

AMADAS ET YDOINE
THE SEARCH FOR INNER AND OUTER HARMONY

By

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ABSTRACT

Amadas et Ydoine, a romance written between 1190 and 1220, describes "pure" love and all the obstacles it can overcome. The central concern of this work is the resolution of conflict in order to attain harmony and union on both a social and personal level. Written during the transition period between the 12th and 13th centuries, the romance reflects many changing and conflicting attitudes of the time, especially those concerning women.

In these I examine the romance and the part women play in it on three different levels: the intertextual, the narrative perspective and the psychological.

On the intertextual level, I compare Amadas et Ydoine with Tristan et Iseult to show that the author is trying to create a type of transcendent-Tristan. His variances of the accepted "perfect" romance of the time reveal his opinions about women and sexual roles.

In Chapter 2, I examine the integral part played by the narrator. He is an extremely ambiguous personage who manages to praise Ydoine perpetually while describing her several acts of deception. At the same time he denounces women as a group while offering no proof of his accusations. I examine his portrayal of Ydoine and the inconsistent nature of his periodic interruptions of the narration.

In Chapter 3, I look at the actions of Amadas in the light of Jungian and "Campbellian" concepts. I see his maturation process as being what Jung calls the individuation process and what Campbell labels the hero voyage. I consider the steps Amadas takes in order to bring to a conscious level his anima, or feminine principle, as being the major part of his maturation.

Amadas et Ydoine is a romance of struggle, but one in which social and personal harmony are finally achieved. The bridge of those two types of harmony is the female. On the intertextual level, it is Ydoine who guides Amadas and who motivates him to guard their vital connection to the macrocosmos. On the psychological level, it is the anima who guides Amadas, helps him face his unconscious, surrender his ego, and molds him into a well-rounded personality. The narrator incarnates opposing views of both the 12th and 13th centuries, and by doing so reveals how impossible and ridiculous those extreme attitudes about women actually are.

Consequently, the romance can be regarded as a re-enactment of coming to terms with our unconscious, healing the conflict with the contrasexual component of our beings, which in turn helps to heal the split between male and female on a social level and results in both internal and external harmony.

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PLOT RESUME

Verses 1 - 20 The narrator gives a brief introduction to the romance. He is going to tell the story of two people whom love has brought together and who loyally live:

Toute leur vie sans trichier,
Sans vilenie et sans dangier.

Verses 21 - 34 The story takes place in "Burgundy" where the duke:

A grant hounour maintint barnage,
Prouece, largece et bonté.

Verses 35 - 52 The duke has a seneschal who is "preu et vaillant et mult loial".

Verses 63 - 124 The sensechal has a son named Amadas who is 15 years old, and:

Biaus ert et aligniés et grans;
De cors, de vis et de faiture

Amadas is humble, frank, courteous and well-loved.

Even if he were the son of a King, no one could treat him more honourably than he is now treated.

However, Amadas does have one tache:

Qu'il n'avoit pas ou mont dansele
Tant courtoise, france ne bele,
Ne dame de nule devise,
Ne pour biauté, ne pour frankise
Qu'il amast vaillant une alie.
N'avoit cure de drüerie.

Verses 125 - 190

The duke has a daughter named Ydoine:

Qui mult estoit et gente et bele.
N'ot si renoumee pucele
Decha les mons, de grant biauté,
De francise ne de bonté.

Her beauty is described from head to toe, and we learn that she, also, has one tache:

C'onques ne fu fille a nul roi,
N'empereour, n'a duc, n'a conte
Qui si tenist petit de conte
Au droit d'Amor com el faisoit.
D'amour si sourquidie estoit
Et si fiere et si orgilleuse,
Vers tous hommes si desdaigneuse

Verses 191 - 290

A festival takes place at which Amadas is helping to serve the food. The coup de foudre hits him while he is cutting meat for Ydoine. He drops the knife, turns pale, sighs and faints.

Verses 291 - 306

The narrator interrupts the story to speak of love, this "mervilleuse cose" that "de chose amere fait miel et de douceur fait savoir fiel".

Verses 307 - 412

Ydoine does not suspect that it is she who has caused Amadas' strange behaviour. He is in intense and incurable pain, and is taken home to bed. There he can neither eat nor drink, and is near death for six months:

Mais ainc Tristrans si grant douleur
Ne souffri pour Yseu la bloie,
Ne tant mal sans confort de joie,
Com Amadas en a sousfert

During this time he seeks counsel from no one, but keeps his feelings secret.

Verses 413 - 571 Amadas visits Ydoine to declare his love for her. He is very afraid, and when he confesses his feelings:

Idoine a la requeste oïee,
Mult le tient a grant derverie,
A grant escar et a outrage;
Ire est mult en son corage

She tells Amadas that he is either crazy or drunk, that it would be blasphemous for her to love bassement, and that, besides, she has no love in her heart for him. She orders him not to speak of it again.

Verses 572 - 619 Amadas is devastated. He leaves her room in more pain than he has experienced thus far and languishes on his bed for another year.

Verses 620 - 764 Amadas decides to try again. He pretends to be jolly at court but enters Ydoine's room "a grant peur" and announces:

'Ne m'i laissiés dame, morir
Pour seul sousfraite de confort,
...Je m'ocirai ains le matin.
...France dame ne damoisele,
Pour parage tant ne fu bele,
Ne fist, certes, pechié si grant
Ne si cruel ne si pesant
Com vous ferés se je m'ochi.
Je n'en sai plus, dame; merci!'

Ydoine is enraged! She calls him:

Leciére outrequidiés,
Gars anieus, fox assotiés!

She repeats that he is insane, and that she owes more to her parents than to love someone of his small bravery, threatens to have him beaten by her servants who will turn "le ventre enver".

Verses 765 - 965 Amadas sighs grievously and departs for his bedroom for another year. During this time there is a tournament. Everyone misses Amadas and they discuss how well he would do there if only he were not so ill. Amadas hears this talk and regrets that he is wasting his youth. Unfortunately, there is nothing he can do, as he is suffering from an incurable love sickness. He concludes that death is the only solution.

Verses 966 - 1315 In a desperate effort, Amadas visits Ydoine for the third time. He is in much pain:

De trestous les amans du mont,
Qui en cest siecle amé ont
Puis qu'Adans fu primes fourmés,
Ne cuic c'uns hom fust ja trovés
Qui tant ait enduré d'Amours

Ydoine is outraged by his gall:

'Mauvais gars, lechiere afolés,
Quant castiier ne vous volés,
Je vous ferai devant moi batre
...'Va t'en' fait ele, 'o ton dosnoi.
Mar te venrai mais devant moi,
Que ja de moi confort n'aras.
Ce est la fins, ains en morras'

When he hears this last, cruel rejection, Amadas sighs, repeats 1000 times "Ha! las!" and loses consciousness at Ydoine's feet. Believing him to be dead, Ydoine is horrified to think that she has been the cause. She is frightened because of her sin, and is also frightened that:

Qu'el n'en ait blasme et mauvais cri,
S'en sa cambre muert devant li.

She is stricken with pity, sadness and finally, love:

Par le commandement d'Amours,
Pitié et Francise et Paours
Forgent mult tost un trencant dart

Ydoine repents of her past behaviour and tells God that, if he will bring Amadas back to life, she will forever be his veraie amie. She takes Amadas in her arms, kisses him 100 times on the mouth and chin, and revives him. At last, the love is mutual, and it has come about naturally:

Natureument leur est venus
Cis dous fus es cuers et creüs.
Ne leur vint pas pour manger fruit,
Ne pour boire, ce sachiés tuit

They exchange vows and rings. Ydoine tells Amadas:

Par tel convent vous doins m'amour;
C'onques n'amai jusqu'a cest jour,
Ne n'amerai ja mais nul houme
Autre que vous, ce est la soume.

Ydoine suggests that Amadas become a knight in order to prove himself by courageous deeds.

Verses 1315 - 1556 This he does immediately. He is absent for three years and gains a favourable reputation all over France. He is an example to all:

De sens et de cevalerie,
D'enseignement, de courtoisie,
Et de francise et de largece;
De lui et de sa grant prouece

During this time, Amadas and Ydoine are faithful to each other and communicate by means of written messages and tokens of affection.

Verses 1557 - 1978 Amadas has reached the end of his three years and is very excited to be able to return home to Ydoine. However, he hears of one very important tournament which is to take place in 40 days. Given the King of France will attend, the temptation is too strong. Amadas delays his return and does well in the tournament. Then, on his way home, he is greeted by a messenger who informs him that, against her will, Ydoine has been betrothed to the Count of Nevers. At hearing this, Amadas loses possession of his senses. He flees in his madness to the forest, where his valets manage to seize him; and sadly they take him to his father's castle where he is locked away.

Verses 1979 - 2302 In the meantime, Ydoine is in much anguish because of her impending marriage:

Plus dolente ne plus pensive
N'a ou mont dame ne mescine.

So she fabricates a scheme to discourage the Count from marrying her. She employs three witches who disguise themselves as the three fates - Cloto, Lachesis and Atropos. They interrupt the Count's sleep during the night before the wedding and, making the whole scene seem like a vision, set up a table for a meal and begin to eat. They mention several personal details about the Count's life, his relatives and his country to convince him of their authenticity. Then they discuss his future. They commiserate over the fact that he and Ydoine will never have a happy future together and that there is nothing they can do about it. At the Count's birth festivities, it seems, someone inadvertently neglected to set a knife at Atropos' place setting and, to make matters worse, the same mistake occurred at Ydoine's birth festivities, only this time with a spoon. Consequently, the irate Atropos put an irreversible curse on them both. A year after their first sexual relations together, the Count is destined to die. Just before leaving, "Cloto" whispers to the Count that he would be well advised

to seek a wife elsewhere; if not his death is guaranteed.

Verses 2303 - 2448 The Count is understandably shaken by his "vision".
He is confused:

Esgarés est, ne set que faire,
Ou feme prendre ou le laissier.
Mais le corage a itant fier
Ne croit en songe n'en argu,
En carroi ne en esternu,
De rien ne doute la nouvele,
Car il aime tant la pucele

The wedding does, therefore, take place, but the Count has been frightened enough by the witches that he does not insist on sleeping with Ydoine and so she remains a virgin.

Verses 2449 - 2546 It is now Ydoine's turn to languish for Amadas. And he is still shut away in the castle, completely mad. Nevertheless, after a year he manages to escape and goes no one knows where.

Verses 2547 - 3024 Ydoine is closer to death than to life:

Amadas n'ot onques si grief,
Ne tel paine ne tel anui
Por li comme Ydoine a pour lui.

She sends her valet, Garinés, to search for Amadas. After hunting in many places Garinés finally tracks him down at Lucca where he is the local lunatic running about the streets. He returns with this

news to Ydoine, who is both pained by the thought of his madness and delighted that he is still alive. She arranges immediately to leave for Lucca, explaining to her husband that she is travelling to Rome to see St. Peter about a cure for her illness.

Verses 3025 - 3565 Ydoine meets Garinés at the hostel in Lucca. She is witness to extremely humiliating treatment of her ami as he is beaten, dragged and chased by the riff-raff of the town:

Ce est grans duels a esgarder
De nul houme c'on doie amer.
Tant com ele plus aime lui,
Tant li torne plus a anui
Que si laidement le baillisent
Et, voiant ses oels, le laidissent.

Ydoine, Garinés and two other faithful valets go to Amadas' grotto that evening. They hold him down while Ydoine quietly and tenderly repeats his name and hers 100 times. No other medicine could be better. Amadas is cured. He is greatly ashamed of his insanity, however, and feels quite unworthy of Ydoine's love. But his veraie amie will hear none of that. She knows that Amadas would have done the same for her had the situation been reversed and reassures him that:

'Ja mais nul jor n'avrai signor
Autre que vous, pour voir le di.'

Verses 3566 - 3623 The author now interjects to bitterly attack women in general. There is no protection for a man against a woman who wishes to trick him. Nothing stands in her way. All women know witchcraft and even the silliest woman is capable of deceiving a knowledgeable man by her tricks. Women are fickle, venomous, "pleines d'engin et de traïson en mil n'en a une enterine".

Verses 3624 - 3656 But not Ydoine, of course:

Les dames ai or cest respit
Pour la contesse Ydoine dit

Most women are "encontre raison et droiture" (not their fault - God made them that way) but Ydoine is "boine, loial et enterine". A good woman is worth 100 men and Ydoine is one of these.

Verses 3657 - 4010 The transformed Amadas is taken by Gariné's to the hostel and is bathed, dressed and fed. Ydoine, who wants to achieve her goal to be united with Amadas:

Sans reparlance de folie,
Sans pecié et sans volonnie

wonders how to explain Amadas' presence and his reason for being at Lucca. They separately attend mass the next morning and later, at mealtime, pretend to recognize each other and make small

talk. Ydoine asks the knights in her party if Amadas can join them on their voyage to Rome but Amadas graciously refuses.

Verses 4011 - 4604 Ydoine travels to Rome the next day. Amadas stays behind and participates in a tournament nearby. He buys a horse for both himself and for Ydoine and excels in the tournament.

Verses 4605 - 4736 Ydoine returns from Rome and is being guided by uns vius chevaliers when a strange knight appears and forcibly puts Ydoine on his horse and tries to spirit her away. When Amadas and others begin to pursue them, he puts her down and mysteriously disappears. Amadas and Ydoine enter Lucca, very happily.

Verses 4737 - 4746 The narrator states a proverb describing the intensity (suffering) of these two lovers:

En tant d'eure d'unes amors
N'orrés ja mais si grans dolors
Ne teus angouses ne tex max.
Mult leur est Fortune cruaus

Verses 4747 - 5371 Ydoine suddenly falls extremely ill. She makes her confession and, immediately before dying, contrives an outrageous lie to Amadas. She explains that, before she met him, she had borne three children by

three different cousins and that she has since murdered all three of the children. She tells him:

Estrange mençoigne de soi,
Par loiauté et par grant foi.
Por garir de mort son ami
Por li metre de mort a vie.

She wants to make sure that Amadas will not be so overcome by grief after her death that he either commits suicide or goes insane again. She wants him to have a reason to live, even if it is only to give alms for her soul. Amadas agrees to this only for her sake, and Ydoine dies and is buried.

Verses 5372 - 6460 Amadas undergoes much grief and agony after her death. He is beside Ydoine's grave one night when a maufé - or bad fairy arrives, ready to dig it up. He informs Amadas that Ydoine is his love and shows him the ring that Amadas gave her. Amadas is overwhelmed. He begins to doubt Ydoine's integrity and, during an interior monologue, lists several men in history who were betrayed by women, as well as a few who were not. He concludes:

'Ahi! Ydoine amie bele,
Por coi m'aves issi traï?
Feme n'ot mais si bon ami,
...De la desloiauté de vous
C'ainc mais ne fu si angossous.
...Par vous sai que cascune drue
Est triceresse et souduians,
Et menteresse et decevans,
Et foimentie et parjuree.'

Nevertheless, Amadas still chooses to fight for Ydoine, and to keep faithful because of the loyal love they have shared. He accuses the maufé of lying and declares:

'N'en porterés le cors sans moi,
Si vous dirai raison por coi:
Ameé l'ai plus que ma vie.
...Ne doit issi parfit amour
Qui loiauté aime et honor
Oublier en si poi de tens:
Ce m'est avis selonc mon sens.'

A long, arduous battle begins. The maufé has supernatural power, and sometimes it seems as if he will win, but Amadas has force:

Vigueurs et vasselage
Et hardenment et bon corage

He cuts off the maufé's right hand and then his enemy acknowledges his ability and strength. The maufé admits that he was the strange knight who had tried to seize Ydoine on her re-entry to Lucca and that he had then substituted a magic ring for her ring. Ydoine is not really dead, he tells an astounded Amadas, but merely in a deep stupor. And, he adds, the only person she has ever loved is Amadas.

Verses 6461 - 6522 The narrator contrasts foolish courage, which causes grief, with wise courage, which brings honour and comfort. Amadas possesses wise courage, for which he has indeed been rewarded.

Verses 6523 - 6862 Amadas is ecstatic. He replaces the magic ring with Ydoine's own ring and "resurrects" her. She is, needless to say, astonished. Amadas explains the whole situation to her and a very tender reunion ensues. Amadas wants to consummate their love and run away someplace where they will never again be separated, but Ydoine refuses. She wants to live honourably in the eyes of God and humankind in her own country of Burgundy:

Ouvrer ensi qu'a grant hounor
Me partirai de mon signour,
Et de tous mes amis donee
Sans pecié a l'ouneur de Dé
Par esgart de crestiënté
Et s'ore le me fasiés

Amadas consents. They return to the hostel at Lucca and send word back to Burgundy that Ydoine is alive.

Verses 6863 - 6908 The author breaks in to speak about nouvelles in general - how rapidly and extensively it is spread:

La nouvele et plus tost s'espant
Que ne font li oïsel volant.
...A cent mil piés por tost aler
Li croissent en mains d'un seul jor.

Verses 6909 - 6972 The news of Amadas and Ydoine is proof of this. When their adventures become known, there is immediately talk about the love that must exist between them. But, as most of the people admit:

Qu'aperceü de rien ne sont
 ...Qu'il soit seürs et el seüre
 Sans doute de nule aventure.
 Tant devisent qu'il ont trové
 Engin tot a lour volenté
 D'aciever leur grant desirier
 Raisnavlement sans encombrier.

Verses 6973 - 6996 Amadas returns home to the joy of his mother, father and community.

Verses 6997 - 7036 Ydoine returns to Nevers where she feigns illness and calls for her husband to come and see her.

Verses 7037 - 7097 The narrator interrupts with his own remarks about women for the second time. They are, as stated before, false, deceitful and into sorcery. However, even so:

Mais, je n'i ai droit ne raison
 Qu'en doie dire se bien non:
 Ains ont bien deservi vers moi,
 Que trestoutes amer les doi;
 Ses ameraï jusqu'a la fin
 Sans traïson et sans engin.

It is true that women have the whole world in their power but, if they have the wits and knowledge to "malquerre", they also know "le bien, la francise et l'ounour". And:

En cest mont n'a si grant doçor
 Com en feme quant veut le bien

Verses 7098 - 7302 The enterine Ydoine, who is "bien enraisnie et bien parlans" informs her husband of the result of her

voyage to Rome. St. Peter and the three Fates all agreed it would be best if the two of them part.

She adds, though, like a good wife:

D'estre ensamble ou dou departir:
Tout en ferai vostre plaisir.

The Count agrees that an annulment is best.

Verses 7303 - 7406 The marriage annulment is arranged. During this time, Amadas' father dies and Amadas takes over the position of seneschal. The Count "qui est debonaire" voluntarily leaves Ydoine and soon afterwards weds the daughter of the Count of Poitiers.

Verses 7407 - 7450 The author speaks about Fortune; one is foolish to give himself over to either glory or despair because:

Ne mal ne bien tous jors ne dure;
Tous li mons est en aventure:
Fols est qui trop a lui se tient,
Car tost s'en vait et tost revient.

Verses 7451 - 7530 Ydoine consults with her parents and tells them:

'Que ja mais jour outre mon gré
Ne prendrai signeur a nul foer
Or en savés, sire, mon cuer.'

The duke consents and maintains she can marry whom-ever she wishes as long as:

'Mais que il soit de haut parage
Et vaillans d'oeuvre et de corage'

Ydoine suggests that the barons vote on the most valiant knight to be her husband, and her father agrees.

Verses 7531 - 7583 The barons assemble and Ydoine explains the situation to them.

Verses 7584 - 7596 The narrator interrupts:

Dius! Com est soutilie et sage!
Par grant raison et par savoir
Veut aciever tout son voloir,
Que bien pense que li pluisour
Et li plus vaillant de l'ounor
Li vauront Amadas doner,
S'ele le veut acreanter

Verses 7597 - 7692 And, so it happens according to Ydoine's plan. The barons "a une vois et a un coi" choose Amadas. The duke asks Ydoine her opinion of this decision and, although she does not want to expose her "mult grant joie", responds:

'Sire', fait ele, 'mon desir
Est a faire vostre plaisir.
...Bien otroi c'Amadas me prenge
Sans contredit et sans calenge,
Car deseur tous amer le doi.'

