MODERN LANGUAGE NOTES

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THE LEGEND OF THE EATEN HEART.

When Gaston Paris wrote his study of the O. Fr. *Roman du Châtelain de Couci* for vol. XXIII of the *Histoire Littéraire,*[1] he believed the central theme of this story to be of Celtic origin, and the filiation of the various members of this family which he there proposed is based upon this conception of the origin of the legend.

Later on, however, Swynnerton found a story similar in all essentials existing among the inhabitants of the Punjab district in India,[2] which he published, and this discovery caused G. Paris to reverse his previous judgment and to attribute the tradition to oriental origin.[3] More recently appeared Patzig's monograph,[4] in which the same theory of its origin was defended, and which naturally received the support of G. Paris.[5]

Dissenting opinions, however, did not fail to make themselves heard.[6] Singer defended European origin for the story, while Ahlström sees Germanic elements prominently represented in it. Freymond believes that 'der Stoff kann sehr gut auf Fakten beruhen und diese Fakten können sich wiederholt an verschiedenen Orten ereignet haben.'

The question to be investigated here is not concerned in the first place with the ultimate origin of the tradition, but with the relations of the various members of this group of stories to each other. For this study the chronological arrangement of Ahlström, subject to readjustment as it must needs be, is of less aid than the grouping according to prominent traits given by Patzig.

[1] See also *Rom.*, VIII, 344–373.

[2] Cf. the *Folklore Journal* for May, 1883.

[3] *Rom.*, XII, 359–63.

[4] *Zur Geschichte der Herzmäre*, 1891.

[5] See *Rom.*, XXI, 140.

[6] Cf. Singer in *Anz. f. deut. Alt.*, XVII, 334 ff. (1891), and Ahlström in his *Studier i den fornfranska Laisliteraturen*, Upsala, 1892, to which Freymond joined his voice in *Krit. Jahresb.*, III, 191.

The various stories belonging here fall into two large families, as follows:

1. The hero is slain by the husband of the lady whose love he has won, his heart is cut by the husband from his body and cunningly served to the lady at meal-time.

2. The hero, dying at a distance from his lady, commands his servant to cut the heart from his body and carry it to her as proof of his fidelity. The messenger meets with the husband, who thus gains possession of the relic and causes it to be served to the wife at meal-time.

The results of this revenge upon the lady vary and further subdivisions are possible. She throws herself from the window of the castle to the ground below, she refuses to eat further food, she dies from grief, she kills herself, she enters a cloister. Of this list only the first, to be discussed in detail presently, is significant. The others appear, as it would seem, here and there without consistency, so that the impression is created that the fact of the lady's death after this horrible meal is the principal idea, while the method of her death could easily vary.

A complete list of the texts involved can be found in Patzig.[7] With the Indian story referred to above, this list comprises twenty-four titles. But there is a certain amount of repetition in this list, and some of the entries cited are scarcely more than mere references to our theme, so that the same list in Ahlström's book contains only fourteen titles.

This list is as follows:

1. Guirun (cited by Thomas, *Tristan*) ab. 1150.
2. The Biography of Guilhem de Cabestaing.
3. Linaure—a Provençal troubadour, whose history (ab. 1190) is referred to by Arnaut Guilhem de Marsan in his *Ensenhamen.*
4. *Ignaure*—North French lay.
5. Konrad von Würzburg—*Das Herze* (second half of XIII cent.).

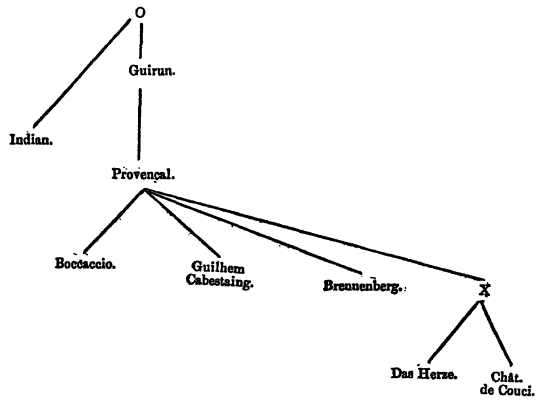
[7] *Op. cit.*, 6–8.

