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STRUCTURAL COHERENCE
IN EARLY ANTHOLOGIES
OF FRENCH PROSE

SHORT STORIES
A study of the unframed collections
compiled at the time of François I

by
John Harris

Thesis submitted for the degree of PhD
Royal Holloway and Bedford New College
University of London
Composed on a BBC model B microcomputer using Wordwise Plus; set in HERESIUS 2; original copy printed on a Canon PW-1080A printer.
ABSTRACT

Four anthologies of sixteenth-century French prose contes are examined, with the aim of elucidating the processes which informed their compilation and the reading strategies which they imply, and the relationship between the structural coherence of unframed anthologies and that of collections incorporating a frame-story structure.

'Framed' collections and their structures have served as the yardstick against which unframed anthologies have been measured, and judged to be loose compilations whose component tales may be read in any order. Though the view of framed collections implied by this comparison may also be questioned, this study concentrates on the structural aspects of four anthologies – those by Philippe de Vigneulles and Bonaventure Des Périers, and the anonymous Parangon de Nouvelles and Parolles Joyeuses – while yet noting the major points of similarity and dissimilarity with framed collections.

Evidence for the methods of construction involved and for the reading strategies which were envisaged are sought in the prolegomena, and in the general or particular structural ties made explicit or especially prominent in the stories. This search is extended through a survey of the deeper and implicit levels of consonance between stories, where related elements may be considered to have played an important part in the
juxtaposition of particular narratives or the construction of the whole text and may also influence the ways in which they will be read. Finally, the closure of each anthology is examined and the contribution of its terminal structures evaluated.

The evidence of the features identified and classified leads to the conclusion that in each anthology there is a strong linear structure which, while it cannot prevent other reading strategies, encourages a predominantly sequential approach to the stories.
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Acknowledgements

In addition to the specific acknowledgements of assistance made at the appropriate places in the text, I record here my gratitude to the following people for their generous and unstinting support: Dr K. H. Francis, my supervisor; Drs J. K. & S. G. Cheverton, who loaned the word-processing equipment which facilitated my writing-up; and Sally, my wife, who cheerfully did so much of the typing as well as maintaining an encouraging interest throughout.

Some of the material used in this thesis is derived from two published articles: 'The Table of Contents and the Heptaméron', FSB, 7 (Summer 1983), 3-4; and 'The Arrangement of Stories in Des Périers's Nouvelles Récréations et Joyeux Devis', FS, 38 (1984), 129-43. This is indicated as appropriate in the text, and both articles are reprinted here as appendices.
ABBREVIATIONS

1. Texts

15CNN Les Cent Nouvelles [the anonymous fifteenth-century collection], edited by Franklin P. Sweetser, TLF, 127 (Genève, 1966)


CA Contes Amoureux par Madame Jeanne Flore, edited by the CLEH under the direction of Gabriel-A. Pérouse (Lyon, 1980)


H(F) Marguerite de Navarre, L’Heptaméron, edited by Michel François, revised by Nicole Cazauran, Classiques Garnier (Paris, [1975]) [orig. publ. 1943]


PN Le Parangon de Nouvelles, edited by the CLEH under the direction of Gabriel-A. Pérouse, TLF, 268 (Genève, 1979)

# 2. Library References

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NOTES ON GRAPHIC CONVENTIONS

1. In quotations which include passages from the early collections of stories, the spelling of the commentator concerned is reproduced. In quotations from modern editions of the collections, the orthographic practices of the editor concerned are respected. In all other cases, except when the text of an original manuscript or edition is explicitly displayed in a quasi-facsimile form, the following minimal typographic resolutions have been made:
   a. the distinction of 'i' and 'j', of 'u' and 'v';
   b. the expansion of abbreviated forms, e.g., 'parâgô' becomes 'parangon', 'ppos' becomes 'propos';
   c. 'f' becomes 's', e.g., 'Choifes' becomes 'Choses'.

2. In all cases, even in quasi-facsimile presentations, 'and' abbreviations are printed as '&'.

3. Underlining represents the use of italics, unless otherwise indicated.

4. [ ] enclose my additions or ellipses, [ ] replace another's brackets. Thus '[...]’ indicates my ellipsis, as distinct from ‘[...]’ or just ‘...’ which indicate another's ellipsis.

5. The text of the two articles reprinted here as Appendices 1 and 2 has been re-edited to accord with the foregoing criteria, and to bring it into line with the standards for abbreviations and bibliographic references used elsewhere in this study.
NOTES ON GRAPHIC CONVERSIONS

In order to reduce the number of figures in the text, the following conventions and abbreviations have been used:

- Figures are numbered as follows: 1, 2, 3, etc.
- Abbreviations are used for common terms.
- Conventions for presenting data are consistent throughout the text.

The text is structured as follows:

- Section 1: Introduction
- Section 2: Methodology
- Section 3: Results
- Section 4: Discussion
- Section 5: Conclusion

The appendices are marked as follows: A, B, C, etc.
CHAPTER I
INTRODUCTION
JUXTAPOSING WORKS OF ART, LITERATURE, AND MUSIC
1. THE EARLY HISTORY OF FRENCH PROSE SHORT-STORY COLLECTIONS
2. DELIMITATIONS AND DEFINITIONS
3. QUESTIONS OF STRUCTURE ABOUT THE COLLECTIONS AS COLLECTIONS
4. QUESTIONS OF STRUCTURE ABOUT THE COLLECTIONS AS COLLECTIONS
In this study, four anthologies of French prose short stories are examined in an effort to elucidate the early development of the genre by seeking to discern the principles which underlie the gathering of the stories into collections and the ways in which they may be read. This field of research lies at the point where two lines of interest intersect: one line is more generally concerned with structure and juxtaposition in works of art; the other is more specifically concerned with story-telling in late fifteenth- and early sixteenth-century France.

1. JUXTAPOSING WORKS OF ART, LITERATURE, AND MUSIC

The juxtaposition of two or more objects, be they buildings on a city skyline or famous paintings in a gallery, can produce a wide variety of reactions in the beholder. So, too, can the juxtaposition result from a range of causes. The greater the number of objects, the less likely it is that it will be possible to see them all at once, and so when many items are gathered together the person who is to arrange them may also have to bear in mind the order in which they will be seen, and the possible effects of this sequence on the viewer. Such is the case of the special exhibition in a museum: the galleries and exhibits are numbered, and the guide (human, printed, or cassette-recorded) follows this numbered path, leading the visitor from,
say, a scale-model of the main square of a town to a painting of that square when it served as a battleground between two rival factions, and on to an equestrian statue of one of the victors. Thus, perhaps, is the best initial approach to the objects on display facilitated.

Elsewhere, it may be that the chief concern is to display as much as possible without any exhibit suffering from its juxtaposition with another: the varied collections of many local museums and galleries may require this sort of approach in order to create a reference display, aimed at the visitor who will come to look at something specific, not expecting any sort of narrative progression in what he will see.

In either case, though, the visitor may choose to disregard these structures: in the former he could depart from the sequence planned for him, though he would not be permitted to move objects from one gallery to observe their juxtaposition with items in another; in the latter, the visitor might nevertheless choose to consider the exhibits as a collection, indicative of the role to be played by such local institutions. The scope for the creation, interpretation and understanding of structures like this is vast.

Further complexities arise if the concepts of misconstruction and misinterpretation are introduced. These might be considered appropriate when a collection or some of its content is transformed or adapted by someone other than its original creator. Schubert's song-cycle Die Winterreise can furnish a good example, since the order of his songs differs from that of the poems by Wilhelm Müller which inspired them. A. Craig Bell summarizes the situation thus:

Müller's Winterreise was published in 1824 and, like Die schöne Müllerin, [w]as part of a book.
called Poems from the Posthumous Papers of a Travelling Horn Player, and dedicated to 'Karl Maria von Weber, Master of German Song, as a token of friendship and admiration'. But Schubert first came across them (or rather, the first twelve of them) in a literary annual entitled Urania, published in Leipzig in 1823. These twelve poems he set in the February of 1827, obviously in a state of white heat. On discovering the remaining twelve poems later in the year, he set them in the order in which they appeared in the book, which happened not to be in the strict sequence Müller intended. Hence the discrepancy between Schubert's cycle and Müller's. Schubert did not intentionally change the order, as some have asserted. A study of the two, in fact, shows that from the dramatic point of view Müller's is to be preferred, and that Schubert lost by the unfortunate accident of picking up a mutilated version.¹

One can, faced with this difference, simply accept it: one may assume, perhaps, that Schubert must, at least, have been content with the sequence of songs he had completed. The problem arises when the difference is considered unacceptable. Dietrich Fischer-Dieskau writes: 'Hans Joachim Moser and Günther Baum have from time to time tried to reconstruct Müller's own sequence in concert recitals, but then the key-sequences—which, incidentally, should be retained as far as possible, even in transpositions—and Schubert's dramatic structure are rendered meaningless'.² The point is that Schubert's song-cycle is not the same as Müller's cycle of poems: the integration of music with the words has created something new, and those who seek to offer the songs in Müller's order represent neither his sequence of poems (words without music), nor Schubert's Winterreise (words with music and a different dramatic structure). A performance of the songs in the poems' order thus presents, in its turn, something new—and something of uncertain standing, since it represents no authentic historical work and may just be an interesting speculation for performers.
and audience to share. But if Fischer-Dieskau is right about the key-sequences and dramatic structure, one thing is certain: it cannot be claimed as Schubert's real intention, since he would appear to have chosen the musical settings for the poems consciously and to have taken care to assemble the settings as he left them even if he did not intentionally alter Müller's order.