Verses 7693 - 7790 The duke is pleased and goes immediately to see Amadas. Ydoine has already sent a message to him instructing him how to conduct himself when her father arrives. The duke offers Amadas his daughter and his land of Burgundy. Amadas kisses his feet, thanks him for the "tres grant honour" and accepts.

Verses 7791 - 7912 The author brings the romance to a rapid finish.
Without delay, the two lovers are joyously wedded.
There is great celebration and gladness throughout
the land. After seven years, the duke passes away
and leaves Amadas and Ydoine to rule in peace and
happiness and love.

Signeur, pour verité vous di
Qu'a grant honneur tinrent la terre
Toute leur vie en pais, sans guerre.
De leur amor faut ci l'estore,
Leur ames mete Dix en gloire
Par sa douceur, par sa merchi,
Et de tous peceurs ausi.

INTRODUCTION

Amadas et Ydoine is an old French romance written between the years of 1190 and 1220 by an anonymous author. In comparison with the writings of Chretien de Troyes or Marie de France, this work has been largely unrecognized and unappreciated. It provides a varied, stimulating plot full of charm, humour and suspense, and in its 3956 rhymed couplets, gives numerous morals, messages and admonitions. Although art as reflected in fiction is not life, it does bear some resemblance to reality by means of its symbols and themes, and by means of what is perceived to be the author's motivations, ideas and opinions. Therefore, Amadas et Ydoine can be of value in understanding the transition period between the 12th and 13th centuries, a time period which, although very different from ours, is in many ways very similar.

The mood and philosophy of the 12th century differed greatly from those of the 13th century. The 12th century was a period of awakening, of unsatisfiable curiosity of the world of new ideas.

...there was a curiosity the world in all its aspects, the world of men; the world of the cosmos; the world of nature.¹

At this time Europe was a fairly open society. Barriers between countries did not then exist; there existed instead open and fluid frontiers. Until the Mongol onslaught and the Fourth Crusade in 1204, Russia was still accessible to the West and was linked to it by

commercial and economic ties as well as by aristocratic intermarriage. Russia was a bridge across another of Europe's frontiers, that between Byzantium and Rome, between the churches of East and West. Although in the 11th century a serious breach did occur in the relations of the Latin and Greek churches, the open Europe of the 12th century still created friendly dealings. It was not until the Fourth Crusade that the final rupture between Greek and Latin churches occurred, pitting East and West Europe against each other for the next 7 centuries.

The third frontier of open Europe, that with Islam, was also fluid. There was constant combat between the aristocracies of Spain and Islam, but it was not serious enough to destroy old friendships or to prevent new ones from forming - Islamic and Hispano-Christian families continued to intermarry. Islam was regarded as an intellectual and cultural treasure by certain segments of European society that were thirsting for knowledge.

Just as there were flexible, external frontiers of Europe in the 12th century, so there was a corresponding internal flexibility: learning was liberal and was becoming more broadly based. The Church itself was open. The clerics of the Cathedral schools of France and Germany and the municipal schools of Italy brought with them curiosity, freshness and open minds. The culture they were being taught had many elements of pagan antiquity and the non-Christian Orient.

This eclecticism was possible only because of the open-mindedness prevailing in the church and in religious life as a whole.

This open religion of the earlier Middle Ages was a satisfying blend of ingredients taken from pre-Christian 'pagan' folk religions with others that were certainly Christian but which had acquired an exotic flavouring from their intimate association with contrasting and non-Christian material.²

It was not until the middle of the 12th century that the Church as a separate entity was even mentioned. People thought rather in terms of Christendom - feeling that attempts to understand God would imprison Him within a rigid theology.

This open Church was a living union of mighty opposites: heaven and earth, matter and spirit, living and dead, body and soul, past, present and future.³

Open Europe also had an open aristocracy. There was a substantial lesser aristocracy that lived on the land close to the peasants and that was accessible from below. An open clergy reigned as well. Most 12th-century clerics were accessible to their people and at all levels of society. Rigid barriers between clergy and people were few and even the highest clergy was often on the same cultural level as the people, closely associating with them in their feasts, festivals and daily life.

By contrast, during the period 1200 - 1350, rigid divisions occurred which caused growing internal and external isolation of Europe. The Mongol deluge cut Russia off from Europe. The Latin crusaders captured Constantinople by force and founded crusading states on Byzantine territory, bringing about the separation of East and West, the division of Christendom into Greek and Latin spheres of influence. The threat of the Turks created inflexible frontiers between European Christendom and Islam.

The three powerful and contiguous cultures, Western Christendom, Byzantium and Islam, were now drawing further and further apart; now all three tended to revert to what is usually considered a typically "medieval" condition--they became closed societies, withdrawn into their separate worlds.⁴

This growing external isolation was matched by the appearance of specialized institutions and groupings. The nobility, the clergy and the intelligentsia cut themselves off from the masses. Latin lost its status as the universal language of Europe and was retained only as the language of the universities and the governing elite in Church and State. The masses spoke vernacular languages.

The Church was becoming clericalized and was shocked to discover "heresy" in southwest Europe and western and southern Germany; even an opposition church. The Church reacted by establishing new religious orders,

developing a more rigorous theology and by intervening directly in the external and internal affairs of the nation.

The realization that Christendom, an indivisible unit, had suddenly become permeated and undermined by sects whose views on religion, the world and sometimes also on politics, differed totally from those of the Church and its people.⁵

This was a shock that led to the fragmentation of Europe: internal "crusades" against the heretics, the Inquisition, censorship of thought and belief on the part of church and state and rigid dogmas all resulted from this fragmentation.

The tolerance that had before been shown to persons of alien race, creed or opinion was now replaced by prejudice and xenophobia.

The intellectual and spiritual life of the time reflected this fear and arrogance in the form of nominalism and mysticism. It expressed the doubts and despair of the time, trying to build "inner kingdoms of the mind and soul" in a troubled age.

This period of the Middle Ages was volcanic territory, with the threat of eruption always just below the surface: not a year passed, not a day, without outbreaks of war, feud and civil conflict. But this same volcanic soil could sustain the Gothic vine, poetic laurels flourished in it and the myrtle of mysticism grew sturdily.⁶

The attitudes of both 12th and 13th centuries naturally extended to include women. In the 12th century, women attained a status never before enjoyed. There were no longer merely the chattel of men. Politically, they had considerable influence. In southern France, there is evidence that there was something close to equality of the sexes.

In 1308, we hear of certain women in the Touraine who were apparently eligible to assist in the election of deputies to the assembly of estates at Tours.⁷

There were great ruling ladies during this century--Eleanor of Aquitaine, Empress Matilda and Blanche of Castile--who governed large tracts of land. The increased popularity and respectability of the vernacular languages for the expression of refined thought (sophisticated literary thought) owed much to feminine influence.

Women also played a large role in the religious society of the day. Around the year 1250, there were 500 nunneries in Germany with a total population of between 25,000 and 30,000 religious. Women were eligible to become Perfects and were authorized to preach and to dispense the consolamentum. Women were also very active in heterodox and heretical groups. The Waldensians, the Cathars and other groups encouraged women to preach and to propagandise.

The courtly way of life, connected with Eleanor and the rise of the Angevin Empire, introduced into northern Europe a tradition of love where

women were elevated, honoured and even worshipped. A woman became more than a physical being, she became a symbol of perfection and totality. It was the woman who inspired the man to great achievements and to supreme fulfillment. She represented the higher part of man, and by raising himself to her level and integrating her spiritual attributes, he could grow in virtue, merit and worth and achieve the moral and social harmony for which he longed so much.

With the increasing fear and anxiety of the 13th century, however, the emphasis was no longer placed upon the search for harmony but on fragmentation of the psyche. The focus was no longer on society, but on the individual, because salvation was achieved only by alienating oneself from the world. As men became more rigid and repressed, they regarded women more as separate beings who were dangerous and base.

Thirteenth-century literature shows the strong influence of two anti-feminist views: the Aristotelian--of woman as a defective male, a creature lacking in reason, useful only to bear children; and the moralist--of woman as a threat to man's salvation.⁸

Men tried desperately at this time to harness the feminine spiritual energy of the 12th century. Society, theology and morality all became masculine. Feminine industries were taken over by men. There was no suitable outlet after that for their great abilities and great spiritual and intellectual yearnings.

Thus, we can see a similarity between the age in which the author of Amadas et Ydoine was writing and our own. His was a time of fragmentation, of rapid social change, of uncertainty about and fear of the future. Today we have the pernicious threat of nuclear war, and although the fears of the 13th century did not include omnicide or total annihilation, the world as they knew it was, in fact, self-destructing, and the divisive influence affected every part of their lives.

As far as women are concerned, they are no longer physically burned at the stake for being witches or heretics, but figuratively they often are and they have still not gained equality with men economically or socially. There is still enormous disharmony between the sexes, and little comprehension. As Virginia Woolf pointed out back in 1928 in A Room of One's Own:

And I went on amateurishly to sketch a plan of the soul so that in each of us two powers preside, one male, one female; and in the man's brain the man predominates over the woman, and in the woman's brain the woman predominates over the man. The normal and comfortable state of being is that when the two live in harmony together, spiritually co-operating. If one is a man, still the woman also must have effect, and a woman also must have intercourse with the man in her. Coleridge perhaps meant this when he said that a great mind is androgynous.⁹

An androgynous mind! Surely this is the ideal towards which to strive, but which 20th-century society is still far from achieving. This is more than acceptance, more than understanding between the sexes--this is complete integration and union of the masculine and feminine parts of the mind.

This union is the essence of harmony not only between the sexes, but also in the soul of each individual. As long as the masculine element of the brain fights, minimizes or ignores the feminine, or vice versa, dissension and fragmentation will exist in the psyche of the individual and the psyche of society.

Because this is such a crucial issue today, and has been throughout history, and because we still seem very far away from reaching a solution to the problem, it can be very beneficial to study texts from the Middle Ages so as to better understand the psychological fragmentation that existed during that time period. By examining the attitudes and opinions about women as set forth by the author of Amadas et Ydoine, we, as 20th-century readers, can compare the author's attempts to deal with the discord between the sexes with current theories, and can investigate how successful he is at unifying the masculine and feminine elements of his mind.

I have chosen to approach this issue from a psychological viewpoint because we are dealing firstly with mental attitudes and secondly, with

the results of those attitudes. A psychological analysis of Amadas et Ydoine is, admittedly, limited by several factors. We know nothing whatsoever of the personal life of this particular "anonymous" and, as far as we know, have no other works of his with which to compare Amadas et Ydoine. As a result, all that is possible is to scrutinize this particular work as a sole entity. This need not lessen the importance of either the analysis or the work itself, but it is necessary to realize that any conclusions drawn are restricted and that they are not meant to be a definitive assessment of the author's character or psychological state--they are merely speculations derived from various clues found in this single work.

Psychological analysis of medieval works is not new and is a valid way of approaching the literature. Historian Friedrich Heer notes that Arthurian romances:

... were attempts at expounding the processes of man's interior developments ... the 'roman courtois' did not ignore the energizing springs of life, the deeper layers of personality; they encompassed life as a whole. The skill in 'depth psychology' found in these romances is astonishing...which brings to mind the researches of Jung.¹⁰

As Heer states: medieval people were interested in the correspondences between the microcosmos (humans) and the macrocosmos (nature), which is

why we are able to use 20th-century analytical tools to uncover layers of meaning in the literature.¹¹

I intend to analyse the romance on three different levels, with each level leading to a deeper level of unconscious motivation and significance.

On the intertextual level I compare Amadas et Ydoine with Tristan and Iseult. The romance of Tristan and Iseult has been lauded as being the model of perfect lovers throughout history, the level of love to which to aspire. As Joseph Campbell affirms:

In the Occident the most impressive representation of love as passion is to be found undoubtedly in the legend of the love poem of Tristan and Isolt, where it is the paradoxology of the mystery that is celebrated: the agony of love's joy, and the lover's joy in that agony, which is by noble hearts experienced as the very ambrosia of life.¹²

Tristan and Iseult have been considered archetypal lovers and other romances have sought to emphasize the worth or suffering of their lovers by comparing it with that of Tristan and Iseult. In Chretien's Erec and Enide, Enides' great beauty is described by a comparison with Iseult:

De cesti tesmoingne nature
Qu'onques si bele criature
Ne fu vecie an tot le monde
Por voir vos di qu'iseuz la blonde
N'ot tant les crins sors ne luisanz
Que a cesti ne fust neanz¹³

And Erec's praise from the people is given in terms of Tristan's praise:

Onques, ce cuit, tel joie n'ot
La ou Tristanz le fier Morhot
An l'isle saint Sanson vainqui
Con l'an feisoit d'Erec iqui
Mout feisoient de lui grant lus
Grant et petit et gresle et gros
Tuit present sa chevalerie¹⁴

Amadas et Ydoine is no exception in this regard. Several times the author cites Tristan and Iseult as examples to either follow or surpass. Indeed, I see as perhaps the prime motivation for writing Amadas et Ydoine the creation, not of an anti-Tristan, but of a transcendent-Tristan, where the author seeks to correct what he deems imperfections in the love between Tristan and Iseult, and seeks to surpass the quality of their love in the form of Amadas et Ydoine. The changes and modifications he makes in order to portray his own idea of perfect lovers are very significant in considering the author's notions of women and sexual roles.

Consequently, I am using Tristan and Iseult as a literary springboard to delve more deeply into the author's underlying beliefs and assumptions.¹⁵

The second level is the narrative perspective. The narrator plays an integral part throughout the whole romance, interrupting the plot narration numerous times to comment on the actions of the protagonists or to give his opinion of love in general, women, fortune, courage and even gossip.

In Chapter 2, I examine the narrator's portrayal and comments on Ydoine's actions, his statements about the female sex in general and his inconsistencies and biases in this regard. The inconsistencies are blatant, yet the narrator fails to acknowledge them or explain them away. In a way the narrator is a figure to be mocked by both the author and reader, a figure who is ridiculous and farcical yet who at times displays a canniness in his acute observations of human nature. By means of the narrator's incongruous and often illogical remarks we can speculate about the difficulties the author seems to be having formulating his own opinions about women.

I am assuming here that the author is male and that he feels a close bond with Amadas, not so much because of the narrator's comments about women, but because of an almost intangible quality behind the narration which suggests a great sensitivity and empathy for Amadas and his struggles. Although sympathy for Ydoine is also present, the same depth of compassion is not. The author seems to feel very close to Amadas during both his failures and successes. Furthermore, the midpoint of medieval works is usually very significant, and the midpoint of Amadas et Ydoine is reserved for praising Amadas. The halfway point occurs just after Ydoine has cured Amadas of his madness at Lucca and has asked the knights in her party if Amadas can join them on their voyage to Rome. They reply:

'Grans biens seroit,' cascuns respont,
'Car n'a tel chevalier u mont,
Plus gentil ne plus debonaire.
Se il pour vous voloit ce faire,
A vous et a nous tous seroit
Mult grans honeurs s'a lui plaisoit.
Drois est et raisons, ce nous samble,
Et si vous loons tuit ensamble
Que l'en faciés priere grant.'¹⁶

Because the midpoint is a tribute to Amadas and his knightly valour, I assume this is what the author values the most and relates to the best.

The third level of study is the psychological sphere. Here I analyse Amadas' actions and reactions using as my tools both Jungian and "Campbellian" concepts. I see Amadas' adventures in this romance as being part of a maturation process, a discovery process of his true personality, an attempt to harmonise the element of the microcosmos and the macrocosmos. Amadas encounters several obstacles on the way, but these only serve to make him wiser, more sensitive and closer in access to his soul and inner yearnings. Here the female figure, Ydoine, symbolizes much more than a physical woman; she symbolizes the search for unity and for integration of the male and female elements, of his being, which is the core of all harmony.

Amadas' psychological voyage reveals the fears, apprehensions, hopes and doubts of a person in search of harmony with himself and with the world during a time of increasing despair, intolerance and arrogance. Here we as readers may have the most to learn from this romance. The hero voyage and the individuation process are timeless human experiences, and comparing our own with that of someone of the 13th-century can be most rewarding and reassuring. It can make us feel a certain connection with people who have lived before us and will live after us. It can give us that vital link with the macrocosmos. It can give us incentive to embark on our own attempt to diminish the conflict between the male and female within our own psyches and to achieve unity between the physical sexes.

CHAPTER 1

AMADAS ET YDOINE AS TRANSCENDENT-TRISTAN

Tristan and Iseult have long been considered archetypal lovers, the model to imitate for medieval writers seeking to create a "perfect" romance. We have seen an example of this in Chretien de Troyes' Erec et Enide where Enide's beauty is compared to that of Iseult and the praise bestowed upon Erec is assessed according to that received by Tristan.

The author of Amadas et Ydoine also seems to have had Tristan and Iseult in mind while creating his romance. Besides the fact that the narrator refers to them by name several times, there are also many unstated parallels between Tristan and Iseult and Amadas and Ydoine. The author does not, however, display the same degree of admiration for Tristan and Iseult as do other writers of the time. It is almost as if, while reading Tristan and Iseult, he noticed what he considered to be several flaws in their love relationship and was moved to produce a romance where these imperfections would be corrected. Thus, in Amadas et Ydoine he is seeking to write a transcendent-Tristan, portraying his own idea of perfect lovers. By examining how he modifies and deviates from what has been considered to be the model love affair, we can gain some clues as to his beliefs and assumptions about women, love and sexual roles.

The first difference we may notice between the two couples is that, unlike Tristan in relation to Iseult, Amadas is below Ydoine in social

station. She is the daughter of the Duke of Burgundy, whereas Amadas is merely the son of his seneschal. It is a respected position, but he is nonetheless not a member of the highest nobility. According to the standards of the courtly love tradition, this would have been considered a serious defect in a love relationship. Furthermore, Amadas is only 15 years old and is as yet unproven in knightly deeds and valour. Thus, right from the beginning the situation seems to be less than ideal for creating a transcendent-Tristan.

Nevertheless, we learn immediately that the author estimates the worth of a person by means other than one's social station. He tells us of Amadas:

Ne fust en nul païs trouvés,
Uns damoisiaus de sa beauté.
Il avoit ja pres de quinze ans.
Biaus ert et aligniés et grans;
...Sour tous enfans sages estoit;
Humles ert mult et amiables,
Frans et courtois et servicables,
Et mult amés de chevaliers

vv. 59-71

In fact:

Que s'il estoit fius a un roi,
Ou fius a rice empereour.
Ne poroit plus traire a hounour

vv. 78-80

Unlike Tristan, Amadas is not of superior birth, but we can see that what the author values much more and what he considers to be essential for a perfect lover are moral excellence, physical beauty, and a good reputation. Amadas is unproven, but he has potential. Here the author seems to share the attitude of the narrator of Yvain, who believes that love should seek out an honourable place to lodge:

C'est granz honte, qu'Amors est tes,
 Et quant ele si mal se prueve
 Que el-plus vil leu, qu'ele trueve,
 Se herberge tot aussi tost,
 Come an tot le meillor de l'ost
 Mes ore est ele bien venue
 Ci iert ele a enor tenue
 Et ci li fet buen demorer
 Einsi se devroit atorner
 Amors, qui si est haute chose
 Que mervoille est, comant ele ose
 De honte an si vil leu descandre l

The narrator has great respect for love and believes it will be honourably treated by Yvain. So, too, the author of Amadas et Ydoine is in the process of showing us that by being "humles", "amiavles", "frans", "courtois" and "servicavles", Amadas is a good candidate for love.

Still, the author does not create a character that is superhuman. Amadas may be superior in many ways, but he still has one serious flaw:

Qu'il n'avoit teche, ne mais une,
 Qui pas n'estoit a gent commune;
 Qu'il n'avoit pas ou mont dansele
 Tant courtoise, france ne bele,
 ...Qu'il amast vaillant une alie.
 N'avoit cure de drüerie

vv. 81-88

The flaw is not that Amadas is superior morally and physically, but that he has such a proud, haughty attitude about it.