6. Jakemes Makes—*Le Roman du Châtelain de Couci* (end of XIII cent.).
7. Story of the count of Ariminimonte in *Cento novelle antiche.*
8. Boccaccio's novel of *Messer Guiglielmo Rossiglione e Messer Guiglielmo Guardastagno* (*Dec.*, IV, 9).
9. Boccaccio's novel of *Guiscardo e Ghismonda* (*Dec.*, IV, 1).
10. German meister song of Reinmann von Brennenberg and the duchess of Austria.
11. Story in the *Sermones parati de tempore et de sanctis* (CXXIV).
12. Story of the Spanish Marquise of Astorga and the Countess d'Aulnoys (*Mémoires de la cour d'Espagne*).
13. Swedish popular song *Hertig Frojdenberg* and *Fröken Adelin.*
14. A modern Indian story of the Raja Rasálu.

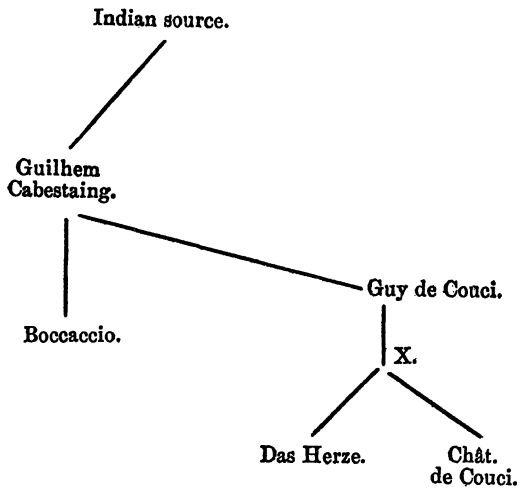
Of this list, 2, 8 and 14 have some striking points in common. In all three the lover is killed by the husband, and the lady finds death by falling from the room where the dreadful meal had been eaten to the ground below. They form therefore a group apart and must be related to each other. Moreover, Boccaccio refers to a Provençal source ('secondo che raccontono i provenzali'), and the question must be answered whether perchance the Provençal biography represents this source.

If we now examine the answers that have been given to these questions, we shall find considerable diversity of opinion.

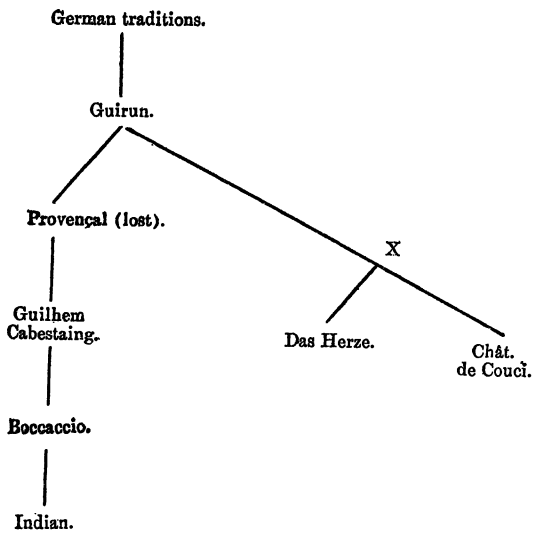
Gaston Paris, after the publication of the Indian story, looked upon the theme as Eastern and accepted a relation which can be tabulated in the following manner :



Patzig adopted the following filiation :



Ahlström, who looks upon the theme as Germanic, adopts the following relation :



