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## TEXTUAL VARIATION AND THE DESCRIPTION OF AFFECTIVE STATES IN THE MANUSCRIPT TRADITION OF CHRÉTIEN'S ROMANCES\*

This new contribution on the textual tradition of the medieval verse romance must be mostly understood as a development of a line of research concerning the description of emotion in the works of Chrétien de Troyes. As mentioned in respect to cases discussed in some earlier studies, it must also be crystal clear that the vast majority of the cases which will be presented and discussed are of little interest in respect to the prevalence of a variant reading over another, and, more in general, to the stemmatic configuration of the manuscript tradition. What follows must rather be understood as a series of specific scribal more or less purposeful intervention which are overall significant in demonstrating the consistency of the lexical system defined by the emotion-words which Chrétien features in his descriptions of emotion.

Some previous hints have been occasionally presented in a work devoted to the description of emotion in the *Chevalier de la Charrette*.<sup>1</sup> The few discussed cases aimed to suggest that medieval scribes of the 13th century likely adapted the emotional tone of specific episodes to their own understanding of the emotional reason which motivates the characters to act as they do. Another work occasionally presented some specific *lectiones singulares* offered by MS. BnF fr. 794 which indicate that Guiot, the renowned scribe who redacted it, “normalized” some emotional states of Chrétien’s characters, making it evident that a knight is not disposed to experiencing fear.<sup>2</sup>

These previous remarks on the variability which affects descriptions of emotion suggest that scribes were the active part of an “emotional community” which in the course of the 13th century was receiving and understanding the romances of Chrétien de Troyes according to its own needs and

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1. A.P. FUKSAS, «Ire», «Peor» and their Somatic Correlates in Chrétien’s ‘*Chevalier de la Charrette*’, in *Emotions in Medieval Arthurian Literature: Body, Mind, Voice*, [xxiii<sup>rd</sup> International Arthurian Congress, Bristol, 25-30 July 2011] ed. by F. BRANDSMA, C. LARRINGTON and C. SAUNDERS, Cambridge, Brewer, 2015, pp. 67-86, at pp. 67-68.

2. A.P. FUKSAS, *Meraviglia, paura e dialogia didascalica nei romanzi di Chrétien de Troyes*, in *Letteratura, alterità, dialogicità. Studi in onore di Antonio Pioletti*, a cura di E. CREAZZO, G. LALOMIA e A. MANGANARO (= «Le forme e la storia», VIII 2015), pp. 399-415.

taste.<sup>3</sup> Presented cases will provide additional evidence of the fact that scribes operating on the lower branches of the textual tradition show an active understanding and involvement in Chrétien's descriptions of emotion, which transcends the more sophisticated theoretical speculation of the 12th and 13th century, according to an empirical idea of "realism".<sup>4</sup> The discussion of the variant readings will also show that a proper understanding of the *itération lexicale* requires a transition from the mere lexical to a higher conceptual level, since some words can be, and actually are connected to each other not only because they mean pretty much the same thing, but also because they differently describe what characters are feeling.<sup>5</sup>

After an extensive investigation on the textual tradition of *Erec et Enide*, *Cligés*, *Chevalier de la Charrette*, *Chevalier au Lion* (which will be extended to the *Conte du Graal* as soon as comprehensive data is collected) around 60 *loci* of interest have been found, the majority of which come from the *Chevalier au Lion*.<sup>6</sup> The textual tradition of the discussed episodes often presents specific *lectiones singulares*, that is, peculiar readings only offered by one man-

3. On the idea of "emotional community" cf. B.H. ROSENWEIN, *Worrying about Emotions in History*, in «American Historical Review», CVII 2002, pp. 821-45, at pp. 842-43; EAD., *Problems and Methods in the History of Emotions*, in «Passions in Context», I 2010, pp. 1-32, at p. 8; and cf. B. STOCK, *The Implications of Literacy: Written Language and Models of Interpretation in the Eleventh and Twelfth Centuries*, Princeton, Princeton Univ. Press, 1983, pp. 88-150, for the idea of "textual community", which originally refers to the implications of oral and written culture for the interpretation of the Bible between the eleventh and twelfth centuries.

4. This idea has been introduced in more general terms in A.P. FUKSAS, *Il sistema delle emozioni nei romanzi di Chrétien de Troyes ('Erec et Enide', 'Cligés', 'Chevalier de la Charrette', 'Chevalier au Lion')*, in *Le emozioni nel romanzo medievale in versi*, a cura di R. ANTONELLI, A.P. FUKSAS e G. PARADISI (= «Critica del testo», XIX 2016), pp. 121-52. For a general assessment of theoretical approaches to emotion which were current during the 12th and 13th century see at least S. KNUUTTILA, *Emotions in Ancient and Medieval Philosophy*, Oxford, Clarendon Press, 2004 (repr. 2006), pp. 178-255 in part.

5. On synonymy in medieval verse romances see A. STEFANELLI, *Die Synonymenreichtum des altfranzösischen Dichtersprache*, Wien, Böhlau, 1967, and A. MELKERSSON, *L'itération lexicale. Étude sur l'usage d'une figure stylistique dans onze romans français des XII<sup>e</sup> et XIII<sup>e</sup> siècles*, Göteborg, Minab, 1992, especially table XII (pp. 123-24) and chapters 8.2.1. *Adjectifs à connotation positive* (pp. 125-44); 8.2.2. *Adjectifs à connotation négative* (pp. 145-54); 8.3.2. *Substantifs dénotant la colère, la douleur, le malheur et la honte* (pp. 169-81), and 8.3.3. *Substantifs dénotant la joie, le bonheur, l'honneur ou le bien-être* (pp. 181-88), in which the romanesque *itération* of many words featured in the presented cases is discussed. See also FUKSAS, *Il sistema delle emozioni*, cit., pp. 121-52, where a distributive system based on romanesque characters is introduced and presented.

6. Likely because its textual variation is easier to investigate on the basis of the *collatio* provided by K. MEYER, *Transcription synoptique des manuscrits et fragments du 'Chevalier au Lion' par Chrétien de Troyes*, Université d'Ottawa, Faculté des Arts, Laboratoire de français ancien, 2006 (<[www.lfa.uottawa.ca/activites/textes/kmeyer/kpres.html](http://www.lfa.uottawa.ca/activites/textes/kmeyer/kpres.html)> (last seen june 21 2017)).

uscript in opposition to all the others, and a few significant cases of bipartite textual tradition, or more “fragmented” cases resulting in many different variant readings.<sup>7</sup> The first episode deserving discussion is the description of Erec waking up from apparent death in *Erec et Enide* (ll. 4870-78):

Tuit cuident que ce soit deables  
 Qui leanz soit antre ax venuz.  
 N'i remaint juenes ne chenuz,  
 Car mout furent esmaïé tuit.  
 Li uns devant l'autre s'an fuit  
 Quanqu'il pueent, a grant eslais.  
 Tost orent voidié le palés,  
 Et dient tuit, et foible et fort:  
 «Fuiiez, fuiiez! Veez la mort».<sup>8</sup>

MS. BnF fr. 1450 has «esfrée» (l. 4873), which mentions a somatic condition typically associated with “fear”, whereas all the others have «esmaïé», as in ‘worried’.<sup>9</sup> The slight difference between the feeling of being worried and the shivering which signals fear does not significantly reshape the meaning

7. The concept of “diffraction” was introduced by G. CONTINI in the entry «Filologia» of the *Enciclopedia del Novecento*, Roma, Istituto della Enciclopedia Italiana, 1977, vol. II, *ad vocem*, reprinted in ID., *Breviario d'edotica*, Milano-Napoli, Ricciardi, 1986, pp. 3-63 (pp. 29-30 in part.), with a post-scriptum written in 1985 (pp. 63-66) and recently republished with an introduction by Lino Leonardi in ID., *Filologia*, Bologna, Il Mulino, 2014, pp. 35-36 in part. The presented cases hardly show proper “diffraction”, as in *variae lectiones* descending from a *lectio difficilis*, as it will be better explained in the conclusive part of the paper.

8. CHRÉTIEN DE TROYES, *Erec et Enide*, éd. par P.F. DEMBOWSKI, in ID., *Ceuvres complètes*, éd. par D. POIRION, A. BERTHELOT, P.F. DEMBOWSKI, S. LEFÈVRE, K.D. UTTI et P. WALTER, Paris, Gallimard, 1994, pp. 1-169, at p. 119.

9. A specific abbreviation for each of the mentioned manuscripts will avoid confusion, which would be inevitable if those adopted by editors in the referenced editions were used. Therefore the manuscripts will be indicated as follows: Ann = Annonay (Serrières), collection privée; BAV Reg 1725 = Città del Vaticano, Biblioteca Apostolica Vaticana, Reg. 1725; BnF fr. 794 = Paris, Bibliothèque nationale de France, fr. 794; BnF fr. 1374 = Paris, Bibliothèque nationale de France, fr. 1374; BnF fr. 1420 = Paris, Bibliothèque nationale de France, fr. 1420; BnF fr. 1450 = Paris, Bibliothèque nationale de France, fr. 1450; BnF fr. 1433 = Paris, Bibliothèque nationale de France, fr. 1433; BnF fr. 1725 = Paris, Bibliothèque nationale de France, fr. 1725; BnF fr. 12560 = Paris, Bibliothèque nationale de France, fr. 12560; BnF fr. 12603 = Paris, Bibliothèque nationale de France, fr. 12603; Chant MC 472 = Chantilly, Musée Condé 472; Esc RMSL M iii 21 = Escorial, Real Monasterio de San Lorenzo, M iii 21; IF 6138 = Paris, Institut de France, 6138; PUL Gar 125 = Princeton, University Library, Garrett 125; BNT L I 13 = Torino, Biblioteca Nazionale Universitaria, L I 13; BMT 942 = Tours, Bibliothèque Municipale, 942; MFM 252 = Montpellier, Bibliothèque Interuniversitaire, Section Médecine, H 252.

of the text. It rather highlights the semantic proximity of the two descriptions, one of which, very likely the *singularis* of BnF fr. 1450, depends on scribal fine tuning of the emotion-related circumstance.

Another case of concurrent variant readings, featuring slightly different interpretations of the very same situation, emerges from the exposition of Roi Evrain on the *Joie de la Cort* (ll. 5606-12):

– Certes, fet li rois, biax amis,  
Parler vos oi de grant oiseuse.  
Ceste chose est mout dolereuse,  
Car dolant a fet maint prodome.  
Vos meïsmes a la parsome  
An seroiz morz et afolez  
Se conseil croire n'an volez.<sup>10</sup>

MSS. BnF fr. 794 and BnF fr. 1420 respectively have «dolereuse» and «doleurose», which present the adventure as “painful”. The reading “perilleuse” offered by MSS. BnF fr. 1376, BnF fr. 1450 and Chant MC 472 (l. 5608) describes the *Joie de la Cort* as a “danger”. The adventure of the *Joie de la Cort* is clearly dangerous and certainly caused pain to all the knights who have been defeated, killed and beheaded, so, the adjectives featured by manuscripts are both pertinent, very close and somewhat related, even though neither in this case they are proper synonyms.