Curiously, Ydoine, who is also exceptional physically and morally, possesses the same tache, only to a more severe degree. She disdains, not only men, but love itself.

The author has thus far introduced two characters who are not at all searching for love. Amadas seems too young, being as yet untested as to courage and valour, and Ydoine seems unwilling. Thus, it is going to be a challenge for love to touch either of them.

The author does not use a love potion similar to that found in Tristan and Iseult in order to surmount this obstacle. He uses instead the coup de foudre, love at first sight, which strikes dramatically at the fête. He loses all touch with reality. He drops the knife with which he is cutting Ydoine's meat, loses all colour in his face and faints. Many at the festival believe he has died. In a way he has, since he will never be the same carefree adolescent again.

Amadas becomes very ill:

Conduit l'en ont a son ostel
Et si l'ont coucié en un lit.
...Dont muert a si tres grant tristeur;
Qu'estre son voel est si aquis
Que pres de mort en est souspris.
Le mangier et le boivre pert

vv. 328-335

Amadas' love sickness is very sudden and involves a physical, internal reaction. It is not caused by something he has ingested, but proceeds through his eyes--the mere sight of Ydoine renders him powerless against love.

The author emphasizes the extent of Amadas' suffering by comparing it with that of Tristan caused by his love for Iseult:

Mais ainc Tristan si grant douleur
Ne souffri pour Yseu la bloie,
Ne tant mal sans confort de joie,
Com Amadas en a sousfert

vv. 340-344

It is interesting that the author feels it necessary to create a character whose agony not only equals that of Tristan, but exceeds it. The author seems to believe that pain must accompany love and that the more one suffers, the more one loves. He stresses this fact by describing Amadas' languishing in his bed for 2-1/2 years because of his feelings for Ydoine.

Ydoine is at first completely oblivious to Amadas. Consequently, Amadas is forced to suffer alone. He is also forced to become the pursuer, something which does not occur in Tristan and Iseult. We have seen that the author greatly values courage and knightly valour. Do these qualities, then, have to carry over into the sphere of love as proof of a lover's worth? Does the fact that Amadas must rise to the challenge and "conquer" Ydoine demonstrate that he is a superior lover to Tristan?

And Ydoine certainly does prove to be a challenge. After Amadas' first advances she is very irritated and spurns him immediately. She thinks him either mad or drunk and forbids him to speak further of such foolishness.

Nonetheless, Amadas is persistent and determined. He visits Ydoine again after another year of love sickness and modifies his strategy. This time he does not implore, but announces:

'Se ne m'aidiés tost a la fin,
 Je m'ocirai ains le matin.
 ...Ne fist, certes, pechié si grant
 Ne si cruel, ne si pesant
 Com vous ferés se je m'ochi,
 Je n'en sai plus, dame; merci!' vv. 720-729

His timid request of their first encounter has become a threat, and almost a condemnation of Ydoine. It is the language more of a warrior than of a lover.

Ydoine responds with a threat of her own. She calls him "leciere outrequidies", "gars aniëus", and "fox assoties" and says:

'Se mais t'avient iceste rage
 Que me requieres de folage,
 Tant me ferai battre a mes sers
 Que tourneras le ventre envers.' vv. 758-761

Ydoine is displaying a gross lack of compassion here. Amadas has been lovesick for a year and a half by this time and must be showing signs of weakness and melancholy. At this point, Ydoine is definitely not the image of the ideal woman. She is powerful, cruel and aggressive.

She also seems hopelessly unattainable for Amadas. Still, he does not give up. He returns home to languish in bed for another year. He is aware of the time he is wasting, just as Tristan becomes aware in the forest after the love potion wears off. Tristan sorrowfully remarks:

'Ha! Dex,' fait il, 'tant ai travail!
Trois anz a hui, que n'ens ri i fal,
Onques ne me falli pus paine
Ne a foirie n'en sorsemaine,
Qublie ai chevalerie,
A seure cort et baronie,
Ge sui essillie du païs,
Tot m'est falli et vair et gris,
Ne sui a cort a chevaliers,
Dex! Tant m'amast mes oncle(r)s chiers,
Se tant ne fuse a lui mesfez
Na! Dex, tant foiblement me vet!'²

The situation is radically different for Amadas, however, when Tristan comes to realize that he is wasting his youth and is not fulfilling his societal obligations. He is capable of rectifying this situation because the love potion's influence is waning. For Amadas, however, there is "nule garison". Amadas realizes that he is wasting his youth while in the throes of love's power. He is quite aware of what is happening and does not follow a blind passion as does Tristan. He is aware, yet he cannot escape the debilitating effects of his love for Ydoine. He is rendered totally passive, totally impotent. Every action he now takes is as a reaction to his love. This is the reason why he decides to end his life, since he has already surrendered it to Ydoine.

It is interesting that it takes this ultimate sacrifice before Ydoine is moved to any tender emotions at all. She must have absolute and total dominance over him before she will deign to give anything of herself. She has become almost a goddess figure who demands rigorous proof of loyalty from a mortal. In this respect the author is following the courtly love tradition of the lover who submits totally to his lady.

Tristan surrenders to Iseult's wishes but Amadas relinquishes his soul to a woman who is cruel, arrogant and disdainful towards him. He is rejected fiercely and thereafter suffers miserably, bearing the burden of his immense love in solitude.

We may wonder why the author chooses to lower the hero of his story to such a pitiful state. Why must he grovel at the feet of this unappreciative woman? Certainly we cannot imagine the Tristan poets placing Tristan in such a dishonourable condition in front of Iseult. However, if we consider that it is because Amadas is "humles", "amiavles", "frans", "courtois" and "servicavles" that the author deems him superior, and that his one fault is pride, then this turn of events makes more sense. The author is in the process of purging Amadas of his one flaw. Amadas no longer considers himself to be above all women. His pride has been destroyed and what remains are perseverance, humility and submission.

Ydoine, too, must rid herself of her vanity and it is love that helps her accomplish this. Her initial reaction when she believes Amadas has died is purely egotistical:

Adont primes pités l'em prent;
Ne quide avoir confession
Ja mais a nul jor ne pardon
Don grant pechié que ele a fait,
A grant angousse pour s'amour.
Et d'autre part ra grant paour
Qu'el n'en ait blasme et mauvais cri,
S'en sa cambre muert devant li. vv. 1075-1083

A man dies in her room and her first concern is for her own salvation and reputation! Nevertheless, after this initial selfish reaction, a complete transformation occurs:

Par le commandement d'Amours,
Pitiés et Francise et Paours
Forgent mult tost un trencant dart vv. 1102-1104

It has taken a long time but, once Ydoine is pierced by love's arrow, the change in character is sudden. She faints, as did Amadas when struck by love and when she regains consciousness she repents sincerely of her past proud and unfeeling behaviour:

Trop li ai esté fiere et dure
Et orgilleuse a desmesure;
S'ai fait que fole et que dervée,
Et que vilaine sourquidee,
Que non sachans et ke caitive;
Or m'en repent; tant com sui vive,
Li serai mais veraie amie,
Se Dix le ramenoit en vie.
Et je pour lui en soufferrai:
D'ore en avant a lui m'otroi. vv. 1133-1148

This power to transform appears to be an essential part of the author's conception of love. Both Amadas and Ydoine are completely and everlastingly changed. And now that their love is at last mutual, the narrator states that their love is superior to that of Tristan and Iseult:

Natureument leur est venus
Cis dous fus es cuers et creüs
Ne leur vint pas pour manger fruit,
Ne pour boire, ce sachiés tuit,
Por coi li pluseur destruit sont
Com de Tristan dont vous avés
Oi, et de pluseurs assés.
Mais ast sont de fine amistié
Natureument entreplaie vv. 1181-1190

The key word here is "naturement". The beginning of love is evidently important to the author as he has spent over 1/4 of the total romance on it. The narrator states that the love of Amadas and Ydoine stems from "fin amistie", not from food and drink, and that this affects the quality of love. Yet, up to this point, we have seen little evidence of friendship. Ydoine is at best merely tolerant of Amadas at the beginning of the romance, and that tolerance turns quickly to scorn and near hate. They are not friends because they are not equals. Amadas aspires to Ydoine's love. She is above him in social status and in power. This is not the case with Tristan and Iseult. In fact, they seem to display more "fine amistie" than do Amadas and Ydoine. Iseult nurses Tristan back to health when they first meet. They are equals. Iseult never has or revels in the strange type of power that Ydoine enjoys having over Amadas. She never abuses Tristan as Ydoine abuses Amadas. Yet, for some reason, the strange beginnings of this relationship constitute "pure" love in the narrator's eyes. The critical element to the author seems to be that the love did not start by artificial means. It is also essential that love does not come easily--one must work for it, and once it appears, be totally transformed by it.

In any case, the fact that the love of Amadas and Ydoine originates from within and not from an outside source adds another component which is also very important to the author--morality. Amadas and Ydoine must accept responsibility for their actions. They will not be able to blame an external element as do Tristan and Iseult:

'Que ele m'aime en bone foi
Q'el m'aime c'est par la poison'³

...'Il ne m'aime pas ne je lui
Fors par un herbe dont je bui
Et il en but; ce fu pechiez'⁴

Tristan and Iseult excuse themselves of any guilt of wrongdoing by means of the potion. Amadas and Ydoine do not, however, have this excuse for any future immoral conduct or shirked duties.

Whereas the Tristan poets emphasize the physical passion between Tristan and Iseult, the author of Amadas et Ydoine chooses to stress the spiritual love between the lovers and the strong desire for permanence and honour. The romance now takes quite a different turn from that of Tristan and Iseult. Tristan and Iseult seem doomed to a tragic end from the very beginning of their affair, yet they resign themselves to the situation as though submitting to fate. Amadas and Ydoine, on the other hand, are determined to have their love continue successfully. Passion is present, but it does not take precedence over the spiritual love. They have a certain structure of life that they desire to respect and honour, and will not abuse their parents, their society or their religion for the sake of passion. Unlike Tristan and Iseult, they are willing to wait and to work towards their ideal.

And it is not Amadas who, up until this point has been the pursuer, takes the initiative--it is Ydoine. We see again how love has transformed her. The power and strength she once used to spurn Amadas is now

dedicated to keeping their love "pure". She becomes a leader and guide, displaying an extraordinary amount of moral fortitude. Unlike Iseult, she has a very clear view of her future and is determined to reach her goals.

Ydoine's first plan is that Amadas become a knight. He must now prove his courage and worth to society, and must even compensate for his lower social station by acts of knightly valour. Amadas is quite willing to submit to his lady's wishes and follows her guidance, and he greatly surpasses society's expectations:

Si est renomés par sa lance
Qu'en tout le roiaume de France
...Qu'as autres examplaire estoit
De sens et de cevalerie,
D'enseignement, de courtoisie,
Et de francise et de largece vv. 1385-1386; 1420-1423

Amadas' good reputation, one of the author's prerequisites for a perfect lover, is growing and spreading widely. He is fast becoming a model of physical and moral excellence.

During the three years that Amadas is away distinguishing himself, there is no sense of rush or impatience concerning the love between Amadas and Ydoine. There is never the feeling of desperate anxiousness or restlessness that we discern between Tristan and Iseult when they are planning their next tryst or are trying to evade suspicion by covering their tracks. It is as if the author wants to convey the truth that pure

love is timeless, and that impatience has no part to play in it. Amadas and Ydoine are not insecure about each other. They are faithful, and regularly communicate by means of written messages.

But this sense of security is shattered suddenly when outside forces interfere. Ydoine's father betrothes her to another man. The author creates a seemingly insurmountable obstacle for these otherwise blissful lovers to face. He now actually places Ydoine in a somewhat parallel situation to that of Iseult. She, too, was betrothed to another man, Marc, both before and after the effects of the love potion. And what is her course of action? There is no evidence that she ever tries to avoid the marriage or that she even considers confessing her love for Tristan. On the contrary, since she is no longer a virgin, she substitutes Brangain in the marriage bed with Marc so that she is thereafter able to sleep with both her lover and husband with no regrets.

We cannot conceive of such conduct from Ydoine. She has promised eternal fidelity to Amadas and will not even entertain the idea of sex with another man. She thus goes to extreme measures to avoid the marriage.

By describing the unorthodox and elaborate plan Ydoine devises in order to remain faithful to Amadas, the author is perhaps reproaching Iseult for efforts she fails to make to keep her relationship with Tristan "pure". When Amadas later believes that Ydoine has betrayed him with the maufé, Iseult is the first woman he mentions in his list of unfaithful

lovers. So Ydoine's behaviour after becoming betrothed to the Count of Nevers is perhaps a model of what Iseult should have attempted for Tristan. Ydoine resorts to devious methods to preserve the purity of her vows to Amadas. She does not succeed; however, Ydoine does intimidate the Count sufficiently to prevent him from having any sexual contact with her. She is thus able to keep her virginity for Amadas.

Nevertheless, she becomes married to another man and experiences extreme anguish because of it:

Bien pre est atainte de mort;
De riens que voie n'a confort,
Sa face coulouree et tendre
Devint plus pale que n'est cendre vv. 2559-2564

Again, the author stresses the hardship and emotional anguish Amadas and Ydoine undergo. In fact, Amadas' conscious mind can bear no more pain. He goes mad when he is informed of Ydoine's forthcoming marriage.

He probably would have stayed insane for the rest of his life had it not been for Ydoine's perseverance and independence. Iseult waits for Tristan to initiate their meetings, but Ydoine cannot wait. She sends her messenger Garinés to search for him. Even when she is in pain, her remarkable faith, confidence and inner peace remain, and give her the determination and will to act.

Ydoine takes the necessary steps to journey to Lucca after Garinés finds Amadas there. This involves lying to her husband, but it is the only way

to save Amadas. The tenderness and intensity of her love are illustrated by the description of her reaction when she reaches Lucca and sees Amadas running naked in the streets, being beaten and mocked by the local riff-raff:

Ce est grans duels a esgarder
De nul houme c'on doie amer.
Tant com ele plus aime lui,
Tant li torne plus a anui

vv. 3155-3158

And it is no wonder that Ydoine feels "anui" because of her friend's present condition. For the sake of love, Amadas has stripped himself of all human dignity. We have seen that the author values a lover who is "humles", "servicavles" and Amadas has more than fulfilled the requirements to prove this. Tristan feigns madness at one point in order to see Iseult, but Amadas has actually left the conscious world and has sacrificed his sanity for Ydoine. In the case of Yvain, his madness occurs as a penance for his lack of appreciation of Laudine. It serves as part of his maturation process. With Amadas, however, this public madness is more like a self-abnegation, a total surrender to the other.

We may consider this turn of events to be extreme but Amadas' madness, as well as illustrating Amadas' loyalty towards Ydoine, also emphasizes her constancy towards him. She could easily be repulsed by the sight of Amadas as a raving madman and no longer desire him as a lover. But she is neither so changeable nor shallow. She and Garinés travel to Amadas' grotto. She shows herself to be capable, skillful and almost supernatural during her cure of Amadas. After he regains his sanity,

Amadas "mult a grant honte de soi" and considers he is no longer worthy of Ydoine's love and respect. Here again we see the transforming power of love. Before Ydoine is affected by love her first concern is for her reputation and social status. But now, however, these take second place to pure love. She will not consider leaving Amadas, but re-affirms her vows:

'Se Dix me doinst joie et honor,
Ja mais nul jor n'aurai signor
Autre que vous, pour voir le di.' vv. 3542-3549

After this incident, Ydoine continues on to Rome. Is this not a mere travesty since her real goal has been accomplished? Is this attempt to cover her tracks not much like the dishonesty and excuses of Tristan and Iseult?

It is true that Ydoine is deceiving her husband and other observers, just as Iseult deceives Marc and the court, so we must search for the motives and attitudes behind the action to discover how the author differentiates between the behaviour of the two women.

In the garden scene in Tristan and Iseult, Iseult uses ambiguous language to both warn Tristan that her husband is hiding in the tree above and to fool Marc about the intention of the rendezvous between she and Tristan. Afterwards she describes the incident to Brangain:

'Dex me fist parler premeraine;
Onques de ce que je l'quis
N'i out mot dit, ce vos plevis,
Mais mervellos con plaignement
Et mervellos gemissenment'⁵
'... Onques li rois ne s'apercut
Ne mon estre ne desconnut
Partie me sui du tripot'⁶

She is almost boasting! She mentions no regrets of having deceived Marc. On the contrary, she is quite proud of herself. Iseult involves God in her duplicity, and Brangain agrees:

'Iseult, ma dame, grant merci
Nos a Dex fait, qui ne menti
Qant il vos a fait desevrer
Du parlement sanz plus outrer,
Que li rois n'a chose veüe
Qui ne puisse estr'e(n) bien tenue,
Granz miracles vos a fait Dex
Il est verais peres et tex
Qu'il n'a cure de faire mal
A ceus qui sont buen et loial'⁷

Tristan and Iseult do not care if they humiliate and deceive Marc and even when, during the flour incident, they are exposed and proved guilty, they still have the arrogance to deny their illicit relationship and to say that God will prove them right.

Amadas and Ydoine do none of this and, although they are dishonest, are so for different reasons and in a different manner. After Ydoine deceives the Count about her trip to cure Amadas, she has compunctions and demonstrates she has no desire to do wrong or to humiliate:

La contesse vait au mostier
Priier a Diu que aciever
Puist son desir et son penser,
San reparlance de folie,
Sans pecié et sans volonnie,
Si que de gent ne soit blasmee,
Que mult crient estre deparlee.
Et nonpourquant raisnavlement
Quide aciever tot son talent
D'Amadas et de son signour,
Qu'ele ne doit dou Creatour
Ne de la gent mal gré avoir.

vv. 3708-3719

Instead of arrogantly announcing that God is on her side, Ydoine prays to Him that she will be able to obtain her heartfelt desire "raisnavlement" and "sans pecie" in the eyes of all. She does deceive the Count and society, but does so only to fulfill her vows to Amadas. She never loses her compassion. Thus, it seems that motive and intention are the most important considerations of the author. Ydoine deceives so that she can fulfil her vow to Amadas, her first priority. She does not treat the Count with casual cruelty and lies only as much as she must to stay faithful to Amadas. The continuation of her trip to Rome indicates she is willing to go out of her way so that neither she nor the Count will be publicly humiliated. This contrasts sharply with the conduct of Iseult.

It is on her way back from Rome that the strange incident with the maufé occurs and Ydoine, as Amadas once did, appears to die. Amadas' pain is endless. Before her "death", we are again given evidence of Ydoine's totally unselfish love for Amadas. She first tells him:

'Quant vous serés a vos amis
 Se Diu plaist, vous espouserois,
 Si com il est raisons et drois,
 Moullier a vostre volenté.
 Dius doinst, amis, que loiauté
 Vous porte, hounneur et bone foi.'

vv. 4920-4925

This differs greatly from Iseult's fear that:

'Car vers vus ai si fine amur
 Amis, dei jo avoir poir
 Puis ma mort, si vus garissez,
 Qu'en vostre vie m'ubliez
 V d'autre femme aiez confort
 Tristan apruef la meier mort
 Amis, d'Ysolt as Blances Mains
 Certes m'en crem e dut al mains'⁸

Iseult fears Tristan will be with another woman; Ydoine desires that Amadas will find another woman so that he will be happy.

Ydoine then tells Amadas "estrange mençoigne de soi". She does so:

Par loiauté et par grant foi.
Por garir de mort son ami
...Por li metre de mort a vie.
Com la plus tres loial amie
Que on oïst mais en roumans
Puis le tans as premiers amans

vv. 4968-4980

This brings to mind the lie that Tristan, Iseult and Ogrin fabricate in order to bring about a reconciliation with Marc. Ogrin states that:

'Por honte oster et mal covrira
Doit on un poi par bel mentir'

The big difference is again intention. Ydoine's intention is unselfish, whereas that of Tristan and Iseult is purely selfish. Tristan and Iseult lie merely to escape shame and don't consider Marc, his feelings or his reputation at all. Ydoine, on the other hand, would rather die having Amadas believe she has committed a heinous crime than to have him commit suicide afterwards or die of grief.

