes reversed.

#### Distichs, strophes, and stanzas

Just as lines can be repeatedly bisected, so too can distichs, strophes, and stanzas. A stanza can be composed of two strophes: 1+1, as is frequent in poems of the ballade type, or of three: 1+2, or 2+1 as is the case in virelais and some of the longer ballades. Strophes are usually divided into two distichs: 1+1. Occasionally a strophe is divided into three distichs: 1+2 or 2+1. A distich can be composed of two lines: 1+1, or three: 1+2 or 2+1.

The grouping of lines into distichs and strophes is articulated by the rhyme scheme. A pair of lines can be grouped into a distich by either an iterative or a progressive scheme: 11 or 12. Such pairs can be expanded into groups of three by combining two iterative steps: 1 1 1, two progressive steps: 1 2 3, or a succession of an iterative and pro-

gressive step: 1 1 2, or vice versa: 1 2 2. In each of these, identity of rhyme can be inferred consecutively. Using the superscripts 1, 2 and 3 to indicate the position of a line in a group of three (first, second or third), the following "arguments" can be advanced:  $1^1=1^2$ ,  $1^2=1^3$ , therefore  $1^1=1^3$ ;  $1^1\neq 1^2$ ,  $2^2\neq 2^3$ , therefore  $1^1\neq 1^3$ ;  $1^1=1^2$ ,  $1^2\neq 2^3$ , therefore  $1^1\neq 2^3$ ; and  $1^1\neq 2^2$ ,  $2^2=2^3$ , therefore  $1^1\neq 2^3$ . One of these arguments, the second, is, of course, fallacious in normal logic. But in a logic which does not permit recursive or non-consecutive comparisons (e.g. between the rhymes of lines 1 and 3), it is thoroughly logical. One can say that such schemes are based on identity of rhyme determined consecutively.

Distichs are grouped into strophes. Three important types of scheme can be described: 11/22; 12/12; and 12/21, where a diagonal stroke separates distichs. In all three the rhyme scheme of the first distich is identical with that of the second. It is iterative: xx in the first; and progressive: xy in the last two. In the last two schemes, the rhymes used in the two distichs are identical: 1 and 2 in both cases. In the second last scheme: 12/12, the rhymes are parallel: the first rhymes of both distichs are identical, as are the second rhymes of both. In the last scheme, 12/21, the positions of identical rhymes are opposite or complementary: the first rhyme of the first distich is identical to the last of the second. Following French prosodic theory ca. 1500, these three types of rhyme scheme will be termed "leonine"(11/22),

"crossed"(12/12), and "embraced"(12/21).<sup>1</sup>

These three basic forms can be considered to embody the models on which other forms are based. Each has two close variants. For the leonine scheme, the forms 1233 and 1123\* are found; for the crossed, 1232 and 1213\*; and for the embraced, 1231 and 1223\*. The asterisked variants are seldom found as rhyme schemes. This is probably because a positive formal relation (one of identity rather than contrast) with the last position in a strophe is seldom abandoned. In other words, the rhyme of the last line tends to have an identical partner somewhere else in the strophe, while rhymes in other positions might have no identical partners.

The three models can be expanded or contracted. Expansions are made by substituting a group of three lines for the pair normally associated with a distich. The leonine scheme can be expanded to one of the following: 111/22 or 11/222; the crossed to 112/12, 12/112, 122/12, or 12/122; and the embraced to 112/21, 12/221, 122/21, or 12/211. (Note that the scheme: 12221 can imply a 2+3 or a 3+2 division: 12/221 or 122/21). The scheme: 121 can be considered a "contraction" of the embraced form: 12/21. Further expansions are possible by

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<sup>1</sup>Immediate rhyme (a 1 b 1) is referred to as "leonine" by l'Infortuné and later as "rime plate" by Gracien Du Pont (*Art et Science de Rhetorique Metriffiée*, Toulouse, Nycolas Vieillard, 1539 [repr. Geneva, Slatkine Reprints, 1972], f. 14). "Croisée" (a 1 b 2 c 1 d 2) is the term used by de Croy and l'Infortuné. "Embrassée" is the modern term for which theorists of the time used the words "rime de rondeaux," "de virelai," "desjoincte," and "disparse" (Langlois, *op. cit.*, pp. x, 207, 232, 292).



combining parts of the three basic types: leonine and crossed (11/12/12), crossed and embraced (12/32/23), and so forth. (A purely systematic explanation of the place of the three basic schemes in the set of all possible schemes is offered in Chapter Seven).

