

A Critical Analysis of lines 1 to 84 of *Le Jeu de Robin et Marion* by Adam de la Halle

The *Jeu de Robin et Marion* is a play written in the late thirteenth century by Adam de la Halle, also known as Adam le Bossu, or Li Bochus, and Adam d'Arras.¹ Adam is believed to have been born towards the middle of the thirteenth century in the affluent town of Arras in the Comté of Artois.² Adam's father was the *maître* Henri de la Halle, also known as Henri le Bossu, who was in the service of the aldermen of the town.³ The *Jeu de Robin et Marion* is generally considered to be one of five extant scripts believed to form the body of the earliest secular theatre in France, as well as constituting the foundations of French comedy plays.⁴ Adam's first play from 1276 or 1277 was *Le Jeu de la Feuillée*, written about and performed in his hometown of Arras, which featured members of the Arras community as characters in the play.⁵

The *jeu*, however, was written in what is now southern Italy sometime between 1282 and 1289 when Adam was in the service of Robert II, Count of Artois as his court poet and musician.⁶ It is perhaps pertinent to note that Robert II was well known for his love of slapstick and pranks and possessed a bawdy sense of humour.⁷ The Artesian court was in Naples at the behest of the king of France, to aid Charles of Anjou, the French born Angevin king of Sicily, following the Sicilian Vespers. This rebellion against Charles witnessed thirteen thousand French men and women killed or displaced and the disputes following the initial unrest in Palermo lasted until 1302.⁸

¹ Grace Frank, *The Medieval French Drama*, (Oxford: OUP, 1960), p. 225; Ernest Langlois, *Adam Le Bossu: Trouvère artésien du XIII^e siècle: Le Jeu de la Feuillée*, (Mayenne: Joseph Floch, 1970), p. iii

² Ernest Langlois, *Poèmes et Récits de la Vieille France I: Adam le Bossu: Trouvère artésien du XIII^e siècle: Le Jeu de la Feuillée et Le Jeu de Robin et Marion*, (Chatillon-sur-Seine: Imp. Generale de Chatillon-sur-Seine, 1923), p. v; Vale, Malcolm, *The Princely Court: Medieval Courts and Culture in North-West Europe 1270–1380*, (Oxford: OUP, 2001)

³ Langlois, (1970), p. iii

⁴ Frank, pp. 212-213

⁵ Langlois, (1970), p. iii

⁶ Richard Axton and John Stevens (trans.), *Medieval French Plays*, (Oxford, Basil Blackwell, 1971), p. 259
Langlois, (1970), pp. vi-vii; Frank, p. 211

⁷ William Chester Jordan, "Count Robert's "Pet" Wolf" in *Proceedings of the American Philosophical Society*, 155.4 (2011), pp. 404-417, pp. 406-407

⁸ Axton and Stevens, p. 259

There are three extant manuscripts which contain the *jeu*. The manuscript known as MS P, which is held in the Bibliothèque Nationale, fr. 25566, folios 39-48, is dated to the end of the thirteenth or the beginning of the fourteenth century and written in the Picard dialect of French, and is the only extant manuscript containing almost totality of the works of Adam. The second manuscript, MS Pa, also held in the Bibliothèque Nationale, fr. 1569, folios 140-144, is similarly dated to the end of the thirteenth or the beginning of the fourteenth century and, again, is in Picard. The third, MS A, held in the Bibliothèque Méjanes in Aix-en-Provence, 572, folios 1-11, and from the middle of the second half of the fourteenth century, is written in Old French and contains numerous illuminations.⁹ Only MS P and MS A contain the music for the *chansons* in the *jeu*.¹⁰