And what a lie she tells! To have had three children by three different cousins and then to have murdered all three of them is an extreme crime. But the crime must be serious enough to compel Amadas to stay alive to give alms for her soul. And Ydoine succeeds. After her death, when Amadas is grieving at her grave, desiring to die himself, he says:

'Du grant pecié ke vous feïstes,
 Qu'en confession me deïstes,
 Une eure après vous ne vivroie:
 Tot maintenant ci fineroie.
 ...Que grant douleur et paour ai,
 Douce amie, de vos peciés, vv. 5526-5529
 Que Dius n'en soit vers vous iriés' vv. 5566-5568

Surely the most difficult test of Amadas' loyalty comes at this time when the maufé appears with evidence that Ydoine has betrayed him. Will he stay strong in his love and commitment for her? Amadas does waver when he sees his ring in the maufé's possession. How could he possibly have obtained it unless Ydoine herself had given it to him? Amadas finds himself in an internal dilemma and feels that he has been duped. He is bitter:

'Caitis, dolans, mal eüres
 Com sui traïs et mal menés
 Et deceüs sor tous amans!' vv. 5809-5811

This is similar to the dilemma Tristan finds himself in when he thinks that Iseult is finding pleasure with Marc and decides that he, too, should therefore marry someone else. His doubts about Iseult lead him into a marriage that, although he does not consummate, he still sorrowfully regrets. He is punished for this mistake by his wife, who actually causes his death by giving him the wrong information about the colour of the sail.

Fortunately, Amadas does not doubt Ydoine for long and does not make a mistake he will later regret. He does not understand how the maufé has

come to possess the ring, but chooses to continue to trust in Ydoine and to fight for her. After all:

'Amee l'ai plus que ma vie.
...Ne doit issi parfit amour
Qui loiauté aime et honor
Oublier en si poi de tens:
Ce m'est avis selonc mon sens.'

vv. 6051-6068

With a combat that seems to be as much between the forces of good and evil as between Amadas and this bad fairy, Amadas displays his superior ability. He is fighting against a supernatural being but, as the author tries to show, the power of pure devoted love is also supernatural. It is able to transform and to cure madness and, since it is on the side of good, can also win this battle. The maufé here represents all the obstacles Amadas has thus far encountered in his struggle for Ydoine's love, and the seeming impossibility of the whole situation. Yet the love which once drained him of all energy and sanity is now tapping strength he never knew he possessed in order to aid him crush this opposition. After an arduous, bloody fight, Amadas succeeds in cutting off the maufé's hand and thus wins the battle. It is at this point that the maufé explains the substitution of rings which has resulted in Ydoine's death-like stupor.

Consequently, Amadas is well rewarded for his continued trust in Ydoine by seeing her resurrected. Amadas and Ydoine succeed, again then, because of their faith and trust. They have faith in their love, faith in themselves, and faith in each other.

Ydoine's faith and integrity go even beyond that of Amadas as shown by her refusal to surrender to Amadas' desire to finally consummate their love. She understands and shares his physical desire as well as his wish to flee society and its constraints, but she realizes there are other even more important issues to consider:

'Icel desir devés targier
Tant quel puissiés sans pecié faire
Et a grant joie et a cief traire
Que nus n'i puisse vilounie
Noter, ne mal, ne felonnie.
...Et que serai vostre espousee
...Sans pecié a l'ouneur de Dé
Par esgart de crestienté'

vv. 6726-6730

vv. 6747; 6749-50

Again, it is Ydoine who displays strength, this time in the form of restraint. She is the one leading the relationship the way she wants it to go, the one capable of seeing beyond the moment to a future life together. In this way she is much different from Iseult. Tristan and Iseult conceive of their love as being adulterous and never intend to build a life together. Consequently, they merely manipulate Marc, society and religion to either extricate themselves from a difficult situation or allow them another illicit meeting. Iseult has not the moral fortitude to take the lead or to direct the love affair in any other direction. They speak about God only in terms of how he can help them and even implicate Him in their adultery. They deceive people to such a degree that they no longer seem to know what truth is. They mistreat and humiliate Marc countless times--and all for their immediate gratification.

Ydoine, on the contrary, respects her parents, society and Christianity. She looks beyond passion and realizes that she and Amadas must honour certain traditions in order to live in happiness and dignity. She convinces Amadas that only a love that's built upon (rather than destroys) these traditions is worth the pain and suffering they have already undergone.

Therefore, Amadas and Ydoine do return to Burgundy to a very warm reception from their parents and the community. How different from the return of Tristan and Iseult, where Tristan must continue his exile and Iseult must continue her lies and ambiguous oaths. They lose both each other and their privileges at Court. Ydoine lies once more to her husband by informing him that St. Peter suggested at Rome that they terminate their marriage. Another deception, but one again where intention and motive are the crucial elements. This lie is truly best for all concerned. The Count is quite pleased to agree to a marriage annulment, and shortly thereafter remarries. Ydoine displays extraordinary cleverness once again by manoeuvring events so that the barons actually pick Amadas as the most suitable partner for her. Thus, the marriage is ostensibly their idea rather than hers.

Consequently, the marriage does take place happily and Amadas and Ydoine finally acquire what they desire:

Signeur, pour verité vous di
Qu 'a grant honneur tinrent la terre
Toute leur vie en pais, sans guerre.
De leur amor faut ci l'estore,
Leur ames mete Dix en gloire
Par sa douceur, par sa merchi,
Et de tous peceurs ausi

vv. 7885-7891

The author has succeeded in showing that faith, fortitude and patience lead to happiness in love. He has shown that the love of Amadas and Ydoine is spiritual whereas the love of Tristan and Iseult is simply physical. They use their love to work towards a permanent relationship and integrate all the elements essential in their lives. This involves much time and pain, but they are rewarded with a happy end instead of the tragic one of Tristan and Iseult.

Nevertheless, the author also paints a picture of a woman with a curious mixture of personality traits, and of a love affair that many people would consider most unsatisfactory. Ydoine possesses a dichotomous character that evolves amazingly during the course of her relationship with Amadas. She goes from total disdain to total involvement. She plays the role of an unattainable ideal, goddess, shrew, guide, faithful lover, saviour, and leader. She is capable of extreme cruelty and manipulation as well as intense love and selflessness. In one way Ydoine's ability to deceive makes her resemble Iseult, but she has another side to her character. Ydoine is extremely determined to get what she wants and lets nothing deter her. She utilizes manipulation, deception and sorcery to attain her goal. Yet she also displays a strong

need to be moral and honourable. She respects traditional institutions such as marriage, society and the Church.

Because of her exceedingly powerful personality it is difficult for Ydoine to have an equal relationship with a man. Ydoine and Amadas are not equals at the beginning of the romance and are not equals at the end. Ydoine is always the stronger, more capable partner. Amadas becomes powerless twice in the course of their relationship--first when he becomes lovesick and second when he goes mad. Ydoine never loses control of her life, even when circumstances place her in a passive position. When she cannot act, she devises plans of action and reinforces her faith.

We can see, then, that even on the literary level of the romance we are dealing with a complex woman and a complex relationship. In Chapter 2, we will examine in more detail Ydoine's behaviour, especially her dishonesty, and will look at the narrator's personal comments on Ydoine and on women in general.

CHAPTER 2

THE NARRATOR AND HIS HEROINE

The author of Amadas et Ydoine lived during a unique and unsettled age. He was no doubt greatly affected by the open and tolerant attitudes of the 12th century and by the courtly tradition which considers the woman as something to which to aspire, as the personification of Perfection. Nevertheless, he no doubt also witnessed a fairly rapid change in this attitude with the advent of the intense prejudice and fear of the 13th century. Although we have no way of knowing to what extent he was personally affected by these conflicting attitudes, we can be certain they played a significant role in shaping his opinion of women and of sexual roles. It is with these important background influences in mind that we now turn to the work itself, to an examination of the important function of the narrator in Amadas et Ydoine. By examining his portrayal of Ydoine as well as his obtrusive interventions into the narration to make personal remarks about women, we can perhaps arrive at some conclusions about the author and the difficulties he appears to have making a decision about women.

Let us first consider the narrator's introduction of Ydoine. He describes her in the conventional courtly manner; that is, physically from head to toe. She is, of course, extremely beautiful:

Le chief ot bel et bien reont,
La greve droite et blanc le front.
Et deliés et blons les crins,
...Et les eux vairs et signouris,
...Biau nes, biau vis et bouce bele,
Fresce couleur, com fleur nouvele. vv. 131-133;138;143-144

Midway through this introduction of Ydoine, the narrator inserts a few moral qualities he deems significant:

Douç le regart et simple et sage,
Que nus n'i pot noter folage,
Ne nul samblant de lecerie,
Nul seul trespas de vilenie

vv. 139-142

The narrator conforms here to 12th-century courtly love tradition. His heroine is beautiful, wise and honest. As in most courtly literature, Ydoine is the mirror image of Amadas' ideal self:

The romance hero falls in love with his own image in the person of a woman who is a mirror image of himself (as in *Piramus et Tisbe* and *Floire et Blancheflor*) or one that he has, in a sense, created (as in *Tristan and Lanval*). Until he falls in love, until the woman intrudes herself on his life and awakens him to an aspect of his being he had not been aware of, his life has no apparent direction. Love means a rebirth; it awakens the hero to a new sense of himself...higher purpose and responsibility.¹

The interesting point about Ydoine is that she is not only the mirror image of Amadas' potential self; she is also the reflection of his real, present self. She shares with him one flaw. They are both so beautiful and proud that there is no one of the opposite sex they consider worthy of them. Thus, they are both disdainful and Ydoine only more so than Amadas.

By pointing out Ydoine's egotism and scorn for love, the narrator is

undoubtedly preparing us for the fact that Ydoine takes such a long time to fall in love with Amadas, but it is also noteworthy that she is never portrayed as a symbol of Perfection as are many women in courtly literature. She is a woman with a fault of her own--pride, an enormous flaw which was also the great imperfection of Satan which caused his expulsion from heaven. The courtly tradition of the man seeking his mirror image has been taken a step further here to include his faults as well as his superior qualities and aspirations. It is as if the narrator accepts the woman as a real being with weaknesses, even if it is still for the sake of reflecting the character of a man.

To the same degree that Ydoine is capable of haughtiness towards love however, she is also capable of depth and constancy when she finally does fall in love. She promises Amadas:

'Or vous otroi toute m'amor;	
Par tel convent com vous dirai	
Sour tous homes vous amerai.	
...Ne ja n'amés faus losengier,	
Ne faites ja, n'en aiés cure;	
Laissiés trestoute vilounie,	vv. 1224-1226
Encriemeté, tout estoutie'	vv. 1232-1235

Therefore, she will give him all her love and will not deceive him. It is Amadas who has spoken romantically of his feelings for Ydoine and who has been the pursuer, but it is she who gives their love form, stability and a future. It is no longer merely an abstract infatuation--it is a solid, enduring emotion. She vows to Amadas eternal love and fidelity.

One of Ydoine's reasons for first rejecting Amadas is that she does not want to dishonour her parents by loving a man beneath her social station.

She demonstrates her practical nature by suggesting to Amadas immediately after her tender vow of fidelity that he be knighted and go off to prove his courage and valour. It is well and good to be in love, but there is more than love to consider. Amadas must fulfil certain requirements before he can become her husband, and Ydoine takes the initiative to see this is done.

Another dimension, then, has been added to the love story--the outside world. Unlike in many courtly romances, society is not ignored, rejected or given a subordinate role in the lovers' lives. It is the foundation and nucleus of Ydoine's life and her love affair must be built around it, not society around her love affair. The author brings love down to earth to the level of everyday life, and shows how it can be, and must be.

We have thus far seen Ydoine's practicality, her loyalty and sincerity and are prepared for the intense despair she experiences when she is about to be married to another man. We do not question Ydoine's submission to her parents' wishes. After all, this is the 12th century and Ydoine has already proved that she respects and honours the decisions of her parents and the customs of society. Nevertheless, her pain is extreme:

D'Ydoine me restuet a dire
Com a grant duel, com a grant ire
Outre son gré fu fianchie;
S'en est es angousse et en ire,
Plus amast la mort qu'estre vive.
Plus dolente ne plus pensive
N'a ou mont dame ne mescine.
N'orrés mais de si enterine
Parler de droite drüerie
Ne qui tant soit loial amie,
Car ele est si fort adolee,
Quant d'Amadas est desevee,
Que volentiers se fust ocise

vv. 1979-1991

By emphasizing her anguish, the narrator here succeeds in arousing our sympathy for a young woman deeply in love who has been trying desperately to arrange her new love affair so that it will be acceptable to her parents and society but who is now facing the probability that these fondest desires will be lost forever. The narrator stresses, not only the severity of her pain, but also the extent of her loyalty towards Amadas. As he states:

La ou est amors, bien se proeve

v. 2000

Proving love is extremely important to the narrator. He utilizes two gauges--pain and loyalty, to measure the depth and quality of love. This is not unusual in courtly literature, but here the narrator seems determined that Amadas and Ydoine surpass all other lovers in this proof. He continually emphasizes that Amadas and Ydoine suffer more than anyone, even (especially?) Tristan and Iseult. At times his insistence of this fact appears overdone by the constant use of superlatives. In the aforementioned quotation of Ydoine's reaction to her upcoming marriage, she is the "plus dolente", the "plus pensive" of women in the world. One has never heard of such an "enterine", "droite drüerie", "loial amie". She is closer to death than to life because she is apart from Amadas.

The narrator makes his point. Ydoine proves the intensity of her love for Amadas by the extreme pain she undergoes at being separated from him and by the great loyalty she displays through her willingness to die for him. She has a determined goal:

Çou le met en boine esperance
Qu'Amadas l'ait pucele et pure

vv. 1994-1995

Her greatest commitment is to Amadas, and she must remain a virgin for him. Anything else is betrayal.

The narrator stresses Ydoine's pain, loyalty and determined aspirations so that we have her integrity well in mind before the next scene, which is one of deception and sorcery. Before we examine this scene it might be useful to discuss briefly sorcery and witchcraft in general in the Middle Ages.

The use of sorcery and witchcraft was not uncommon in the Middle Ages; indeed it was often accepted. Sorcery was the use of mechanistic magic and the use of spirits, while witchcraft went beyond that to include worship of the Devil. Both made use of low magic, which is practical and aimed at obtaining immediate results. There was malevolent and benevolent magic, but:

in theory the Church assumed that all magic drew upon the help of demons whether the magician intended it or not. The syllogism was: magic proceeds by compelling supernatural forces; but God and the angels are not subject to such compulsion; the forces compelled must, therefore be demons. The Church consequently held that there was no good magic.²

According to Russell, there were three kinds of evil spirits:

- 1) minor demons; eg. elves and fairies
- 2) major demons; eg. Beelzebub
- 3) devil

and five degrees of closeness with them:

- 1) incantation
- 2) pact--promising something in return for their aid
- 3) sacrifice
- 4) homage
- 5) worship

The lesser demons were used as "familiars", or pet demons and helped the witches perform deeds.

Sorcery and witchcraft were united by the idea of a pact. Demons were needed to perform magic, but if one called upon them one must offer something in return. It could be either explicit or implicit, but a pact was always involved.

It is logical to assume that attitudes towards witchcraft and sorcery varied from place to place. After the 11th century, as Christian society became more orderly, hierarchical and repressed hostility towards and persecution of witches became more prevalent.

We do not know if practicing magic was considered a 'sin' by the society of the author of Amadas et Ydoine. However, in his description of the sorcery scene, the evil, mysterious and eerie character is highlighted. The three women are called "sorcières" which could mean merely a sorcerer or a witch, but the fact that they practice incantation and necromancy leads us to assume that they are witches in contact, not just with the spirit world, but with the Devil himself. The narrator does not hide either his fear of or dislike for these witches:

Et sevent par encantement
 Resusciter la morte gent,
 Des vis l'une a l'autre figure
 Muer par art et par figure,
 Houme faire asne devenir,
 Et ceus qu'il voelent endormir
 Ne puis pas dire ne conter
 La disme part, ne raconter,
 Qu'eles sevent de mauvais ars

vv. 2029-2034
 vv. 2039-2041

He emphasizes mainly what they can do to men, as if men are the prime targets for their magic. There are three of them, to correspond with the three Fates. This links the witchcraft to classical "pagan" mythology which could give it a certain respectability except for the fact that the practice they choose to imitate and to speak about is one that was considered by that time "diabolical":

Among the ancient women's practices condemned as diabolical and obscene by Buikhard of Worms (c.1025) is the custom of 'setting a table with three places and good and drink, with three knives upon the table, so that those three sisters, whom ancient peoples and ancient foolishness named the parcae, might come and eat there...The Penitential of Bishop Iscanus (1161-86) interprets this diabolical practice as a charm to bring luck to an unborn child and Robert of Brunne says the same in his Handlyng Synne.³

How does Ydoine fit into this 'obscene' plan? The narrator mentions, immediately after saying:

La ou est amors, bien se proeve,
 Puis qu'ele est et vraie et fine

vv. 2000-2001

and lauding Ydoine, that "trois sorciere, sans demorance, A quises."
Obviously, then, Ydoine has no problem finding them. Does she know them well? Does she use their services often? The narrator gives us no clues. However, he does mention that Ydoine reveals to the witches "sa volonte et que velt faire". We do not know if she merely instructs them of the results she desires (ie. frightening the Count) or if she has fabricated the whole scheme, before contacting the witches. The witches:

A Ydoine sont a conseil
Toutes trois en un liu privé
Et devisent leur volonte;
Com le feront et en quel guise
Endroit soi cascune devise.

vv. 2044-2048

Regardless of whether or not Ydoine has a share in devising the plan, it is still she who initiates its accomplishment. In return for the services of the witches

Tant leur donra qu'a tos jors mais
En seront manantes après

vv. 2013-2014

They will be paid in riches, but what about the minor demons, the "familiars" who are to help create the Count's magical vision. How will they be paid? Has Ydoine unknowingly, or knowingly, made a pact with the demons? If so, this would explain some of the later developments of the story.

So, the witches do carry out their plan. Ydoine does not participate directly, but as soon as they finish acting out the 'vision':

Toutes trois a itant s'en vont
A Ydoine hastivement,
Si li moustrent comfaitement
Ont le conte escarni, qui croit
Que leur oeuvre certaine soit.

vv. 2306-2310

They are excited at their expected success and rush to tell Ydoine, more as friends, it seems, than as hired witches. The narrator cannot exculpate Ydoine entirely, although he does not implicate her directly.

Here we could ask why this scene is in the story at all. Why does Ydoine, a respectable, virtuous, honest woman resort to, not simple deception, but witchcraft--contact with demons? Perhaps it is to show that Ydoine is not all she seems to be--that she, too, can lower herself to such depths. Perhaps it is to dispel once and for all the tendency to regard Ydoine as an Ideal, a Principle. She is a real woman with temptations and fears. The witches are a necessary evil in order for Ydoine to attain her goal. And it is most certainly Ydoine's goals that the narrator stresses. He does not even mention the dishonest, deceptive nature of the plan. He calls it "estrange cointise", a:

Merveilleuse aventure
...Que ja mais jor c'aiés a vivre,
En fable n'en cançon n'en livre vv. 1996-1998

Instead of condemning her, the narrator praises Ydoine for her ingenuity. After the scene he reiterates Ydoine's goal:

Ydoine en a joie mult grant,
Remaine qu'il mais ne la pregne
Et qu'Amadas l'ait sans calenge. vv. 2311-2313

The narrator has mentioned her intention to stay "pure" for Amadas twice and seems to consider it adequate justification for her conduct. Or perhaps he is showing just how inadequate it is. Regardless, Ydoine is still proving her love for Amadas by remaining loyal to him. She does not escape the arranged marriage but, because the Count is too frightened to sleep with her, she does attain her goal to remain a virgin.