This survey of the complexities surrounding Die Winterreise as a song-cycle shows, despite its brevity, the importance of looking at such a work as a whole. It may therefore serve to illustrate the type of question which might equally be asked about collections of short stories, and especially about some of the early French collections dating from the time of François I and earlier, when prose stories came to be among the most collectable of objects.

2. THE EARLY HISTORY OF FRENCH PROSE SHORT-STORY COLLECTIONS

At the time of François I's accession to the throne in 1515, the history of the short prose narrative in French is not extensive. It goes back only to the 1460s and the composition of the Cent Nouvelles Nouvelles, which constitute in French literature 'le premier recueil moderne de contes'. Earlier collections are more distantly related to this and its successors, since these antecedents were often not French, but Italian or Latin; not literary, but oral; not in prose, but verse. The evolution from these to the Cent Nouvelles Nouvelles and the sixteenth-century collections of stories has been traced by Pierre Jourda; his is a wide-ranging summary, which finds elements of the origins of the genre among, inter alia, verse lais,
Latin exempla, and Italian novelle; among the fabliaux, many of which had only an oral existence and are lost; and among other French works, such as Le Renconfort de Madame de Fresne and Le Petit Jehan de Saintré, which are 'des romans plus que des nouvelles'.

Further discussion of this evolution may be found in Roger Dubuis's *Les Cent Nouvelles Nouvelles et la tradition de la nouvelle en France au Moyen Âge*, and there are those who offer different emphases: Henri Weber makes a case for looking more closely at the role of the facetia as an antecedent of the nouvelle in an article entitled 'La Facétie et le bon mot du Pogge à Des Périers'. Janet M. Ferrier suggests another source:

In the later Arthurian romances examples of self-contained units of narrative frequently occur within the larger complex structure of interwoven stories. In the Prose Tristan they vary in length and degree of elaboration from the individual episodes that follow each other in apparently endless succession to such stories as that of Alixandre l'Orphelin, but they can all, or nearly all, be regarded as early forms of contes or nouvelles.

This view, however, finds an opponent in Jens Rasmussen, for whom, in so far as the Cent Nouvelles Nouvelles are concerned, other types of antecendent are more important:

A notre avis, il n'est pas nécessaire de sortir des genres courts pour chercher les origines de la nouvelle. C'est un fait que presque tous les thèmes des nouvelles ont été traités dans les fabliaux, dans le recueil d'anecdotes italien, le Novellino (Cento novelle antiche, environ 1300) ou dans le Décaméron de Boccace.

Opinions and emphases concerning the antecedents of the short prose narrative in French may vary, but it is widely accepted that the Cent Nouvelles Nouvelles constitute 'le premier recueil français de "nou-
velles'', and that this is 'le premier exemple, dans l'histoire de la littérature française, d'un écrivain qui ait eu conscience de la spécificité de la "nouvelle" en tant que genre narratif bref et qui, dans une large mesure, se soit efforcé de prêcher d'exemple'.

The precise date of composition (or rather, perhaps, of completion) of the Cent Nouvelles Nouvelles is not known, though it is thought that it must have been composed between 1456 and 1467. The next collection of short stories (known to the twentieth-century) was begun in 1505, its author tells us — which means that between thirty-eight and forty-nine years elapsed before the genre was exploited again. This second collection, by Philippe de Vigneulles, has also come to be known by the title, Les Cent Nouvelles Nouvelles: it took Philippe ten years to complete and, even when it was finished, its impact cannot have been widely felt, for it was not published until it appeared in Charles H. Livingston's edition of 1972. The beginnings of the early history of the collection of French short prose narratives were thus slow and uneventful — though this should not be thought of as the fault of Philippe de Vigneulles: he probably came to know the earlier collection, as Livingston suggests, through one of the first editions by Antoine Vérard, dating from 1486, when Philippe was only fifteen years old.

Another sixteen years passed after the completion of Philippe's work before the first publication of a sixteenth-century collection, Le Parangon de Nouvelles (with another collection, the Parolles Joyeuses et Ditz Memorables in the same volume), which appeared in 1531. Thereafter, the years in which no work was being done on a collection of stories must have been few; Nicolas de Troyes began work on the second volume (which alone
has survived) of his Grand Parangon des Nouvelles Nouvelles in May 1535 and finished it on 1 March 1537; Jeanne Flore's Comptes Amoureux were published at about the same time, with the closely related Pugnition de l'Amour contempné following in 1540. The Parangon de Nouvelles and Paroles Joyeuses appeared again in 1532 and 1533, La Pugnition de l'Amour contempné in 1541, and the Comptes Amoureux in 1543, 1555(?) and 1574.

The early 1540s probably saw much work done on the Nouvelles Récréations et Joyeux Devis, since Bonaventure Des Périers died in 1543 or 1544, and it is to him that the collection is attributed (with a reasonable amount of certainty, though not without some reservations on points of detail). Like Marguerite de Navarre's stories, the Nouvelles Récréations were not published until 1558, though it seems unlikely that they were subject to as much editorial amendment as Marguerite's collection received at the hands of Pierre Boaistuau, who presented her stories as the Histoires des Amans Fortunez. The confusion of Boaistuau's edition was very largely remedied in 1559 with the publication by Claude Gruget of L'Heptameron des Nouvelles de tresillustre et tresexcellente princesse Marguerite de Valois, Royne de Navarre, which corresponds rather more closely to the extant manuscripts of the Queen's collection than does its predecessor. These publications were both posthumous, like the Nouvelles Récréations: Marguerite died on 21 December 1549, leaving her collection, as far as is known, incomplete. Marguerite's work on her collection probably covers the whole of the decade preceding her death and, it has been suggested, may have started much earlier with the composition of isolated stories.

The latter part of the 1540s is also marked by the
publication of two works by Noël Du Fail: the Propos Rustiques, and the Baliverneries d'Eutraoeil. The former appeared in 1547; the latter is more difficult to date since the earliest editions which survive, from 1548, seem to be descendants of an earlier lost edition. A 1549 edition of the Baliverneries is thought to be more closely related to this earlier edition than are the intervening ones of 1548, but this gives no help in dating the lost predecessor. Thus it seems likely that, for an edition to appear in 1547 or 1548 on which the extant editions would be based, the composition of the Baliverneries must have been completed at the latest in the year 1547. The flurry of editions of the Baliverneries is matched by the Propos Rustiques which was published in both Lyon and Paris in 1547, to be followed by an augmented pirate edition in 1548, an augmented version by Du Fail in 1549, and others in the next decade and the 1570s.

New collections of short stories continued to be compiled, throughout the second half of the sixteenth century and beyond. Since it is the purpose of this study to examine an aspect of the early development of the genre, only those collections compiled before the death of François I will be considered: it is, as much as any terminus ad quem which might be chosen, a somewhat arbitrary boundary drawn across the historical continuum, but since the genre had obviously begun to flourish by the time he died in 1547, that date may serve as a convenient marker — despite the necessity of stepping beyond it to follow some collections through to their publication.
3. DELIMITATIONS AND DEFINITIONS

Before seeking to concentrate on questions of structure in the early French collections of prose stories, some further delimitations and definitions should be drawn.

Though several collections of stories have been named as being part of the early development of the genre in French literature, generic boundaries are frequently imprecise. Thus to complete the background to this picture it is necessary to mention those other works which, while not being entirely unrelated to collections of prose short stories, differ markedly from them in some respects.

It might be suggested that if a work such as the Parangon de Nouvelles is to be admitted—a work which reproduces stories from four other works and offers no original stories—then so should Le Maçon's translation of Boccaccio's Decameron (1545). The difference lies in the fact that by choosing to take stories from four sources the authors of the Parangon created a new work which must have new structures of its own, while the structure of Le Maçon's translation of the Decameron must to a large extent be that of the Decameron itself. The translation is important in the history of the French collections of stories because it testifies to a strong interest in the great Italian collection, and because it offered a better opportunity to know the Decameron without having to read it in the original than had Laurent de Premierfait's translation; but its structure remains the same. It can therefore have little contribution to make to this study.

The exclusion of Pierre Gringore's Fantasies de Mere Sote might also be questioned, especially since Nicolas de Troyes is content to extract material from
Gringore's collection for use in his own. It might be wrong to exclude Gringore merely because he writes in verse as well as prose, but his use of verse is much more extensive than that of the other authors mentioned so far and the entire character of his work is different: Gringore's work is interspersed with rondeaux, exemples, and commentaries on his stories under titles such as 'Moralité', 'Exposition à l'histoire précédente', or 'Fantasie sur ceste histoire'. All this Nicolas de Troyes changes, in order to make parts of Gringore's work acceptable for inclusion in the Grand Parangon: it is clear that Nicolas did not think of Gringore's collection in the same way as he thought of the Decameron and the fifteenth-century Cent Nouvelles Nouvelles.