The *variae lectiones* concerning the description of Erec's reaction to Evrain's exposition on the *senefiance* of the *Joie de la Cort* also differ in minimal but significant way (ll. 5783-86):

Il ne set que ce senefie,  
Ne de neant ne s'an esfrie,  
Einz demanda que ce puet estre  
Au roi qui lez lui ert a destre.<sup>11</sup>

The reading «s'an esfrie» (l. 5784), which describes Erec as brave and self-confident, since he “does not shiver”, is a *lectio singularis* of MS. BnF fr. 794. As mentioned above, the verb *esfrëer* describes the typical somatic condition associated with fear. All other manuscripts have «ne se detrie», ‘does not hesitate’, which focuses on Erec's eagerness to face the dangerous (or painful) adventure of the *Joie de la Cort*.<sup>12</sup> Readings «esfrie» and «detrie» are

10. CHRÉTIEN DE TROYES, *Erec et Enide*, ed. cit., p. 137.

11. *Ibid.*, p. 141.

12. The case was already discussed in FUKSAS, *Meraviglia, paura e dialogia*, cit.

somewhat close in paleographic terms, but not so close to necessarily suggest that a banal case of misreading clearly led to the *lectio singularis*.

Even if that was the case, the misreading was facilitated by the fact that in the described circumstance Erec could have been so brave that he would have not hesitate or shiver for the cold associated with fear. Both descriptions are actually pertinent indeed, even though they refer to different emotional reactions to the very same situation. The textual tradition concerning the description of Enide's sadness after Erec leaves her behind and heads toward the adventure of the *Joie de la Cort* presents another interesting case (ll. 5871-73):

Mes a remenoir li estuet  
Car avant sivre ne le puet:  
Ele remaint triste et dolante.<sup>13</sup>

Again, «triste et dolante» is the *lectio singularis* of MS. BnF fr. 794 (l. 5873), whereas all the other manuscripts have «irree et dolante». Both adjectives essentially describe Enide as “sad”, even though they might differ in respect to the “diagnosis” of the reason why she is «dolante». It could be argued that «irree» implies a reference to *Ira*, hence to the anger caused by the overflow of yellow bile, whereas «triste» refers to a state of *Melancholia*, determined by the overabundance of black bile. It's clearly possible, maybe even more likely, that the scribe responsible for the *lectio singularis* was not thinking of the galenic theory of emotion, while replacing a word with another whose meaning is very close in the medieval French of the 12th and 13th centuries.

However, the fact that a scribe would have replaced an adjective with another which essentially means the same thing confirms the proximity between the two words, in terms of their contextual pertinence.<sup>14</sup> At the same time the fact that a replacement actually happened suggests a scribal fine tuning of the description. It can be debated if that fine tuning depends on active competence in the galenic theory of emotion or not, but «triste»

13. CHRÉTIEN DE TROYES, *Erec et Enide*, ed. cit., p. 144.

14. See STEFANELLI, op cit., pp. 242-52, and MELKERSSON, op. cit., pp. 151-54, in part. p. 151, where is noted that *dolent* «se combine fréquemment avec *irré, corrocié, angoissos* et *tristre*, adjectifs qui expriment la colère et la douleur» and that «il n'est pas rare de trouver *dolent* associé à des mots comme *pensif, las, mat* et *morne* lesquels dénotent différents nuances de tristesse et d'abattement». The emphasis on «différent nuances» is crucial. For instance the association between *mat* and *dolent* could again refer to *Tristitia Melancholica*, since the black bile darkens the complexion.

and «irree» keep being different words, offering a slightly different understanding of Enide's sadness in the described circumstance.

Switching from *Erec et Enide* to *Cligés*, the textual tradition presents some interesting *variae lectiones* concerning the description of the pain and sickness which affects Alexandre and his companions after their long journey from Constantinople to Britain (ll. 276-85):

Li vaslet, qui n'orent apris  
 A sofrir meseise ne painne,  
 En mer, qui ne lor fu pas saine,  
 Orent longuemant demoré,  
 Tant que trestuit descoloré,  
 Et afebli furent et vain  
 Tuit li plus fort et li plus sain.  
 Et neporquant grant joie font  
 Qant de la mer eschapé sont  
 Et venu la ou il voloient.<sup>15</sup>

MS. BnF fr. 1374 has *lectio singularis* «et doloir et painne» (l. 277), a typical lexical iteration which matches “pain” with a generic state of “suffering” instead of a less frequent association with a condition of “discomfort” or “inconvenience”.<sup>16</sup> MS. BnF fr. 1420 features the *singularis* «enpali» (l. 281), stressing a somatic modulation which indicates that the stronger and healthier knights also “turned white”, likely because they “became enfeebled”, as noted by all other manuscripts. In both cases the variant readings are all pertinent and strictly related to each other: the first *singularis* is likely a *lectio facillior*, which aims to make as evident as possible the pain which Cligés is experiencing during the cruise; the second describes the somatic implication of the condition presented by all other manuscripts.

The textual variation which affects the description of Soredamor's love-sickness presents some interesting evidence as well (ll. 876-90):

Tote nuit est an si grant painne  
 Qu'ele ne dort ne ne repose.  
 Amors li a el cuer anclose  
 Une tançon et une rage  
 Qui molt li trouble son corage,

15. CHRÉTIEN DE TROYES, *Cligés*, ed. by S. GREGORY and C. LUTTRELL, Cambridge, Brewer, 1993, p. 10.

16. See MELKERSSON, *op. cit.*, p. 181; lexical iterations featuring «meseise ne painne» can be also found, but less frequently (p. 178).



Et qui si l'angoisse et destraint  
 Que tote nuit plore et se plaint  
 Et se degiete et si tressaut;  
 Au po que li cuers ne li faut.  
 Et quant ele a tant traveillié  
 Et sangloti et baaillié  
 Et tressailli et sopiré  
 Lors a en son cuer remiré  
 Que cil estoit et de quex mors  
 Por cui la destraignoit Amors.<sup>17</sup>

MSS. BnF fr. 12560 and BnF fr. 1420 have «et tresaili» at l. 886 instead of l. 887, where MS. BnF fr. 12560 has «sangloti», MS. BnF fr. 1420 «transgloti», and MS. BnF fr. 1374 «tragloti». MS. BNT L I 13 presents «et tresaili et ba-teillié» (l. 886) which rhymes with «traveillié» (l. 887), mentioning Soredamor's "fight" against love and her "struggle". MS. BnF fr. 1374 has «et tressué» (l. 886), which refers to "sweating", a somatic modulation typically associated with fighting and struggling.

Moreover, MS. BnF fr. 1374 has «cors» (l. 888), a very banal misreading, but makes sense in terms that Soredamor is assessing her own somatic condition, instead of metaphorically "reading" her own feelings in the heart. The reading of MS. BnF fr. 1450 is clearly faulty, since it presents the identical rhyme «sospiré» at ll. 887-88 (c. 191**r**: «Et tressailli et sospiré / Lors a en son coer sospiré»), describing Soredamor "sighing" to come "from her heart", the human organ where the emotions actually dwell. Essentially, the same words contribute in a variable order to the slightly variable description of the somatic modulations which mark the development of Soredamor's lovesickness, and even the banal misreading, and the faulty rhyme seem to be the result of the effort to make some specific sense out of the text.

Co-occurring synonyms emerge from the textual tradition concerning the ensuing episode in which Soredamor realizes that she is actually in love with Alixandre (ll. 924-26):

Ja mes ialz partir n'an querroie,  
 Tant m'abelist quant je le voi.  
 Est ce amors? Oil, ce croi.<sup>18</sup>

MS. BnF fr. 1374 features *lectio singularis* «me delit» (l. 925), describing the

17. CHRÉTIEN DE TROYES, *Cligés*, ed. cit., p. 31.

18. *Ibid.*, p. 32.

sight of the beloved one as “delightful”, whereas all the others have «m’abelist», in the sense of ‘I like it’. The variant readings differ very slightly, not only in paleographic terms, but also in respect to the way they contribute to the description. Indeed, verbs *abelir* and *deliter* clearly share a vast range of synonymy and perfectly fit the context.

Another relevant case emerges from the textual tradition of the ensuing episode, concerning the description of the love which shows in the facial expressions of both Soredamor and Alixandre (ll. 1585-92):

La reine molt s’an mervoille,  
Or la voit pale et or vermoille,  
Et note bien an son corage  
La contenance et le visage  
De chascun et d’aus .ii. ansamble.  
Bien aparçoit et voir li sanble,  
Par les muances des colors,  
Que ce sont accident d’amors.<sup>19</sup>

MS. BnF fr. 1450 presents an inversion of the rhyme words (ll. 1587-88: «note bien a son visage / la contenance del corage»), so that the emotion shows in the “facial expression”, rather than in the “mind” or the “intention”.

The *variae lectiones* emerging from the textual tradition of the episode in which Chrétien describes Soredamor’s desperation caused by Alixandre’s pain also provide some interesting evidence (ll. 2096-104):

Or cuide et croit que mar fust nee  
Soredamors, qui ot le cri  
Et la plainte de son ami.  
De l’angoisse et de la dolor  
Pert la mimoire et la color  
Et ce la grieve molt et blesce  
Qu’ele n’ose de sa destresce  
Demostrer sanblant en apert;  
An son cuer a son duel covert.<sup>20</sup>

MS. BnF fr. 1450 has «et la peine de son ami» (l. 2098), whereas MS. BNT L I 13 has «le noise». These *lectiones singulares* respectively mention “sorrow”

19. Ibid., p. 56.

20. Ibid., pp. 74-75.

and “noise”, instead of “lament”, as the reading of all other manuscripts («plainte») does. Interestingly, «plainte» relates to both «peine», since the lament of Alixandre is evidently due to suffering, and «noise», since Soredamor can hear it. Moreover, MS. BnF fr. 1374 misreads «de l’angoisse e de la pleure / Pert la maniere et la dolor» (ll. 2099-100), so that “anxiety” is paired with “cry”, and “appearance” with “pain”, whereas all other manuscripts pair “consciousness” with “complexion”. Even though the misreading clearly leads to an incongruous text (the rhyme of the couplet is corrupted and the locution “perdre la dolor” makes no sense, especially in that context), the word *pleure* is not out of place in a description which features *angoisse* and *dolor*.

Furthermore, MS. BnF fr. 1450 has «que le noise de sa tristece» (l. 2102), which is a clear corruption of «qu’ele n’ose», featured by all other manuscripts. «Noise», as in ‘noise’, likely refers to some plausible “sighing” which makes “sadness” noisy. *Lectio singularis* «tristece», as in ‘sadness’, is very close in meaning to the reading carried by all other manuscripts, which is «destrece», as in ‘distress’. Interestingly, BnF fr. 1450 also differs from the rest of the textual tradition at line 2104, presenting «en plorant a son don covert», according to which Soredamor does not hide her sorrow in her heart, but covers an undefined “gift” (likely resulting from a misreading of «dol») with her “crying”. All in all, BnF fr. 1450 offers a clearly corrupted text which describes a situation in which Soredamor is not hiding her feelings.

*Plainte* and *paine*, that is ‘cry’ and ‘sorrow’, also concur in the textual tradition of the following description of the companion’s sadness when they think that Alixandre has died (ll. 2129-32):

Li Greu defors grant duel demainent,  
Et cil qui sont dedanz se painnent  
Comant il lor facent savoir  
Don grant joie porront avoir.<sup>21</sup>

Readings «plaignent» of MS. BNT L I 13 (l. 2130) and «painnent», carried by all other manuscripts, are very close both in paleographic and semantic terms, so that the *lectio singularis* does not completely compromise the meaning of the text.

Some interesting variant readings also emerge from the textual tradition of the dialogue on love which takes place between Soredamor and Alixandre (ll. 2261-71):

21. *Ibid.*, p. 76.