The narrator appears to place great importance not so much on the actions themselves, but on the motives behind them. As we saw in Chapter 1, intention makes the big difference between the conduct of Tristan and Iseult and that of Amadas et Ydoine. The narrator could easily be a follower of Abelard, who:

taught that everything depended on conscience and on the education of the conscience, or inner conversion; intention and not deeds was what mattered.⁴

If Abelard influenced the narrator in this area, perhaps he influenced him in others. In a period of prevalent anti-feminist attitudes, Abelard was a refreshing change. He did believe that women are weaker, but thought that their virtue is that much greater to assert itself despite their weakness. It is more perfect and more pleasing to God. Abelard praised the faith of women of the Bible and pointed out that Christ:

singled out women by special signs again and again: the greatest miracles of resuscitation were displayed to women, were worked on women, or worked for them.⁵

He also pointed out that:

Christ showed that the female sex is essential to salvation when he chose to assume His human body through a woman; he could, Abelard suggests, have assumed it through a man, just as God formed the first woman from the body of a man.⁶

We can perhaps attribute some attitudes revealed later on in the romance to Abelard's influence, but it seems, at the very least, that the idea of intention and conscience did affect the narrator. Ydoine has a very active conscience towards Amadas, her parents, her society and her God. She has placed her priorities upon her vow of fidelity to Amadas. This takes precedence over any sin she may commit by coming in contact with the demonic world. In this case, then, the end is justifying the means.

And Ydoine continues to prove her loyalty to Amadas and continues to use dishonest means to do this. Amadas' descent into a state of madness is a test of Ydoine's faithful love. Will she passively accept his madness and now resign herself to a life with the Count? Certainly not. Ydoine is active, dependable and trustworthy when it involves Amadas. Her faith in him and in life is clear when her first thought is:

Car ele a bien en son pourpens
Que tout le garira par tens
De ce dont si mal li estait

vv. 2915-2917

Here we see the type of faith and optimism that Abelard so valued in women.

When Ydoine is about to deceive the Count once more, the narrator first describes her intense grief as if to, again, arouse compassion in the reader:

La contesse en son lit remaint,
Qui toute nuit sospire et plaint;
Mult par demaine grant dolour
L'endemain mande son signour;
Et il i vient, devant son lit
S'asiet et: 'Bele amie'dist,

'Com vous estait? vostre desir
Feraï et tout vostre plaisir'
Lors pleure des oels la contesse

vv. 2919-2927

This is outright manipulation. And the narrator does not even portray the Count as being a horrible ogre so that we can more easily excuse Ydoine's treatment of him. He is kind, generous and ready to please. Ydoine abuses his magnanimity by using tears and by generating hope within him that her proposed voyage to Rome will "cure" her so that they can be happy together. But, again, the narrator gives no indication of disapproval. She is proving her love for Amadas and that appears to be the determining factor for virtue.

Ydoine does, indeed, act in a remarkable fashion when she goes to Lucca to cure Amadas. She is confronted with his insanity, dishonour and nakedness but is not repulsed. She cures him by almost magical means by repeating her name and his one hundred times. Does this not resemble an incantation or part of a ritual healing? Perhaps Ydoine does have close contact with the occult. Or perhaps the narrator is following the courtly convention of portraying the woman as a healer with supernatural powers.

Because she represents a force that the man does not completely understand and cannot control, the lady is often said to possess supernatural powers--the power to cure fatal wounds or protect him from harm, to appear when needed or draw him to her.⁷

Immediately following Ydoine's exceptional cure and demonstration of loyalty for Amadas the narrator interjects with a 56-line anti-feminist diatribe:

Tant durement est decevans
Et angousseuse et souduïans
Vers homme qu'ele veut deçoivre
Et engingnier, si bel l'enboivre
Et afole que le plus sage
Et qui a plus subtil corage

vv. 3575-3580

This denunciation of women, inserted at this point, is surprising. Up to this point, the only negativity we have seen expressed towards women has been towards the three witches. The narrator has praised Ydoine incessantly. But here we get the idea that every woman is a witch. He uses the words "decevans", "trichier" and "engiens" often and insists:

Mais nule n'est sans decevance;
Toutes sevent de l'ingremance,
Et les engiens dont abelissent
Vers ceus que trecent et traissent

vv. 3585-3588

As during the narration of the witchcraft scene, he stresses the fact that men are the victims of the deception. His fear of women is quite obvious; indeed, almost obsessive. They are "felenesses", "venimeuse", "angoisseuse".

It is interesting that the narrator decides to insert the tirade at this point. Over 1300 lines, nearly 1/5th of the romance, have elapsed since Ydoine's involvement with the witches; over 600 lines have elapsed since Ydoine's last lie to her husband, and since then the narrator has described an incident of Ydoine's complete, utter devotion for Amadas. So why does he change the tone of his work so drastically here? It could be that the narrator does not want the reader to associate any of his

condemnations with Ydoine, and so waits until long after her deceptions and immediately after her uncommonly constant and sincere conduct to express his opinions. Still, his manifestly inconsistent attitude regarding women is bothersome. We could easily wonder if he has suddenly changed his mind about Ydoine and is going to condemn her severely also. But no, we see that his anti-feminist outburst is actually being used to contrast the general population of women with Ydoine. Immediately after his strong comments he adds:

Les dames ai or cest respit
Pour la contesse Ydoine dit
Por demostrer la verité
De li et l'estabilite

vv. 3623-3626

The author then spends 34 lines lauding Ydoine and her actions. He calms down somewhat from his previous emotional outburst. He states that the majority of women are "encontre raison et droiture" but it is not their fault because "tout ce leur vient de Nature". Here we note the Aristotelian anti-feminist attitude previously quoted that a woman is "lacking in reason" and is a male manqué. However this opinion is modified here since the narrator concedes that a few women exist who are good, loyal, sincere and "raisnavle". Ydoine is, according to the narrator, of this class, although at this point we may wonder why, since Ydoine has displayed many of the deficiencies the narrator harshly judges. She has used deception, trickery and witchcraft. So we must assume that the narrator excuses her treatment of the Count and considers only her behaviour with Amadas.

This places us, as readers, in a difficult position. The narrator expects inordinate amount of acceptance from us. First, he portrays Ydoine as being virtuous, sincere and morally upright, yet most of her actions do not support this picture. Then he strongly denounces the female sex with no concrete examples of their fickle nature or treachery except perhaps the three witches or Ydoine herself. Will the narrator's argument for the supremacy of intention over actual conduct be powerful enough to overcome our misgivings?

Ydoine's prayer to God before continuing on to Rome after having cured Amadas is perhaps meant to dispel some of the readers qualms:

La contesse vait au mostier
Priier a Diu que aciever
Puist son desir et son penser,
Sans reparlance de folie,
Sans pecié et sans volonnie,
Si que de gent ne soit blasmee,
Que mult crient estre deparlee.
Et nonpourquant raisnavlement
Quide aciever tot son talent
D'Amadas et de son signour,
Qu'ele ne doit dou Creatour
Ne de la gent mal gré avoir.
En icou a mult bon espoir
Que outre son gré fu dounee
Au conte et a force espousee,
Si avoit Amadas plevi
Qu'il la prendroit et ele li.

vv. 3708-3724

Ydoine, the narrator insists, does not want to sin, and wants to achieve her goal to be with Amadas reasonably and honourably. The narrator repeats that she has been married against her will and that all she really desires is Amadas. Thus, she is portrayed as an innocent victim of circumstance, trying her best to be united with her true lover. It is a struggle for this woman to attain her desire. In most courtly

literature the woman must wait for events to happen, but Ydoine has assumed a "male role" by pursuing Amadas, who to her represents spiritual heights. It is extremely difficult.

Because it is so difficult, she resorts to dishonesty and deception. Even Amadas does not escape it. After the incident with the strange knight on her way back from Rome, Ydoine becomes severely ill and seems to be on her death bed. This would seem to be the time for absolute honesty. The narrator states once more that:

La ou est Amors bien se proeve.
Par grant amor fait et controeve vv. 4965-4966

This time, however, he does explain exactly how Ydoine is proving her love for Amadas, and he justifies her conduct. This is necessary because by lying to Amadas, Ydoine is breaking her vow of trust and honesty:

Estrange mençoigne de soi,
Par loiauté et par grant foi.
Por garir de mort son ami
Veut tel chose faindre de li
Dont el le guide par boisdie
Decevoir si qu'il a s'amie
Ne la tiegne si com il seut;
Car a croire faire li veut
Une grant mençoigne de soi
Qu'a conrée en son secroi
Por li metre de mort a vie.
Com la plus tresloial amie
Que on oïst mais en roumans
Puis le tans as premiers amans vv. 4966-4980

It is interesting that the narrator chooses the same vocabulary to depict Ydoine's conduct as he uses to discredit women in general. He does not try to disguise her actions, but uses the words "mençoigne", "decevoir", "boisdie". But, in this case, her falsehood is being used as the

greatest evidence yet of her allegiance to Amadas. She is now "la plus tres loial amie que on oist mais en roumans puis le tans as premiers amans". Her devotion surpasses even that of fictional characters. Again, it is clearly the intention, not the deed itself that determines the righteousness of behaviour. Ydoine lies so that Amadas will not be so overcome with distress after her death that he commits suicide. Her reputation has been an extremely important consideration in all her actions up to this point. She wants no bad rumours circulated about her. Yet here she is willing to sacrifice her lover's high regard for her by admitting to both promiscuity and murder. No rumour could blacken someone's reputation more than this. So this lie is, indeed, supreme proof of unselfish love.

And what an adept liar she has become!

'Biaus tresdous cuers, bele jovente,
Merci vous cri comme dolente,
Que je sui la plus dolereuse
Peceresse et maleüreuse
Et la plus caitive du mont.
De toutes celes qui i sont'

vv. 5047-5052

It would be difficult for Amadas not to be touched by such agony and grief. But Ydoine has much at stake -- the life of the person she values more than her own. She is overjoyed when she succeeds:

Ydoine l'ot, s'a mult joious
Le cuer, et el si doit avoir;
De la pramesse a bon espoir;
Ne doute mais que il s'ocie
Ne qu'il s'atort a derverie.
En grigneur joie içou la met
Que tous les biens que li pramet
Aprés sa mort pour lui a faire.

vv. 5232-5239

Consequently, Ydoine does deceive Amadas by breaking her vow of honesty. She tells a gross lie and manipulates him. Yet, here again, it is for a noble cause. There could no nobler cause than to ensure that her lover will survive her. The narrator succeeds here in displaying her unselfish motives and moral excellence.

We glean more of the narrator's conception of virtue and morality by examining the women Amadas lists as traitors when, after the maufé has revealed to him the ring he gave to Ydoine, he begins to doubt her integrity:

Li cortois Tristans fu traïs	
Et deceüs et mal baillis	
De l'amisté Yseut la bloie;	
Si fu li biaux Paris de Troie	
Et d'Oënone et d'Elaine	
...Pollixcenoy... Penelopé...Floires,	vv. 5833-5837
Audain...Lavine...Alixandres	vv. 5839-5840
...Salemons...Sansons	vv. 5853-5854

Amadas, and the narrator, have very high expectations and demands of lovers. We can assume that Iseult is considered deceitful because she remains with and sleeps with her husband while loving Tristan. Helen is probably considered unfaithful because several men were in love with her; Oenone because, nursing her grievance, she refused to heal Paris' wound from carrying Helen from Sparta. These are examples, not so much of infidelity, but of a lack of total, absolute devotion. It is impossible to find any example of treacherous conduct in Polyxena or Penelope. Blancefleur was sold into a harem, and thus forced to be unfaithful. Aude looked with favour upon Lambert, and it seems is judged for this even though it is before she becomes Roland's

fiancee. Lavina and Roxana remain faithful. Amadas is more accurate in the cases of Soloman and Samson, who were both notorious as being dupes of women.⁸

Some of the examples Amadas uses are inaccurate, which could indicate that Amadas is so emotional that he is not thinking clearly. It could also indicate that the narrator is being totally unreasonable by placing almost impossible demands upon women, or that he is mocking those who seriously expect this type of love. This is loyalty taken to the extreme. If the narrator is serious, then even the slightest transgression, weakness or inadequacy denotes infidelity, for the true lover is expected to go to almost superhuman degrees or turn to devious, dangerous methods to prove faithfulness.

Nevertheless, there also seems to be a price to pay if someone uses questionable means to achieve one's ends. Ydoine resorts to witchcraft, a practice the narrator appears to deplore. Ydoine is not directly implicated in the plan, but is inextricably involved, and this involvement may link the incident with the maufé. It is when she is returning from Rome, just before re-entering Lucca, that a mysterious knight, who is "grans et biaux" arrives and tries to forcibly seize Ydoine. When he is pursued he sets her down and "s'evanuiet, que nus ne sot que il devint". This is no normal knight and we learn later that he is a maufé, a bad fairy, who has effected a death-like stupor in Ydoine by substituting his magic ring for Amadas'. Is this then, the result of an implicit pact Ydoine made with the

demons when she employed the three witches? Or, if her cure of Amadas did indeed include an incantation, then spirits were involved at that time as well. Perhaps in her zeal and determination to be with Amadas she has overstepped some bounds and must now pay the price. The maufe does not mention a pact to Amadas but tells him:

Car ele avoit un autre ami
Qu'ele amoit plus, que bien le sai
Le tesmoing vous en mousterrai,
Par convent que vous m'otroïies
Se les enseignes cunnoissies

vv. 5744-5748

He does admit later that Amadas is the only person Ydoine has loved, but perhaps Ydoine made a bargain of which she was unaware. The maufe desires to have Ydoine for his own and to take her to the spirit realm. Has Ydoine then, like Faust, sold her soul to the Devil in order to remain pure and faithful to Amadas, and does the narrator again consider this the ultimate proof of fidelity because of lofty motives? If the narrator has, up to this point, asserted that it is intentions, not deeds, that matter, and that the end justifies the means, then this would be the logical progression of that argument. It is possible, however, that he is demonstrating the ridiculousness of an argument of this sort, because considering only intentions has led Ydoine to abuse the Count's life, abuse the conventions of the spirit world and to perhaps destroy her own life and her ultimate original goal.

In any case, Ydoine is spared from a life with the demons because of Amadas' love for and trust in her. In an almost Christ-like role, he resurrects Ydoine from hell.

It is then that we see that the narrator's view of integrity involves more than fidelity to lovers or to vows; it involves fidelity to one's inner beliefs and principles as well as to one's religion and society. Thus, even though Ydoine does not love the Count and has been married to him against her will, she will not have sexual relations with Amadas:

'Icel desir devés targier
...Ouvrer ensi qu'a grant hounor
Me partirai de mon signour,
Et que serai vostre espousee
Et de tous mes amis donee
Sans pecié a l'ouneur de De
Par esgart de crestienté.'

vv. 6726; 6745-6750

Ydoine will not commit adultery with Amadas. Her physical love for him must come within the limits of her precious vows and her religion. Her love for Amadas is not a transitory passion; it is a lasting, spiritual devotion. It is this type of "pure" love which the narrator extols, and which deserves to end happily and successfully. Their love transcends the physical to reach a higher plane.

Following this proof of faithfulness to her principles, Ydoine continues to act with duplicity. She no longer, however, appears to receive help from the spirit realm or deceives Amadas. These later manipulations are described as being fairly insignificant, but necessary to finally realize her goal. Before Ydoine recounts her dishonest tale to the Count, however, the narrator interjects with his second anti-feminist harangue:

Ha! feme, com es enginneuse
Et decevans et artilleuse,
D'engin trouver puissans et sage,
De bastir mal a grant damage!

vv. 7037-7040

This 60-line digression differs from the previous one in that it seems to follow more logically from the plot, and is therefore not so surprising. At first we may conclude that these negative comments are intended to include Ydoine because the narrator inserts them immediately after she summons the Count to lie to him once again.

In this tirade the author uses much the same vocabulary but seems to add to it in order to emphasize women's "enginneuse", "tricerie", "decevans", "encanter", and adds "fauseté", "legiere". He also adds an odd sort of respect to this denunciation, a respect for their power and knowledge:

Que bien voi qu'eles ont conquis
Trestout le mont a leur voloir,
Sans contredit, par leur savoir

vv. 7074-7076

He may not like these "female" traits, but can we detect a note of envy of them? The narrator also adds a personal commentary:

Mais je n'i ai droit ne raison
Qu'en doie dire se bien non:
Ains ont bien deservi vers moi,
Que trestoutes amer les doi:
Ses amerai jusqu'a la fin
Sans traïson et sans engin

vv. 7067-7072

This comment is somewhat strange considering it is offered by someone who has bitterly attacked women twice. It is almost as if he were disassociating himself from the overall diatribe to say what he really feels. But hasn't he just interrupted the story to state what he

really feels? Perhaps this is now a change of attitude, or at least a softening of one. It is also interesting to note that he does not state that he loves only good, sincere women. He loves them all because they have done no harm to him personally. But if they have done no harm to him, why does he judge them in the first place? At least this time he does admit that there are a few women who know "le bien, la francise et l'ounour!"

But, curiously, Ydoine is again not included in the reproach. She is "fine, bone et enterine":

Lors commence son conte en bas
La contesse preus et vaillans,
Bien enraissnie et bien parlans;
Son sens et son engin esproeve,
Estrangement fait et controeve
Une merveilleuse matire

vv. 7124-7129

The incident with the witches was called a "merveilleuse aventure" and this untruth is called a "merveilleuse matire". For any other woman we can assume it would be called "fauseté" and "tricerie". The word "engin" is used both to describe women in general and Ydoine, but the word has two meanings. It can mean talent and spirit, or deceit and trickery. Considering the tone of the rest of the comments on Ydoine, we can surmise that he means talent and spirit, or he may even be playing on the ambiguity of the term.

Following Ydoine's successful attempt to persuade her husband to obtain a divorce, she concocts her final, climactic ruse so that the barons will be the ones to vote on the most courageous knight for her

to marry. She is, of course, certain that they will choose Amadas.

As the author interjects:

He! Dix, tant par est decevans,
Quant par si bel engin se coevre. vv. 7516-7517

"Decevans" and "engin" are the words the narrator has chosen most often to describe the female sex and he uses them here with reference to Ydoine. The word "engin" is ambiguous but the word "decevans" is not. The narrator is including Ydoine in with women in general; nevertheless, he still does not criticize her. Instead, he adds:

Dius! Com est soutilie et sage!
Par grant raison et par savoir
Veut aciever tout son voloir,
Que bien pense que li pluisour
Et li plus vaillant de l'ounor
Li vauront Amadas doner,
S'ele le veut acreanter vv. 7584-7590

It is "par leur savoir" that women have come to conquer the world, and it is also "par savoir" that Ydoine achieves all her wishes. The distinguishing factor is that, according to the narrator, Ydoine acts "par grant raison" and is "sage". During his first diatribe he accuses women of being "encontre raison". In the 13th century it was thought that women were inferior to men because they lacked reason. Is that, then, the quality the narrator most values in women, as portrayed by his words describing Ydoine? Her actions, however, do not bear out this portrayal. We see her ingenuity, cleverness and determination, but certainly not "reason". She is most definitely ruled by her heart.

After Ydoine obtains her dearest desires by means of all her deceptions we, as readers, may be more confused than ever. Do we put more emphasis on Ydoine's actions, her blatant falsehoods, or on the narrator's praise of her? Do we condemn the female sex even though the only woman we encounter in depth is Ydoine?

To answer these questions, we must first consider the author's aim or aims in writing Amadas et Ydoine. It is true that he lived during an unsettled period in history. Thus, his attempt to create a transcendent-Tristan, to describe a truly "perfect" love relationship may be an unconscious attempt to return to the peace and stability of the 12th century and thus avoid the conflict and changing attitudes of his time.