The episodic nature of a collection of stories such as the Baliverneries, where some characters appear in several of the stories, raises the question of where to draw the boundary between a collection and other episodic prose narratives, particularly those of Rabelais. It is not uncommon for Rabelais to be linked with the authors of short-story collections; nor are Rabelais's stories within his books ignored by scholars. That which sets Rabelais apart is the difference between short stories which are the literary work and those which only illustrate and ornament a longer narrative work. They are not unrelated, of course, and the Baliverneries may not be far removed from the conception of a longer narrative work, but Rabelais was not compiling or creating a collection of short narratives.

To study the structure of these related but clearly different works would undoubtedly be both interesting and revealing; this study, however, will concentrate on the group which constitutes the core of the developing
genre of collections of French prose short stories, and
in particular on a subset of the group.

These works have in common and are distinguished
from other contemporary works by their nature as col­
lections: each is a large whole made up of small parts,
written in French and in prose. So far, several terms
have been used to refer to these small constituent
parts: contes, nouvelles, short stories, short prose
narratives. They are also widely called tales. Such
terms as these might be used to delimit the genre, or
to make distinctions within it, were it not for the
fact that the modern acceptance of them does not always
accord with the sixteenth-century areas of meaning.

Gabriel-A. Pérouse has summarized the problem:

Le conte est pour nous un récit généralement fan­
tastique ou merveilleux, faisant appel à l'imagi­
naire du groupe social, indépendant de toute
circonstance précise de temps et de lieu (au moins
pour l'essentiel de son déroulement), venu du fond
des âges (préchrétiens, magiques?), porteur de
caractéristiques rigidités structurelles. La
nouvelle, au contraire, est un récit généralement
'normal', faisant appel à l'expérience quotidienne
du groupe social, lié à des circonstances parti­
culières de temps et de lieu (au moins en principe:
une 'nouvelle', c'est par essence un fait nouveau
que l'on raconte), pouvant naître à chaque instant
dans l'esprit d'un diseur ou d'un écrivain qui est
libre d'élaborer pour elle la structure la plus
esthétique et la plus efficace en vue du but
recherché, qui sera le plus souvent de faire rire.
La 'nouvelle' est un genre 'ouvert', le 'conte' a
sa morphologie préfixe.30

So much for the clarity of the twentieth-century
division; the sixteenth makes no such precise distinc­
tion, as Pérouse rightly observes. He admits that
though he wishes to discuss the nouvelle he will more
commonly use the term conte because it is 'ce mot de
"conte" que les gens du XVIe siècle emploient le plus
volontiers (lorsqu'ils ne se surveillent pas, car, au
fond, ils sentent l'opposition des genres) pour désigner toute narration brève, écrite et à plus forte raison orale'.

For this reason, in this study, no other distinction will be made between conte and nouvelle than to use whichever is commonly accepted, or whichever is used by a given author to name the parts of this or that collection: nouvelles, for example, in Philippe de Vigneulles's work, contes in that of Jeanne Flore, and dits in the Parolles Joyeuses. The terms short prose narrative, short story, and tale will also be used without prejudice to designate the individual parts of these collections. For convenience, however, the term anecdote will be reserved as an English designation for the components of the Parolles Joyeuses (all of which are very brief) and for shorter, subsidiary narratives within the compass of a larger narrative unit.

4. QUESTIONS OF STRUCTURE
ABOUT THE COLLECTIONS AS COLLECTIONS

The intersection of the two lines of interest — in structure and juxtaposition and in early collections of prose short stories — came after listening to a radio broadcast in which the work of Rudolf Wittkower was illustrated and discussed. Part of the discussion concentrated upon Wittkower's insistence on moving through a Renaissance building in order to appreciate the qualities of its architecture; to stand still to look at façades and details in isolation was not enough. It was not difficult to see an analogy in this: perhaps a similar counsel might be given to readers of early collections of French short stories; perhaps there too something different would emerge for the reader who read the stories in sequence, from the
beginning to the end of the book. But then—was it not permissible to choose isolated stories to read? Might it not be preferable in some cases to choose one story at a time, not necessarily reading them in order, so as to avoid interference between stories, to avoid remembering parts of one story in the course of reading its successor?

For a collection such as the Heptaméron the matter might be fairly clear-cut: in order to benefit from the frame-story, the whole volume would have to be read in order because of its chronologically progressive nature. For a frameless collection like the Nouvelles Récréations there appeared to be little that could immediately indicate the necessity of a sequential reading for full comprehension. Yet there was also the possibility that the frame of a collection like the Heptaméron might be provided purely for the benefit of those who would want to read many stories one after another—the effect of a desire to permit a certain reading rather than a cause to prescribe it. To what extent, then, did the sixteenth-century collection of short stories require an ordered reading of its contents? Was it necessary for the reader to pass through the collection to appreciate it fully, and did the full appreciation of an individual story depend in any way upon its place in the collection? Was the progression, the movement, a necessary part of the experience, as Wittkower had suggested to spectators of Renaissance buildings, or could the reader stop at random to admire the individual stories, concentrating on the details to the exclusion of an awareness of their place in the whole? Would it be that a distinction between framed and unframed collections would be found, whereby the presence of a created whole from the integrated parts in the former would demand a sequential reading while
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its absence from the latter would recommend a looser approach?

It is the aim of this study to provide answers to these and related questions and thereby to contribute to a fuller appreciation of the early development of the French prose short-story collection. It is an attempt to understand as collections works which have hitherto largely been examined at the level of their individual stories. Four collections will be examined in detail, against the background of the other early collections already named. This limitation is made necessary by the vastness of the field and the level of detail which it is prudent to consider; by such means it is hoped that a sound contribution may be made within a reasonable compass. The reasoning which informs this decision will be made clear in Chapter II as a result of surveying the attentions already paid to such matters in these early collections. This survey will also afford an opportunity to introduce the other questions to which the present study seeks to offer answers.

NOTES

2. Dietrich Fischer-Dieskau, Schubert: A Biographical Study of his Songs, translated and edited by Kenneth S. Whitton (London, 1976) [orig. publ. in 1971 as Auf den Spuren der Schubert-Lieder], p. 262. In addition to the concert recitals mentioned by Fischer-Dieskau, there is also a recent gramophone recording of the songs in Müller's order by David Wilson-Johnson (baritone) and David Owen Norris (1824 square piano) on Hyperion A66111.
3. Pierre Jourda, 'Préface' to Conteurs français du
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4. Ibid., pp. ix-xxi.
5. Ibid., p. xviii.
6. Roger Dubuis, Les Cent Nouvelles Nouvelles et la tradition de la nouvelle en France au Moyen Âge (Grenoble, 1973): after the first section, devoted to the Cent Nouvelles Nouvelles, the second concerns their 'Ancêtres et Précurseurs' and discusses fabliaux, lais, and 'La Tradition du récit bref'.
11. See Franklin P. Sweetser, 'Introduction' to 15CNN, pp. vii-xv (p. xi).
12. See CNN, p. 57: 'je Phelippe dessusnommez a relevez d'une grande maladie que j'eus en l'an mil cingz cens et cinqz et en maniere de passetemps et attendant santé, car de mes membres ne me povoie encor bien aidier pour ouvrer ne besongner, je me mis lors à escrire pluseurs adventures'.
13. The question of the title of this collection is discussed below — see Ch. IV, pp. 100-04.
14. Philippe de Vigneulles, Les Cent Nouvelles Nouvelles, edited by Charles H. Livingston, with Françoise R. Livingston & Robert H. Ivy, jun. (Genève, 1972): this was the first complete printing of Philippe's collection, though Livingston had earlier published seventeen of the nouvelles, either whole or in part — see his 'Préface de l'éditeur' in CNN, pp. 13-14 (p. 13).
15. Livingston, 'Introduction' to CNN, IV, 'Les Sources', pp. 31-43 (p. 41).
16. In his introduction to the second volume, Nicolas says that it was 'commencé à escripre au commencement du mois de may Mil ve xxxv' (GPNN, p. 1), and on his title-page that 'le premier jour de mars mil ve xxxvi fut achevé' (ibid., plate showing the title page, between pp. lix and 1). Since Nicolas's
dates are expressed in the Old Style, the completion would have been in 1537 NS.

17. See 'Les Éditions du Parangon' [unattributed], in the introduction to PN, pp. cvii-cviii.

18. See Gabriel-A. Pérouse and Denis Baril, 'Histoire du texte', in the introduction to CA, pp. 9-19, esp. the list of editions, pp. 16-17; and 'Étude littéraire', op. cit., pp. 21-46 (pp. 22-23). The first edition of the Comptes Amoureux, which bears no date, used to be ascribed to the year 1531, but Pérouse and Baril offer a well-supported argument in favour of 1537. If the 1537 date is to be accepted for the first edition, then a reported 1532 edition must be erroneous. There is also doubt concerning the reported 1555 edition.


20. See Michel François, 'Introduction' to H(F), pp. i-xx (pp. xvi-xviii): the chief difference between Gruget's edition and the extant manuscripts lies in the three stories which he substituted for nouvelles 11, 44, and 46.