«Alixandre», fet la reïne,  
 «Amors est pire que haïne,  
 Qui son ami grieve et confont.  
 Amant ne sevent que il font  
 Qant li uns vers l'autre se cuevre.  
 En amors a molt greveuse oevre;  
 A l'aseoir del fondemant  
 Qui ne comance hardemant  
 A poinne an puet venir a chief.  
 L'en dit que il n' i a si grief  
 A trespasser come le suel.<sup>22</sup>

MS. BnF fr. 1374 has *lectio singularis* «Amors empire qui aime» (l. 2262), whereas all the others have «pire que haïne». Readings «est pire» and «empire» are certainly close from a strictly paleographic point of view, and even more so are «haïne» and «aime», not to mention that the adoption of «aime» causes a clear corruption of the rhyme in the couplet. However, it is interesting that the corrupted *lectio singularis* defines a pertinent meaning which clearly differs in respect to the comparison *e maiore* between Love and Hate described by all other manuscripts.<sup>23</sup>

According to MS. BnF fr. 1374 Love “ruins, weakens”, or eventually “wounds” those who are in love, in a way which sounds consistent with the Ovidian idea of love which informs the entire poetics of Chrétien de Troyes. Moreover, at l. 2266 MS. BnF fr. 1450 has «cruel» and BNT L I 13 has «mauvaise», whereas the others present «greveuse» (actually BnF fr. 1450 has «grevainne», and BMT 942 has «grevain»). The two *lectiones singulares* seems to be modulating the negative degree of intensity of the *œuvre d'amor*, variably described as “bad” or “cruel”, instead of “overwhelming”.

The textual tradition concerning Alis' reply to Acorionde, who delivered the message that Alixandre is alive, back in town, and eager to have his crown back, provides some faulty scribal interpretation of the character's emotional state (ll. 2477-89):

Alis respont: «Biax dolz amis,  
 De folie t'iés antremis  
 Qui cest message as aporté.

22. Ibid., pp. 80-81.

23. The comparison will be modulated in a proper concurrence of love and hate in the famous allegory which Chrétien introduces in the description of the fight between Yvain and Gauvain in the *Chevalier au lion* (see A.P. FUKSAS, *Prosopopea, allegoria e forze tematiche nei roman-*

Ne m'as de rien reconforté,  
 Car bien sai que mes frere est morz.  
 Ce me seroit granz reconforz  
 S'il estoit vis et jel savoie;  
 Ja nel cresrai tant que jel voie.  
 Morz est piece a, ce poise moi;  
 Rien que tu diés je ne croi.  
 Et s'il est vis, por coi ne vient?  
 Ja redoter ne li covient  
 Que assez terre ne li doigne.<sup>24</sup>

According to MS. BnF fr. 1450, which carries the *lectio singularis* «desconforté» (l. 2480), Alis is not upset by the news, because he knows very well that Alixandre is dead. Two verses later Chrétien actually uses the word «reconforz», when Alis explains that he would be more than glad to know that his brother is actually alive, but he would not believe such news, until he saw him himself. The reading offered by MS. BnF fr. 1450 has likely to do with the recurrence of the word, and appears like a faulty misinterpretation of the actual feelings that Alis is revealing to Acorionde.

Even more faulty is the *lectio singularis* «retorner» carried by MS BnF fr. 375 (l. 2488), based on which Alis would be telling Acorionde that Alixandre has no reason to come back, since he won't get his land back. Alis is in fact saying that his brother should show up himself, and not be afraid that he won't regain enough land of his own. Maybe the fact that Alis is actually the “villain” plays a role in the misunderstanding.

Synonymical modulation of the emotional tone emerges from the *varia lectio* which affects the description of the Greek barons who unwillingly celebrate Alis as their emperor (ll. 2570-74):

Alys n'i a fors que le non  
 Que empereres est clamez,  
 Mes cil est serviz et amez,  
 Et qui ne le sert par amor  
 Feire li covient par peor.<sup>25</sup>

MSS. BnF fr. 375, 1420, 1450, 12560 and BNT L I 13 presents «cremor» in-

*zi di Chrétien de Troyes*, in «Rhesis. International Journal of Linguistics, Philology, and Literature», IV 2013, pp. 147-74).

24. CHRÉTIEN DE TROYES, *Cligés*, ed. cit., pp. 88-89.

25. *Ibid.*, p. 91.

stead of «peor» (l. 2574). As seen in previous cases, variant readings feature different words which essentially describe the same feeling.

The *variae lectiones* of the episode in which Fenice does not trust Thessala enough to share her feelings about Cligés with her present some interesting reshuffling of words describing the emotional state of the young lady (ll. 3030-33):

La pucele apertemant n'ose  
 Descovrir sa volanté tote,  
 Por ce que formant se redote  
 Qu'ele ne li blasme et deslot.<sup>26</sup>

MS. BnF fr. 1374 has faulty (+2) reading «apertemant se redote» (l. 3030) and ll. 3031-32 are lacking, so that Fenice seems to be afraid that Thessala would blame and reproach her. Again, the faulty reading (the scribe skips everything in the middle between l. 3030 «apertemant» and l. 3032 «formant») does not result in nonsense, but in a variant interpretation of the described circumstance. MS. BnF fr. 1450 has *lectio singularis* «crient et dote» (l. 3032). In this case the variant reading does not replace the word which describes the character's feeling with a synonym, rather featuring an *itération lexicale* which essentially portrays Fenice as "worried and afraid".

The following description of Thessala's worries concerning Fenice's lovesickness offer some additional evidence (ll. 3043-74):

«Mestre», fet ele, «sanz mantir,  
 Nul mal ne cuidoie santir,  
 Mes je le cuiderai par tans.  
 Ce seulement que je i pans  
 Me fet grant mal et si m'esmaie  
 Mes comant set qui ne l'essaie  
 Que puet estre ne max ne biens?  
 De toz max est divers li miens,  
 Car se voir dire vos an vuel,  
 Molt m'abelist et si m'an duel,  
 Si me delit an ma meseise.  
 Et se max puet estre qui pleise,  
 Mes enuiz est ma volantez  
 Et ma dolors est ma santez,  
 Ne ne sai de coi je me plaïne,

26. Ibid., p. 108.

Car rien ne sant don max me vaigne  
 Se de ma volanté ne vient.  
 Mes voloirs est max, se devient,  
 Mes tant ai d'aise an mon voloir  
 Que dolcement me fet doloir,  
 Et tant de joie an mon enui  
 Que dolcemant malade sui.  
 Tessala mestre, car me dites,  
 Cist max don n'est il ipocrites,  
 Qui dolz me sanble et si m'angoisse?  
 Je ne sai comant jel conoisse  
 Se c'est anfermetez ou non.  
 Mestre, car m'an dites le non  
 Et la meniere et la nature.  
 Mes sachiez bien que je n'ai cure  
 De garir an nule meniere,  
 Car je ai molt la dolor chiere». <sup>27</sup>

The textual tradition is really fragmented at l. 3062. MS. BMT 942 has «saivement» and MS. BNT L I 13 has «sainnement», which respectively present Fenice's pain as an effect of the "wise" or "healthy" action of her will. Both variant readings clearly aim to dissimilate in respect to l. 3064, and likely depend on the same source, being very close in paleographic terms. Actually «saivement» introduces a very peculiar and somewhat incongruous description of the *paradoxe amoureux*, whereas «sainnement» emphasizes it in canonical terms. Other readings of MS. BnF fr. 12560 («solement») and MS. BnF fr. 1374 («tot ausis») provide a more "neutral" *dissimilatio*. MS. BnF fr. 375 offers the *singularis* «boinmant» (l. 3064) which skips any additional reference to "sweetness", already mentioned at l. 3062, without altering the general meaning of what Fenice is saying.

According to variant readings (l. 3066) «idropiques» (BnF fr. 1374 and 12560, BMT 942), «d'idropiquez» (BNT L I 13) «ydropites» (BnF fr. 375 and 1450), which clearly show some active medical competence, Fenice is trying to self-diagnose her love sickness as a proper disease, such as dropsy, more often called edema, an increase of interstitial fluid in any organ. In this case the apparent *lectio difficillior* is clearly faulty and the medical reference completely misses the point, that is the "hypocritical" nature of love («ipocrites» is in BnF fr. 794 and 1420), and the related idea of the *paradoxe amoureux*.

27. Ibid., pp. 108-9.

Moreover, during her passionate auto-anamnesis Fenice describes her pain both as *angoisse* and *dolor*, so that the two words can be used interchangeably, as the textual tradition actually does (l. 3074). The reading «je ai molt la dolor chiere» is shared by MSS. BnF fr. 794 and Ann, whereas MSS. BnF fr. 1374 and BMT 942 have «molt en ai l'angoisse», and MSS. BnF fr. 375, 1450, 1374, 12560, BNT L I 13 have «j'en ai l'angoisse molt».

Another interesting case concerning the idea of the *paradoxe amoureux* emerges a few verses later when Thessala explains lovesickness to Fenice (ll. 3081-85):

Car tuit autre mal sont amer  
 Fors seulemant celui d'amer  
 Mes cil retorne s'amertume  
 En dolçor et an soatume  
 Et sovant retorne a contraire.<sup>28</sup>

The *lectio singularis* «dolor», as in 'pain', carried by manuscript Ann (l. 3084) is a clear a misreading of «dolçor» (in all other manuscripts) and certainly has an opposite meaning in respect of «dolçor», which pairs with synonym «soatume» (< SUAVITUDO). As seen in previous cases, the evident misreading doesn't result in complete nonsense, but rather offers a description of Love's bittersweetness which is eventually congruent with the idea that «sovant retorne a contraire» (l. 3085).

A pair of synonyms recur in the textual tradition of the episode in which the emperor escorts the Greek knights, fearing an assault of the Duke of Saxony (ll. 3368-72):

De Coloigne part lieemant,  
 Et l'empereres d'Alemaingne  
 Le conduist a riche conpaingne,  
 Por ce que molt crient et ressoigne  
 La force le duc de Sessoigne.<sup>29</sup>

MSS. BnF fr. 375 and 1374 pair «doute» with «ressoigne», instead of «crient». The three verbs all essentially indicate that the emperor "is afraid".

An emotional state and a somatic response which is typically associated with it emerge from the textual tradition of the episode in which some

28. Ibid., p. 110.

29. Ibid., p. 120.



messengers inform the Duke of Saxony that Cligés has killed his grandson (ll. 3419-23):

Et li vaslet, tuit esperdu  
De lor seignor qu'il ont perdu,  
Vient devant le duc corrant,  
Si li ont conté an plorant  
Le damage de son neveu.<sup>30</sup>

Indeed, MSS. BnF fr. 1374 and IF 6138 have «tuit dolant» (l. 3422), mentioning “sorrow” instead of “cry”, as all other manuscripts do, including MS. BnF fr. 1450 which inverts the order of rhyme-words («vinrent devant le duc plorant / le dol li content en corant»).

The *lectio singularis* offered by MS. BNT L I 13 reflects a peculiar interpretation of the emotional state experienced by the knights on the two sides of the battle, after they all believe that Cligés has died (ll. 3534-36):

D'anbes parz cuident qu'il soit morz  
Et Sesne et Greu et Alemant,  
S'an soit cil lié et cil dolant.<sup>31</sup>

The reading «joyant» at l. 3536, which pairs “happy” with “cheerful”, only makes sense if both adjectives are actually referring to the emotional response of the Saxons, which seems to be missing the antithetical description of what the two opposed parties are actually feeling.