However, the narrator's obvious contradictions and omissions may also be an attempt to expose the absurdity of the generalisations of both the 12th and 13th centuries. Perhaps he is parodying Beroul, praising Ydoine incessantly as Beroul praises Tristan and Iseult, while at the same time recounting her many deceitful actions. Perhaps he is showing how futile and unsatisfactory it is to aspire to an ideal of a "perfect" woman, just as it is futile and unsatisfactory to condemn the female sex as being all witches and liars.

He may be trying to compose a love story that transcends all these fleeting attitudes and generalisations by creating a female character

with both positive and negative characteristics, who is inconsistent yet, at the same time, true to her own values.

The existence of the narrator may be an attempt to show the irreconcilability of the extreme attitude of both the 12th and 13th centuries and the desire to search for more realistic and human female images so as to bring more understanding between male and female. We will examine further this attempt to resolve dissension between the sexes in the following chapter.

CHAPTER 3

AMADAS' INNER VOYAGE

Amadas et Ydoine can be seen as the description of the unconscious maturation process of Amadas (and perhaps the author). Amadas' dialogue and actions reflect the psyche's efforts to achieve harmony within itself by recognizing certain elements it has thus far rejected and repressed and by reconciling its masculine and feminine energies. This is a stage of Carl Jung's individuation process which also has much in common with Joseph Campbell's hero voyage.

An important concept in Jungian psychology is the Self, which can be defined as the centre of our psychic system. It is a guide to our unconscious motivations as well the goal, because penetration to this ultimate foundation of our psyche leads to self knowledge and fulfillment. It is the Self that brings about the continuing maturation of the personality:

This larger, more nearly total aspect of the psyche appears first as merely an inborn possibility. How far it develops depends on whether or not the ego is willing to listen to the messages of the Self.¹

Listening to the messages of the Self makes us more balanced, complete human beings. However, this involves turning to our unconscious and actually surrendering to its power. This is always a difficult process that involves much time, energy and pain.

The "coming-to-terms with one's inner center (psychic nucleus) or Self" is called individuation or self-realization and usually begins with a wounding of the personality and the suffering that accompanies it.² We may feel bored, frustrated, unfulfilled. We reach a crisis point in our life:

One is seeking something that is impossible to find or about which nothing is known. In such moments all well-meant, sensible advice is completely useless--advice that urges one to try to be responsible, to take a holiday. None of that helps, or at best only rarely. There is only one thing that seems to work; and that is to turn directly toward the approaching darkness without prejudice and totally naively, and to try to find out what its secret aim is and what it wants from you.³

The first step in this psychological journey is to face our shadow. The shadow is the dark or undifferentiated side of our personality. According to Jung, there are two psychological attitudes; extraverted and introverted, and four functions: thinking, feeling, sensation, and intuition. The shadow includes the attitude and functions that we have not yet integrated into our personality. It also includes our negative personality traits or little-known qualities of our ego that we have not yet accepted. Until we come to terms with these weaknesses or undifferentiated parts of ourselves, we tend to project our shadow onto other people. The personified shadow can therefore be both a positive and negative figure. Facing the shadow is a very painful and humbling

experience and often involves great resistance by the ego. Because of this, many people do not finish this first step in individuation and discontinue their search for the Self.

For those of us who do face our shadow and manage to incorporate it into our conscious lives, the next step is to meet our contrasexual component. For women this is called the animus, or masculine counterpart and for men it is the anima, or feminine counterpart. This archetypal figure of the "soul-image" represents the image of the opposite sex that we carry in us. Just as we project our shadow on other people until we accept it, so we also project our anima or animus onto other people until we integrate it into our personality. Thus, our contrasexual component can take on many forms:

The anima can...take the form of a sweet young maiden, a goddess, a witch, an angel, a demon, a beggar woman, a whore, a devoted companion, an amazon, etc.⁴

Our relationship to our anima or animus plays a crucial role in our life. Like the shadow, it will represent the underdeveloped areas of our psyche. If we are intellectual, our soul-image will be sentimental. This is a call for us to develop that side of our own personality. If not, we are in danger of becoming possessed by our soul-image which can lead to disastrous consequences to our relationships with the opposite sex and to our own personality balance.

Therefore, the goal of the Self is that we integrate the unconscious elements such as the shadow and our contrasexual component into our conscious lives so that we can become more complete and whole. This corresponds to what Joseph Campbell describes as the hero voyage. He sets out three stages to this voyage: the separation or departure, the trials and victories of initiation, and the return and re-integration with society.

The separation begins with the call to adventure, much like the wounding of the personality which signals the start of the individuation process. This call can be accepted or refused.

The refusal is essentially a refusal to give up what one takes to be one's own interest. The future is regarded not in terms of an unremitting series of deaths and births, but as though one's present system of ideals, virtues, goals and advantages were to be fixed and made secure.⁵

This is the person who is afraid to face his shadow, afraid to change and grow. For those who do accept the challenge, however, there is supernatural aid, similar to encouraging signs from the Self.

We must first surrender our ego in order to cross the threshold in the hero voyage, just as we must surrender our ego in order to turn to the unconscious.

The passage of the threshold is a form of self-annihilation. His secular character remains without; he sheds it, as a snake its slough. Once inside he may be said to have died to time and returned to the World Womb, the World Navel, the Earthly Paradise.⁶

Crossing the threshold leads to the second stage which is initiation. This is where all the trials occur. Just as the process of individuation involves a commitment to explore the unconscious with all its frightening and marvellous aspects, so the hero voyage involves solitary travel through the untravelled spiritual labyrinth of the mind:

This is the process of dissolving, transcending or transmuting the infantile images of our personal past. In our dreams the ageless perils, gargoyles, trials, secret helpers and instructive figures are nightly still encountered; and in their forms we may see reflected not only the whole picture of our present case, but also the clue to what we must do to be saved.⁷

As with the individuation process, the goal of the hero voyage is to make us more complete and to arrive at an internal harmony and unity. In the hero voyage this involves first the meeting with the goddess and then atonement with the father, which two steps can be likened to accepting and integrating our soul-image and shadow into our conscious life. Meeting the goddess means bringing to harmony the male and female components of our being.

Woman, in the picture language of mythology, represents the totality of what can be known. The hero is the one who comes to know.⁸

Atonement with the father involves accepting what is negative in ourselves, "for the ogre aspect of the father is a reflex of the victim's own ego".⁹

For the son who has grown really to know the father, the agonies of the ordeal are readily borne; the world is no longer a vale of tears but a bliss-yielding perpetual manifestation of the Presence.¹⁰

What is achieved is total unity with ourselves and with the energy of the cosmos. Male, female; good, evil; darkness, light: all become one. This is symbolized with the image of the bisexual God:

He is the mystery of the theme of initiation. We are taken from the mother, chewed into fragments and assimilated to the world-annihilating body of the ogre for whom all the precious forms and beings are only the courses of a feast, but, then, miraculously reborn, we are more than we were...the childhood parent images of 'good' and 'evil' have been surpassed. We no longer desire and fear, we are what was desired and feared...all men are brothers.¹¹

This is spiritual growth, breaking through personal limitations, accepting our shadow and soul-image as part of ourselves, thereby no longer projecting faults and weaknesses on others. We are at harmony within and without.

But just as we must continue to live in the conscious world during our individuation, so we must also return to the world after our hero voyage. Now, however, we realize that "the two kingdoms (the unconscious and the conscious) are actually one."¹² Living in our former world is sometimes difficult, for it now may seem bland and unimportant after what we have undergone. This is as much of a challenge as the initial voyage.

...Now the problem is to maintain this cosmic standpoint in the face of immediate earthly pain or joy.¹³

In Jungian terms this happens when the ego merges into the Self. We develop a relationship with our Self, and learn to keep tune with it. It becomes an inner partner to whom we turn for inspiration and peace. By means of this relationship we can transcend time and space and become connected to the macrocosm:

In ways that are still completely beyond our comprehension, our unconscious is similarly attuned to our surroundings--to our group, to society in general, and beyond these, to the space-time continuum and the whole of nature...the experience of something eternal that man can have in those moments when he feels immortal and unalterable.¹⁴

The hero then gains a new perspective and reaches that harmony.

...by effecting a reconciliation of the individual consciousness with the universal will. And this is effected through a realization of the true relationship of the passing phenomena of time to the imperishable life that lives and dies in all.¹⁵

Consequently, we see that, whether we call it individuation or the hero voyage, the process and results are basically the same. We travel to the abyss of the unconscious to tap its creative forces which lead us to new spiritual dimensions. We face our underdeveloped side and work to develop it. It is only in this manner that we can reach a state of total peace and harmony within ourselves and with the life energy of the world.

Using this methodological framework, then, let us now turn to Amadas and examine his and perhaps the author's own spiritual voyage.

At the beginning of the story Amadas is 15 years old:

Biaus ert et alignies et grans
De cors, de vis et de faiture
...Sour tous enfans sages estoit;
Humles ert mult et amiavles,
Frans et courtois et servicavles vv. 62-63; 68-70

He is both physically and morally exceptional. He is also emotionally undeveloped, proud, independent and disdainful of love. In fact, he feels himself to be superior to women:

Qu'il n'avoit pas ou mont dansele
Tant courtoise, france ne bele
Ne dame de nule devise
Ne pour biaute, ne pour frankise
Qu'il amast vaillant une alie
N'avoit cure de drüerie

vv. 83-88

Despite his arrogance, he falls suddenly and dramatically in love with Ydoine at the festival:

La couleur li prist a cangier
Et en la face et ou menton
Un souspir jeta a larron
...Pales devint, aval s'incline
Pasmes chiet devant la mescine

vv. 258-260; 279-280

Why is Amadas affected to such a degree? This is "coup de foudre" taken to a melodramatic extreme. Amadas is "bewitched".

It is the presence of the anima that causes a man to fall suddenly in love when he sees a woman for the first time and knows at once that this is "she". In this situation, the man feels as if he has known this woman intimately for all time; he falls for her so helplessly that it looks to outsiders like complete madness.¹⁶

Amadas has met his soul-image, his anima, for the first time and he is overwhelmed. And Ydoine is the perfect person on whom to project it. We have already discussed how Ydoine is the mirror image of Amadas both physically and morally. She also shares his one flaw--pride. She is a complement to him and he recognizes himself in her. He also recognizes his inner feminine energy which he has up until this point ignored.

But Amadas can no longer ignore his anima. It is making its presence known and for a very good reason:

The secret aim of the unconscious...is to force a man to develop and to bring his own being to maturity by integrating more of his unconscious personality and bringing it into his real life.¹⁷

The Self, then, is giving Amadas messages to turn to his unconscious and to bring its hidden energy to his conscious surface. This is what Campbell calls the "herald" or call to adventure, the awakening of the Self, when:

...whether small or great, and no matter what the stage or grade of life, the call rings up the curtain, always, on a mystery of transfiguration...a rite, or moment, of spiritual passage which, when complete, amounts to a dying and a birth. The familiar life horizon has been outgrown; the old concepts, ideals and emotional patterns no longer fit; the time for the passing of a threshold is at hand.¹⁸

Amadas is being called by his unconscious to a journey of discovery where he must find new "ideals and emotional patterns" which will help him mature and deal with life. He cannot find these from without--from his parents or from society, he must find them from within, from his centre, which is linked to the life force of the cosmos. It must be a personal discovery.

As Campbell points out, the herald is usually marked by a loathsome or terrifying being, a mysterious figure who symbolizes the unknown, or a beast which signifies "repressed instinctual fecundity". In Amadas' case, the herald is marked by love:

En l'esgarder de la pucele
Li saut au cuer une estincele
Qui de fin amor l'a espris

vv. 243-245

This is fitting for Amadas and perhaps revealing about the author. Although we would be exaggerating in saying that love has been loathsome and terrifying to Amadas, it certainly has signified the mysterious and unknown. Amadas is totally ignorant of love and its effects:

Ne pot onques savoir d'amour
Nule douceur, nule dolour

vv. 117-118

Nevertheless, this unfamiliar dimension of his being is the object of his quest.

She is the paragon of all paragons of beauty, the reply to all desire, the bliss-bestowing goal of every hero's earthly and unearthly quest. She is mother, sister, mistress, bride. For she is the incarnation of the promise of perfection, the soul's assurance that, at the conclusion of its exile in a world of organized inadequacies, the bliss that once was known will be known again.¹⁹

The author is using the 12th-century tradition of the woman who symbolizes perfection and beauty. Campbell regards this part of the quest as the search for idyllic harmony, as a return to the peace of the

womb. Perhaps the author's use of the courtly view of woman is an unconscious desire to return to the open, trusting attitude of the 12th century, before the intolerant "world of organized inadequacies" of the 13th century set in.

However, Ydoine does not quite conform to the 12th-century ideal. She is not perfect. She has the flaw of pride, a pride which is even more extreme than that of Amadas.

This leads us to suspect that Ydoine symbolizes more than his positive anima. She must also symbolize something imperfect in himself, something Amadas would like to ignore or forget. Could Ydoine also personify Amadas' shadow?

But paradoxical as it may seem at first sight, the shadow as 'alter ego' may also be represented by a positive figure, for example, when the individual whose 'other side' it personifies is living 'below his level', failing to fulfil his potentialities...In its individual aspect the shadow stands for the 'personal darkness', personifying the contents (sometimes positive) of our psyche that have been rejected or repressed or less lived in the course of our conscious existence.²⁰

This certainly fits in the case of Amadas. He has been neglecting his softer, more emotional side, failing to "fulfil the potentialities" of his inner feminine nature. Since Ydoine displays a similar proud and

disdainful nature, he recognizes parts of himself in her. She is, therefore, not only the personification of Perfection and Beauty, but is also a reflection of his own character flaws.

If, as we examined in the Introduction, the author identifies with Amadas, this would explain why the narrator's description of Ydoine's actions does not justify his ardent praise of her and why his remarks about women in general are so harsh. Ydoine symbolizes both Amadas' anima and his shadow--seemingly contradictory roles. This no doubt causes a considerable amount of confusion in the author's psyche and leads to the narrator's inconsistent and ambiguous comments.

In any case, Amadas reacts strongly to the sight of his "soul-image". It is interesting that Ydoine asks Amadas at the festival:

'Amis,' fait ele, 'pren, si taille
Cest mes dedens cest esquiele' vv. 228-229

The "esquiele", bowl, is a womb-like image. Ydoine is asking to be filled, to have her feminine energies satisfied. Amadas responds:

Que de sa main chiet li coutiax
Dont il doit trencier les morsiax
Sour la table, sour le doublier. vv. 255-257

Amadas drops the knife, a phallic symbol, from his hand. It is as if his anima is demanding recognition and fulfilment, and Amadas, by dropping this symbol of masculinity, responds immediately to the call. This is the first act of submission to his unconscious. Amadas must deal with more of his unconscious before he can develop emotionally. He must face the prejudices and fears that will arise as a result of confronting his

shadow, and accept them. He must also resolve the conflicts he has with his inner feminine side and develop a satisfactory relationship with it.

Amadas' 2-1/2 years of love sickness, which are really 2-1/2 years of powerlessness over his life, symbolize the beginning of his initiation into a new way of life.

Initiation is, essentially, a process that begins with a rite of submission, followed by a period of containment, and then by a further rite of liberation. In this way every individual can reconcile the conflicting elements of his personality. He can strike a balance that makes him truly human and truly the master of himself.²¹

Amadas accepts the call to maturity, the call to submit to this unconscious and deal with these conflicting elements. This is not an active, willed response, but a response which comes from within, from his psyche. It is the psyche which courageously accepts the challenge to embark on the hero voyage, even though it will mean much pain.

Finding renewal and connection with the potent forces of the underworld will involve breaking up the old pattern, the death of a gestalt we were comfortable with on some level, the death of a seemingly whole identity. We will rarely approach such dismemberment if our pain is not already severe.²²

Amadas must truly "die" to the world which is comfortable for him, become "dismembered" if he is to find this connection, this force of life within himself. His first step is to separate himself from his friends and his family and to suffer in silence. He becomes severely withdrawn:

Assés a mal, paine et contraire,
De l'angousse qu'il a emprise.
...Ne veut son conseil descouvrir
A estrange ne a privé
...Pour çou vaura, bien lisoit grief, vv. 369-370; 375-376
Celer trestout le sien corage vv. 381-382

He retreats from society, because it can give him no comfort during his despair. He must keep his pain a secret, and descend to the depths of his soul alone.

...It is a deliberate, terrific refusal to respond to anything but the deepest, highest, richest answer to the as yet unknown demand of some waiting void within: a kind of total strike, or rejection of the offered terms of life, as a result of which some power of transformation carries the problem to a plane of new magnitudes, where it is suddenly and finally resolved.²³

At first, Amadas meets with only total opposition, rejection and arrogance from Ydoine. It is not his anima that Amadas is now dealing with. It is his shadow, because confronting the shadow is the first step in the individuation process. So, although we have derived only a hint of this negative part of Amadas' character from the narrator's description of him, we are now observing the total intensity of his pride and snobbishness as portrayed by Ydoine's conduct towards him. She is hard,

cold and even cruel in her rejection. For someone who has been described by the narrator as:

Chiere courtoise et envoisie,
Envers tous frans homes haitie vv. 151-152

and whose beauty and gaiety have inspired love in Amadas' heart, her treatment of him is extremely unkind. In fact, her threats of physical violence seem more like a masculine reaction than a feminine one, again reflecting the potential violence in Amadas' own nature:

Tant te ferai batre a mes sers
Que tourneras le ventre envers.
Se ne t'en fuis, leciere, hors vv. 760-763

But Amadas must deal with this cruel part of himself before he can continue his heroic individuation voyage. It is difficult, because, as the narrator has described, Amadas has a well-loved persona. He is thought of by everyone as being:

Sour tous enfans sages estoit;
Humles ert mult et amiaables,
Frans et courtois et servicables
Et mult amés de chevaliers vv. 69-72

And so:

To accept the shadow involves considerable moral effort and often the giving up of cherished ideals, but only because the ideals were raised too high or based upon an illusion. Trying to live as better and nobler people than we are involves us in endless hypocrisy and deceit, and imposes such a strain on us that we often collapse and become worse than we need have been.²⁴

Amadas must accept his imperfections. But will he be able to bear such a painful and humbling experience? Will he be capable of completely surrendering his ego?

He certainly shows perseverance in his quest for Ydoine's love. Despite harsh treatment, he never turns away in anger. Never does he hurl invectives or arrogantly damn her behind her back. He simply perseveres quietly and meekly. His conduct has, indeed, changed. He is at the mercy of his shadow at this point. He tells Ydoine:

Ma vie est en vous et ma mort

v. 694

His future life as a balanced, whole human being depends upon him facing and integrating both his shadow and anima, and upon resolving unconscious conflicts. He can no longer be totally caught up in his persona as a good, courageous young man and ignore his inferior side and his feminine side. This will only work against him in the long run.

However, the unconscious is waiting for Amadas to surrender completely, to face the depths without his ego there to block his progress. The ego cannot descend to the underworld. It takes Amadas 2-1/2 years to finally reach the point of total willingness and total submission. He accomplishes this by "dying" at Ydoine's feet, completely giving up his life as it has been up to now, completely sacrificing his persona and his ego.

There is only one thing that seems to work; and that is to turn directly toward the approaching darkness without prejudice and totally naively and to try to find out what its secret aim is and what it wants from you.²⁵

He has put his ego to death and has finally crossed the threshold. But this is only the beginning. Now he must "survive a succession of trials" as Campbell describes it. He must now confront the goddesses of light and dark.

...the one goddess in two aspects; and their confrontation epitomizes the whole sense of the difficult road of trials. The hero, whether...man or woman, discovers and assimilates his opposite (his own suspected self) either by swallowing it or by being swallowed. One by one the resistances are broken. He must put aside his pride, his virtue, beauty and life, and bow or submit to the absolutely intolerable. Then he finds that he and his opposite are not of differing species, but one flesh.²⁶

An intimidating prospect, but one that is necessary and also fulfilling. But it is a long and perilous journey, with many conquests, many failures, many joys and many sorrows.