21. Gruget seems resigned to the collection's incompleteness: he takes his title from the fact that seventy of the seventy-two stories represent seven full days of story-telling, and he concludes his edition with the words, 'Cy finent les comptes & nouvelles de la feuë Royne de Navarre, qui est ce que ion en a peu recouvrer' ([L']Heptameron des nouvelles [....], edited by Claude Gruget (Paris, 1559), BN, Rés. V² 737). Adrien de Thou, however, fills 362 pages of the volume containing his manuscript with seventy-two stories and then leaves a further 127 pages blank (save for their margins), ready to take the remaining twenty-eight stories (BN, f. fr. 1524).


24. See Arthur de La Borderie, 'Introduction' to PR,
25. The stories contained in the Parangon de Nouvelles come from Boccaccio's Decameron, from Poggio Bracciolini's Facetiae, from the tales of Tyll Eulenspiegel, and from the Fables of Lorenzo Valla; see the 'Table de concordance entre le Parangon et ses sources' in PN, p. 178.
26. Also to be excluded, on similar grounds, is the Violier des histoires romaines of 1521, 'traduit du mauvais latin des Gesta Romanorum' (Jourda, 'Préface' to Conteurs français du XVIe siècle, p. xii).
27. Ten of Nicolas's stories come from the Fantasies de Mere Sote; see Kasprzyk's table of 'Sources livresques' in GPNP, pp. 359-61 (pp. 359-60).
28. Des Périers offers brief verses (e.g., in nouvelle 19, NRJD, p. 99), and Marguerite de Navarre does not spurn verse in her stories (e.g., in nouvelle 18, H(F), pp. 146-48), but such uses are very restricted.
29. Works on 'Rabelais and the conteurs' are regularly classified together in The Year's Work in Modern Language Studies; and in the recent volume entitled, La Nouvelle française à la Renaissance, Richard Cooper contributes an article on 'Les "Contes" de Rabelais et l'Italie: une mise au point' (pp. 183-207) and Françoise Joukovsky one on 'Les Narrés du Tiers Livre et du Quart Livre' (pp. 209-21). On the stories within Rabelais's works, see also, for example, Abraham C. Keller, The Telling of Tales in Rabelais: Aspects of his Narrative Art (Frankfurt A. M., 1963).
CHAPTER II

APPROACHES TO STRUCTURE

1. SITUATING THE STORIES
2. FRAME THEORY
3. THE CONCATENATION OF STORIES AND
   THE READER'S EXPERIENCE
4. THE ANTHOLOGIES IN PERSPECTIVE
The overall structures presented by the early French collections of stories have not been entirely neglected. However, they have not hitherto been treated in great depth — with the possible exception of the Heptaméron, and even around that high-profile work there still hangs a sense of inconclusiveness, due less to the unfinished nature of the collection than to the lack of consensus among its readers.

For the most part, the problem lies in the fact that structural matters are examined only briefly and that very often, amid the fascinating range of diverse comments on collection structures, a point of structural interest is considered only for what it is said to reveal about another aspect of narrative artistry — and this quest for evidence to confirm other theories can, it seems, lead to a certain lack of rigour in evaluating structural features. Very rarely is a collection’s structure taken as the starting-point, from which the reader may set out to ask what he can learn by considering it.

1. SITUATING THE STORIES

Jeanne Demers, in an interesting article on ‘L’Art du conte écrit’ shows that the conte set out on paper can muster procedures to keep the attention of its reader which are quite as effective as those employed by the oral story-teller to engage his hearer.¹ She finds that the beginning of the fifteenth-century Cent
Nouvelles serve a similar function to the events surrounding an orally-told tale, when 'rompant avec le monde extérieur, l'auditoire forme un cercle autour du conteur qui dispose de tous les avantages de la voix et de la mimique. Une relation dynamique s'établit entre eux par le biais du récit qui s'en trouve forcément influencé'. Tout lecteur qui ouvre un recueil de contes, Demers asserts, 'pose déjà le geste de fermer le cercle, c'est-à-dire de briser avec le monde du réel afin d'entrer pour quelque temps dans un autre univers, celui du récit'; there is, however, no explanation of how this might be different from opening any work of narrative fiction. There is brief mention of the title and the dedicatory epistle to the duc de Bourgogne; then Demers reminds her reader of the table of contents which, for the reader of the collection, 'l'encourageait à goûter le récit de chaque nouvelle et lui signalait explicitement la présence de plusieurs conteurs [...]'. These procedures, according to Demers, reinforce the closure of the circle around the fictional world, but she offers no discussion of how these not uncommon features of books in general might be used within a collection of nouvelles. The table of contents, for example, may indeed allow the reader to 'goûter le récit de chaque nouvelle', and he may learn from it that several story-tellers are involved; but how was such a table used? Did the authors compile the table so that the reader would read through it first to gain an idea of what was to follow? This seems to be what Jeanne Demers suggests: that the reader would proceed page by page through the table of contents before passing on to the stories. It is, of course, improbable that many did, for a sort of indigestion sets in very rapidly when reading so many brief summaries of plots and it seems much more likely that
the reader, being interested or intrigued by one of them, would turn to that story rather than proceed in a linear manner. Having read that story, though, what would he then do? Would he turn back to the table of contents, to continue reading there until another story's summary attracted him? Or might he simply read on to the next story? The latter possibility seems the more likely, since the analytic table of contents developed in thirteenth-century manuscripts not as an unavoidable preface to the main contents of a work but, in Michael Beckwith Parkes's words, 'as a guide to the ordinatio and to facilitate the readers' access to the component parts of a work'.

Some clarification of the role of a table of contents placed before a collection of nouvelles would appear, then, to be necessary. Such structural indicators must be examined for their particular contributions to works such as these, especially since in some cases there is — to twentieth-century minds at least — an obvious logical inconsistency. In the Heptaméron, for example, where the linking of story to story is more positively achieved by the device of providing a temporal framework for the nouvelles, the table of contents provided by Adrien de Thou in his manuscript facilitates access to the component parts of the work in a way which seems out of harmony with its explicit structure.

In contrast with the elaborate creation of a group of story-tellers in the Heptaméron, in contrast too with its avowed predecessor's explicit gathering of narrators, the fifteenth-century Cent Nouvelles Nouvelles offers the reader little information about the narrators as he begins to read. All he has is a list of storysummaries attributing each tale (most of them, at least) to a named individual, and then a dedicatory
epistle in which a singular 'je' offers 'ce present petit œuvre' to one at whose 'requeste et adverdissement' it was brought into being (15CNN, p. 22). So what does the collection purport to represent? For Demers, there is a circle of narrators: she mentions 'les procédés [...] qui attachent chacune des histoires au cercle':

tous les débuts — la plupart des conclusions également — qui font entendre la voix du conteur; les débuts et les conclusions qui laissent occasionnellement deviner ses gestes et qui rappellent bien souvent la présence des auditeurs, ne serait-ce que par une apostrophe comme 'mes bons seigneurs' (89®, p. 512); parmi les interventions du conteur et les interpellations au public, toutes celles enfin qui, au cours de chaque conte, renforcent l'intimité du groupe9 ou constituent des appels directs à sa collaboration. Quant aux formules de connivence du type 'nostre yvroigne' (6®, p. 61), 'nostre fille grosse' (8®, p. 70), 'nostre curé' (73®, p. 441), elles nous font déjà pénétrer dans l'aire de farine grillée!

But examples of every one of these procedures can be shown to exist in collections of nouvelles which do not present a circle of narrators, each telling their own stories. Philippe de Vigneulles, in his collection, can be personally present at the beginning of a tale: 'Au temps que mon pere, dont Dieu ait l'ame, estoit jeune et encor à marier, advint ceste adventure, comme depuis je luy ay oyu compter et à plusieurs aultres aussi qui de ce l'en advouoient. Il est vérité que [...]' (CNN, p. 128); and he, too, is much given to protestations of veracity, both without (as in the last example) and with mention of the Gospels — 'Il est vray comme Evangile [...] begins his forty-ninth nouvelle (CNN, p. 211). Philippe shows himself to be concerned to set down a true story as faithfully as he can:

Et pour ce qu'il estoit homme de bien, comme dit est, je vueil icy mettre une hystoire qui luy
advint en son jeune age comme luy, qui est homme de credite, l'ait par plusieurs fois racomptez et recitez en plusieurs bonnes compagnies en l'affermant pour vraie, comme il s'ensuyt. [CNN, p. 212.]

So too does Bonaventure Des Périers:

Les uns me conseilloyent que je disse que cecy estoit advenu en yver pour mieulx faire valoir le compte. Mais estant bien informé que ce fut en esté, je n'ay point voulu mentir [...]. [NRJD, p. 131.]

And Des Périers also demonstrates a concern for the worthiness of his tales:

Il seroit long à racompter les bons tours qu'il ha faitz en sa vie. Mais j'en diray un qui n'est pas des pires, affin que par là vous puissez juger que les auttres devoyent valoir quelque chose. [NRJD, p. 109.]

Phrases such as 'comme vous orrés' and 'Ores escoustés qu'il advint ung jour' appear too in Philippe's collection; and the signs of intimacy or collaboration are not absent from unframed collections – Des Périers uses the datif éthique, and appeals for collaboration.