The *Jeu de Robin et Marion*, the title of which uses the well-established names of the literary shepherdess and her *bel ami*, is formed of two texts.¹¹ Firstly there is the “*avant-texte*”, or anterior text, formed of musical refrains which predate the play and these well recognised formulae will have been familiar to Adam and to his contemporaries, from lyric *pastourelles* and *bergeries*.¹² Indeed, Adam’s intended audience appears to have been the well-educated aristocratic members of the court of the Count of Artois during their time in Naples.¹³ Secondly, there is Adam’s own text, the spoken dialogue. This *jeu* appears to be the first example of this format.¹⁴ The songs have been skilfully inserted into the dialogue to create this juxtaposition which brings out the humour and comedy. The skilful combination of these two structural elements, together with Adam’s choice of vocabulary, his slapstick and physical comedy, the timings of his juxtapositions, and his subversions and clever use of resonances of courtly

⁹ Mark Cruse, Gabriella Parussa, and Isabelle Ragnard, “The Aix “Jeu de Robin et Marion”: Image, Text, Music” in *Studies in Iconography*, 25 (2004), pp. 1-46, p. 1; Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (Paris: Flammarion, 1989), pp. 31-32

¹⁰ Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 31-32

¹¹ Langlois, (1923), p. xxv-xxvi

¹² Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), p. 6; Frank, p. 212

¹³ Langlois, (1923), p. xviii

¹⁴ Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), p. 6

romance literature and lyrical poetry, make his *jeu* quite deliberately comedic. It has been considered the forerunner of the French *pastourelle personnages* of the fifteenth century and the later *comédie pastourelle* of the seventeenth century.¹⁵ Thus an apparently simple and innovative alteration in the treatment of the *pastourelle* format arguably produced the first *opéra comique* and the first *pastourelle dramatique*.¹⁶

The *jeu* opens with Marion singing a popular refrain that Adam has borrowed and repurposed and which would have felt familiar to the audience: a shepherdess singing in the open air and a knight approaching on horseback.¹⁷ This setting is found, for example, in an anonymous *pastourelle* from the thirteenth century, set in the countryside between Saint Quentin and Cambrai, both under fifty miles from, and forming a triangle with, Arras.¹⁸ As expected, in the courtly poem the knight narrates how he came across a country maiden singing her song about her *bel ami* Robin.¹⁹ The arrival of Adam's knight, Aubert, is an intrusion into Marion's everyday life. She is looking after her sheep in the countryside and singing a lyric refrain but she is not the subject of that refrain. So, initially Adam seems to be on familiar ground in his *jeu*. The refrains evoke the bucolic subject matter and themes of a *pastourelle* which would have been familiar to his audience. However, Adam allows the characters to speak for themselves. There is no noble narrator, no poet, no knight. From the very beginning Adam turns expectations on their head.

The title is itself a clue to the fact that this *jeu* is going to be about Robin and Marion and not about a knight and a maiden. Indeed, the audience does not even find out the knight's name

¹⁵ Langlois, (1923), p. xxiv

¹⁶ Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), p. 6; Langlois, (1923), p. xxviii-xxix

¹⁷ Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), p. 6

¹⁸ St. John Lucas and P. Mansell Jones (eds.), *The Oxford Book Of French Verse: xiiith Century-xixth Century*, (Oxford: Clarendon Press, 1959), p. 10

¹⁹ Lucas and Mansell Jones, p. 10

until line 82, and this is only because Marion has asked him this after commenting on his threatening horse, “*A poi vos chevaus ne me fiert. Comment vous apele on? Aubert.*”²⁰

His name is a source of humour too as it is a homophone for *hauberc* or *haubers*, *haubert* in modern French, which was a coat of chainmail, *hauberk* in English.²¹ The knight’s name Aubert rhymes with his recognisably knightly apparel. He is aptly named for a comedic knight. These lines emphasise that the knight is an outsider who intrudes in the *jeu* into the reality of Marion’s everyday life. Her comments about Aubert’s horse are a reminder to the audience that the knight could pose a potential threat to her. In a *pastourelle* by Jacques de Cambrai the shepherdess cries out for her lover, also called Robin, to rescue her before the knight forces himself on her. After the assault, which the knight dresses up as something much more romantic, her *bel ami* arrives “*tous esmaris*” and she lies to him, claiming “*Robin, ne doute, C’ancor i seux toute ; Ne t’esmaie*”.²² Knowing nothing of knights and *pastourelles* Marion herself does not fully realise the threat the knight himself poses to her but can recognise the potential danger posed by his horse and its unrestrained strength. Presumably as Aubert’s frustration with Marion’s refusals increases, the horse becomes agitated in response to its rider’s mood.