Dragons have now to be slain and surprising barriers passed-- again, again and again. Meanwhile there will be a multitude of preliminary victories, unretainable ecstasies and momentary glimpses of the wonderful land.²⁷

Ydoine revives Amadas by kissing him 100 times on the mouth and chin. One hundred being a number of totality, Ydoine is thus promising Amadas

totality and union in his soul, a true integration of his unconscious and conscious elements.

Unfortunately, or perhaps fortunately, Amadas does not seem to be aware of what his journey will entail. It is just beginning but Amadas thinks it has ended, that he has reached his goal. After all, his feminine energy has brought him back to life and the harmony he desires is promised. Ydoine now loves him and has vowed eternal, devoted love to him. This has been his painful desire for 2-1/2 years.

But Amadas is to be separated immediately from his newly found love. This has only been a "glimpse of the wonderful land" and now he must slay many dragons and pass many barriers. At Ydoine's suggestion, Amadas becomes a knight and goes off to perform courageous deeds for three years. It is interesting that the hero voyage here takes on a distinctly masculine tone. He must excel in the accepted male role of the Middle Ages. But herein lies the challenge for Amadas. His fire breathing dragon is his pride, his ego, and this is what he must conquer. The only way to accomplish this task is to first perform deeds which arouse his pride so that he can face it and contain it. Amadas' work is to prevent his ego from dominating his personality. It would be inappropriate to merely retreat from the secular world to avoid a confrontation with his masculine conceit. So Amadas accepts the challenge and adopts the traditional male role. Not surprisingly, Amadas succeeds in becoming a brave knight:

Qu'as autres examplaire estoit
D'enseignement, de courtoisie,
Et de francise et de largece;
De lui et de sa grant prouece
Est la renoumee si ample

vv. 1420-1424

With all the praise he receives, can Amadas keep his ego, and his persona in check or will he permit himself to become overwhelmed and forget his recently awakened softer side?

Amadas does forget the lessons he learned from being with Ydoine. When it is time to return home after three years of knighthood, Amadas hears of one more tournament and, although he misses his amie intensely, cannot resist the temptation to participate. As in the case of Yvain, Amadas chooses secular glory over emotional development. His masculine ego wins for the time being. Just as Yvain overstays his year away from Laudine and loses her, so Amadas overstays his time away from Ydoine with disastrous results. As the narrator remarks:

Si vous di bien que lons sejors
Li couste mult de grant mesure,
Puis l'en vint grans messaventure
Par l'ocoison de cest afaire;
Vous l'orés bien avant retraire.

vv. 1566-1570

Amadas does not lose Ydoine's love, but he does lose the opportunity of marrying her, of being unified with her. Thus, although Amadas came into touch with his anima and seemed well on the way to incorporating it into his conscious life, his effort to develop a relationship with it has been abandoned, or at least delayed for a time.

Therefore, the anima again retreats into an undifferentiated state in his psyche. This causes confusion and conflict since it has already been awakened and does not care to once again be ignored. This conflict and frustration of the anima are portrayed well in the narrator's description of what now takes place between Ydoine and the witches. He begins to increase his praise of Ydoine, while at the same time creating a scene which is, if not evil, at least eerie and frightening:

Later, however, this individual and personal effort of developing the relationship with the anima was abandoned when her sublime aspect fused with the figure of the Virgin, who then became the object of boundless devotion and praise. When the anima, as Virgin, was conceived as being all-positive, her negative aspects found expression in the belief of witches.²⁸

When the anima is repressed into an undifferentiated state, it usually emerges in images of extreme good or extreme bad, rather than in realistic or balanced ones. Consequently, since Amadas has rejected his anima, Ydoine as the positive personification of it evolves into a near perfect Virgin figure. The negative aspects of the anima emerge in the form of the three witches. It is interesting that both the positive and negative sides of the anima are portrayed in the same scene and that there are three witch figures to one Virgin figure.

Familiarly known as the 'mystic number', three suggests not only the promise of unity within a single being but also redemption, the spirit and the Trinity.²⁹

Does this suggest, then, that it takes three evil to make one good? Is this the supremacy of the positive anima over the negative tendencies? And are the three witches a prophecy of something better to come, a "promise of unity", a "redemption", in the soul of Amadas?

It is obvious, in any case, that Amadas still has a great deal of work to do. His inner being is split, and he has not yet accepted his inferior or dark side. Because of this, he is projecting it as a negative anima figure and is thus harming his potential relationship with this feminine energy. It is time for him to delve deeper into his unconscious in order to resolve the struggle.

Consequently, he goes mad. Like Yvain after the loss of Laudine, Amadas does not merely submit to his unconscious, he sacrifices his whole being to it. He becomes naked physically and spiritually--exposed and vulnerable. Curious as it may seem, he is on the right course.

According to the legend of Inanna and Ereshkigal, in order to descend into the underworld, there are certain rites to follow. One of these is that one must be brought "naked and bowed low".³⁰ This is what Amadas is undergoing. He needs to be transformed so as to find a new unity within himself and he demonstrates that he has discarded his old image by his retreat to insanity. When Garines finds him at Lucca he has reached the depths of his soul and is facing the horrors he there finds:

Amadas trestout nu venir,
Tous déguisés, en crins tondus
Com cil qui a le sens perdus,
Qui de soi ne set nule rien
Savoir ne sens ne mal ne bien;
De rien du mont ne li souvient.

vv. 2722-2727

There is a paradox here in Amadas' condition. He has turned inward and is making the difficult journey that many do through drugs, meditation, or insanity to expand their consciousness and to come to terms with themselves. It is a journey of search, the search for knowledge, and yet, in a way, it leads one back to the original, innocent state before the "Fall" of knowledge--"savoir ne sens ne mal ne bien".

It is dangerous at the extremity of this journey, and some never make it back. Fortunately, Amadas is one of the lucky ones. Just as Yvain was helped back to sanity with the aid of his feminine principle as personified in two maidens, so Amadas is helped back by his anima in the form of the woman he loves. And just as the two maidens use a magical ointment to cure Yvain, so Ydoine uses a magical kind of rite to cure Amadas:

Cent fois le nomme d'un randon.
Nomme Amadas, Ydoine après,
Et ami et amies adés,
Et dist a vois piteuse et basse:
"Amadas, ja sui je'la lasse
Ydoine, votre douce amie,
Qui plus vous aime que sa vie. vv. 3366-3372

The number 100 again occurs to symbolize totality and union, only this time it is no longer a potential unity, or a glimpse of it, but an actual grasp of it. Amadas regains his "memoire etraison" and comes back to the conscious world. He has been helped back by his anima, who represents here:

The benign, protecting power of destiny...a promise that the peace of Paradise, which was known first within the mother womb,

is not to be lost; that it supports the present and stands in the future as well as in the past; that though omnipotence may seem to be endangered by the threshold passages and life awakenings, protective power is always and ever present within the sanctuary of the heart and even immanent within, or just behind, the unfamiliar features of the world.³¹

Immediately after this tender scene of healing, however, the narrator breaks in with his misogynist bombast. This is ostensibly very bad timing, but it is becoming a pattern that the more the narrator praises Ydoine, the more he rebukes women in general. It is first after describing Ydoine's total love and devotion for Amadas and her anguish at being betrothed to another man that the narrator introduces the three witches. Now, after describing a scene which illustrates this love and devotion, he effectively reproaches women, calling them, as we have previously remarked "decevans, engins, venimeuse, felenesses". He concludes this diatribe by excluding Ydoine from this company. She is "boine, loial, et enterine". This is another example of confusing Ydoine's image with that of the perfect Virgin, making her an object of boundless devotion and praise. Because the narrator lauds Ydoine to such a degree, he creates in her an impossible figure of perfection and polarizes her against the rest of women. The negative aspects must emerge, so they are projected onto the rest of the female sex. If the narrator's opinion reflects that of the author, this shows that the author has the grave problem of differentiating his inner feminine. Perhaps because of the external attitudes of his time, he has not up

until this time, come to terms with his anima so that he can discontinue to project its positive and negative aspects on individual women. As Jacobi states:

The character of our soul-image, the anima or animus of our dreams, is a natural index to our internal psychological situation.³²

The author is confused, and is trying to deal with it so that he can find harmony within himself.

The most dramatic struggle comes with Amadas' fight with the maufé. Ydoine, his feminine energy, has died, just when it seems as if he is willing and determined to incorporate her into his life. Perhaps this is the author's attempt to get along without his anima. If it is so difficult to resolve these conflicts, perhaps it is better to bury them and forget them. But Amadas cannot forget his anima. He is miserable without Ydoine:

Mais Amadas a doel remaint
Com cil qui plus sospire et plaint.
Mult par demaine grant dolour
Et grant angousse tout le jor.
Se coient se plaint et pleure,
Ne cuic qu'on trovast a cele eure
Un plus dolant home de lui. vv. 5401-5407

He goes to Ydoine's tomb and:

Et baise la pierre listee
Cent fois en une randounee vv. 5458-5459

Although it now seems impossible, he still longs for union with his anima. The one hundred kisses here symbolize that strong desire for total harmony with her.

However, will that desire be strong enough? The maufé arrives and attempts to shatter Amadas' faith by offering proof that Ydoine has loved someone besides him. Could it be true that she has betrayed him? Could she really share the treacherous, deceitful nature of her sex? She did lie to him once. Amadas undergoes much internal turmoil at this point. He doubts Ydoine, damns the female sex, reproaches himself for having believed Ydoine. He sounds exactly like the narrator during his diatribe, using the same tone and vocabulary:

'Ne sai certes que plus en die:
Plaines sont de grant felounie.
Por ç'ai leur maus ramenteüs
Que traïs sui et deceüs
Par Ydoine qui m'a trichié
Comme mauvaise et engignié.
Ja mais un jor n'en kerrai une:
Toutes ont la fausse commune
De traïson, de tricerie.
Trestoutes sont fortraïtresses vv. 5869-5877
Et decevans et felenesses. vv. 5883-5884

There is much anger and hostility evident in these words. Amadas is giving full vent to his fear that Ydoine actually has betrayed him. Ydoine is his last hope for developing a relationship with his inner feminine. If she has let him down, only the negative anima will survive, and Amadas will find his soul full of only evil, frightening, witch-like figures.

Happily, Amadas' faith is strong enough that he does not surrender to these doubts and fears.

He would rather fight them:

'Ydoine, amie et dame,
Merci, que trop mesfais me sui,
Quant onques de rien vous mescrui.
Comment que cist eüst l'anel.
Tant aviés le cuer loiel
Que croire ne peüsse p'as
Que vous trecissiés Amadas
Qui de fin cuer vous amoit tant,
Plus c'omme de cest mont vivant.'

vv. 5958-5966

The fight with the maufé really symbolizes a fight with his inner demons which have been released--hostilities, doubts, and insecurities about women. The maufé is an enemy and:

As the original intruder into the paradise of the infant with its mother, the father is the archetypal enemy; hence, throughout life all enemies are symbolical (to the unconscious) of the father.³³

But, as Campbell points out "the ogre aspect of the father is a reflex of the victim's own ego".³⁴ So the task here is to find atonement with the father/ego so that one can become a balanced person. It is only by doing so that the inner feminine side can emerge into the conscious realm.

...The work of the hero is to slay the tenacious aspect of the father (dragon, tester, ogre king) and release from its ban the vital energies that will feed the universe.³⁵

As we saw in the beginning of this chapter, different figures can represent different aspects of an archetype. Therefore, just as Ydoine

represents Amadas' shadow by embodying his undifferentiated "feeling" side and his human frailties, so the maufé represents the most evil and negative part of Amadas, the part that could potentially possess and destroy him. He cannot dispense with it, but by bringing it to a conscious level and accepting it he can reduce its powerful hold over him. He can "tame" his negative shadow and control it rather than have it control him. As Campbell points out about the enemy:

The tyrant is proud and therein resides his doom. He is proud because he thinks of his strength as his own.³⁶

Notice then, that the maufé, Amadas' enemy, displays Amadas' worst fault to an excessive degree. He is haughty, sure of himself and mocking:

'Vassal' fait il, 'ne sai qui es,
Mais trop par es fol et engrés
Et non saçant quant ne t'en fuis
...Je te ferai jesir tot froit
Geule bae et estendu.' vv. 5969-5971;5974-5975

In fact, it is this trait of the maufé that angers Amadas the most and that incites him to action:

Ce grant orguel abassera
S'il puet, et bien s'en vengera
Proçainement sans atargier.
Par ire dist au cevalier:
'Vassa! mult avés de paroles,
Mais orgilleuses sont et foles' vv. 5989-5994

Amadas cannot support either the maufé's arrogance or his own arrogance. So the fight begins. It is strenuous and continues for a long time, until both of them are "las" and "caus". The maufé urges Amadas repeatedly to give up, conceding that he is "preus" and "hardis" even though he still

doesn't stand a chance against someone like himself. Finally, however, Amadas cuts off the maufé's right hand. It is significant that Amadas does not kill his enemy but by cutting off his right hand (the right hand being a symbol of ability and competence), he renders him impotent. Amadas' negative shadow will no longer master him. He is now free to pursue other more important matters such as developing a relationship with his anima.

Because the maufé is no longer in control, he must surrender what he has taken from Amadas, namely, Ydoine, his feminine side. She could not exist while his pride dominated his personality, but now that it is contained, she can once again play a role in Amadas' life. Amadas has succeeded in facing his primary weakness.

The problem of the hero is to pierce himself (and therewith his world) precisely through that point; to shatter and annihilate that key knot of his limited existence.³⁷

So it would now seem as if Amadas' possibilities are endless. He has redeemed himself and can return to the world with his anima and ego intact.

His consciousness having succumbed, the unconscious nevertheless supplies its own balances, and he is born back into the world from which he came. Instead of holding to and saving his ego... he loses it, and yet, through grace, it is returned.³⁶

Even the narrator comments on his wise courage as opposed to the foolish boldness of many. Those who are bold without understanding attain only grief. But those like Amadas:

Honneur a cil qui bien enprent
Un pesant fais, ce m'est avis,
Dont est renomés a toudis.
Pour ce fu sages qui ce dist
Premierement et qui escrit:
'De grans enprises finement
Avient maint grant bien sovent.'
Ce puet pour voir dire Amadas,
Qui ains fu mult dolans et las,
Mais or est il si au desus
De tout cest mont ne quiert il plus,
Pour ce qu'il l'a part vasselage
Conquise et par son fier corage
Et par sa grant chevalerie
C'est le cors d'Ydoine s'amie
Qu'il a rescous par grant vigour. vv. 6494-6509

Amadas has put his courage to use, not to win a tournament to boost up his pride, but to face his unconscious and conquer his weak parts so as to better co-habit with his anima. This is indeed wise, not foolish, boldness.

Amadas' hero quest has been accomplished except for technical details. However, he does not want to return to Burgundy. He wants to run away with Ydoine to avoid further complications. But:

The full round, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom...or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet, or the ten thousand worlds.³⁹

It is not rare for the hero to have no desire to return to society and, indeed, some never do.

The first problem of the returning hero is to accept as real, after an experience of soul-satisfying vision of fulfillment, the passing joys and sorrows, banalities and noisy obscenities of life. Why re-enter such a world? Why attempt to make plausible, or even interesting, to men and women consumed with passion, the experience of transcendental bliss?⁴⁰

But Amadas' feminine energy recognizes the importance of the return. She is somehow more vitally connected to her community of Burgundy and to her God. These symbolize the centre of the universe, around which everything else must revolve. It is part of the connection with life. The narrator has shown that honour is important to him, and this is the honourable thing to do.

Consequently, we can see that Amadas is letting his anima direct him. He listens to her and follows her advice rather than that of his ego as he previously has done. Amadas now knows how to incorporate his unconscious into his conscious life--a great breakthrough.

Amadas and Ydoine do return to Burgundy where Ydoine begins action for a divorce. Here we realize that the narrator's emotional and spiritual growth has perhaps not paralleled that of Amadas. He issues another anti-feminist diatribe using the same supercilious tone and condemnatory

vocabulary as previously. He speaks of "mencoigne", "fausette", "tricerresse", "boidie" and links all women to witchcraft and, hence, to the negative anima. He speaks fearfully of women's power over men and over the world in general. He again excludes Ydoine from this group, calling her "fine", "bone", and "enterine", but as we have seen, he also uses the words "sens" and "engin". His confusion and doubt seem to have worsened, because at the end of the speech he adds:

Mais je n'i ai droit ne raison
Qu'en doie dire se bien non:
Ains ont bien deservi vers moi,
Que trestoutes amer les doi;
Ses amerai jusqu'a la fin
Sans traïson et sans engin.

vv. 7067-7072

The narrator brutally criticizes women in two speeches, labels them all as witches and liars, then sweetly states he has no reason to slander them and that he will love them until the end. If the narrator, by at times acting nonsensical is illustrating the inconsistent and illogical tendencies of human nature, then perhaps he is mocking both polarized attitudes prevalent at the time--that of idolizing women as angels and that of condemning them as devils. If he reflects the author's inability to reconcile these two opinions, then he is even able to mock himself.

It seems probable from the narrator's comments that the author has not reached a state of harmony with his unconscious. Nevertheless, there is hope. The statement of the narrator indicating that he still loves women because they have not betrayed him personally shows a willingness to understand, to transcend popular beliefs and opinions and to find a

balance. Perhaps the author is just now ready to die at his anima's feet, to submit to her power and slay his own unconscious dragons.

After all, he has just finished recounting the experience of someone who succeeded in doing just that. Amadas has found "the other portion of (the hero) himself--for each is both."⁴¹

He has become an individuated person, one who has not only "brought to light again the lost Atlantis of the co-ordinated soul"⁴² but who has been able to sacrifice his own individuality for society as a whole. Amadas does return to Burgundy, does share his newly found knowledge and fulfillment and uses it to govern his community in honour, peace and harmony. Amadas finds both inner and outer harmony and manages to resolve, not only the conflicts within his soul, but also the conflicts between the attitudes of the 12th and 13th centuries.

CONCLUSION

After much investigation of the issues raised in Amadas et Ydoine I will recapitulate briefly the stages of the argument.

The central concern of the work is the resolution of conflict in order to attain harmony and union on both a social and personal level.

Chapter 1 of the thesis deals with social disconnection. From the very beginning of the tale Amadas is, although not totally separate from society, still somewhat alienated from it. This is his own, not society's fault, since the alienation arises from his wrong attitude.

Society desires Amadas and holds him in high regard, but he is proud and independent, and these two traits hinder him from actually merging into the social fabric. By rejecting women as a group as being beneath him, and by having no care to marry, Amadas is flouting the traditions of society and is continuing on a path of individualism. This course of action conforms with certain prevailing notions current in the 13th century.

Amadas considers himself superior to women, but generally a strong feeling of superiority actually denotes a deeper feeling of inferiority or inadequacy, and the idea that one has to prove something since one is not comfortable with or sure of one's identity.

This is most likely the case with Amadas. However, Amadas does in his heart desire social harmony and union, as is evident by the fact that he falls intensely in love with Ydoine. Nevertheless, his conflict and struggle are only beginning. Ydoine does not reciprocate his love, and Amadas discovers that he must persevere and persevere, even if he has not the slightest hope of success.

This struggle, he finds, puts even greater distance between himself and society, as is made manifest by the fact that he spends 2-1/2 years in his bed and no longer participates in the social structure at all. His absence is noticed:

Et chevalier et damoiseles
Esquier, bourgeois et danseles.
Quant passent pas devant l'ostal
Ou li enfes gist du grant mal.
Se dient tout: Alas! alas!
Grans damages est d'Amadas
Qui si languist; che est dels grans,
S'or fust haities, lies et joians,
Dix! com il le fesist hui bien!
Certes n'en doutissons de rien
Que de deus pars tous nes venquist
Dius! quel doleur que si languist! vv. 856-867

It is after the long-awaited union with his soul-mate that Amadas departs from the path of individualism and begins to reach out for social connections and social acceptance. This all takes place because of Ydoine's initiative and guidance. She desires to marry Amadas, but realizes the importance of the macrocosm. She does not wish the two of them to become an isolated entity or a universe of their own. She wants to guard the links with the outer world and keep its approval. In this way Amadas and Ydoine are much unlike Tristan and Iseult. Rather than

transience, they seek permanence; rather than secrecy, they seek publicness; rather than mere physicality, they seek also spirituality.