While Jeanne Demers is obviously right to pick out these procedures as being of significance in the way the collection works, she seems to be misled into ascribing to them a role in attaching the stories to a circle of narrators and thereby a means of keeping the reader within the 'univers narratif'. They do create a potent link between the reader and a story-teller – in the same way that certain procedures establish a bond between a live narrator and his audience in the circumstances Demers describes – but inherently they have nothing to do with the circle of narrators which is part of the structure of the fifteenth-century Cent Nouvelles Nouvelles: the same phrases create the same sorts of link in collections of stories which are not told by groups of story-tellers.
One must look elsewhere for the phrases which create the circle of narrators sitting together telling each other stories. There is nothing in those just cited to achieve more than the creation, for the reader, of one narrator at a time. Even 'mes bon seigneurs' (nouvelle 89 – 15CNN, p. 512) does not clearly establish on its own that the speaker is addressing all of the other narrators present in the volume: it might simply bear witness to the fact that this single story was originally told to such a group, or that the readers of the book are taken to be of that social standing. Indeed the reader of the collection can get quite a long way before anything tells him definitively that he is supposed to be in the company of a group of men telling each other stories. There are other explanations which could conceivably fit the evidence before him: he might, for example, have in his hands a florilegium, one man's compilation of the stories he has collected from many different authors or raconteurs. It is only in the course of the introduction to the fifth nouvelle that the precise structure of the collection is definitively revealed:

**LA CINQUIESME NOUVELLE,**
**PAR**
**PHILIPE DE LOAN**

Monseigneur Talbot, a qui Dieu pardoint, capitaine anglois si preux, si vaillant, et aux armes si eureux, comme chacun scet, fist en sa vie deux jugemens dignes d'estre recitez et en audience et memoire perpetuelle amenez. Et, affin que aussi en soit fait d'iceulx jugemens, en brefs motz ma premiue nouvelle, ou renc des aultres la cinquiesme, j'en fourniray et diray ainsi. [15CNN, p. 54.]

This shows clearly the consciousness of Philipe de Loan that he is part of a group, that his first story, as he begins to tell it, is the fifth to be heard by the group. It does not necessarily mean that the whole
group of narrators named in the collection did, in the 'real' world, gather to exchange stories in this manner, but it does tell the reader that this is the structure behind the 'fictional' world of the collection: he is to envisage a group of people telling each other stories. Only then, after this point in the collection, can the 'procédés' cited by Demers be interpreted as helping to maintain the fictional world: 'mes bons seigneurs' can then be ascribed to the realm of the frame, but the other phrases still only belong to the world of the individual story, to the relationship between a specific narrator and the audience as it is constituted at that moment, to the methods used by the former to engage the attention of the latter.

2. FRAME THEORY

In seeking to understand the structures which underlie these early collections of stories, it is important to distinguish the levels at which the various discernible characteristics function. One of the most frequently discussed aspects of structure is the frame, which is a fairly common feature of story-collections, yet it is an area where a surprising range of definitions and classifications may be encountered. According to Hermann H. Wetzel, for example, 'les Cent Nouvelles nouvelles, de même que Bonaventure Des Périers renoncent à un cadre malgré leur connaissance du Décaméron'.

This classification is due in part, no doubt, to the great differences between the fifteenth-century Cent Nouvelles Nouvelles and the Decameron: no one could claim that the sort of phrase which, above, was attributed to the level of the frame is closely related to the cornice of the Italian collection. It is
also due to the restricted definition of a frame which he offers:

En général un cadre sert à contenir un ou plusieurs éléments, à les maintenir ensemble. En tant qu'élément structural littéraire son emploi dépend de la nécessité ressentie par un auteur d'ordonner la réalité fictive fragmentée sous forme de nouvelles. L'intensité de ce besoin diffère en fonction de la situation historique et de son idéologie respective. Idéologie et cadre fictif se ressemblent dans leurs domaines respectifs par leurs fonctions: tous deux essayent d'insérer les fragments confus et incohérents de la réalité (les différentes nouvelles d'un recueil ou bien les essais de systématisation intellectuelle) dans un rapport ordonné, cohérent et systématique.¹⁷

For the same reasons, Wetzel considers that the Grand Parangon de Nouvelles Nouvelles lacks a frame. Like the Cent Nouvelles Nouvelles, it lacks the rigorous frame which contains the many elements of the Decameron or of the Heptaméron, but in another sense both the Cent Nouvelles Nouvelles and the Grand Parangon must be classified as framed collections: in each of them, the responsibility for most of the stories¹⁸ is shifted from the 'compiler' of the collection to other individuals. In both collections there is a clear distinction between the telling of a story by a named individual and the presentation of a collection of such stories by a compiler, and though there may be little, if anything, which turns the level of the compilation into a story (as there is in the Decameron or the Heptaméron), there are characteristics which depict that level rather than the level of individual story-content. Wetzel's definition of the frame is admirably suited to his literary-historic approach, and it offers an interesting and valid perspective upon the early development of the short-story collection, but for the purposes of a more literary analysis of the works a definition is needed which can treat sympathetically
the more threadbare frames of the **Cent Nouvelles Nouvelles** and the **Grand Parangon**.

Mia Gerhardt offers the following in her discussion of the **Thousand and one nights**:

A frame-story may be defined as a narrative whole composed of two distinct but connected parts: a story, or stories, told by a character or several characters in another story of lesser dimensions and subordinate interest, which thus encloses the former as a frame encloses a picture.\(^{19}\)

It is an interesting definition because Gerhardt uses the term frame-story to cover the entirety of the work; often it is used elsewhere to mean that which encloses the framed stories. This concept of a whole which yet has two distinct parts is useful, because it can more easily cope with the two levels of a collection like the fifteenth-century **Cent Nouvelles Nouvelles**. The two levels are clearly distinguishable, but the inconsistent appearances of the framing level seem inadequate to fit Wetzel's definition of something which keeps together the framed stories: that they hardly achieve, though they do provide a background, a context for the individual tales.

The **Cent Nouvelles Nouvelles** seem inadequate, too, in fulfilling part of Gerhardt's definition, inasmuch as the phrases which constitute the framing level hardly constitute a story. There is a story in the frame of the **Decameron**, and in that of the **Heptameron**, but little which could contribute to the creation of a similar story in the **Cent Nouvelles Nouvelles**: glimpses of narrators fitting their offerings into the general scheme there are, but there is only the very slightest hint of development, in passages such as that quoted above from the fifth **nouvelle**. This does not really amount to a story — it resembles more a static backdrop.
in which the most constant element is the attribution of almost every story to a named narrator.

But if the entirety of a collection like the Cent Nouvelles Nouvelles cannot be called a frame-story—in Gerhardt's sense, and with a relaxed conception of what may constitute the frame—what is it to be called, and is it not to be distinguished from a simple anthology? It must be regarded as being structurally different from the anthologies, not because its frame plays such a positive part in keeping the component stories together, and not because the frame level presents a coherent story to explain the existence of the framed stories—but because there are two levels, one of which clearly encompasses the other and because, within the terms of the work, the responsibility for the component stories is transferred from the creator of the collection to the creators of the collected parts.\(^{20}\)

The lack of consensus concerning the definition of a frame-story persists beyond this 'premier recueil moderne de contes'.\(^{21}\) For Wetzel, Philippe de Vigneulles's Cent Nouvelles Nouvelles are not encased in a frame;\(^{22}\) Charles Livingston seems at first to come to the same conclusion, but then appears to be seduced by the attractions of frame theory:

Nous avons dit que Philippe n'avait pas placé ses nouvelles dans un cadre défini comme celui qu'on trouve souvent dans les recueils italiens, dans l'Hentaméron et déjà, quoique moins net, dans les Cent Nouvelles Nouvelles du XV\(^{e}\) siècle. A ces récits qui donnent si souvent l'impression d'avoir été racontés de vive voix (Philippe souligne lui-même la qualité orale de la nouvelle 50 qui 'sera brieve affin qu'elle ne ennuye aux escoutans'), on trouve cependant une sorte de cadre rudimentaire suggéré par les fréquentes allusions de l'auteur aux 'bonnes compagnies' où se racontaient maintes gaillardes histoires pour la plus grande joie des participants, parmi lesquels Philippe lui-même.\(^{23}\)

This use of the term must, however, be regarded as far
too imprecise to be acceptable. The examples adduced by Livingston show not so much the two levels characteristic of a frame-story as the common tendency of compilers of collections to establish the credentials of their stories. Philippe does not offer stories told by other people in a group; there is no sense in which the phrases Livingston cites create a circle of narrators within the present time of an encompassing narrative. Rather, his claims about the success of various stories among 'bons compagnons' are part of the process of justification: these stories, having encountered such success, must be included in his collection, and his claims for them are very similar to the well-known protestations of veracity in the Heptaméron. It is the portrayal of the process of compilation which shows that two of Livingston's convincing examples are not so simple. Livingston seems, at first, right to draw attention to nouvelle 80 where Philippe says, 'à ceste heure [...] en raccop­tereuz icy ung petit compte pour resjoir la compagnie' (CNN, p. 308); but the beginning of the nouvelle is missing, so there can be no absolute assurance that Philippe is telling how he once recounted a story in this way; furthermore, a few lines later, it becomes clear that the telling of the story also has a written quality, when he introduces the protagonist and comments, 'duquel j'ay laissez le nom en la plume' (CNN, p. 308). Livingston quotes from the beginning of nouvelle 83 too: 'mais je n'ay pas marchandez d'ainsi le faire [i.e., to tell a story] sinon qu'au plaisir de la compagnie' (CNN, p. 327). It sounds like a gathering where stories are exchanged orally, but just before this passage is another which sets it in a written context: 'Et qui vouldroit racomptre toutes les bonnes raieries pour gens rire qu'il [the protagonist] ait
faict en son temps, on en feroit un livre plus gros que cestuit' (CNN, p. 327). Philippe is not portraying himself telling the story to others on a previous real occasion. Instead, 'la compagnie' seems to be his literary, his imagined, audience, and these phrases work to establish the rapport between author and reader.