Comic effect arises from the fact that by comparing Aubert’s horse, the desirable palfrey, unfavourably with Robin’s plodding, yet disciplined, plough horse, Marion presents Robin as a superior horseman to this trained knight whose very title and status come from the word horse:

²⁰ “*Pour un peu votre cheval me frapperait. Comment vous appelle-t-on? Aubert.*”

“It will not take much for your horse to almost strike me. What is your name? Aubert.”

Dufournet, Adam de la Halle: *Le Jeu de Robin et Marion*, (1989), pp. 48-49

²¹ A. J. Greimas, *Dictionnaire de l’ancien français: Moyen Âge*, (Paris: Références Larousse, 1989), pp. 327-328; Willam Roach (trans), *Chrétien de Troyes: Le Roman de Perceval ou le Conte du Graal*, (Geneva: Librairie Droz, 1959), p. 342

²² “*tout chagrin*”

“all troubled”

“*Robin, ne crains rien, car je suis intacte ; ne te tourmente pas*”

“Robin, fear not, for I am intact; do not torment yourself”

Jean Dufournet, *Anthologie de la poésie lyrique française des XII^e et XIII^e siècles*, (Saint-Amand, Cher: Bussière, 1989), pp. 318-319

chevalier, he is a horseman, “*Aimi ! sire, ostés vo cheval ! A poi quë il ne m’a blechie. Li Robins ne regiete mie Quant je vois après se karue.*”.²³ This word play is obviously more effective in French than in an English translation, *cheval*, *chevalier*, and it is even funnier in both languages as it directly follows Marion’s refusal to sit beside Aubert on his fine palfrey, “*Vauriés vous venir avoec moi Jeuer seur che bel palefroi,...?*”.²⁴ In Marion’s eyes this man cannot compare to Robin because he cannot control his horse as well as Robin can when he is ploughing and Marion is following on behind him sowing the seeds. This is emphasised by the simple refrain in lines 83 and 84.²⁵ This is another amusing way of keeping the audience in the reality of Marion’s grounded and practical world and not in the idealised and somewhat absurd world of courtly romance *pastourelles*. “*...Selonc che bosket, en che val ?*”²⁶

No sooner has Marion learned the knight’s name in line 82 than she uses it to create an amusing and unfavourable comparison with Robin, a common diminutive of Robert, and, of course, the name of Adam’s patron. “*Vous perdés vo paine, sire Aubert, Je n’amerai autrui que Robert.*”²⁷ This could perhaps be a cheeky reference to Robert II. If so, this would surely have had great comic effect since Marion would doubtlessly have been played by a youth who was probably a young man in Robert’s court. Here he is, as Marion, affirming that he could love no other knight than Robert. Adam in his earlier *Jeu de la Feuillée* peopled his play with real townspeople of Arras, where it was set. It seems reasonable to suspect that he did something

²³ “*Oh là ! seigneur, ôtez votre cheval. Pour un peu il m’aurait blessée. Celui de Robin ne rue pas quand je suis son attelage.*”

“Hey! Sir, remove your horse. For a little he would have hurt me. Robin’s does not kick out when I am following his plough.”

Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 46-47

²⁴ “*voudriez-vous venir avec moi jouer sur ce beau palefroi,...?*”

“would you like to coe with me and play on this fine palfrey,...”

Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 46-47

²⁵ Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 48-49

²⁶ “*le long de ce bois, dans ce vallon ?*”

“along the woods, in this valley?”

Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 46-47

²⁷ “*Vous perdez votre peine, sire Aubert, Je n’aimerai jamais que Robert.*”

“You are wasting your efforts, sir Aubert, I’ll only ever love Robert.”

Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 48-49

similar in the *Jeu de Robin et Marion*.²⁸ In the first 84 lines of his play Adam establishes the comic tone of the *jeu* and the comedic treatment of his subject matter, in particular Marion and her naïve ignorance. He is setting the scene for what is considered to be an unprecedented genre of entertainment.

Six lines after the belittling refrain Aubert attempts to reestablish his social superiority, “*Chevaliers sui, et vous bergière*.”²⁹ Four lines later, having failed to impress Marion, he takes his disgruntled leave.³⁰ He exits the stage singing about how he came across the most beautiful shepherdess as he was riding along the edge of the wood.³¹ It is as if Aubert is riding back into his own *pastourelle* world, leaving behind him Marion’s peasant world.

In lines 9 to 84 Aubert is established as an absurd figure: he is singing as he arrives on horseback; he cannot control his horse; he cannot stay quiet; he cannot even find the animals he is attempting to hunt and has to ask Marion where he might find them. There is no respite for Aubert. When he reappears later in the *jeu* he has lost his falcon, and it is Robin who has found it and the latter appears with the missing bird. There is something delusional about Aubert inserting himself into a non-existent *pastourelle*. His departure concludes the absurdity of the first section of the *jeu* and clears the stage for Robin to arrive.

Jean Dufournet explains how Adam has deliberately brought the audience to this point of the peasants’ reality, having set it up through the deliberate structure of the preceding scene.³² Adam’s own dialogue, which follows the opening formulaic refrains, consists of questions and answers between Marion and the knight. Marion gives innocent replies that are not the answers that Aubert is expecting. This naïve exchange is reminiscent of the conversation between the

²⁸ Frank, p. 213

²⁹ “Je suis chevalier et vous bergère.”

“I am a knight and you a shepherdess.”

Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 48-49

³⁰ Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), p. 49

³¹ Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), p. 50

³² Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 7-9

young Perceval in Chrétien de Troye's late twelfth century romance *Perceval*, which surely would not have been lost on Adam's courtly audience.³³ Early in Chrétien's romance Perceval is shown to be naïve through the innocent and ignorant questions he asks of the knight: "*N'iestes vos Diex?...Qui estes dont?*"³⁴ The knight replies "*Chevaliers sui.*"³⁵ These are the exact words used by Aubert to Marion in the *jeu* when his pride is hurt.³⁶ Perceval continues to question the knight "*Biax sire chiers, Vos qui avez non chevaliers, Que est or che que vos tenez?*";³⁷ "*Dites vos, fait il, c'on la lance si com je faz me gavelos?*";³⁸ "*Ce que est et de coi vos sert?*";³⁹ "*Or me dites, fait il, biax sire, Que c'est que vos avez vestu?*"⁴⁰

Perceval's questions are deliberately brought to mind by Marion's questions: "*Sire, foi que vous mi devés, Quele beste est che seur vo main ?*"; "*Mangüe il pain ?*"; "*Comment vous apele on ?*".⁴¹ When Chrétien's knight answers Perceval's query about his lance, saying "*ce est ma lance.*", Perceval thinks that the knight is talking about throwing, "*Dites vos, fait il, c'on la lance Si com je faz mes gavelos?*", as *lancer* means to throw or to launch in Old and in modern

³³ Also known as the *Le Conte du Graal* and *Le Roman du Graal*.

³⁴ "*Êtes-vous Dieu?...Qu'êtes-vous donc ?*"

"Are you God?...What are you then?"

Daniel Poirion (trans.), in Florence Nouilhan, *Chrétien de Troyes: Perceval ou le Conte du Graal: classiques Hatier: Roman traduit de l'ancien français par Daniel Poirion* (éditions Gallimard, coll. « Bibliothèque de la Pléiade », 1994), (Évreux, Eure: Hérissé, 2007) p. 14; Roach, (1959), p. 6

³⁵ "*Je suis chevalier.*"

"I am a knight."