The diversity of opinion in this problem becomes evident when one compares the relative position of the Indian story, Guilhem de Cabestaing and Boccaccio in these tables. Furthermore, all three fail to explain the curious fact that while in the majority of the members of this cycle of stories the hero is a knight, yet there is a distinct line of tradition appearing in geographically distant regions (Linaure, Guilhem de Cabestaing, Châtelain de Couci, Brennenberg) in which this adventure is attributed to a poet. If this feature were peculiar to one or the other of the two large groups in our cycle noted above, the problem would be compara-

tively simple. But such is not the case. The lover is slain by the husband in Boccaccio and in Guilhem de Cabestaing, and he dies in the Holy Land in the *Châtelain de Couci* and *Das Herze*. Apparently this feature of the problem has never been taken seriously into consideration. Gaston Paris attributes it to chance,[8] others pass it over in silence. And yet, we may ask, is it likely that so important a variation in the story would have been made in identical manner at various times and places, apparently without the germ of a suggestion? An unprejudiced answer to this question must be in the negative. In that case, however, the whole problem merits a new examination. Our object will be to determine, if possible, the relation of the extant stories to each other. The ultimate problem of the origin of the tradition as such may be left to the future.

The examination must begin with the three stories in which the lover is slain by the husband and where the wife, when she learns the cruel facts, precipitates herself from the window or wall of the place where the dreadful meal had been eaten. These stories are:

1. The Indian story of Rasálu.
2. The Biography of Guilhem de Cabestaing.
3. Boccaccio's Novel of *Messer Guiglielmo Rossiglione e Messer Guiglielmo Guardastagno* (*Dec.*, IV, 9).

We must begin with an abstract of the Indian story, which is connected with Rasálu, an old national hero of Punjab.

Rasálu had as wife Kokilan (Koklan), the daughter of a king whom he had overcome in chess. At her birth her father had been warned by soothsayers that she would bring him misfortune, so that he had decided to kill her; but Rasálu had saved her, taken her to his home, brought her up and finally married her. Later, while the king was absent on the hunt, she received the visits of a neighboring prince, Raja Hodi, and finally accepted his love. This relation is told to Rasálu by a faithful parrot who is entrusted with the care of the queen. He hurries home, draws Hodi into an ambush (in other versions he surprises him in the palace or near it), challenges him to a combat, kills him and cuts off his head. Then he decides to carry home a portion of his body (heart, or heart and liver, or a piece of flesh) in the place of the customary venison. When the queen has baked the bread and roasted Hodi's heart (in other versions when the king has roasted the heart and given it to his wife, or when a fricassee made upon Rasálu's order had been served to Koklan), they eat, in some versions, by the fountain in the courtyard; in others, in the palace. Then the queen remarks upon the fine taste of the food and inquires what it is. The king answered: 'He who was your joy in life, his flesh you have eaten.' (In one version Rasálu asks the queen: 'Do you know whose heart and liver you have eaten?') Then he shows her the dead body of her lover and the queen exclaims: 'When I sit you will scold me, when I rise you will torture me. I shall die with him who has caused my sin'; and saying these words she throws herself from the wall to the rocks below (in other versions from the balcony to the paved courtyard), and dies.

Then follow various solutions to the story. In one version two brothers of Hodi besiege Rasálu when they learn their brother's fate, and kill Rasálu, or he escapes and disappears. In another version Rasálu, contrite because he had himself been the cause of his wife's faithlessness, erects a statue of Koklan over the fountain where they had so often eaten in common, which was reported as still standing in 1845.

Boccaccio's novel relates the following incidents: Guiglielmo Rossiglione and Guiglielmo Guardastagno are close friends, accustomed to frequent tournaments together, and Guardastagno falls in love with his friend's wife. In the end the husband becomes aware of their relations (it is not said how he acquired this knowledge), his friendship changes into hatred, and he decides to kill Guardastagno. Presently a great tournament was proclaimed in France and he of Rossiglione at once notifies Guardastagno to come to him so that they might arrange to go there together. Accompanied by some faithful servants, he then waylays him in a wood near his castle and kills him with a thrust from his lance. Then he cuts his heart from his breast, wraps it in the pennant of a lance, gives it to a servant to carry, and,