It is, perhaps, not so surprising that the Grand Parangon des Nouvelles Nouvelles should be subject to various interpretations, given that only the second volume has survived. For Wetzel, again, it is a frameless collection. His contention would appear to be supported by Nicolas de Troyes's introduction:

Cy commence le second volume du Grant parangon des nouvelle[s] nouvelles fait et escript par Nicolas de Troyes, simple cellier natif de Troyes en Champaigne, à present demorant à Tours. Nonobstant, je ne veuil pas dire que de mon entendement j'aye fait lesd. nouvelles, mais les ay retirées de plusieurs livres; les autres j'ay ouy racompter à plusieurs bons compagnons et d'aucunes que j'ay veu faire en mon absence et à moy mesmes, ainsi que plus à plain escript au premier volume, sy y voulez veoir. Et fut commencé à escripre au commencement du mois de may Mil v° xxxv. Et pour plus facilement trouver les nouvelles lesquelles voudréz lire, cerchés en la table dud. livre. [GPNN, p. 1.]

The promise of a simple anthology which emerges in this preface is belied, however, by both the table of contents and the stories themselves. Each story is attributed: 'de par le prince du pont' (nouvelle 129 - GPNN, p. 23), or 'racomptée par maistre Drouart de La Porte' (nouvelle 5 - GPNN, p. 2), for example; each is ascribed to a narrator who exists at a different level from the Nicolas de Troyes who has assembled them all. To affirm this is not to deny, of course, the presence of 'Nicolas de Troyes, grenetier du pont' as one of the narrators, but to point out that the two levels are
clearly separate: within the context of the stories by
named narrators, Nicolas shares their perspective. Thus
he refers to their joint activity when he is revealed
as the 'grenetier du pont' in nouvelle 179, beginning:

Pour parachever petit à petit la fin de nos
nouvelles, raconter vous en veulz une, digne de
memoire et qui n'a pas long(t) temps est advenue,
et sy advient souvent à d'aulcuns et en plusieurs
lieux. [GPNN, p. 303.]

He calls them 'nos nouvelles' and offers an individual
contribution, just as his fellow narrators do, despite
his claim to overall responsibility in his preface.26
Thus Nicolas de Troyes in his preface seems to present
a frame-story in Gerhardt's sense: though he chooses to
admit that he has not invented all the stories, he then
attributes them to a circle of narrators, many of whom
are 'fonctionnaires du pont'.27 As with the narrators
of the fifteenth-century Cent Nouvelles Nouvelles,
those of the Grand Parangon do not really exist within
a framing story; again there are indications of group
story-telling in their comments about contributing
further stories, but here too it is the naming of
narrators which is the most constant element in the
creation of a context for the stories.28

While Wetzel takes the frame of the Decameron as
his starting point and then excludes from the category
of frame-stories the fifteenth-century Cent Nouvelles
Nouvelles and the Grand Parangon des Nouvelles
Nouvelles, François Ricard, starting from the same
point in an article entitled 'Le Recueil', comes to
have a much more inclusive view of what he calls the
'modèle boccacien'.29 from this, which he considers to
be 'le recueil-type', he sets out to propose 'une
classification aussi rationnelle que possible des
différentes sortes de recueils'.30

The 'modèle boccacien' is defined by its frame,
which Ricard shows to have been widely used — especially in the early years of the development of the short-story collection, where he cites the Propos Rustiques, the Heptaméron, the Grand Parangon and the fifteenth-century Cent Nouvelles Nouvelles as examples. He points to the characteristics of this sort of collection: to the depiction of the narrative act which produced the work being read; to the separation of the narrative location from the real world. The frame is seen as 'une sorte de frontière, un intervalle, ou mieux: un inter-monde, une zone étroite de calme et de douceur entre deux foisonnements, celui du dehors et celui du dedans, le réel et le fictif'.

This model collection also furnishes Ricard with 'un exemple particulièrement révélateur des mécanismes propres à tout recueil de nouvelles, et même à ceux dont le cadre comme tel est absent'. Under two headings which he borrows from Michel Butor, Ricard distinguishes two categories of mechanism: '“variété”', and '“communication”'. The former is largely self-evident, concerning the wide range of stories found in collections; this category is subject to no subdivision. On the other hand, two types of '“communication”' are distinguished: links made between stories by means of a common element or detail, and links made by continuity of theme. Within the ‘modèle boccacien’, these can also be heightened by the continuity of the frame, which is not to be regarded as a ‘récit’ but as a ‘pseudo-récit’ since it has neither plot nor action; it can, though, still ensure continuity between the framed stories. Since, however, it has no essential role in a collection, the frame can easily disappear if the thematic type of link can assure the cohesion of the work. The ‘modèle boccacien’ thus comes to exemplify for Ricard a collection in which there is an equilibrium between the
two contradictory traits he distinguishes —
discontinuity and continuity are held in balance: 'discontinuité du tissu narratif, continuité du tissu thématique'. The importance of the frame as one of its characteristics is much attenuated, so that the presence or absence of a frame is subsumed under the heading of thematic continuity.32

From this position, Ricard is able to move to classify other types of collection: if the equilibrium of the 'modèle boccacien' gives way to a greater narrative continuity the realm of the novel is approached, with the creation of a type of collection he calls the "quasi-roman"; if, on the other hand, there is a diminution of thematic continuity the 'essai' is approached, and the type of collection Ricard calls the 'recueil moderne' is created. The 'recueil moderne' is seen as just that: a more recent phenomenon, consisting in the 'réunion en volume d'un certain nombre de nouvelles précédemment parues dans des périodiques', though its roots do go back to the very end of the sixteenth-century. Thematic continuity is much reduced but not absent, and may be revealed in the choice of a single title for the collection. The "quasi-roman" is a collection in which 'les histoires ne sont pas vraiment indépendantes au point de vue dramatique: l'action de l'une, en effet, se lie à celle d'une autre, les mêmes personnages évoluent dans des histoires différentes, de sortes que toutes ensemble elles finissent par former une intrigue pratiquement unique, un récit qu'on dirait "stéréoscopique"'. The earliest example cited here is Robert Chasles's Illustres Françaises of 1713. In contrast with the 'pseudo-récit' of the 'modèle boccacien', the frame of this type of collection

a tout l'air d'un vrai récit: une certaine intrigue
s'y développe, et les rapports entre les narrateurs-acteurs y évoluent et s'y modifient au cours de l'œuvre. Aussi la distance entre les récits encadrés et le récit encadrant s'atténue-t-elle. Celui-ci s'anime, tandis que ceux-là tendent de plus en plus à y tenir lieu d'épisodes.  

Ricard makes no attempt to classify all of the early French collections according to this tripartite division: it is his aim to propose a general theory of the 'recueil' and so it naturally remains beyond the scope of his article to comment on every specimen. It is reasonable to expect, however, that all should fit into his scheme somewhere without violence being done to their structures. This is not always possible.

It is significant in Ricard's classification that the framing story of a collection is a subordinate feature: in the case of the 'modèle boccacien' it is an inessential part of thematic cohesion of the collection and is a mere 'pseudo-récit'; in the 'quasi-roman' where, by contrast, it has 'tout l'air d'un vrai récit', it is part of the greater narrative cohesion of the work. This subordination seems rather to rob the framing story of its value as a distinctive feature, in spite of Ricard's initial statement that he understands 'par "modèle boccacien" le procédé qui consiste essentiellement dans l'emploi du "cadre" (ce que les Italiens nomment "cornice"), lequel est un récit mettant en scène les narrateurs des nouvelles dont se compose le recueil'.  

Given these definitions, one of the early French collections — the Comptes Amoureux — presents a problem. It is, by virtue of its framing story, part of the tradition following the 'modèle boccacien', but it would be wrong to think of the framing story as a 'pseudo-récit' for though it may seem at times to have these characteristics, there is one clear example of plot and action: one of the ladies
of the company refuses to have her attitude to love altered by the stories she hears and is eventually punished for her stubbornness.\textsuperscript{35} The Comptes Amoureux cannot be classified as a 'quasi-roman', since they fulfil still less Ricard's specification for that type of collection.\textsuperscript{36} The best resolution of this apparent mismatch of theory to practice seems to be to modify the former, accepting that the framing story of a collection following the 'modèle boccacien' may not always be a 'pseudo-récit'. This point is comparatively minor: it is an easy matter to propose such an amendment to Ricard's theory. However, his treatment of the Nouvelles Récréations poses more fundamental questions.