Poirion in Nouilhan, p. 14; Roach, (1959), p. 6

³⁶ Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 48-49

³⁷ "*Mon beau seigneur, vous qui portez le nom de chevalier, qu'est-ce que vous tenez là ?*"

"My good sir, you who are called a knight, what is that that you are holding?"

Poirion in Nouilhan, p. 14; Roach, (1959), p. 6

³⁸ "*Voulez-vous dire, reprend le jeune homme, qu'on la lance comme je le fais avec mes javelots ?*"

"Are you saying that you throw it like I do my javelins?"

Poirion in Nouilhan, p. 14; Roach, (1959), p. 7

³⁹ "*Qu'est-ce que c'est, et à quoi cela vous sert'il ?*"

"What is it, and what do you use it for?"

Poirion in Nouilhan, p. 14; Roach, (1959), p. 7

⁴⁰ "*Dites-moi, mon beau seigneur, quel est ce vêtement que vous avez ?*"

"So tell me, good sir, what are you wearing?"

Poirion in Nouilhan, p. 15; Roach, (1959), p. 8

⁴¹ "*Seigneur, par la foi que vous me devez, quelle est cette bête sur votre main ?*", "*Mange-t-il du pain?*", "*Comment vous appelle-t-on ?*"

"Sir, by the faith that you owe me, what is this beast on your hand?", "Does it eat bread?", "What are you called?"
Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 44-45, 48-49

French.⁴² When Aubert asks about herons, “*hairon*”, Marion think he is asking about herrings, “*Hairons*”.⁴³ When he asks about the ducks, “*ane*”, she thinks he is asking about donkeys, “*C’est une beste qui recane ?*”.⁴⁴ Both knights respond in very similar ways to the apparently stupid replies that they are receiving. Chrétien’s knight comments “*Or sui je molt bien assenez*” and Aubert comments “*Or sui je mout bien assenés !*”.⁴⁵

Adam’s plays on words are amusing in themselves but also underline the collision of two worlds that are poles apart. At the same time this device deflates Aubert’s courtly world of hunting and knightly deeds and Aubert allows himself to feel belittled by Marion’s rejections of him and his world. These *quid pro quos* manifest from the outset of the *jeu* the impossibility of any form of meaningful communication between knight and shepherdess. They inhabit two different worlds and cannot cross that divide.

Marion’s responses also give more information about her daily life: the donkeys take the grain to the mill, the herrings are eaten in Lent, and this creates an idea of the everyday reality of Marion, Robin, and their fellow peasants, who are characters encountered later in the *jeu*: Gautiers; Baudons; Peronnele; Huars; and two horn players. A reality which is seasonal and concrete, with its own rhythms and routines. Adam invites his audience into this peasant world and out of the idealised *pastourelle* world of Aubert, firmly establishing the former as the setting for the *jeu*.

⁴² “*c’est ma lance.*”, “*Voulez-vous dire, reprend le jeune homme, qu’on la lance comme je le fais avec mes javelots ?*”

“it is my lance.”, “Do you mean, replied the young man, you throw it as I do my javelins”
Poirion in Nouilhan, p. 15; Roach, (1959), p. 7

⁴³ “*héron*”, “*hérengs*”

Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 44-45; Greimas, (1989), p. 327

⁴⁴ “*cane*”, “*C’est bien une bête qui braie ?*”

Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 42-44; Greimas, (1989), p. 30

⁴⁵ “*Me voilà bien renseigné*”

“That’s told me”

“*Me voici donc bien renseigné !*”

“That’s told me!”

Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 44-45; Poirion in Nouilhan, p. 14; Roach, (1959), p. 6

At this point Robin finally enters the *jeu* at line 107 in pantomime style and this is now the world of the peasants, more a *bergerie* than a *pastourelle*. Marion and Robin are singing a different verse of the same song. Marion sings “*Hé ! Robechon,...Car vien a moi...*”, and Robin then also sings “*Hé ! Marion,...Je vois a toi...*”⁴⁶ Adam has already established in lines 63 to 68 that Robin brings things to Marion, “*Chi vient au vesper et au matin A moi, toudis et par usage. Chi m’apporte de son froumage*”, and yet the two seem surprised to see each other.⁴⁷ Marion appears not to have recognised Robin because he has changed his outer garments to stay warm, Robin however reassures her that he did recognise her by her singing, and because of her sheep. After all, the courtly view of a shepherdess is exactly that: someone who sings and who looks after sheep! Presumably this would have been amusing to the members of the Artesian court.

Having established Marion’s ignorance and naïve simplicity in the opening section with Aubert, as well as making Aubert a figure of fun, Adam continues this in the early dialogue between Robin and Marion. She tells Robin that Aubert is “*uns hom a cheval*”, a man on a horse, who is wearing “*une moufle*”, a mitten, and holding “*un escoufle*”, a sort of kite.⁴⁸ She has probably seen wild kites hunting low over the fields. She does not have the correct vocabulary to explain to Robin her encounter with Aubert, despite the latter having told her that he is a knight and that his horse is a palfrey. Adam continues in the same vein in the scene where Marion and Robin are eating, sharing the cheese that she has kept in her blouse. After their simple meal she continues to put her uneaten food back into her corsage and Robin reminds her to use the basket he has previously gifted to her. The basket is one of three practical and suitable gifts that

⁴⁶ “*Hé ! petit Robin,...viens donc à moi...*”, “*Hé ! Marion,...je viens à toi...*”

“Hey! Little Robin...therefore come to me...”, “Hey! Marion...I am coming to you...”

Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 50-51

⁴⁷ “*Il vient me voir soir et matin tour les jour, c’est son habitude. Il m’apporte de son fromage*”

“He comes to see me evening and morning every day, it is his routine. He brings me some of his cheese”

Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 46-47

⁴⁸ “*un homme à cheval*”, “*une moufle*”, “*une sorte d’écoufle*”

Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 52-53; A. J. Greimas, *Dictionnaire de l’ancien français: jusqu’au milieu du XIVe siècle*, (Paris: Librairie Larousse, 1968), p. 8; Greimas, (1989), p. 247

Robin has given her, a basket, a crook, and a knife. The audience knows about these gifts as Marion has earlier told Aubert about them in lines 23 and 24 to explain about how kind Robin is and that he loves her. These contrast humorously with the fictitious gifts Marion sings about in the opening refrain, all of which are thoroughly impractical and useless to her. “*Robins m’acata cotele D’escarlade bonne et bele, Souskanie et chainturele.*”⁴⁹

Adam uses the juxtaposition of the courtly world and the peasant world for continued comic effect. His evocation of the common romance motif of birds in springtime, such as goldfinches and chaffinches, is made all the more amusing because these lyrical and poetic lines are spoken by Marion.⁵⁰ In a *pastourelle* these would have been spoken by the courtly narrator. The next time Marion speaks, however, she is asking about donkeys, which in the medieval world carried connotations of stupidity and lasciviousness, and in doing so lowers the tone.⁵¹

Bawdy humour also comes from Marion’s habit of storing cheese in her blouse. This is suggestive reference made all the more bawdy if Marion is being played by a young man. Similarly, later on in the *jeu* Huars asks Peronnele what she keeps in her bumps, “*Di moi, c’as tu chi en ches boches ?*”⁵² Adam exploits his own rhyme scheme here, rhyming *boches* with *noches*. This base humour continues throughout the rest of the *jeu* in a manner which is somewhat reminiscent of a modern British pantomime.