[8] *Rom.*, XII, p. 362.

commanding secrecy to his men, returns to his castle. Calling his cook and giving him the heart, he asks him to prepare it and serve it at dinner. At table the husband eats little, and when the special dish is served he places it before his wife. When she has eaten of it he asks her how she likes it, and when she praises its taste he answers 'Se m'aiti Iddio . . . io il vi credo, nè me ne maraviglio, se morto v'è piaciuto cio che vivo più che altra cosa vi piacque'; and he explains to her what she has eaten. The lady upbraids him for his cruelty. The guilt was hers and not Guardastagno's, since she had given her love freely. 'Ma unque a Dio non piaccia che sopra a così nobil vivanda, come è stata quella del cuore d'un così valoroso e così cortese cavaliere come messer Guiglielmo Guardastagno fu, mai altra vivanda vada.' And with these words she throws herself backwards out of the window of the room, and dies.

Guiglielmo Rossiglione, fearing the consequences of his deed and the wrath of the peasants and of the count of Provence, saddled his horse and rode away. On the following day the men of Guardastagno and the lady's castle took both bodies and buried them in the church 'del castello medesimo della donna in una medesima sepoltura . . . e sopr' essa scritti versi significanti chi fosser quegli che dentro sepolti v'erano et il modo e la cagione della lor morte.'

That the Indian story and this novel of Boccaccio are related cannot be doubted. The similarity of the two in regard to form and arrangement is too close to allow the belief that they might have sprung up independently of each other from identical or similar happenings. But Boccaccio refers to a Provençal source, and since the biography of Guilhem de Cabestaing also relates a closely similar story, the possibility of its having been the direct source of Boccaccio must be taken into consideration.

The answer to this question depends, however, to a large degree upon the form of the Provençal biography. Two versions of it are extant, a shorter one known in two manuscripts, which ends with the death of the lady (Biogr. 1) and a longer containing an account of certain happenings after her death (Biogr. 2).—As we shall see presently, the Provençal story can have only indirect connection with Boccaccio if the shorter version is the older of the two. If on the other hand the longer version presents not an elaboration of the former, but indeed its source, then the relation of Boccaccio to it might be more vital.

This question was examined by Beschnidt,[9] who decides for the anteriority of the shorter version (Biogr. 1) for the following reasons:

1. Abridgment would represent inexcusable neglect on the part of the author of the short version.

2. Many Provençal biographies end with the words *enaissi moric, definet, fenie,* just as the shorter version at the point in question (*e fon morta*).

3. The continuation betrays evident intent to make the story more probable by the addition of facts tending to bring it in harmony with the laws of the land, in that it relates the punishment of the guilty by the recognized territorial authority.

4. The continuation breathes the desire to defend the adultery, which cannot have been contained in the original.

Let us examine in the first place the value of these arguments.

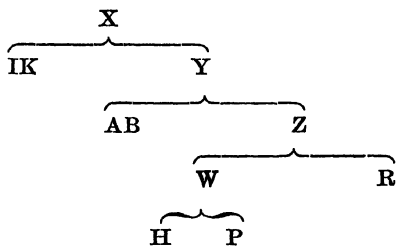
The first is plainly not cogent, since similar instances of neglect, if such it be, are not unknown in medieval manuscripts. Moreover, the seven manuscripts cited by Beschnidt fall into three groups: 1) IK the shorter version; 2) AB the longer version, that is to say, IK plus certain additions; 3) HPR, a verbal elaboration of (2) together with additions of fact. Since it was version (2), and not (1) that was used as the basis of this elaboration, it is evident that the longer version was looked upon with more esteem. It is, therefore, entirely reasonable and permissible to look upon IK as copies of an abridgment of AB.

2. Where a troubadour biography ends with words like *enaissi moric,* the subject of the verb is the poet whose life is related. In our case the subject of *e fon morta* is the lady in question. On Beschnidt's reasoning the story would have to end with the death of Guilhem de Cabestaing, and then the entire legend of the eaten heart would be lacking.