These are all basic tenets of a society. Society perpetuates itself by means of legends, rituals and traditions. These communicate a sense of continuity, of belonging to something greater than oneself, and beyond the here and now. As is evident by the manner in which Amadas and Ydoine choose to pursue their love, they show that they are willing to submit to and uphold these tenets.

This is not because of mere conformity. On the contrary, Amadas and Ydoine actively choose to follow the rules of society, resulting in much pain and grief for themselves. Usually it is easier to conform than to rebel, but for Amadas and Ydoine it is a struggle to do things society's way. If it was not for society's customs, they would not be forced to separate for three years during which time Amadas earns a knightly reputation. Ydoine would be spared an undesired marriage and Amadas would avoid insanity. Amadas and Ydoine could run off the same way as Tristan and Iseult to be spared much grief. By doing so, however, they would cut the connections between themselves and their family, society and religion.

Rather than blind conformity, the course of action that Amadas and Ydoine pursue denotes respect, and a desire to be part of something larger than themselves. It is an abandonment of the way of individualism and a return to the ideology of the 12th century where fulfillment was sought

by means of reaching harmony with the macrocosm and by keeping a connection with it.

The author strives to show that this social connection is also best for our psychological health. Personal harmony cannot be achieved if we do not also possess social harmony. This is illustrated by the fact that when Tristan and Iseult flee together to the woods they are happy for awhile, believing all they need is each other to be content. But once the love potion wears off and their eyes are opened, so to speak, they long to return to court where their roots are, where the origins of their personal identity are, and on which they virtually depend for a sense of wholeness.

All participate in the ceremonial according to rank and function. The whole society becomes visible to itself as an imperishable living unit. Generations of individuals pass, like anonymous cells from a living body; but the sustaining, timeless form remains. By an enlargement of vision to embrace this super-individual, each discovers himself enhanced, enriched, supported and magnified. His role, however unimpressive, is seen to be intrinsic to the beautiful festival-image of man--the image, potential yet necessarily inhibited, within himself.

Social duties continue the lesson of the festival into normal, everyday existence, and the individual is validated still.

Conversely, indifference, revolt--or exile--break the vitalizing connectives. From the standpoint of the social unit, the broken-off individual is simply nothing--waste.¹

Thus, personal participation not only benefits society, but "enhances, enriches, supports and validates the individual".

It is interesting that Ydoine, the female component of this love affair, is the bridge to social harmony. She is the moderating, guiding influence, and Amadas merely submits to her wishes. This is because he trusts her and knows that she is closer to society. It is Ydoine who suggests Amadas be knighted. It is she who resorts to devious methods in order to avert an unwanted marriage. It is she who takes the initiative to find Amadas when he disappears and cures him of his madness. It is she who arranges matters so that the barons will elect Amadas as her husband. It is she who refuses Amadas' advances and insists they return to Burgundy and be married legally and honourably.

Ydoine is determined and strong. She realizes that she cannot separate herself from her parents, society and religion. That link is essential to her personal health.

In Chapter 3 where we examine the search for psychological union and harmony, it is again the feminine influence which initiates action. The anima calls Amadas to turn to his unconscious and bring to the conscious level parts of his personality he has up until this point ignored. Just

as Ydoine brings balance, guidance and moderation to Amadas on the social level, so the contrasexual component of his being brings him balance, guidance and moderation on the psychological level. It is because Amadas has not yet acknowledged his anima that he is split and polarized psychologically. The anima is "a mediator between the ego and the Self"² and thus can heal inner divisions. Amadas has remained unfamiliar with and, thus, frightened of the female counterpart of himself, which has resulted in his feelings of superiority towards women. Still, Amadas strongly desires to heal the psychological split and, with the powerful herald from his unconscious, he finds himself almost as if under a spell, like the spell of a love potion, except that this is a result of his own inner needs and yearnings.

When Amadas becomes lovesick and retreats on a sociological level, there is also a corresponding retreat on the psychological level. He falls apart emotionally and appears to be further than ever from integration or harmony. However, this is really part of the process of surrendering his ego in order to reach his Self. His ego must release its strong hold over him if he is to achieve that vital balance and moderation. His ego has kept him on the path of individualism and thus alienated from his Self. Just as his pride keeps him from a total merging with society, so, too, his pride keeps him from a total merging with his feminine counterpart to become a whole person. Amadas must humble himself to use the anima's help to integrate the underdeveloped parts of his personality.

Conformity to society's wishes creates much conflict for Ydoine and Amadas before it resolves it. And conformity and submission to the desires of his unconscious first creates great internal conflict for Amadas. Amadas' ego has comprised his total identity, and he delays sacrifice of it even though he is aware it is necessary for his maturation. This is brought out in the episode where Amadas yields to the temptation to increase his secular glory by postponing his return to Burgundy for the sake of another tournament. In the meantime, Ydoine becomes betrothed to another man. His losing her signifies losing the contact with his anima that he has just recently made. This is devastating to Amadas' psyche and he loses his conscious mind. However, this does not necessarily mean losing control, or a weakness on his part. On the contrary, it is a willed surrender of identity, a courageous, total abandonment of ego.

Again, it is the feminine counterpart which initiates action. By removing itself from Amadas, the anima is appealing to Amadas' psyche, which has as its main concern the inner needs and total health of Amadas, rather than to his ego, which is mainly concerned with his persona and the outer world. The anima knows that drastic measures are necessary and that only the psyche has the strength to take these. Thus, as Ydoine uses ingenuity to find solutions when none appear to exist, so does the anima.

We examined how the tenets of a society involve a sense of spirituality, belonging and continuity with history, and how these are perpetrated by

means of legends and traditions. The Self has similar tenets, and it is on the level of the collective unconscious that these are maintained.

The collective unconscious is a deeper stratum of the unconscious than the personal unconscious; it is the unknown material from which our consciousness emerges. We can deduce its existence in part from observation of instinctive behaviour...and from the obvious traces of mythological images in (our) dreams...images of which (we) have no previous conscious knowledge.³

Thus, it is in the sphere of the collective unconscious where social and personal union merge, where the connection with all parts of the unconscious, other living beings and history is total, and where the link transcends restrictions because of race, sex or age.

By following this "inborn form of intuition"⁴ in the form of the archetypal anima, Amadas is showing his willingness to uphold the tenets of the Self. For, even as Ydoine, the female component, is the means, she is also the goal.

The hegemony wrested from the enemy, the freedom won from the malice of the monster, the life energy released from the toils of the tyrant Holdfast--is symbolized as a woman.⁵

This explains why, after the climactic battle with the maufé, the dark recesses of Amadas' soul, the "prize" is Ydoine. She is his freedom. She unlocks his true personality.

Like many who follow the paths of their unconscious, Amadas is reluctant to return to the conscious level once he has achieved inner freedom. And, again, it is the female principle which will not allow him to remain. This would only be another sort of imbalance in his unconscious mind and would create another type of fragmentation in his being. Amadas and Ydoine return to their roots, their link to the macrocosmos, by returning to Burgundy. So the anima convinces Amadas to return to the conscious world, to integrate his new awareness into his total personality and to enjoy the inner peace this harmony brings.

And so it appears as if the conflict is resolved and harmony is realized on both a social and personal level. However, there is an incongruous element in this picture of unity. This is the presence of the narrator. Is he the spokesperson for the author? If so, how can someone who so beautifully depicts the fulfillment of social and personal union hold such disjointed, extreme and biased views?

The narrator is, in reality, the personification of both social and personal fragmentation. He shares values from both the 12th century and the 13th century.

The 12th-century influence on his attitudes is revealed by his portrayal of Ydoine. He appears to describe her actions objectively yet his comments about her actions are seldom appropriate. He shares the enthusiasm of most 12th-century lovers and elevates Ydoine to the level of a goddess, praising her constantly. Twelfth-century lovers ignored or denied the faults of their lady. They preferred to idolize her and regard her as Perfection personified. The narrator of Amadas et Ydoine illustrates this whole philosophy. The narrator does not hide the fact that Ydoine lies, deceives and uses witchcraft. But he skims over her dishonesty and instead stresses her ingenuity and her fidelity towards Amadas.

In addition, the narrator voices the later 13th-century attitude towards women which was the opposite extreme. His two bombastic speeches in which he denounces the female sex in general are another example of blind reasoning, of following accepted opinions of the day without examining the real substance or origin of these viewpoints. He insults women, calls them base and dangerous, yet offers no concrete proof of these accusations. These beliefs, he concedes, do not come from personal experience.

Certes, toutes celes du mont
Sans faille tricerases sont,
Mais je n'i ai droit ne raison
Qu'en doie dire se bien non:
Ains ont bien deservi vers moi,
Que trestoutes amer les doi;
Ses amerai jusqu'a la fin
Sans traïson et sans engin

vv. 7065-7072

A strange conclusion at which to arrive. He seems to accept the common belief of the time that women are fickle and false, yet refuses to act on that opinion, preferring instead to love them all.

The narrator adopts concurrently the sexist attitudes of both the 12th and 13th centuries, and this is the reason why he appears illogical and contradictory. He portrays the incongruities and idiosyncracies of human nature and the absurdity of certain beliefs by appearing to adopt them himself. The author merges the extreme views of both the 12th and 13th centuries and incarnates them into the personage of the narrator in order to illustrate the unreasonableness of both viewpoints and the impossibility of reconciling the two.

We cannot know what opinions the author holds--whether, even though he may be aware of injustices and chasms in society, he still shares the narrator's dilemma and knows not what to think about women. What is evident in his work is that struggle exists on more than one level and that that struggle is overcome to make way for peace and harmony. As the romance concludes.

Signeur, puis leur assablement
Vesqui set ans tot sainglement
Li dus sans plus en tant fonda
Une abeïe u s'en ala
Et la ducesse avueques lui,
Illoeques morurent andui
Li rice terre de Borgoigne
Sans contredit et sans alonge,
Ot li cuens Amadas apres
Si vaillant duc n'i ot ainc mes,
Ne qui si vigereusement
Tenist en pais la povre gent,
Ne qui chevaliers tant amast,
Ne plus largement leur donast,

La ducesse refu si sage,
Si vaillans d'oeuvre et de corage,
Si gentius ne si houneree,
C'ainc dame ne fu tant amee
En Bourgoigne mais a nul jor
Com l'aiment tuit cil de l'ounor,
Et le bon duc tout autresi
Signeur, pour verite vous di
Qu'a grant houneur tinrent la terre
Toute leur vie en pais, sans guerre,
De leur amor faut ci l'estore,
Leur ames metre Dix en gloire
Par sa douceur, par sa merchi
Et de tous peceurs ausi

Amen

vv. 7885-7912

Truly a fairy tale ending. They rule in peace, loved by those who they rule, bringing glory to God. Total harmony. Paradise. Perhaps, then, this romance has been a way for the author to come to terms with his own struggle, or has prepared the way for him to do so.

Yet, what is most vital to us as readers is how we interpret this work and integrate its lessons into our own lives.

As Joseph Campbell perceptively states:

The problem of mankind today, therefore, is precisely the opposite to that of men in the comparatively stable periods of those great co-ordinating mythologies which now are known as lies. Then all meaning was in the group, in the great anonymous forms, none in the self-expressive individual; today no meaning is in the group--none in the world; all is in the individual. But there the meaning is absolutely unconscious. One does not

know toward what one moves. One does not know by what one is propelled. The lines of communication between the conscious and the unconscious zones of the human psyche have all been cut, and we have been split in two. The modern hero-deed must be that of questing to bring to light again the lost Atlantis of the co-ordinated soul.⁵

Thus, the problem today is the same as the problem of Amadas' day, and our individualistic age in relation to the time when "all meaning was in the group" can be compared to the 13th century in relation to the 12th. And, like Amadas, we have a choice. We can choose to ignore doubts, dissatisfactions, calls to change our way of relating to the world. We can follow the "norm" and choose the route of least resistance. That route revolves around money, personal glory, routine activities of life, without stopping to ponder the mysteries of life. Or we can flit from therapy to therapy, guru to guru, in an attempt to fill a vague void inside of us. We can join the ranks of those who state they don't understand the opposite sex, don't like the opposite sex, or feel their sex is superior to the opposite sex. We can join the silent majority who recognize that violation of women exists in the form of rape and pornography, economic inequality or discrimination against women, but not try to consider the causes or solutions. But all these courses of action will not bring true contentment to the soul or enlightenment. No one can do the searching for us. It is up to each one of us to make some effort to realize and understand our unconscious and to harmonize its undifferentiated elements.

The goal is not to decrease the differences between the sexes. It is rather to bring to full maturity both the male and female elements of our Being so as to increase understanding and to better communication. It is integration and incorporation of the contrasexual component into our personality. This signifies true harmony and union between the sexes and is a stepping stone to the attainment of both inner and outer harmony. Just as the "woman" in Amadas et Ydoine was a bridge to social and personal harmony, so the inner man or inner woman of our Being is the bridge to our internal and external harmony.

We have witnessed the course of this undertaking and the personal sacrifice, patience, determination, and faith involved. It is extremely difficult and painful. Yet the successful integration of our contrasexual component brings many rewards on a social and personal level. For Amadas and Ydoine, it brought peace to all of Burgundy and it also brought inner peace. When Amadas relied on his inner self to guide him, he finally found satisfaction and contentment. As Jung writes of the individuation process:

It is as if a river that had run to waste in sluggish side-streams and marshes suddenly found its way back to its proper bed, or as if a stone lying on a germinating seed were lifted away so that the shoot could begin its natural growth.⁷

Amadas et Ydoine is a vivid account of how the personality can be liberated, healed and transformed by listening to the unconscious and how this is a vital step to liberating, healing, and transforming society.

NOTES

I. INTRODUCTION

¹ Friedrich Heer, The Medieval World, trans. Janet Sondheimer (New York: Mentor Books, 1961), p. 110.

² Heer, p. 20.

³ Heer, p. 21.

⁴ Heer, pp. 23 - 24.

⁵ Heer, p. 25.

⁶ Heer, p. 28.

⁷ Heer, p. 318.

⁸ Joan M. Ferrante, Woman as Image in Medieval Literature--From the Twelfth Century to Dante, (New York: Columbia University Press, 1975), p. 3.

⁹ Virginia Woolf, A Room of One's Own, (London, 1929; rpt. London: Granada Publishing Limited, 1982), pp. 93 - 94.

¹⁰ Heer, pp. 181 - 182.

¹¹ To be sure, not all psychological approaches to a work can be fruitful. Freudian concepts, for instance, would not be illuminating in a study of Amadas et Ydoine. Nevertheless, this is true of writings regardless of the time period in which they were written. One must search to find which, if any, psychological analysis is appropriate and elucidating.

¹² Joseph Campbell, Myths to Live By, (New York: Bantem, 1972) p. 160.

¹³ Chrestien de Troyes, Erec et Enide, (Manchester: Manchester University Press, 1942), vv. 421 - 426.

¹⁴ Chrestien, vv. 1247 - 1253.

¹⁵ Although one could compare Amadas et Ydoine to several other medieval romances and thereby discover many fascinating comparisons and contrasts, this is another path all its own and would only tend to diffuse the main focus of this thesis. I will therefore leave that to some time in the future and limit myself to the legend of Tristan et Iseult since, for reasons already stated, I consider it to be the most crucial and influential romance of the time period.

¹⁶ Amadas et Ydoine, ed. John Revell Reinhard, CSMA, No. 51, Paris: Champion, 1926. vv 3955 - 3963. All subsequent references are to this edition by line number only.

II. CHAPTER 1 - AMADAS ET YDOINE AS TRANSCENDENT-TRISTAN

¹ Chrestien de Troyes, Yvain, (Manchester: Manchester University Press, 1942), vv. 1386 - 1397.

² Berol, Tristan Und Isolde, (München: Eidoes Verlag München, 1962), vv. 2161 - 2172.

³ Berol, vv. 1382 - 1384.

⁴ Berol, vv. 1412 - 1415.

⁵ Berol, vv. 352 - 356.

⁶ Berol, vv. 367 - 370.

⁷ Berol, vv. 371 - 380.

⁸ Thomas, "Tristan et Iseult", in Les Poemes de Tristan et Iseult--Extraits, (Paris: Librairie Larousse, 1933) p. 154.

⁹ Berol, vv. 2353 - 2354.

III. CHAPTER 2 - THE NARRATOR AND HIS HEROINE

¹ Joan M. Ferrante, Woman as Image in Medieval Literature--From the Twelfth Century to Dante, (New York: Columbia University Press, 1975), pp. 73 - 74.

² Jeffrey Burton Russell, Witchcraft in the Middle Ages, (London: Cornell University Press, 1972), p. 13.

³ Richard Axton, Medieval French Plays, (Oxford: Basil Blackwell, 1971), p. 147.

⁴ Heer, p. 113.

⁵ Ferrante, p. 25.

⁶ Ferrante, p. 25.

⁷ Ferrante, p. 74.

⁸ John Revell Reinhard, The Old French Romance of Amadas et Ydoine: An Historical Study, (Durham, N.C.: Duke University Press, 1927), pp. 13 - 16.

IV. CHAPTER 3 - AMADAS' INNER VOYAGE

¹ M.-L. von Franz, "The Process of Individuation", in Man and His Symbols, ed. Carl G. Jung (London: Dell Publishing Co. Inc., 1964), p. 163.

² von Franz, p. 169.

³ von Franz, p. 170.

⁴ Jolande Jacobi, The Psychology of C.G. Jung, (London: Routledge and Kegan Paul Ltd. 1942), p. 116.

⁵ Joseph Campbell, The Hero with a Thousand Faces, Bollingen Series XVII (Princeton: Princeton University Press, 1949), p. 60.

⁶ Campbell, pp. 91 - 92.

⁷ Campbell, p. 101.

⁸ Campbell, p. 116.

⁹ Campbell, p. 129.

¹⁰ Campbell, p. 148.

¹¹ Campbell, p. 162.

¹² Campbell, p. 217.

¹³ Campbell, p. 223.

¹⁴ von Franz, p. 224.

¹⁵ von Franz, p. 238.

¹⁶ von Franz, p. 191.

¹⁷ von Franz, p. 191.

¹⁸ Campbell, p. 51.

¹⁹ Campbell, p. 111.

²⁰ Jacobi, p. 112.

²¹ Joseph L. Henderson, "Ancient Myths and Modern Man" in Man and His Symbols, ed. Carl G. Jung (London: Dell Publishing Co. Inc., 1964) p. 156.

²² Sylvia Brinton Perera, Descent to the Goddess: A Way of Initiation for Women, Studies in Jungian psychology; 6, (Toronto: Inner City Books, 1981), p. 55.

²³ Campbell, p. 65.

²⁴ Frieda Fordham, An Introduction to Jung's Psychology, (Middlesex: Penguin, 1953), p. 51.

²⁵ von Franz, p. 170.

²⁶ Campbell, p. 108.

²⁷ Campbell, p. 109.

²⁸ von Franz, p. 196.

²⁹ Sharon Spencer, "Intimate Geometry: The Art of the Triangle in Three Works by Marguerite Duras," L'Esprit Createur, Summer, 1982, vol. XXII, No. 2, p. 45.

³⁰ Perera, p. 9.

³¹ Campbell, pp. 71 - 72.

³² Jacobi, pp. 115 - 116.

33 Campbell, p. 155.

34 Campbell, p. 129.

35 Campbell, p. 352.

36 Campbell, p. 337.

37 Campbell, p. 147.

38 Campbell, p. 216.

39 Campbell, p. 193.

40 Campbell, p. 218.

41 Campbell, p. 342.

42 Campbell, p. 388.

V. CONCLUSION

¹ Campbell, p. 338.

² von Franz, p. 195.

³ Fordham, pp. 23 & 25.

⁴ Fordham, p. 25.

⁵ Campbell, p. 342.

⁶ Campbell, p. 388.

⁷ Fordham, p. 83

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