Distichs differ from strophes in that, while the forms of the former can be purely progressive, in the latter some repetition is required, whether this be iterative or recursive. Thus, strophes are always bound together by at least one pair of lines which rhyme identically.

Stanzas are merely groups of two or three strophes. There are no special means for grouping them prosodically, though musically they are grouped by melody.

### Prosodic features characteristic of monophonic song:

#### Progressiveness of rhymes

A distinction should be made between identity of rhyme and identity of rhyme scheme. To illustrate this, the following excerpts are annotated with square brackets to indicate identity of rhyme and rhyme scheme (b) and round brackets to indicate identity of rhyme scheme alone (a):

a) Que maudit en soit la journée  
 Que jamais homme je baty.  
 J'en ay frapé, j'en ay meurdry,  
 Parquoy la mort m'est ordonnée.

1 }  
 2 }  
 2 }  
 1 }

Sergens vindrent et me trouverent  
 En ma chambre où j'estoie couché.  
 Soudain de là fus deslogé,  
 En Chastellet ilz me menerent.

3 }  
 4 }  
 4 }  
 3 }

90(a):9

- b) Je vois, je viens, mon cueur s'en volle 1  
 Je me tue et si ne sçay pourquoy, 2  
 Vous est il point ainsi de moy? 2  
 "Nenny, nenny, je ne suis pas si folle." 1
- Respondez moy quelque parolle, 1  
 Retournez voz yeulx vers moy. 2  
 Vous auray je point à l'essay? 2  
 "Nenny, nenny, je ne suis pas si folle." 1
- 90(a): 24

Generally, identity of rhyme groups lines into distichs, and distichs into strophes, while identity of rhyme scheme groups strophes into stanzas in stanzaic poems and is preserved from strophe to strophe in strophic poems. The prosodic theory of art poetry favors identity wherever possible: both rhymes and rhyme schemes tend to be identical among units. In the poetry of monophonic songs, however, both rhymes and rhyme schemes tend to change from unit to unit. A good example of this difference can be seen by comparing the rondeau quatrain typical of courtly poetry:

$a_1b_2c_2d_1 / e_1f_2a_1b_2 / g_1h_2i_2j_1 / a_1b_2c_2d_1$

- a) Ce n'est pas jeu d'estre sy fortunée a1  
 Qu'eslonger fault ce que l'on aime bien; b2  
 Et sy suis sceure que pas de luy ne vient, c2  
 Mais me procède de ma grant destinée. d1
- Dictes-vous donc que je suis esgarée e1  
 Quant je je voy séparée de mon bien f2  
 Ce n'est pas jeu d'estre sy fortunée a1  
 Qu'eslonger fault ce que l'on aime bien. b2
- J'ay le rebours de toute ma pensée, g1  
 Et sy n'ay nul qui me conforte en rien; h2  
 De tout cecy je le porteray bien, i2  
 Mais que de luy je ne soye oublyée. j1
- Ce n'est pas jeu d'estre sy fortunée a1  
 Qu'eslonger fault ce que l'on aime bien; b2  
 Et sy suis sceure que pas de luy ne vient, c2  
 Mais me procède de ma grant destinée. d1