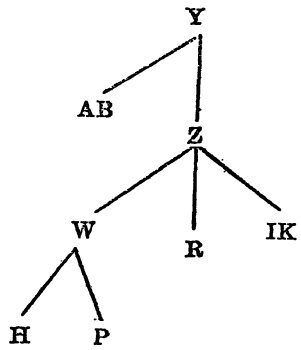
[9] *Die Biographie des Trobadors Guillem de Capestaing* (Marburg Diss., 1870).

The remaining arguments finally can have no decisive value, for they are based upon the contents of the biography. If it should be shown that the longer version is the older, the mental attitude of the elaborator could not be appealed to and the defence of adultery would also have to be accepted as part of the original story.

Beschnidt, accepting these arguments as valid, arranges the manuscripts in the following table, and on the basis of it reconstructs what he believes to have been the original form of our biography.[10]



However, if IK represented an abridgment, this arrangement would have to be altered. And a study of the facts involved leads us to accept the following classification :



There is some question as to the proper position of IK, which might be considered as an abridgment of Y. If this were the case, however, §§ 35–37, which are absent in IKHPR and which relate facts in harmony with the Indian version (as will appear later), would have to be looked upon as additions of AB.

The general method to be followed on the basis of this table in the reconstruction of the original version will not vary seriously from that prescribed by the table of Beschnidt. Agreement of AB with IK will still remain the guide. The main difference will lie in the value now attributed to HPR, for agreement of AB with it, which Beschnidt must reject, will now become as valuable as that of IK with HPR.

The main addition to the text constructed along these lines lies in the incorporation of the continuation in question into the original form of the biography. There must also be accepted some minor portions of AB rejected by Beschnidt. When the fact is taken into consideration that these portions are supported by Boccaccio or the Indian story, and when we furthermore recognize the fact that on the supposition that the longer biography derives from the shorter, it is difficult to explain how these agreements could have been introduced, our contention is materially strengthened.

The Provençal text which results from this method is as follows :

(1) Guillem de Capestaing si fo us cavalliers de l'encontrada de Rossilhon—(2) que confinava ab (com) Cataloingna et ab (com) Narbones.—(3) Mout fo avinanz hom de la persona—(4) e prezatz d'armas—(5) e de cortesia et de servir.—(6) Et en la soa encontrada avia una dompna—(7) que avia nom ma dompna Saremonda (Seremonda)—(8) moiller d'en Raimon de castel Rossilhon—(9) qu'era mot gentils e mals e biaus e fers e orgoillos.—(10) En Guill. de C. si amava la dompna per amor—(11) e chantava de lieis, en fazia sas canzos.—(12) E la dompna q'era joves (e gaia) e gentils e bella, sill volia ben major que a ren del mon.—(14) E fon dich an Raimon de castel Rossilhon.—(15) Et el cum hom iratz e jelos enqueric lo faich e saup que vers era.—(16) E fetz gardar la molher fort.—(23) E quand venc un dia Raimons de castel Rossilhon trobet paissan G. d. C. ses gran compaignia et aucis lo—(25) e trais li lo cor del cors—(26) e fez li taillar la testa—(28) e la testa el cor fez portar a son alberc—(30) e fez lo cor raustir—(31) e far pebrada—(32) e fez lo dar a manjar a la molher.—(33) E quand la dompna l'ac manjat—(34) Raimons de cast. Ross. li dis—(35) Sabetz vos que vos avez manjat? Et ella li dis: no, sinon que mout es estada bona vianda e saborida. Et el li dis q'el era estatz certanamen lo cors d'en G. d. C. so que ella avia manjat.—(36) Et a so q'ellal crezes ben si fetz aportar

[10] *Op. cit.*, pp. 15–16.