Synonyms concur again in the *varia lectio* of the episode in which Cligés rescues Fenice, who was captured by Saxons (ll. 3674-87):

Quant la parole a entandue  
Cligés que cil li vet criant,  
N'en mie a son cuer riant,  
Einz est mervoille qu'il n'enrage.  
Onques nule beste sauvage,  
Lieparz ne tigre ne lieons,  
S'ele vit prandre ses feons,  
Ne fu si ardanz n'enragiee  
Ne de combatre ancoragiee  
Con fu Cligés, cui il ne chaut  
De vivre s'a s'amie faut;

30. Ibid., p. 122.

31. Ibid., p. 126.

Mialz vialt morir qu'il ne la rait.  
 Molt a grant ire an son deshait,  
 Et molt grant hardement li done.<sup>32</sup>

Essentially the reading of MS. BnF fr. 1420 (l. 3687: «l'ire grant hardement li done») explains that is «ire», also mentioned in previous l. 3686, which triggers the «hardement», a *paronomasia* on «ardanz», paired with «enragiee» at l. 3681. “Rage” and “fervor” are connected in physiological terms, and their synonymy is widely lexicalised in Chrétien's language and medieval French in general. Problematic reading «mout par an a ire et done» of BnF fr. 1450 must have been copied from a similar *exemplar*.

Another interesting case emerges from the variant reading which affects the description of Cligés who can't find the courage to reveal his true feelings to Fenice (ll. 3823-25):

Dex! Ceste crienme don li vient  
 C'une pucele seule crient  
 Simple et coarde, foible et quoie?<sup>33</sup>

MS. BnF fr. 1420 has *lectio singularis* «fole» (l. 3825), likely in the sense of 'naïve, ingenuous, innocent', which is also very close to «foible» in paleographic terms. As seen before, the text which results from evident misreadings does not necessarily result in complete nonsense, rather it often makes some clear sense.

The textual tradition offers some interesting variable versions of the episode in which Fenice asks Cligés to deliver the news concerning his imminent travel to Britain (ll. 4281-87):

Et Fenice, qui le regarde  
 Come peoreuse et coarde,  
 Ne set quex afeires le mainne,  
 Si li a dit a quelque painne:  
 «Amis, biax sire, levez sus.  
 Seez lez moi, ne plorez plus,  
 Et dites moi vostre pleisir».<sup>34</sup>

MSS. BnF fr. 1420, 1450, 12560, BMT 942 and BNT L I 13 present «pensive» (l. 4282) instead of «peoreuse», as in 'worried', whereas MS. BnF fr.

32. Ibid., p. 132.

33. Ibid., p. 138.

34. Ibid., p. 154.

375 features «pereceuse», likely in the sense of ‘careless’. The same word appears in a *couplet* of the *Chevalier au lion* (ll. 4651-52), whose textual tradition is also extremely troubled. The episode concerns Lunete’s emotional state after Yvain has asked her not to reveal the identity of the champion (Yvain himself) who is going to fight for her honor against Keu and his two brothers:

BnF fr. 794:	Qu’ele n’en iert ja oblieuse Ne recreanz ne pereceuse
BnF fr. 1433:	Que ja n’en iert jour prerecheuse Ains en iert mout ensienteuse
BnF fr. 12560:	Que ele en est cusenceneuse Ne ja n’en sera pereceuse
BnF fr. 12603:	Qu’ele en est molt entenlenteuse Ne ja n’en seroit perecheuse
BAV Reg 1725:	Qu’ele n’iert ja si oublicieuse Ne recreanz ne pereceuse
Chant MC 472:	Qu’ele en ert molt cusenconeuse Ne ja n’en sera pereceuse. <sup>35</sup>

The combined *variae lectiones* define a broad lexical field whose components («oblieuse», «cusenconeuse», «ensienteuse», «peoreuse», «pereceuse», «pensive») are variably combined by the scribes so as to describe the troubled affective state of the young lady.

A pair of proper synonyms emerges from the textual tradition of the episode in which Fenice asks Cligés about the Arthurian court and his knights, starting with Gauvain (ll. 5146-51):

Fenice a parole le mist  
De Bretagne premieremant.  
Del san et de l’afeitemant  
Mon seignor Gauvain li anquiert  
Tant que an parole se fiert  
De ce dom ele se cremoit.<sup>36</sup>

MS. BnF fr. 375 has the *lectio singularis* «doutoit» (l. 5151), a clear synonym of

35. MEYER, op. cit.

36. CHRÉTIEN DE TROYES, *Cligés*, ed. cit., p. 186.

«cremoit», which modulates Fenice's "worry" or "concern" about an encounter that Cligés could have made with a young lady at King Arthur's court (as it actually happened to his father).

The textual tradition also presents variable descriptions of the episode in which the physicians from Salerno come to examine Fenice and ask about the noise from the crowd all around the palace (ll. 5793-808):

Entre les lermes et les criz,  
 Si con tesmoingne li escriz,  
 Sont venu troi fisicien  
 De Salerne molt ancien,  
 Ou lonc tans avoient esté.  
 Por le duel se sont aresté,  
 Si demandent et si anquierent  
 Don li cri et le lermes i erent,  
 Por cui s'afolent et confondent.  
 Cil lor dient qui lor respondent:  
 «Dex! seignor, don nel savez vos?  
 De ce devroit ansamble o nos  
 Desver toz li mondes a tire  
 S'il savoit lo grant duel et l'ire  
 Et le domage et la grant perte  
 Qu'an cest jor nos est aoverte.<sup>37</sup>

The *variae lectiones* especially highlight the general sorrow experienced by the people of Greece after Fenice's (apparent) death (ll. 5806-7). MS. BnF fr. 1450 has «coros» instead of «domage», mentioning "anger" rather than "damage, loss". MS. BnF fr. 1450 has «dolor» instead of «duel» and MS. BnF fr. 375 carries «s'il savoient le grant martire», which only mentions "extreme pain, torment" instead of "sorrow" and "sadness". The descriptions which result from variable combinations of nouns «dolor», «duel», «coros» and «domage» differ only very slightly, making an eventual exception for «martire».

In that context «martire» could also mean 'souffrance extrême (physique ou morale), tourment', rather than «supplice», but, interestingly, the same word is paired with «angoisse» at l. 6034, when Cligés is informed of what happened to Fenice, and he is of course «molt esmaiez / et grant duel a» (ll. 6032-33).<sup>38</sup> In that case MS. BnF 1374 has «maleur» instead of «an-

37. Ibid., pp. 208-9.

38. *Dictionnaire Électronique de Chrétien de Troyes*, Université de Ottawa, *ad vocem* (<http://www.atilf.fr/dect/>).

goisse», whereas MS BnF fr. 1450 carries the *lectio singularis* «la honte et la malaventure» some 30 lines before (ll. 6000-1):

L'angoisse et la malaventure  
Que cil feisoient a la dame.<sup>39</sup>

It seems that the scribe responsible for the copy of BnF fr. 1450 feels like «angoisse», 'torment', is not the appropriate word to describe the profanation of Fenice's body by the three doctors of Salerno, but rather «honte», 'shame', is. At the same time, «martire» of MS. BnF fr. 375 at l. 5807 perfectly matches the description of the event when it's reported to Cligés. However, it looks like nouns «martire», «angoisse», «maleur», «honte» are part of a lexical network which shows that some scribes were actually modulating the emotional responses to various events according to a general understanding of an episode, intentionally featuring *repetitio* or *dissimilatio* in respect to descriptions which precede or follow.

All in all, the *varia lectio* which affect the description of characters' emotion in the manuscript tradition of *Erec et Enide* and *Cligés* essentially shows some recurrent features. The vast majority of variant readings are *lectiones singulares* introduced by scribes working on manuscripts located on the lower branches of the textual tradition. Even the variant readings which depend on evident misreading hardly result in pure nonsense and always try to make sense of the emotion which the characters are feeling.

Very often the variant readings feature very similar words, that is words which Arnulf Stefenelli and Anders Melkersson have identified as synonym on the basis of very frequent co-occurrence in medieval French narratives, and specifically in the romances of Chrétien de Troyes.<sup>40</sup> In some cases the textual tradition features both the descriptions of an affective state and a somatic modulation which is likely associable with it. All in all the collected evidence suggests an active engagement of scribes in the understanding of the described emotions in the form of a fine-tuning which only rarely alters their meaning substantially.

Additional cases of the same kind emerge from the textual tradition of the *Chevalier de la Charrette*, starting with the episode in which Guenièvre is leaving the court after Keu, who requested, and was granted, the role of King Arthur's champion in the battle against Meleagant (ll. 206-13):

39. CHRÉTIEN DE TROYES, *Cligés*, ed. cit., p. 216.

40. See again STEFANELLI, op. cit., MELKERSSON, op. cit., and FUKSAS, *Il sistema delle emozioni*, cit.

La reïne au palefroi vient,  
 Qui n'estoit braidis ne tiranz;  
 Mate et dolante et sopiranz,  
 Monte la reïne et si dist  
 An bas por ce qu'an ne l'oïst:  
 «Ha! ha! se vos ce seüssiez,  
 Ja, ce croi, ne me leissessiez  
 Sanz chalonge mener un pas!».<sup>41</sup>

Namely, MS. BnF fr. 12560 has *lectio singularis* «dolentement en soupirant» (l. 208), which does not perfectly rhyme with «tiraz» (lacking *titulus* for *n*) and does not mention Guenièvre's "somber complexion", as the rest of the textual tradition does.

Concurring synonyms emerge from the textual tradition during the episode of the so called "Pucele Impudique", who offered hospitality to Lancelot, provided that he would have sex with her. After dinner, she asks the knight to wait for her to go to bed before joining her, according to their agreement (ll. 1043-52):

Qant levé furent del mangier,  
 Dist la pucele au chevalier:  
 «Sire, alez vos la fors deduire,  
 Mes que il ne vos doie nuire,  
 Et seulemant tant i seroiz,  
 Se vos plest, que vos panseroiz  
 Que je porrai estre couchiee.  
 Ne vos enuit ne ne dessiee,  
 Que lors porroiz a tans venir,  
 Se covant me volez tenir».<sup>42</sup>

MS. BAV Reg 1725 features *lectio singularis* «Ne vos desplese ne dessiee» (l. 1050), mentioning "displeasure" instead of "annoyance". As seen before in the textual tradition of Cligés (l. 6000), «honte» and «angoisse» concur in the manuscript tradition of the ensuing development of the episode, when Lancelot joins the pucele in bed (ll. 1214-27):

Et la dameisele s'i couche,  
 Mes n'oste mie sa chemise.

41. CHRÉTIEN DE TROYES, *Le Chevalier de la Charrette (Lancelot)*, éd. A. FOULET et K.D. UITTI, Paris, Garnier, 1989, p. 14.

42. *Ibid.*, p. 60.

Et cil a molt grant poinne mise  
 Au deschaucier et desnüer:  
 D'angoisse le covint süer;  
 Totevoies parmi l'angoisse  
 Covanz le vaint et si le froisse.  
 Donc est ce force? Autant se vaut;  
 Par force covient que il s'aut  
 Couchier avoec la dameisele:  
 Covanz l'en semont et apele.  
 Et il se couche tot a tret,  
 Mes sa chemise pas ne tret,  
 Ne plus qu'ele ot la soe treite.<sup>43</sup>

MS. Chant MC 472 has *singularis* «honte» (l. 1218), which actually describes the reason why Lancelot is sweating as genuine “shame”, eventually dissimilating in respect of l. 1219, where the word «angoisse» appears again. Both “anxiety” and “shame” are congruent with the discomfort of Lancelot, who is in love with Guenièvre, and would not sleep with any other woman for any reason in the world.