In the middle of his discussion of the 'modèle boccacien', and of its thematic coherence in particular, Ricard comments that the thematic unity of the Heptaméron is 'on ne peut plus forte et explicite' and then that the same may be said of the Nouvelles Récréations qui, très modernes en cela, ne présentent, sinon pour les moquer, aucun des traits ordinaires du recueil boccacien, ni cadre, ni narrateurs désignés, ni prétention à la vérité, mais dont la continuité thématique ne souffre pour ainsi dire aucune faillle: d'un bout à l'autre, de nouvelle en nouvelle, Des Périers déroule toujours la même idée, il poursuit sans interruption le même discours, cet éloge intarissable du rire et de la folie.\textsuperscript{37}

So how does Ricard classify Des Périers's collection? Its considerable thematic unity must exclude it from the class of the 'recueil "modernes"', where that characteristic is 'réduite [...] au minimum';\textsuperscript{38} nor can it satisfy the requirements of the 'quasi-roman'. Ricard makes no explicit classification for the Nouvelles Récréations, but since he mentions it in the course of his discussion of the 'modèle boccacien' and
since no other category seems to fit, the conclusion seems inescapable. Only its lack of a framing story could cause one to scruple, and that obstacle is conveniently removed by Ricard's subsequent decision that in the 'modèle boccacien' the framing story is one of the methods of assuring thematic continuity and that it is therefore dispensable. Nevertheless, this conclusion seems unsatisfactory, for in the context of the early development of the genre the difference between a simple anthology such as the Nouvelles Récréations and a frame-story such as the Heptaméron must have been clear: to reduce this perceived difference seems unfaithful to the diverse methods chosen by the early authors and compilers. If the 'modèle boccacien' really is 'le procédé qui consiste essentiellement dans l'emploi du "cadre"', it cannot be right to classify as such Des Périers's collection; and if the Nouvelles Récréations cannot be so classified, Ricard's definitions become inadequate because neither of the other categories can contain this work.

The problem is not so much that Ricard's division into three types of collection is inappropriate, but that the definitions he gives cannot cover some of the early examples. The tripartite division is attractive — and in its general aspect is not far removed from that which soon evolved as a working division for the research underlying this study — but the balancing of characteristics which Ricard describes in his three categories, though satisfying to contemplate, proves to be not so useful. Universal applicability may have suffered in the process of creating a neat explanation; the safest procedure to adopt as a corrective to the tendency is to keep a firm hold on real cases, and to make the preliminary distinctions accord with clear differences, as between anthologies and frame-stories.
3. THE CONCATENATION OF STORIES AND
THE READER'S EXPERIENCE

If the general prospect — the overview which takes in and compares whole collections — is uncertain, there is little consolation to be gained from looking at the details of a collection's structure. Here, too, there are divergent opinions: here, too, structural details are scrutinized not so much for their own sake as to prove a more remote point; here, too, the coverage is patchy, and comparisons between collections are almost non-existent.

In relation to the other collections discussed here, the Heptaméron has always been better known, has always been the object of more critical attention. Yet there is little agreement where structural matters are concerned; critical scrutiny has not yet led to the dismissal of erroneous perspectives, leaving one that commands general assent. To ask, for example, whether or not there is a thematic cohesion to each daily sequence of stories is to invite a range of conflicting responses. Yes, replies Pierre Jourda, who demonstrates that it is based on analogy and antithesis.40 Yes, answers Marcel Tetel: 'while the prologue to each day reflects and continues some key thematic projections of the main prologue to the first day, it announces one or more levels of meaning particular to the novellas for its day'.41 No, says Nicole Cazauran: 'Pas de thème qui donne le ton à l'ensemble d'une journée. Ceux qui furent indiqués par Adrien de Thou, pour mieux mettre en évidence l'imitation de Boccace, restent très approximatifs. [...] dans les petits prologues qui précèdent les journées, on ne voit jamais les devisants s'accorder sur un thème, si vague fût-il, qui se
retrouverait ensuite à travers la diversité de leurs histoires'. 42

There is, clearly, a distinction to be drawn between a thematic structure which would fit the summaries added by de Thou and a structure which arises from the daily prologue: the difference between the ayes and the nays here seem to arise from this. Few — Cazauran and Jourda included — find de Thou’s summaries adequate, but Tetel concentrates instead on the daily prologues, and with some ingenuity examines as examples the fifth and the seventh days to demonstrate that their prologues introduce specific themes. 43 The analysis of structure would be better achieved if the aspects under review were more precisely classified: Tetel has an obvious advantage in that he looks only at Marguerite’s work, and not at de Thou’s additions; but Cazauran’s quest for simpler themes — though perhaps rather conditioned by de Thou’s simple summaries — is attractive in that it seems to offer a more certain foundation by seeking less inclusive themes.

Different approaches to the significance of structural traits are also revealing in Du Fail’s Propos Rustiques. For Charles Dédéyan, the interlocutors of the Propos Rustiques bring ‘une allure continue’ to the collection; but they are not alone, since

la continuité et la variété de la forme sont liées à la continuité de la pensée. De la partie didac-tique à la partie narrative, depuis la Préface jusqu’au chapitre de Gobemouche, nous retrouvons les deux idées maîtresses de la stabilité sociale et du bonheur paysan d’une part, de la supériorité du passé sur le présent de l’autre. [...] Ainsi la structure variée, mais logiquement une, des Propos Rustiques ne peut que servir les idées fondamen-tales qu’ils tentent de propager. 44

Without taking issue specifically with Dédéyan’s article, Gabriel-A. Pérouse voices doubts concerning
these unequivocal ‘certitudes traditionnelles’ and draws attention to a different meaning behind the same structure:

Noël Du Fail est un cadet de famille, sans doute assez longtemps turbulent. Quant il revient en Bretagne pour ‘s’arrêter’ et prendre état, les paysans avec lesquels il renoue connaissance lui apparaissent plaisamment balourds: il revient des Universités, il a lu Rabelais; la gérontocratie villageoise l’amuse et l’agace, dans son ancestrale et statique sagesse. Il assiste avec un sourire au coin des lèvres aux veillées où se pratique indéfiniment la ‘collation de aages’, à grand renfort de ‘pure vérité’. Quant il met la main à la plume, il s’inscrit tout naturellement dans le genre ‘facétieux’ et projette une typologie paysanne conforme à ce genre. C’est ainsi qu’il conçoit les Propos rustiques comme de comptes-rendus récréatifs de conversations villageoises après boire. Mais, pour atteindre à la fine raillerie qu’il désire, il décide d’employer l’antiphrase humoristique, c’est-à-dire d’être sérieux.

For Pérouse, the structure of the collection is an additional means of rendering an ambiguity in the image Du Fail presents. Pérouse’s theory is the result of a fine analysis of the details of the temporal elements of the frame, and shows how perceptions of meaning can be inverted by such a detailed examination: thus, by the teasing of the separate structural fibres, can one more aspect of the overall structure be revealed.

It is rare for the full implications of perceived structural characteristics to be pursued. A.J. Krailsheimer notes the presence of some links between stories in the Nouvelles Récréations and implies that the collection would seem different to a reader who took the stories in an order other than that of their printing, but the context for his remarks obviously permits no progression to a proper analysis.

Some similar sequences of stories had earlier been noted by Lionello Sozzi, but the potential significance
of the examples he gives seems to be belied in his subsequent comments about the author and his role. There seems to be no appreciation of the fact that the collection as a whole might present differing aspects according to the perspective chosen: there are at least two structures which may represent the process of compilation – that which actually happened, and that which is portrayed within the work; and there may be two or more readings of the book and its structure – that presented by the portrayal within the book of its own readers, and the readings which are actually made by real readers. Nor is there any investigation of the ways in which the publication of the collection may have affected the experience of the reader, due to the preliminary extras – the privilege and the address, 'L'Imprimeur au Lecteur' (NRJD, pp. 1-4) – which were added to the work left by Des Périers and which may show different concerns.

Many similar confusions seem inherent in Armine A. Kotin's book devoted to The Narrative Imagination: Comic Tales by Philippe de Vigneulles, which sets out 'to analyze the work and explicate it for the modern intellectual reader and to provide a basis for later comparative studies'. Her work places some considerable emphasis on the categorization of Philippe's stories on a thematic basis, an approach which yields a valuable analysis of the stories offered but which is not so successful at explicating the structure of the entire work. Kotin concentrates on the types of stories used by Philippe and on the fact that they are themes which he considered to be 'nouvelle material', with the result that she finally says less about structural coherence than about the author's 'singleness of purpose which is responsible for the unity of the work, for the overwhelming similarity in the basic plot.'
structures which the reader inevitably feels'. She wishes not to 'deny the diversity of themes and the variety of situations which occur in the *Cent Nouvelles* (her title for the collection), and hopes that in spite of her concentration 'on the common structures underlying the tales, drawing unity out of variety', that 'it will have become apparent to the reader through the summaries of many of the tales how broad the range of subject matter really is'.

The problem with this approach is that it says a great deal about the nature of the corpus of narrative material used but very little of substance about the way in which it is used in one particular work. Though, for example, she notes that there are tales which 'consist of several separate anecdotes sometimes linked by the presence of one character, but standing alone in their narrative structure', there is no analysis of why some *nouvelles* contain more than one anecdote while other apparently related tales appear as separate *nouvelles*, and because of the approach adopted, she finds it 'expedient to consider each a separate story'.