la testa denan lieis.—(37) E quand la dompna vic so et auzic, ella perdet lo vezer e l'auzir.—(38) E quand revenc si dis : Seigner, ben m'avez dat si bon manjar que jamais non manjarai d'autre.—(39) E quand el auzi so, el correc sobre lieis ab l'espaza—(40) e volc li dar sus en la testa.—(41) Et ella correc ad un balcon—(42) e laisset se cazer jos—(43) e enaissi moric.—(44) La novella cors per Rossilhon e per tota Cataloigna qu'en G. d. C. e la dompna eran enaissi malamen mort enqu'en Raim. d. Cast. Ross. avia dat lo cor d'en G. a manjar a la dompna.—(45) Mout en fo grans dols e grans tristeza per totas las encontradas—(46) el reclams venc davan lo rei d'Aragon que era seigner d'en Raim. d. cast. Ross. et d'en G. d. C.—(47) et ajusteron se los parens d'en G. e de la dompna et tuit li cortes cavayer d'aquela encontra.—(48) E venc sen a Perpignan en Rossilhon—(49) e fetz venir Raim. d. cast. Ross. denan si e quan fo vengutz sil prendre fetz—(50) e tolc li totz sos chastels els fetz desfar—(51) e tolc li tot quant el avia e lui en menet en preisson.—(52) G. d. C. e la dompna fetz penre e fetz los portar a Perpignan—(53) e metre en un monumen denan l'uis de la gleiza—(54) e fetz desseignar desobrel monumen cum ill eran estat mort—(55) e ordenet per tot lo comtat de Rossillon que tuit li cavalier e las dompnas lor venguesson far anoal chascun an.—(56) En Raimon de cast. Ross. moric en la preison del rei.

We may now consider the additions which this classification of the manuscripts brings to the story, and at the same time compare it with Boccaccio and the Indian version. The first of these occurs in § 26. Besides cutting the heart from the hero's body, the husband hews off the head. The fact that one of the Indian versions contains the same feature should probably not be advanced as an argument in the comparison,[11] for it may represent an individual and sporadic development in this particular variant of the Indian version. In the Provençal biography the meaning of this feature is clear. The husband does not cut off the lover's head in order to kill him (he is dead and his heart is cut out), nor to make his vengeance more complete, but because the head is to be shown to the lady to prove that she has indeed eaten her lover's heart. Its object is thus the introduction of ocular proof to support the claims of the husband. In the Indian version the same object is accomplished when the lady is shown the body of her lover, also in the version in which the husband is represented as cutting off the lover's head. To judge from Patzig's analysis, this head plays no further rôle in the story.

The importance of the trait, then, lies in the ocular proof. It would be idle to try to determine which variant is the older, the showing of the head or of the whole body, but we may safely conclude that in one form or the other it stood in the common sources. But the trait is altogether absent from Boccaccio's version, and consequently the Indian forms can not derive from it.

This same line of reasoning presents in the next place an argument showing that Biogr. 2 cannot derive from Biogr. 1. In this shorter version when the lady has learned the cruel truth it is said (§ 37) *quand o auzi perdet lo uezer e' l auzir*, which evidently means '*she lost consciousness.*' The longer version explains the two verbs in this clause. To convince the lady of the truth of his words the husband causes the head to be brought in *e quand la dompna vic so et auzic ella perdet lo vezer e' l auzir.* If Biogr. 2 derives from Biogr. 1 it remains obscure how a trait existing in a version of a story as remote as the Indian version appears to be can reappear in a derivative from another version in which it was lacking. The only solution would be that the trait grew up in Biogr. 2 as the result of the desire to explain the verb *vezer* in the clause *ella perdet lo vezer e' l auzir*, and this seems scarcely plausible. This same conscious handling of the phraseology should have prevented the author of Biogr. 1, if he indeed preceded the author of Biogr. 2, from using the two verbs as he did, and since they could be used as he used them, there is no difficulty in understanding how the trait in question would drop out in the abridgment.