The textual tradition of the episode concerning the fight between Lancelot and the *chevalier*, whose head will be claimed by Meleagant’s sister (still incognito), also presents some interesting evidence (ll. 2731-39):

Li chevaliers de la charrete  
 De malvestié se blasme et rete  
 Quant son oste voit qui l'esgarde;  
 Et des autres se reprant garde  
 Qui l'esgardoient tuit ansanble.  
 D'ire trestoz li cors li tranble,  
 Qu'il deüst, ce li est avis,  
 Avoir molt grant pieç'a conquis  
 Celui qui a lui se combat.<sup>44</sup>

In MS. Esc RMSL M iii 21 l. 2732 («de malvaiste se blasme et rete») is immediately followed by l. 2737 («ker il de deust avoir comquis»), so that the additional reference to Lancelot’s “rage” is absent (l. 2736). MSS. BnF fr. 794, 12560 and BAV Reg 1725 present «ire», whereas MS. Chant MC 472 describes the emotion which shakes Lancelot’s body as «maulent» («de mautalent li cuers li tranble»). MS. PUL Gar 125 also gives «maltalent»

43. Ibid., p. 70.

44. Ibid., p. 154.

instead of «ire» and employs the verbs *fremir*, 'shiver', and *ardre*, 'burn', rather than *trambler* («de maltalent fremist et art»). Thus MS. PUL Gar 125 does not directly refer to the protagonist's heart or body, but implicitly portrays these as "shivering" and "burning", so that the somatic response is described on the basis of a widely lexicalised metaphor.

The textual tradition also presents some *variae lectiones* concerning the description of Lancelot's emotional state while crossing the Sword Bridge (ll. 3169-75):

S'orent veü de la amont  
 Le chevalier passer le pont  
 A grant poinne et grant dolor  
 D'ire et de mautalant color  
 En a Meleaganz changiee.<sup>45</sup>

Namely, MS. Esc RMSL M iii 21 has «S'orrent veu de la amont / Le chevalier passer le pont / A grant peinne et a grant peor / De maltalent out la color / Meleogranz toute canchiee» (ll. 3169-75). Instead of «dolor», it gives «peor», which inappropriately portrays Lancelot as being afraid, whereas all other manuscripts only ascribe "fear" to the young knights who have travelled with him (ll. 3052-54). Moreover, Meleagant's change of complexion is only caused by «maltalent».

The textual tradition of the episode describing the affective response of the so called "Demoisele Curieuse" after Guenièvre tells her the name of the knight who is fighting against Meleagant also presents some interesting evidence (ll. 3666-84):

Lors vint a la reïne et dit:  
 «Dame, por Deu et por le vostre  
 Preu, vos requier, et por le nostre,  
 Que le non a ce chevalier,  
 Por ce que il li doie eidier,  
 Me dites, se vos le savez.  
 – Tel chose requise m'avez,  
 Dameisele, fet la reïne,  
 Ou ge n'antant nule haïne  
 Ne felenie, se bien non:  
 Lanceloz del Lac a a non  
 Li chevaliers, mien esciant.

45. Ibid., p. 180.



– Dex! Com en ai lié et riant  
 Le cuer, et sain!» fet la pucele.  
 Lors saut avant et si l'apele,  
 Si haut que toz li pueples l'ot,  
 A molt haute voiz: «Lancelot!  
 Trestorne toi et si esgarde  
 Qui est qui de toi se prant garde!».<sup>46</sup>

MS. BAV Reg 1725 features «et lie et baut» (l. 3678), which mentions “cheerfulness” instead of “smiling”. MS. BnF 12560 has «Dex com ore a le cuer riant / Et liee s'en fet la pucele», only mentioning “happiness”. The variant descriptions emerging from the *variae lectiones* differ very slightly from each other. As observed in respect to previously presented cases, these *singulares* seem to depend on some fine tuning operated by the scribes on the lower branches of the textual tradition, so as to adjust the language of the description to their own feeling of what happened.

A few verses later Lancelot abstains from fighting after hearing that Guenièvre consented to Bademagu's request to suspend the combat. The manuscript tradition of Meleagant's emotional response to such a turn of events also features some interesting *variae lectiones* (ll. 3832-33):

Et cil fiert lui tant com il puet,  
 D'ire et de honte forssenez.<sup>47</sup>

MS. PUL Gar 125 has «De duel et d'ire forsenes» (l. 3833), pairing “sorrow” with “sadness”, whereas MS. BAV Reg 1725 presents the problematic reading «d'ire de honte et desuglez», which pairs “rage” and “shame” with the feeling of having been “cheated on” (*desjuglez*).<sup>48</sup>

Some hundred verses later Meleagant surrenders the Queen to Lancelot and sets the hostages free, provided that the battle will be resumed in one year at King Arthur's court (ll. 3920-41):

Lancelot tuit beneïsoient:  
 Et ce pöez vos bien savoir

46. Ibid., p. 206.

47. Ibid., p. 216.

48. The *Dictionnaire Électronique de Chrétien de Troyes*, cit., *ad vocem* mentions two more occurrences of the past participle *desjule* (inf. *desjugler*, lat. *IOCULARI*) in the *Chevalier au Lion* with the same meaning of “trompé, abusé”, as it will be shown further on. See also A. TOBLER-E. LOMMATZSCH, *Altfranzösisches Wörterbuch*, 12 vols., Berlin-Wiesbaden, Weidmann-Steiner, 1925-2008, vol. II col. 1626.

Que lors i dut grant joie avoir,  
 Et si ot il sanz nule dote.  
 La genz estrange asamble tote,  
 Que de Lancelot font grant joie,  
 Et dient tuit por ce qu'il l'oié:  
 «Sire, voir, molt nos esjoïsmes  
 Tantost con nomer vos oïsmes,  
 Que seür fumes a delivre  
 C'or serions nos tuit delivre».  
 A cele joie ot molt grant presse  
 Que chascuns se painne et angresse  
 Comant il puisse a lui tochie.  
 Cil qui plus s'an puet aprochie  
 An fu plus liez que ne pot dire.  
 Assez ot la et joie et ire,  
 Que cil qui sont desprisoné  
 Sont tuit a joie abandoné;  
 Mes Meliaganz et li suen  
 N'ont nule chose de lor buen,  
 Einz sont pansif et mat et morne.<sup>49</sup>

MS. Chant MC 472 presents the reading: «Lancelot tuit joie faisoient / Et poes vos bien sauoir / Que lors i dut grant joie auoir / Et si ot il mult tres grant joie» (ll. 3920-23), which combines the beginning of l. 3923 with the end of 3925, skipping 3924 in full, and suggests that Lancelot shares the “happiness” of the rescued Logres’ citizens. MS. Esc RMSL M iii 21 reads «Mais Meleogrant et li suen / N’ont nule ioie de lor buen / Enz sont pensis et mu et morne» (ll. 3939-41), mentioning “unhappiness” and “silence”, instead of the “worried attitude” and the “somber complexion” which is typically associated with sadness.

The first mentioned *singularis* is maybe the more relevant, since the reading offered by all other manuscripts suggests that Lancelot is not really moved, and maybe not concerned at all by the outcomes of the suspended fight. It is like the scribe wanted the protagonist to participate in general happiness, since the liberation of Logres’ people is a significant moment in the development of the plot. The second is more in line with what has been observed in the majority of the presented cases, since it offers a fine tuning of the described emotional state, rather than an alternative description of it.

Synonyms concur in the *varia lectio* which affects the description of the

49. CHRÉTIEN DE TROYES, *Le Chevalier de la Charrette*, ed. cit., pp. 220-22.

spreading news that Guenièvre has been set free and the Mal Pas has been disbanded, but the opposite contexts in which they appear reveal different feelings of what happened (ll. 4130-36):

Li uns l'autre le voir an quiert,  
 Onques parole autre ne tindrent  
 Les genz quant tuit ansamble vindrent.  
 Et de ce sont molt correcié  
 Que li mal pas sont depecié,  
 Si va et vient qui onques vialt:  
 N'est pas ensi com estre sialt!<sup>50</sup>

MS. BnF fr. 794 carries *lectio singularis* «Et de ce ne sont pas irie / Que li mal pas sont depecie» (ll. 4133-34), which portrays the people as “not sad” instead of “disappointed”, and ultimately appears to adopt the point of view of Logres’ citizens, who clearly rejoice at the fact that people can finally come and go across Gorre’s borders (ll. 4135-36).

A few lines further on MS. Esc RMSL M iii 21 has *lectio singularis* «s’enn a tel duel et tant s’esmaie» (l. 4182), which complements “anxiety” with “sorrow” while describing Lancelot’s emotional response to the fake news about Guenièvre’s death (ll. 4179-83):

Maintenant que de Lancelot  
 La mançonge et la novele ot;  
 Mes ele la cuide veraie  
 Et tant durement s’an esmaie  
 Qu’a po la parole n’an pert.<sup>51</sup>

Another *lectio singularis* emerges from the textual tradition of the episode in which Lancelot survives his suicide attempt (ll. 4331-34):

Ce pesoit lui qu’an le gardoit,  
 A po que de duel n’en ardoit,  
 Que molt volantiers s’oceïst,  
 Se nus garde ne s’an preïst.<sup>52</sup>

Namely, MS. Chant MC 472 has «ne moroit» (l. 4332), which avoids the rich rhyme and anticipates the apostrophe to Death, introduced a few lines

50. Ibid., p. 232.

51. Ibid., pp. 234-36.

52. Ibid., p. 244.

further on. The resulting association between “death” and “sorrow” is eventually perceived as more convenient to the circumstances in respect to the association between “sorrow” and a somatic condition such as “burning”.

The textual tradition also presents *variae lectiones* while describing Lancelot's ensuing emotional response to the news that Guenièvre is not dead (ll. 4418-24):

Et antretant noveles vienent  
 Que la reine n'est pas morte.  
 Tantost Lanceloz se conforte,  
 Et s'il avoit fet de sa mort,  
 Devant, grant duel et fier et fort,  
 Encor fu bien .c.m. tanz  
 La joie de sa vie granz.<sup>53</sup>

MSS. BnF fr. 794 and BnF fr. 12560 have «grant duel et fier et fort» (l. 4422), MS. Esc RMSL M iii 21 has similar «grant duel fier et fort» adopted by Foulet and Uitti. MS. Chant MC 472 offers «grant dol et desconfort», which pairs “pain” with “grief”. BAV Reg 1725 has «doel mervellous et fort» which describes the sorrow as an amazing wonder (l. 4422). MS. BAV Reg 1725 has *singularis* «lors furent tuit en grant porpens» (l. 5944), which describes as milder “concern”, instead of actual “astonishment”, the emotional response of the knights who mocked Lancelot for his poor performance of the day before, when he starts fighting at his best at Noauz (ll. 5938-49):

Et Lanceloz sanz plus tarder  
 L'escu par les enarmes prant,  
 Que volentez l'art et esprant  
 De montrer tote sa pröesce.  
 Le col de son destrier adresce  
 Et lesse corre antre deus rans.  
 Tuit seront esbahi par tans  
 Li deceü, li amusé,  
 Qui an lui gaber ont usé  
 Piece del jor et de la nuit;  
 Molt s'an sont grant piece deduit  
 Et deporté et solacié.<sup>54</sup>

53. Ibid., p. 248.

54. Ibid., p. 332.

MS. BnF fr. 1450 offers «Se grant folie non et rage», BnF fr. 12560 and BAV Reg 1725 have «fors solement folie et rage» (l. 6375), which all mention synonym «folie» instead of «forssan», only featured by MS. BnF fr. 794 («fors seulement forssan et rage»), when describing Bademagu who patronizes Meleagant before he fights in his final combat against Lancelot, which actually leads to his decapitation (ll. 6374-77):

– Que nule rien an toi ne voi  
 Fors seulemant forssan et rage.  
 Je conois molt bien ton corage  
 Qui ancor grant mal te fera.<sup>55</sup>

In sum, the manuscript tradition of the *Chevalier de la Charrette* confirms that very often the variant readings feature pairs or series of synonyms or the descriptions of an affective state and a somatic modulation which is likely associable with it. Some very significant cases also show that at times the scribes who wrote copies of the romance did not just perform some fine tuning of the received emotion-related description. Sometimes they actually adjusted the description of characters' emotions to an idea of what happened in the story which differs in respect to the reading carried by the majority of the manuscripts.