Canti B: 7

with the simple virelai which is typical of monophonic song:<sup>1</sup>

$a_1b_2c_2d_1 / e_3f_4g_3h_4 / i_1j_2k_2l_1 / a_1b_2c_2d_1$

- |    |                                     |    |
|----|-------------------------------------|----|
| b) | L'amour de moy si est enclose       | a1 |
|    | Dedans ung joly jardinet,           | b2 |
|    | Où croist la rose et le muguet,     | c2 |
|    | Et aussi fait la passe rose.        | d1 |
|    | Le jardinet est si plaisant,        | e3 |
|    | Il est garny de toutes fleurs;      | f4 |
|    | Le rossignol si est dedans,         | g3 |
|    | Qui chante la nuyt et le jour.      | h4 |
|    | Or n'est il riens si doulce chose   | i1 |
|    | Que le chant du rossignolet,        | j2 |
|    | Qui chante au soir et au matinet;   | k2 |
|    | Quant il est las, il se repose.     | l1 |
|    | L'amour de moy si est enclose       | a1 |
|    | Dedans ung joly jardinet,           | b2 |
|    | Où croist la rose et le muguet,     | c2 |
|    | Et aussi fait la passe rose. (etc.) | d1 |
- 90(a): 6

In terms of rhyme scheme, the two are identical. However, the second strophe of the rondeau preserves the rhymes (1 and 2) of the refrain and repeats two of its new lines, while the corresponding strophe of the virelai introduces new rhymes (3 and 4) and does not repeat lines from the refrain. Generally, courtly poetry is more tightly organized by rhymes and rhyme schemes than the poetry of monophonic songs, which is rather loose and diffuse.

### Supernumerary interjections

A special feature of the monophonic repertoire is its use of interjections. These are conventional, usually meaning-

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<sup>1</sup>See below, pp. 272ff. for the rondeau and virelai forms in de Croy's treatise.

less syllables such as hauway and et hon placed after the end of a line. They are supernumerary; their quantity does not affect the metrical relations within the poem proper. Usually they are not incorporated into the rhyme scheme; rather they stand in isolation from the main structure of the poem. Occasionally, however, an interjection is absorbed into the rhyme scheme of the poem, as follows:<sup>1</sup>

Puysque Robin j'ay a non,  
J'aimeray bien Marion.  
Elle est gente et godinette, Marionnette,  
Plus que n'est femme pour vray, Hauway!  
Plus que n'est femme pour vray.

In this case the interjection "Hauway!" is absorbed, like the other internal refrain, "Marionnette," into the poem as a whole.

### Isolated rhymes

A final feature of the monophonic repertoire is its use of "isolated rhymes." In courtly poetry, the ending of every line rhymes with the ending of at least one other line. In this way each line is joined to another.<sup>2</sup> In the monophonic repertoire, on the other hand, it often happens that one line is left "dangling" as in the following example:<sup>3</sup>

Gravidatam virginem	1
Joseph perducit in Bethleem	1
Sans douleur et sans <u>peine</u>	2
Verbum Dei enfanta la <u>pucelle</u> .	3

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<sup>1</sup>A: 1

<sup>2</sup>An exception occurs in the scheme 1 2 1 1. This, however, is an exceptional scheme not derived from the principle of complementarity (see below, Chapter Seven) but rather from the rhyme scheme of the rondel: a<sub>1</sub>b<sub>2</sub>c<sub>1</sub>a<sub>1</sub> / d<sub>1</sub>e<sub>2</sub>a<sub>1</sub>b<sub>2</sub>.

<sup>3</sup>BA 3653: 10.

Sometimes in later stanzas or strophes, a corresponding line is integrated into the scheme, as follows (from a later stanza of the above poem):

Ecclesia dominum laudes	1
Que de tantis festis gaudes	1
Chançonnctes <u>nouvelles</u>	2
Devons chanter que Dieu a fait <u>merveilles</u> .	2

Progressiveness of rhymes and rhyme schemes, supernumerary interjections, and isolated rhymes indicate the general looseness of prosodic practice in the monophonic repertoire. To these can be added the practice of dropping rhymes in the midst of a poem (e.g., the scheme: 1 2 1 2 becoming 1 2 3 2), and the use of extra syllables or of too few in lines which should be isometrically related. All of these features can be considered manifestations of "rural rhetoric"<sup>1</sup> in a broad sense, a prosody less controlled than that of courtly poetry.

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<sup>1</sup>See above, pp. 72ff., esp. 76-84.