While we thus can affirm with reasonable certainty that Biogr. 2 and the Indian story must have a common source, we have no means of determining from these data the position of Boccaccio in our scheme. The evidence before us does not militate against the claim that he knew and used

[11] Cf. Patzig, p. 5.

Biogr. 2, for he could omit the trait under discussion as easily as the author of Biogr. 1.

A second addition is found in § 35. Let us note in the first place the striking similarity in the dialogue between husband and wife after the dreadful meal. In the Indian version the queen says: 'How fine the dish tastes! What is it?' Rasálu answers: 'He who was your joy while he was living, his flesh you have eaten'; or: 'Why should it not be pleasing to your taste since you took pleasure in him while he was living?' In Boccaccio the husband asks: *Donna, chente v'è paruta questa vivanda? La donna rispose: Monsignore, in buona fè, ella m'è piaciuta molto. Se m'aiti Iddio, disse il cavaliere, io il vi credo, nè me ne maraviglio, se morto v'è piaciuto ciò che vivo più che altra cosa vi piacque.* In Biogr. 2 Raimon says: *Sabetz vos que vos avez manjat? Et ella li dis: no, sinon que mout es estada bona vianda e saborida. Et el li dis q'el era estatz certanamen lo cors d'en Guilhem de Capestaing so que ella avia manjat.*

The similarity is too close to make it possible that it might be due to accident, and it corroborates the conclusions of our previous discussion. That the author of Biogr. 2 could have elaborated the meager outline of the scene furnished him by Biogr. 1 need not be seriously considered. We are thus facing again the problem of the relation of Biogr. 2 with the Indian story and Boccaccio, however with some new light upon its relation to the latter. In the Italian story and the Biography the husband asks the first question about the savour of the meal, in the Indian story the queen remarks upon it of her own accord. But in the explanation why its taste had been found so pleasing Biogr. 2 stands alone, while the Indian story and Boccaccio present coincidence which is almost verbal and truly striking. If we were dealing with an oriental literary version of established date no one could doubt the only inference which is permissible. But since the Eastern story contains no evidence of date or origin it has been viewed suspiciously. To be sure, Gaston Paris accepted its argumentative value and Patzig emphasized its importance, but critics have stood doubtfully aloof.

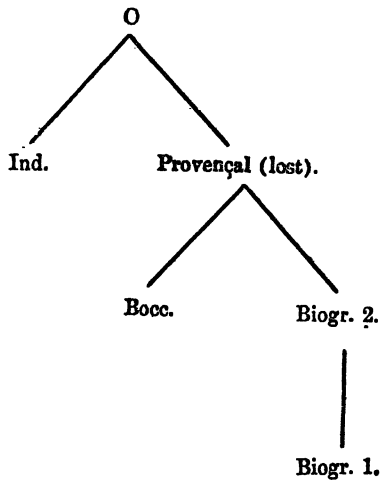
Considering all the evidence which is available, we may ask whether on the theory of probability it is likely that Boccaccio's source and the Indian story could have reached independently of each other such a remarkable sequence of ideas and the answer seems to us to be entirely in the negative. With common descent of Biogr. 2 and the Indian story established and corroborated in the present instance, with Boccaccio's assertion of a Provençal source in mind, together with the evident impossibility resulting from the comparison just made that Biogr. 2 is from Biogr. 1, the only conclusion possible is that the author of Biogr. 2 drew from the same source as Boccaccio.

That this conclusion is the correct one is emphasized by the study of the longest addition presented by Biogr. 2, relating the incidents which happened after the death of the lady. Boccaccio shows again striking points of contact with Biogr. 2. He relates that the husband, fearing punishment for his deed from the count of Provence, escapes. On the following day the two bodies are buried in the same tomb, and the manner and cause of their death are incorporated in an inscription which is placed upon it. In Biogr. 2 it is told that the King of Aragon, when he heard the news of Raimon's deed, called him to Perpignan and placed him in prison, where he staid until his death. The bodies of the lady and the troubadour knight he caused to be placed in the same tomb before the church at Perpignan, and upon it he placed an inscription in which he related the manner of their death, and he further ordered an annual pilgrimage to their final resting place.