Additional evidence of this kind also emerges from the textual tradition of the *Chevalier au lion*, namely the very significant *singulares* which affect the thematic statement concerning the mission of King Arthur's Knights of the Round Table (ll. 33-41):

Por ce me plect a raconter  
 Chose qui face a escouter  
 Del roi qui fu de tel tesmoing  
 Qu'an en parole et pres et loing;  
 Si m'acort de tant as Bretons  
 Que toz jorz durra li renons  
 Et par lui sont amenteu  
 Li boin chevalier esleü  
 Qui a enor se travaillierent.<sup>56</sup>

MS. BnF fr. 1433 has «Qui en amor se travaillierent», and Chant MC 472

55. Ibid., p. 356.

56. CHRÉTIEN DE TROYES, *Yvain ou le Chevalier au lion*, éd. par K.D. URTI, trad. et commentaire par PH. WALTER, in ID., *Œuvres complètes*, cit., pp. 337-503, at p. 340.

offers «et en bonte se travillierent» (l. 41). As discussed in an earlier study, the idea that good knights commit themselves to “goodness, good deeds” or “love” instead of honor has both contextual and thematic implications.<sup>57</sup> Indeed, both “goodness” and (especially) “love” are mentioned in the prologue of the romance, but the good balance between “honor” and “love”, together with the commitment to good causes, is also the main thematic drive of the romance.

Concurrent synonyms emerge from the textual tradition affecting the episode in which Calogrenant is telling his story about his adventure in Brocéliande (ll. 182-83):

A quelqu’anui, a quelque paine,  
Ting cele voie et ce sentier.<sup>58</sup>

MS. BnF fr. 1433 has «a quel ahan» (l. 182), which pairs “struggle” with “pain, torment”, instead of “suffering”. As seen in many previous cases, the meaning of the *singularis* diverge only slightly from the sense which emerges from the reading carried by all other manuscripts, suggesting that some fine tuning of characters’ feelings happened somewhere on the lower branches of the manuscript tradition.

The *variae lectiones* which affect the episode in which Calogrenant choses not to follow Esclados to fight back offers more evidence of the same kind (ll. 540-47):

Si me leissa honteus et mat,  
C’onques puis ne me regarda.  
Mon cheval prist et moi leissa;  
Si se mist arriere a la voie.  
Et je, qui mon roi ne savoie,  
Remés angosseus et pensis.  
Delez le fontaine m’assis  
Un petit, si me reposai.<sup>59</sup>

MS. BnF fr. 794 has «angoisseus et pansis», MS. BnF fr. 1433 has also «angousseus et pensis», MS. BAV Reg 1725 has «corrocous et pensis», such as

57. See A.P. FUKSAS, *‘Amor’, ‘honor’ e ‘bonté’: variazione lessicale ricorsiva nella tradizione del ‘Chevalier au Lion’ di Chrétien de Troyes*, in *Parole e temi del romanzo medievale*, a cura di A.P. FUKSAS, Roma, Viella, 2007, pp. 83-100, where an interesting network of intricately variant readings featuring «enor», «amor» and other recurrent words is also presented.

58. CHRÉTIEN DE TROYES, *Yvain ou le Chevalier au lion*, ed. cit., p. 343.

59. *Ibid.*, p. 352.

MS. BnF fr. 12560 («coroceus et pensis») and MS. PUL Gar 125 («corecos et pensis»), whereas MS. BnF fr. 1450 offers «corecos et maris», MS. Chant MC 472 presents «iries et pensis» and MS. BnF fr. 12603 has «dolans et pensis» (l. 545). Again, the variable descriptions of Calogrenant's emotional response to the defeat he suffered at the hands of Esclados are at the same time extremely close and somewhat different. Indeed, adjectives *angoisseus*, *corroceus*, *dolans*, *pansis* and *marris* they all indicate some sort of sadness and are clearly part of the same lexical network, all being mentioned by Melkersson in his list of «Adjectives dénotant la colère, la douleur ou le malheur», based on the *itération lexicale* in romances of the 12th and the 13th century (half of which are Chrétien's romances).<sup>60</sup>

Another very similar case emerges from the textual tradition of the following episode in which King Arthur determines that he and all his knights will travel to the *fontainne* right before Saint John the Baptist's day (ll. 671-84):

De ce que li rois devisa,  
Toute la cors mials l'en prisa,  
Car mout i voloient aler  
Li baron et li bacheler.  
Mes qui qu'en soit liéz et joianz,  
Messire Yvains an fu dolanz,  
Qu'il en cuidoit aler toz seus;  
Si fu destroiz et angosseus,  
Del roi qui aler y devoit.  
Por ce seulement li grevoit  
Qu'il savroit bien que la bataille  
Avroit mesire Kex sans faille,  
Einz que il; s'il la requeroit:  
Ja vehee ne li seroit.<sup>61</sup>

The reading «destroiz et angosseus» is in MS. BnF fr. 794, and also in PUL Gar 125 («destrois et angoisceus»). BnF fr. 1433, BnF fr. 12560 has «dolans et angosseus» (l. 678), such as Chant MC 472 («dolans et angoisieus»). MS. BnF fr. 1450 offers «desbaus et angoisols», and BnF fr. 12603 has «s'en fu dolens et courecous». Ll. 679-80 are rather lacking in MS. BAV Reg 1725 which features *lectio singularis* «anuioit» (l. 680), mentioning “nuisance” instead of the metaphorical “suffering under a burden”, as «grevoit» does.

60. MELKERSSON, op. cit., p. 152.

61. CHRÉTIEN DE TROYES, *Yvain ou le Chevalier au lion*, ed. cit., p. 355.

The variable descriptions of Yvain's emotional state before he decides to travel alone to the marvelous fountain make it possible to add the adjectives *desbaus* and *destruit* to the lexical network which features *angoisseus*, *dolans*, and *coreçous*, also emerging from the textual tradition of the previous episode, concerning the description of what Calogrenant is feeling after having been defeated at the hands of Esclados.<sup>62</sup>

The textual tradition also presents interesting variant readings which affect Lunete's description of the troubled affective state experienced by the knights and soldiers of Esclados after Yvain has killed him (ll. 1070-77):

Si vos comanceront a querre  
Et desoz banz et desoz liz.  
Si seroit solaz et deliz  
A home qui peor n'avroit,  
Quant gent si avugle verroit:  
Qu'il seront tuit si avuglé,  
Si desconfit, si desjulé,  
Que il anrageront tuit d'ire.<sup>63</sup>

The majority of manuscripts have «desjulé», 'confused', paired with «desconfit», 'defeated' (l. 1078). MS. BnF fr. 1433 has *lectio singularis* «si desconfit, si maté», MS. BnF fr. 1450 presents «si destruit et si desjule», and Chant MC 472 reads «si desconfit et si gillé», as in 'defeated and deceived'. Variably paired adjectives *desconfit*, *destruit*, *desjulé*, *gillé* and *maté* all fit the textual context. None of them is exactly a proper synonym of any other, but they are all part of the same network of words which are associable with the peculiar feeling of having been defeated and humiliated.

The manuscript tradition of the next episode offers additional hints of a scribal fine tuning of the mood of Esclados' Knights and Soldiers, looking for Yvain, who cannot find his way out of the castle (ll. 1184-96):

Lors ont partot cerchié et quis,  
Et reverchié, et tremüé,  
Si que tuit furent tressüé  
De grant angoisse et de tooil  
Qu'il orent por le sanc vermoil

62. According to F. Godefroy, *Dictionnaire de l'ancienne langue française et de tous ses dialectes du IX<sup>e</sup> au XV<sup>e</sup> siècle*, 10 vols., Paris, Vieweg, 1881-1902, vol. II p. 544, *desbaut* means 'affligé', but the only mentioned occurrence is the singularis of MS. BnF fr. 1450.

63. CHRÉTIEN DE TROYES, *Yvain ou le Chevalier au lion*, ed. cit., p. 365.



Qui devant aus fu degotez;  
 Puis fu mout feruz et botez  
 Messire Yveins, la ou il jut.  
 Mes ainz por ce ne se remut,  
 Et les genz plus et plus crioient  
 Por les plaies qui escrevoient.  
 Si se mervoillent pour coi sainnent,  
 N'il ne truevent de coi se pleignent.<sup>64</sup>

MS. BnF fr. 1433 has *lectio singularis* «furent esfrae» (l. 1186), mentioning a typical somatic expression of “fear” instead of “sweating”, which describes the struggle of the men engaged in the vain hunt for Yvain. Moreover, MS. BAV Reg 1725 offers the reading «si ne sevent a qoi s'en preignent» (l. 1198), which lacks any reference to the “groaning complaints”.

Another case of concurrence of “sorrow” and “shame” emerges from the textual tradition of the following episode in which Yvain is spying on Laudine’s desperate cry on her husband’s corpse (ll. 1388-92):

S'est grant diaux quant Amors est tex,  
 Et quant ele si mal se prueve  
 Qu'el plus despit leu qu'ele trueve  
 Se herberge ele autresi tost  
 Com en tot la meillor de l'ost.<sup>65</sup>

The reading «s'est grant diaux» (l. 1388) is a *lectio singularis* of MS. BnF fr. 794, whereas all other manuscripts have «honte». It is not unlikely that Guiot ruled out as incongruous the idea that Love can cause anything shameful.

Synonyms concur in the textual tradition of the ensuing development of the episode, while Yvain keeps spying on Laudine, who desperately torments her own body (ll. 1463-69):

Grant duel ai de ses biax chevoux  
 C'onques rien tant amer ne vox,  
 Que fin or passent, tant reluisent.  
 D'ire m'espranent et aguisent  
 Quant je le voi ronpre et tranchier,  
 N'onques ne pueent estanchier  
 Les lermes qui des ialz li chieent.<sup>66</sup>

64. Ibid., p. 368.

65. Ibid., p. 373.

66. Ibid., pp. 374-75.

The reading «m'esprennent» (ll. 1468) is in MSS. BnF fr. 794 and 1433, whereas the rest of the textual tradition has «d'ire m'angoissent» («angoissant» in MS. BnF fr. 12603), which mentions “anxiety” together with “irritation”.

A rather special case of bipartition of the manuscript tradition concerns further developments of the same episode, when Yvain realizes that he is falling in love with Laudine (ll. 1509-17):

Einsi messire Yvains devise  
 Celi qui de duel se debrise,  
 N'ainz mes ne quit qu'il avenist  
 Que nus hom qui prison tenist  
 Tel com mesire Yvains la tient,  
 Que de la teste perdre crient,  
 Amast an si fole meniere,  
 Dom il ne fera ja proiere,  
 Ne autres pour li, puet cel ester.<sup>67</sup>

The couplet which describes Yvain's fear of going insane (ll. 1513-14) is only in MSS. BnF fr. 794, 1450, 12560 and Chant MC 472.