⁴⁹ “*Robin m’a achetê petite robe d’escarlade solide et belle, long fourreau, jolie ceinture.*”

Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 40-41

⁵⁰ Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), p. 9; Douglas Kelly, *Medieval Imagination: Rhetoric and the Poetry of Courtly Love*, (Madison, Wisconsin: University of Wisconsin Press, 1978), p. 75

⁵¹ Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), p. 9

⁵² “*Dis-moi, qu’as-tu ici dans ces bosses ?*”

“Tell me, what have you got here in these bumps?”

Dufournet, *Adam de la Halle: Le Jeu de Robin et Marion*, (1989), pp. 112-113

Reference List

- Axton, Richard & Stevens, John (trans.), *Medieval French Plays*, (Oxford, Basil Blackwell, 1971)
- Cruse, Mark & Parussa, Gabriella & Ragnard, Isabelle, "The Aix "Jeu de Robin et Marion": Image, Text, Music" in *Studies in Iconography*, 25 (2004), pp. 1-46
- Dufournet, Jean (trans. & ed.), *Adam de la Halle: Le Jeu de Robin et Marion*, (Paris: Flammarion, 1989)
- Dufournet, Jean (trans. & eds.), *Anthologie de la poésie lyrique française des XII^e et XIII^e siècles*, (Saint-Amand, Cher: Bussière, 1989)
- Faral, Ed., *Petite grammaire de l'ancien français*, (Condé-sur-l'Escaut: Classiques Hachette, 1985)
- Foucher, Jean-Pierre & Ortais, André (trans.), *Chrétien de Troyes: Perceval ou le Roman du Graal*, (Saint-Amand, Cher: Bussière, 1982)
- Frank, Grace, *The Medieval French Drama*, (Oxford: OUP, 1960)
- Greimas, A. J., *Dictionnaire de l'ancien français: jusqu'au milieu du XIV^e siècle*, (Paris: Librairie Larousse, 1968)
- Greimas, A. J., *Dictionnaire de l'ancien français: Moyen Âge*, (Paris: Références Larousse, 1989)
- Jordan, William Chester, "Count Robert's "Pet" Wolf" in *Proceedings of the American Philosophical Society*, 155.4 (2011), pp. 404-417
- Kelly, Douglas, *Medieval Imagination: Rhetoric and the Poetry of Courtly Love*, (Madison, Wisconsin: University of Wisconsin Press, 1978)
- Langlois, Ernest, *Adam Le Bossu: Trouvère artésien du XIII^e siècle: Le Jeu de la Feuillée*, (Mayenne: Joseph Floch, 1970)
- Langlois, Ernest (trans.), *Poèmes et Récits de la Vieille France I: Adam le Bossu: Trouvère artésien du XIII^e siècle: Le Jeu de la Feuillée et Le Jeu de Robin et Marion*, (Chatillon-sur-Seine: Imp. Generale de Chatillon-sur-Seine, 1923)
- Lucas, St. John & Mansell Jones, P. (eds.), *The Oxford Book Of French Verse: xiiith Century-xixth Century*, (Oxford: Clarendon Press, 1959)
- Nouilhan, Florence, *Chrétien de Troyes: Perceval ou le Conte du Graal: classiques Hatier: Roman traduit de l'ancien français par Daniel Poirion (éditions Gallimard, coll. « Bibliothèque de la Pléiade »), 1994*, (Évreux, Eure: Hérissé, 2007)
- Raynaud de Lage, Guy, *Introduction a l'ancien français*, (Paris: Sedes, 1975)
- Roach, William (trans), *Chrétien de Troyes: Le Roman de Perceval ou le Conte du Graal*, (Geneva: Librairie Droz, 1959)
- Vale, Malcolm, *The Princely Court: Medieval Courts and Culture in North-West Europe 1270–1380*, (Oxford: OUP, 2001)
- Varty, Kenneth, "Le mariage, la courtoisie et l'ironie comique dans le Jeu de Robin et de Marion" in *Mélanges de Langue et Littérature françaises du Moyen Age et de la Renaissance offerts à Charles Foulon, tome II, Marche Romane*, 30.3-4 (1980), pp. 287-292