Certain features in this account are plainly local (the King of Aragon, the church of Perpignan, the annual pilgrimage), while others are duplicated in Boccaccio (the burial in the same tomb, and the inscription relating their history). We are then again led to the conclusion that both texts derive from a common source. It should be noted in the next place that the feature common to both, like those discussed above, reappears in the Indian versions not in identical form but yet closely similar. Rasálu, repenting of his deed, causes a statue of his queen to be erected over the fountain where he had so often sat with her. The three versions evidently all follow different roads, but we see clearly in them all the intent to have the husband's deed punished, and the sufferings of the two protagonists commemorated.

The conclusions of this investigation are clear.

All these versions must go back to a common source, but Boccaccio and Biogr. 2 are more closely related in that both derive from the same lost Provençal intermediary. The following table will make this relation clear:



On the basis of this table we are able to elucidate some of the features of Boccaccio and Biogr. 2 that have given rise to difficulty.

The lost Provençal version probably did not associate the story with a troubadour. This innovation belongs to the author of Biogr. 2, for in both the other versions the two men are of equal station in life. The problem is complicated by the names, Boccaccio: Guiglielmo Rossiglione, Guiglielmo Guardastagno; Biogr. 2: Raimon de Castel Rossilhon, Guillem de Capestaing. Taking the story to be of Oriental origin, Patzig believes that the name Rasálu was associated with Rossilhon in Provence and localized at Castel-Rosello in the duchy of Roussillon. Not far from this castle are two places, Capestang and Cabestang. Since Boccaccio's names are not found in reality, they must be later than the Provençal names. Thus the story came from the Orient to Southern France, was there adapted to local geography and nomenclature, and the hero becomes a troubadour because the home of Guillem de Cabestaing was located in the neighborhood of Castel-Rossello, and because the troubadour addressed his poems to a certain Raimon. This story, or a close variant of it, was known to Boccaccio. He did not care to accept the hero's quality as poet, because in its new form the story would be more effective, and so he slightly altered the form of the name; Cabestaing (= Teichhaupt) becomes Guardastagno (= Teichhauptmann), and the husband becomes Guiglielmo R., like the lover, because Boccaccio desired to emphasize the equal rank of the two friends.

This reasoning is no doubt very keen, but its very artificiality is its weakness. And in addition the arguments which we have advanced above show that the relation of the texts upon which it is based and which it at the same time tries to prove is impossible. Since both Boccaccio and Biogr. 2 must derive from a common source, we can only say that the common name (Rossillon) must have stood in all probability in the common source. For the other we shall have to accept Gaston Paris' opinion that it may have been closely similar to Guardastagno (perhaps it was Guardastaing). Its similarity to Cabestaing and the further fact that the troubadour addressed a nobleman by the name of Raimon de Castel-Rossello caused the story to be attributed to the well known troubadour of that name, and by this change of protagonist caused all the other alterations (geographical and chronological) that we see in the Provençal biography.

JOHN E. MATZKE.*

A FURTHER NOTE ON THE SUITORS IN THE *PARLIAMENT OF FOWLS*.

The crucial points in Chaucerian chronology are 1369 and 1381, which mark approximately the composition of the *Book of the Duchess* and the *Parliament of Fowls*. The date of the latter poem rests upon the theory, first proposed by Koch in 1877,[1] that the *Parliament* represents allegorically the wooing of Anne of Bohemia by Richard II,

*The material here published was found among Professor Matzke's papers and is the preliminary draft of a portion of what he intended should constitute a much more extensive study. Only one section of this study was completed. It will appear in the *Studies in Honor of A. Marshall Elliott*, with the title: "The Roman du Châtelain de Couci and Fauchet's Chronique."

[1] *Englische Studien*, I, 287–289.