Another case emerges some 70 verses later in the textual tradition concerning the description of the emotional response of all in attendance to the fact that Keu surrenders to Yvain (ll. 2282-92):

S'en est Kex de honte essomez,  
 Et maz, et muz, et desconfiz,  
 Qu'il dist qu'il s'en estoit foïz.  
 Et li autre mout lié an sont,  
 Que de s'enor grant joie font.  
 Nes li rois grant joie en mena,  
 Mes messires Gauvain en a  
 Cent tanz plus grant joie que nus,  
 Que sa conpaingnie amoit plus  
 Que conpaingnie qu'il eüst  
 A chevalier que l'en seüst.<sup>68</sup>

The fragmented textual tradition at ll. 2286-87 seems to depend on a variable understanding of the reason why the knights are cheerful (because Keu has been humiliated, or because they celebrate Yvain's victory):

67. Ibid., p. 376.

68. Ibid., p. 395.

BnF fr. 794:	Que de s'enor grant joie font Nes li rois grant joie an mena
Ann:	Qui de sa joie joie font Nes li rois grant joie en mena
BnF fr. 1433:	Qui de son duel grant joie font Mais li rois grant joie en mena
BAV Reg 1725:	Et de sa honte joie en ont Mesmes li rois grant joie en ot Et quant missires Gauvains l'ot
BnF fr. 1450:	Qui de sa honte joie font Et li rois grant joie mena
BnF fr. 12560:	Qui de sa joie joie font Et nes li rois grant joie en ra
Chant MC 472:	Et de sa honte joie font Neis li rois grant joie en a
BnF fr. 12603:	Qui de s'amor grant joie font Li rois Artus grant joie en a
PUL Gar 125:	Qui de sa dolor joie font Nis li rois grant joie mena

In details: MS. BAV Reg 1725 reads «Et li autre grant joie font» (l. 2285) and has a different rhyme at ll. 2287-88, «duel» (l. 2286) is a *lectio singularis* of MS. BnF fr. 1433, since MS. BnF fr. 794 has «de s'enor», MSS. BnF fr. 1450 and BAV Reg 1725 have «de sa honte joie en ont», whereas Chant MC 472 has «de sa honte joie font» (l. 2286). Manuscripts BnF fr. 12560 and Ann offer «de sa joie», PUL Gar 125 has «sa dolor».

The textual tradition of the ensuing episode features variable descriptions of Laudine's beauty when she welcomes King Arthur to her castle, after her new husband, Yvain, defeated his champion, Keu (ll. 2366-69):

Ne n'ot mie la chiere iriee,  
Einz l'ot si gaie et si riant  
Qu'ele estoit, au mien esciant,  
Plus bele que nule deesse.<sup>69</sup>

Actually, manuscript BnF fr. 1433 has «si bele et si riant», BnF fr. 1450 has

69. *Ibid.*, p. 397.

«molt bele et molt riant», BnF fr. 11263 has «si clere et si rians», Chant MC 472 has «si sage et si riant» and BAV Reg 1725 has «agraable et riant» (l. 2367). In this case *bele*, *clere*, *sage* and *agraable* (< GRATUS, which would be an hapax in Chrétien's romances) complement *riant* in a more neutral way, that is referring to the beauty of the lady, whereas *gaie*, in opposition to *iriee* (l. 2366), seems to also emphasize her happiness, even though the borders between mere appearance and facial expression of emotion are of course very blurred.<sup>70</sup>

Concurrence of *amor* and *honor* recurs in the textual tradition of the episode in which Gauvain exposes his point of view on love to Yvain (ll. 2521-28):<sup>71</sup>

Joie d'amors qui vient a tart  
 Sanble la vert busche qui art,  
 Qui dedans rant plus grant cholor  
 Et plus se tient en sa valor,  
 Quant plus demore a alumer.  
 An puet tel chose acoustumer  
 Qui mout est greveuse a retraire  
 Quant an le vialt, nel puet an fere.<sup>72</sup>

BnF fr. 1433 has «onnor» (l. 2521), a *lectio singularis* which sounds incongruous with the “burning pleasure”, that is typically associated with “love” in galenic physiology.

The manuscript tradition also presents significant variation in respect to the ensuing episode, when Yvain gets closer and closer to madness, after his wife's messenger notified him with the news of the breakup (ll. 2776-805):

Yvains respondre ne li puet,  
 Que sans et parole li faut;  
 Et la dameisele avant saut,  
 Si li oste l'anel del doi;  
 Puis si comande a Deu le roi  
 Et toz les autres, fors celui

70. The *Dictionnaire Électronique de Chrétien de Troyes*, cit., *ad vocem* offers 'gai, joieux' as the one and only meaning of *gai*. TOBLER-LOMMATZSCH, op. cit., vol. IV col. 38, offers various references in which *gaie* co-occurs with *joyeuse* et *liée*. MELKERSSON, op. cit., pp. 125-44, does not mention *clere*, *agraable* and *gaie* in his list of *Adjectifs à connotation positive*.

71. On the recurring concurrence of «amor» and «honor» in the textual tradition of the *Chevalier au lion* see again FUKSAS, 'Amor', 'honor' e 'bonté', cit.

72. CHRÉTIEN DE TROYES, *Yvain ou le Chevalier au lion*, ed. cit., p. 400.

Cui ele leisse an grant enui.  
 Et ses enuiz tot adés croist  
 Que quanque il vit li angroist  
 Et quanque il ot li enuie;  
 Mis se valdroit estre a la fuie  
 Toz seus en si salvage terre  
 Que l'en ne le seüst ou querre,  
 Ne nus hom ne fame ne fust  
 Qui de lui noveles seüst  
 Ne plus que s'il fust en abisme.  
 Ne het tant riens com lui meïsmes,  
 Ne ne set a cui se confort  
 De lui que soi meïsmes a mort.  
 Mes ainz voldroit le san changier  
 Que il ne se poist vengier  
 De lui qui joie s'atolue.  
 D'antre les barons se remue,  
 Qu'il crient entr'eux issir del san.  
 Et de ce ne se gardoit l'an,  
 Si l'an leïssierent seul aler:  
 Bien sevent que de lor parler  
 Ne de lor siegle n'a il soing.  
 Et il va tant que il fu loing  
 Des tantes et des paveillons.<sup>73</sup>

MS. BnF fr. 1433 presents a peculiar reading of ll. 2785-86 («Bien vaurroit estre en tel lieu / Muchies en .i. bien secre lieu»), which features an identical rhyme and likely dissimilates in respect to l. 2782, where Yvain's "nuisance" is also mentioned. Moreover, and more interestingly, MS. BnF fr. 1433 has *lectio singularis* «mius ameroit vis erragier» (l. 2795), which openly mentions a potential "rage" which will lead to madness, instead of the "change of blood" (as in MS. BAV Reg 1725 which offers «mes ainz voudra le sanc changier») or "judgement" (all the others, which have «sens»).

According to the reading adopted in Walter's edition, «le san changier», Yvain would rather «lose his mind» («il préférerait perdre l'esprit» in the modern french translation), than be unable to have his revenge on himself. This reference to the incipient madness (l. 2799: «issir del san») has a direct follow up during Yvain's monologue which precedes his attempt to suicide (ll. 3554-55: «Et je doi la mort redoter, / Qui ai ma joie a duel changiee?»).<sup>74</sup>

73. Ibid., pp. 406-7.

74. Ibid., p. 425.

The reading «sanc» is very close to «san» (which is in MS. BnF fr. 794) in paleographic terms and very likely depends on a misreading. In any case, the meaning of the resulting text is not complete nonsense, since it is to some extent reasonable that Yvain would like to «change his blood», either in physiological or genealogical terms.

The textual tradition offers another hint of scribal fine tuning on the emotion-related description of the dragon's attitude when Yvain picks the side of the lion (ll. 3358-65):

Lors dit qu'au lyon se tanra,  
 Qu'a venimeus ne a felon  
 Ne doit an faire se mal non.  
 Et li serpanz est venimeus,  
 Si li saut par la boche feus,  
 Tant est de felenie plains.  
 Por ce panse messire Yvains  
 Qu'il l'ocirra premieremant.<sup>75</sup>

MS. BnF fr. 1433 has «qu'a enuius et a felon», MFM 252 has «qu'a nul mauves ne a felon» (l. 3359), respectively describing the *serpant* as “harmful” and “malicious”, instead of “poisonous”. Only the MS. MFM 252 actually dissimilates in respect to l. 3360, where all manuscripts feature a *repetitio* of «venimeus», since MS. BnF fr. 1433 actually repeats *enuius* («et li serpens est enuius»). It looks like a clear case in which a scribe who operates on the lower branches of the textual tradition replaces a word with another, which is not a proper synonym, but fits the context as well, so as to offer a different description of the *serpant*.<sup>76</sup>

Synonyms concur again in the textual tradition of the dialogue between Yvain and the husband of Gauvain's sister, after he has revealed the reason why the people at his castle are sad and afraid (ll. 3886-87):

Or vos en ai dite la some,  
 Sire, de nostre grant destrece.<sup>77</sup>

75. Ibid., p. 420.

76. Interestingly, the word *venimeus* also appears as a *singularis* of MS. BnF fr. 794 in the portrait of Keu during the introductory episode of the romance (v. 70: «fel et poignanz et venimeus»), as discussed in A.P. FUKSAS, *Variatione e interpretazione nella tradizione manoscritta del 'Chevalier au lion' di Chrétien de Troyes (vv. 1343-1513)*, in «Par estude ou par acoustumance». *Saggi offerti a Marco Piccat per il suo 65° compleanno*, a cura di L. RAMELLO, A. BORIO e E. NICOLA, Alessandria, Edizioni dell'Orso, 2016, pp. 275-97, pp. 277-82 in part.

77. CHRÉTIEN DE TROYES, *Yvain ou le Chevalier au lion*, ed. cit., p. 433.

MS. BnF fr. 1433 has «nostre grant tristreche», and MS. Chant MC 472 has «nostre tristreche» (l. 3887). Both manuscripts mention “sadness” instead of synonym “distress”. A few verses later the Vavassor asks his daughter and his wife, Gauvain’s niece and cousin, to thank Yvain for the help he will provide against Harpin the Giant (ll. 3957-65):

Atant vint d’une chanbre fors  
 Le pucele gente de cors  
 Et de façon bele et plaisanz.  
 Mout vint simple et mue et teisanz  
 C’onques ses diax ne prenoit fin,  
 Vers terre tint le chief anclin;  
 Et sa mere revint de coste,  
 Que montrer lor voloit lor hoste  
 Li sires, qui les ot mandees.<sup>78</sup>

The fragmented textual tradition presents variable descriptions of the Vavassor’s daughter, concerning the somatic aspects which make her emotional state more or less evident, such as the “somber complexion”, “silence”, “calm”, and “weeping” (ll. 3959-60):

BnF fr. 794:	Et de facon bele et pleisanz Molt vint simple et mue et teisanz;
BnF fr. 1433:	Et de faiche bele plaisans Mout fu simple mate et taisans;
BnF fr. 1450:	Et de facon simplaisans Molt vint mate coie taisans;
BnF fr. 12560:	Et de facon simple et plesanz Molt vint cele mate et tesanz;
BnF fr. 12603:	Et de faicon bele et plaisans Mout vint mate simple et taisans;
Chant MC 472:	Et de facon bielle plaisans Molt vint simple mate et plourans;
BAV Reg 1725:	Et de face bele et plesanz Molt vint simple coie et tesanz.

Adjectives *bele*, *simple*, *pleisante* and *simplaisant* (a clear misreading for «sim-

78. Ibid., pp. 434-35.

ple et plaisante») are more “neutral”, in the sense that they present a typical *effictio* of the noble young woman, *coie* and *taisant* could describe her composure and discretion, but *mue* likely alludes to the fact that she's scared, as *mate* and *plourante* do even more clearly.<sup>79</sup> Accordingly, MS. Chant MC 472 is likely the one which makes it more clear that the *pucele* is suffering, whereas only MS. BAV Reg 1725 actually describes the young lady as fully in control of her feelings.

Some interesting variant readings also emerge from the textual tradition of the ensuing development of the episode, describing how scared the Vavassor's daughter is because Harpin is late (ll. 4046-53):

Trestoz li cuers el vandre bolt  
 A la pucele, de peor,  
 A la dame, et au vavassor;  
 Tel peor ont qu'il ne s'en aut  
 Que il li vostrent, de si haut  
 Com il furent, au pié venir;  
 Mes il ne lo vout pas sofrir  
 Que lui ne fust ne bel ne buen.<sup>80</sup>

The *lectio singularis* carried by MS. BnF fr. 794 «Trestoz li cuers el vandre bolt» (l. 4046), mentions the ‘bumping heart and stomach’, instead of the ‘stirring and pushing blood’, as the reading of the other manuscripts does («li sans fremist et bout»). In this case the variant readings differ in respect to the somatic implications of “fear”, being «peor» the word describing the emotion which the damsel, her father and her mother are feeling. The textual tradition also offers variable descriptions of the damsel's emotion when she begs Yvain to wait for Harpin the Giant to show up (ll. 4070-79):

Si l'an est mout grant pitiéze prise  
 Quant il ot qu'ele se reclainme  
 De par l'ome que il plus ainme  
 Et par la reïne des ciaux,  
 De par Deu qui est le miex

79. MELKERSSON, op. cit., pp. 125-44, p. 136 in part. mentions *bel*, *plaisant* and *coi* in his list of *Adjectifs à connotation positive*, but *mu* and *mat* are in his list of *Adjectifs dénotant la colère, la douleur ou le malheur* (pp. 151-54, p. 152 in part.). As seen above, adjectives «mu» and «mat» are also featured as variant readings in the manuscript tradition of the *Chevalier de la Charrette*, namely in the description of what Meleagant's knights feel after the fight against Lancelot has been postponed and Logre's citizens have been set free.

80. CHRÉTIEN DE TROYES, *Yvain ou le Chevalier au lion*, ed. cit., p. 437.



Et la dolçors de pïeté.  
 D'angoisse a un sospir gité  
 Que pour le rëaume de Tarse  
 Ne voldroit que cele fust arse  
 Que il avoit aseüree.<sup>81</sup>

MS. BAV Reg 1725 has «s'en a eu molt grant pite» (l. 4075), which dissociates “sweetness” (of the honey, which is God) from “mercy”. The readings of MS. BnF fr. 12560, which has «lors en a .i. soupir getie», MS. Chant MC 472, which offers «lors si a .i. souspir jete», and MS. PUL Gar 125, which presents «qu'il ot a un sospir jete» (l. 4076), do not openly relate her “sighing” to her “anxiety”.

Synonyms concurring in the textual tradition also modulate the description of the “anxiety” experienced by the younger daughter of the Baron de Noire Espine, when she is worried because she couldn't find help against the pretensions of her older sister (ll. 4717-22):

Et quant l'autre vit que sa suer  
 Ne li soufferoit a nul fuer  
 Tote la terre sans tençon,  
 S'an fu en mout grant cusançon  
 Et dist que, se ele pooit,  
 Einçois de lui a cort vanroit.<sup>82</sup>

According to MS. BnF fr. 1433, which has «en mout grant enfrichon», and PUL Gar 125, which offers the similar reading «en molt grande frichon», the damsel is “trembling” (because she is scared), instead of “having concerns” or “being worried”, as suggested by the reading of all other manuscripts except MS. Chant MC 472, which has «an grant soupecon» (l. 4720), essentially stressing “worry, anxiety”. Again, the variant readings contribute to descriptions which are at the same time very similar and slightly different.

Finally, the diffracted textual tradition provides variable descriptions of the emotion experienced by the young ladies who are held as prisoners and working as weavers at the Chastel de Pesme Aventure, as one of them tells Yvain (ll. 5258-67):

– Sire, il avint mout grant pieça

81. *Ibid.*, p. 437.

82. *Ibid.*, p. 453.

Que li rois de l'Isle as Puceles  
 Aloit por apanre noveles  
 Par les corz et par le païs,  
 S'ala tant come fos naïs  
 Qu'il s'anbati en cest peril.  
 A mal eür i venist il,  
 Que nos chetives, qui chi somes  
 Le honte et le mal en avomes,  
 Qui onques ne le deservimes.<sup>83</sup>

MS. BnF fr. 794 has «la honte et le mal», MS. Chant MC 472 has the same words «le mal et le honte» in reverse order, MS. BnF fr. 12560 offers «le duel et la mal» and MS. PUL Gar 125 has «le mal et le duel» in reverse order, whereas MS. BAV Reg 1725 has «la honte et la paine» (l. 5532). Words *honte*, *duel*, *mal* and *peine* are variably combined in the manuscript tradition so as to describe the affective condition of the poor young ladies.<sup>84</sup>

The correlation between language and emotion is extremely variable from one given cultural context to another and the very concept of emotion is historically determined, so that the emotional meaning of a given word can not be taken for granted. Hence, studies relying on a top-down categorization might easily miss the point, or some crucial aspects of the point at least. Rather, an emergent method, relying on the idea that syntactic proximity can be regarded as an indicator of semantic congruence, seems to be permitting the identification of consistent lexical clusters.<sup>85</sup>

Carolyn Larrington hypothesized that studies on medieval literatures should focus on the «mapping of co-occurrences and contrasts between different emotions», so as to define and eventually compare the emotional system of selected literary works.<sup>86</sup> As mentioned in some earlier studies, the investigation of co-occurrence can actually offer proof that the words which seem to be referring to affective states are those which actually de-

83. *Ibid.*, p. 466.

84. All these words are mentioned in the chapter on *Substantifs dénotant la colère, la douleur, le malheur ou la honte* of MELKERSSON, *op. cit.*, pp. 169-81, p. 178 in part.

85. A description of some “emotion keywords” such *Emotion*, *Anger*, *Disgust*, *Fear*, *Happiness*, *Sadness*, and *Surprise* has been recently presented by B.H. ROSENWEIN, *Emotion Keywords*, in *Transitional States: Change, Tradition, and Memory in Medieval Literature and Culture*, ed. by G.D. CAIE and M.D.C. DROUT, Tempe, ACMRS, 2018, pp. 33-51. A bottom-up emergent approach clearly aims at finding and/or confirming that many vernacular words, which refer to these and other categories are actual emotion words, and sometimes keywords themselves.

86. C. LARRINGTON, *The Psychology of Emotion and Study of the Medieval Period*, in «Early Medieval Europe», x 2001, pp. 251-56, at p. 254.

scribe emotion.<sup>87</sup> Provided that at least one word can be considered as emotion-related *per se*, Wittgenstein's idea of *Familienähnlichkeit* suggests that co-occurring words must be part of an integrated vocabulary which defines the emotional system of a romance.

Essentially, emotion-words which are paired in descriptions of affective states can be addressed as part of an integrated lexical network, which must reflect the conceptual system of an "emotional community". In the case of the medieval verse romances that community entirely coincides with the "textual community" of the readers and the general audience, and scribes were of course the most active part of it. The presented cases concerning the variant readings affecting many emotion-related circumstances described in the romances of Chrétien de Troyes confirm this view on many different levels.

The reason why a scribe replaces a word with another which essentially means the same thing is of course very hard, if not impossible, to grasp in full. Scholars often label these cases as "automatic variants", but scribes were humans, not machines, so as to describe some of their activities as "automatic" is pure nonsense. If a scribe replaces a word with another, it must be assumed, at a bare minimum, that he had a specific understanding of what he was copying; perhaps very slightly different from what his exemplar meant, but still different.

Not even the more banal errors due to misreading can be deemed completely meaningless in the vast majority of the discussed cases. For the misreading of a word to occur there must be a paleographic similarity between what is written on the exemplar and what the scribe reads, but that similarity is not the only reason why the misreading happens. The context must make it possible for one word to replace another in terms of the text making sense after the replacement, and that very sense is a historical fact, certified by a document.

So, deeming a variant reading as a "banal" effect of misreading is in fact the oversimplification of an editorial process which actually took place in history, and in some cases makes it possible to better understand the lexical system on which a text relies. Even in the presented cases which feature evident misreading, the variant readings suggest that an active scribal understanding of described emotion regulates the transition from the exemplar to the copied text. If Chrétien's romances clearly feature a "subjectiv-

87. FUKSAS, «Ire», «Peor» and their Somatic Correlates, cit., and then extensively shown in ID., *Il sistema delle emozioni*, cit., pp. 147-48 in part.

ity of emotions", describing character's feelings, instead of abstract affective modulations, the *variae lectiones* are a clear indicator of the fact that the subjective understanding of scribes also comes into play, offering an individual assessment of the emotion-related situations.<sup>88</sup>

Again, while it is perhaps impossible to fully grasp the reason why a scribe feels as if he wants to replace a word with another which essentially means the same thing, but we can be fairly certain that he was trying to properly understand the text he was copying. In other words, synonymical variant readings prove that scribes basically understood Chrétien's description of what his characters feel and occasionally refined it, perhaps because they felt like they had a better understanding than the scribe who redacted the exemplar they were copying, which they very likely perceived as a copy itself, and certainly not as a pure and holy "original" text written by the author himself.

This view is also confirmed by clear evidence of the fact that the occasional proliferation of variant readings in the very same context never seems to be triggered by the presence of a *lectio difficilis*. Hence, it's impossible to explain it as proper "diffraction", as defined by Gianfranco Contini. It seems more likely that the variable description of emotion-related circumstances depends on scribal fine tuning which takes place on the lower branches of the textual tradition.

It has also been shown that the *variae lectiones* contribute to descriptions which are at the same time very similar and slightly different. Sometimes the variant readings present actual synonyms, sometimes they reveal different interpretations of the same episode, and the majority of the cases are somewhat halfway between these two types. In various cases the textual tradition features both the descriptions of an affective state and a somatic modulation which is likely associable to it.

The textual variation which affects some descriptions of emotions clearly presents variable pairs of nouns or adjectives which are not exactly a proper synonym of each other, and still they all perfectly fit the context. So as to properly understand and explain this evidence, a transition is required from the mere lexical to a higher conceptual level. Indeed, some words can be, and actually are connected to each other not only because they mean pretty much the same thing, but also because they differently describe what the character is feeling.

88. On "subjectivity of emotions" in Chrétien's romances see FURSAS, *Il sistema delle emozioni*, cit., pp. 126-27 in part.

In another earlier work it has been shown why the truth of Chrétien romances does not rely on the authenticity of the events they tell, but rather on the sincerity of the feelings that motivate the actions of the characters.<sup>89</sup> Hence, descriptions of characters' feelings play a crucial role in the narrative development of the themes around which the meaning of Chrétien's romances is shaped. According to this view, presented evidence suggests that scribes had an active understanding and involvement in Chrétien's empirical realism which revolves around the truth of what characters actually felt, and what the readers felt and keep feeling with them.

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89. A.P. FUKSAS, *La vérité du roman et l'authenticité du sentiment amoureux d'après le prologue du 'Chevalier au Lion' de Chrétien de Troyes*, presented at the Colloque *Entre le cœur et le diaphragme. (D)écrire les émotions dans la littérature narrative et scientifique du Moyen Âge*, Université catholique de Louvain, December 8 2016.