Thus when certain groupings of related stories are identified, it 'implies that to a considerable extent Philippe defined the *nouvelle* thematically'; rather than examining in detail the juxtaposition of particular stories, Kotin finds in these groupings a recapitulation of traditional thematic categories and considers that the naming of subjects in prologues to the *nouvelles* is also traditional: 'it is the themes or subjects that are important for a coherent book, and besides tying the tales to the past the naming of subject matter can serve the function of unifying the work'. This could be true of any book in which the groupings of tales appeared, for it implies that if the components of a group were rearranged or the relative
positions of the groups altered, the coherence of the work would be just as great.

Kotin does go further than this, though only to state (rather than to demonstrate in depth) that Philippe's use of prologues contributes to the unity and continuity of the work. She draws attention to prologues which summarize the story to follow and to others which emphasize the personality of a character; and she notes in particular that 'two prologues speak retrospectively of the type of characters present in previous tales (another indication of the sense of continuity Philippe maintained'). Reference is also made to the author's statements about the conditions (of illness) under which he began the collection and the later stage of putting the stories in order:

There is textual evidence of this putting in order, a further indication that the manuscript is at least the second version, and the prologues to individual tales contribute to it. Some tales are said to be 'digne d'estre mise en renc' (or 'au nombre'), and in about eleven prologues he also mentions that he is 'multiplying' the number of tales. Philippe was making a book, which clearly meant a unified whole of which the individual tales were the constituent parts. Any book worthy of the name, it would seem, needed to contain a sufficient number, as well as quality, of stories; hence the thematic grouping and thematic transitions such as this one from the prologue to number 14, which states: '[A]u propos de parler des curez, puis que nous y sommes rentrez, je vous en veuil encor racmpter une petite nouvelle.' So great is the exigency of unity for the genre that mere transitional formulas are sometimes used: number 21 begins, 'Paireillement comme cy devant avons dit,' but in fact does not refer to anything specific.

And further on, Kotin considers the prologues in relation to the frame-stories of other collections:

Given the absence of a frame story, the prologues assume some of the functions usually ascribed to frames: the description of certain characters, the presentation of a general theme or
topic, smooth transitions from one tale to the next, encouragement of a benevolent and appreciative attitude on the part of the reader, the assurance of the modesty or discretion of the narrator concomitantly with the affirmation of the truth or reality of the tales or their authority, finally the guarantee of their moral value. All these needs are served by the prologues which, far from masking the identity of the author, as a frame story can, specifically present him as the collector and writer.\textsuperscript{57}

The parallel is an attractive one, because it would place the unframed anthology in a convenient context and because it is, in part, accurate; but the evidence which could make it completely convincing is missing. Not all of the stories have such transitional prologues, whereas the frame-story elements of framed collections are normally regularly repeated. A frame-story introduction to a nouvelle can ensure continuity between totally unrelated stories because the interaction of the group of narrators/narratees is set up to achieve this. And it is possible that, instead of revealing the identity of the author as compiler and writer, such prologues might simply reveal another, author-substitute, figure as may be suggested in the case of the Nouvelles Récréations.\textsuperscript{58} Finally, no evidence is adduced to show either that readers may disregard frame-stories to read nouvelles at random or that the prologues of unframed anthologies compel them to read the nouvelles in sequence—either of which would demonstrate a functional analogy between them.

4. THE ANTHOLOGIES IN PERSPECTIVE

It would be wrong to think that the commentaries on structural matters surveyed above serve no useful purpose; of course they do, each bringing to the wider concerns of its author, generally on the subject of one
collection, some insight into the ways in which the stories fit together. But in so far as classification and explanation of the structures are concerned — of both those evident in, and those underlying these works — neither the piecemeal approach, nor the perhaps too-schematic approach of Ricard, seems very satisfactory. A more comparative approach is required. The commentary by Demers — on phrases which are supposed to hold the tales of the fifteenth-century Cent Nouvelles Nouvelles within the circle of narrators who are part of the framing story — has been questioned here because it fails to recognize that exactly the same phrases play a significant part in the collation of stories in collections without frames. A more inclusive approach is also needful, in terms of both the level of detail to be analysed and the range of concepts to be covered. The more detailed analysis does bear fruit and can illuminate the structures envisaged by an author; the range of concepts covered needs to be expanded to include not only the author's planned structure, but also any variant structures he may cause to be presented within the text, his creation of ideal readers within the text, consideration of how real readers may respond, and also the other influences upon a finished collection — those of editors and printers in particular, since they too can be shown to have had their ideas about how a collection is best put together.

If all the collections mentioned so far were to be surveyed, an enormous wealth of material to be presented, analysed, and classified would be the corollary of this wish to combine inclusiveness with comparability. It would be a marriage on the grand scale, with abundant progeny — far too numerous for the scale of a study such as this. It is therefore necessary to strike a balance between the merits of inclusiveness
and those of comparability, seeking neither to compare so many collections that little or no detailed analysis may be included, nor to consider individual works in such detail that space for comparisons is lost. The solution proposed here is to examine in detail the four early collections which are not frame-stories: Philippe de Vigneulles's *Cent Nouvelles Nouvelles*, the anonymous *Parangon de Nouvelles* and *Parolles Joyeuses*, and Des Périers's *Nouvelles Récréations et Joyeux Devis*; each of these four anthologies is compared with the others, but they are also compared where most appropriate with the other early collections - all of which are frame-stories of one sort of another.

The choice of the anthologies rather than the frame-stories as the main focus for this study is made because they seem to require more urgent attention. The most cogent summary of the perceived difference between the two types of collection probably lies in a comparison made by M.-M. de La Garanderie:

> le fait que, dans le cas de L'Heptaméron, [les nouvelles] soient enchaînées les unes aux autres par les propos des devisants interdit — à moins de pratiquer, en négligeant ceux-ci, une mutilation inacceptable — de les prendre une à une, et éventuellement sans ordre, comme il est toujours possible dans le cas des *Cent nouvelles nouvelles* ou des Récréations et joyeux devis.\(^\text{62}\)

Though the possibility of reading individual stories from the *Heptaméron* without following the order of the story-telling frame is dismissed rather summarily,\(^\text{62}\) it is obviously true that the conversations of the narrators provide an ordered framework for reading the stories, explicitly ensuring the transition from one to the next. The questions of how an anthology is compiled or how it may be read are much more open. Examination of these anthologies shows that though a fragmented reading may be one approach to such collections, they
are structured in ways which recommend and encourage more ordered readings. These structures, which operate independently of explicit frameworks, can also therefore shed light on the types of structure which may underlie frame-stories. A sort of penumbra is created in the related frame-stories by the elucidation of the structures of the four anthologies which lie at the centre of this study.

NOTES

2. Ibid., p. 4.
3. Ibid., p. 5. In a footnote to this passage, Demers asks: 'Comment interpréter autrement en effet l'expression "plus à plein" qui précise treize fois la formule type des résumés, "comme vous orrez cy après"?'
5. This is a problem which I raised briefly in 'The Table of Contents and the Heptaméron', FSB, 7 (Summer 1983), 3-4 — see App. 1.
6. It is in the dedication of the fifteenth-century Cent Nouvelles Nouvelles that reference is made to Boccaccio's Decamerone — or 'Cent Nouvelles' as it was known (see Ch. IV, n. 10): this new volume 'contient et traicte cent histoires assez semblables en matere, sans atteindre le subtil et tresorné langage du livre de Cent Nouvelles' (15CNN, p. 22).
7. Demers adds, in a note: 'Surtout lorsque celui-ci se compromet par une formule comme "J'ay cogneu en mon temps" (64e, p. 241), qu'il insiste sur la qualité de l'anecdote qu'il se prépare à relater — "un cas digne de reciter" (26e, p. 163) — ou encore qu'il se dit dans l'impossibilité de n'y rien "tailler, ne roigner, ne mettre, ne oster" (25e, p. 159)' (n. 15).
8. Demers adds, in a note: 'S’il jure sur l’Évangile, par exemple, de la vérité de son histoire, comme dans la 30ème nouvelle (p. 201)' (n. 16).


11. Demers, op. cit., pp. 6-7. The reference to ‘l’aire de farine grillée’ concerns the setting for the recitation of epic chants among the Tibetans, with which her article begins (p. 3).

12. Even more similar to Demers’s example of the voice of the conteur is Philippe’s introduction to his ninety-fourth story: ‘En nostre cité de Mets et de mon temps demeuroient [...]’ (CNN, p. 369).

13. See, for example, nouvelle 45: CNN, p. 199 for the former, p. 200 for the latter.

14. ‘Mais ce pendant mon clerc la vous embrasse’ (NRJD, p. 50); ‘Achever le demeurant, si vous voulez: ceste cy est à l’usage d’estrivieres’ (NRJD, p. 270); and the ‘formule de connivence’ may be observed in Des Périers’s thirty-fifth nouvelle: ‘Pour revenir à nostre Curé de Brou [...]’ (NRJD, p. 158).


17. Ibid., loc. cit.

18. ‘Most of the stories’, because several of the nouvelles in the Grand Paragon are attributed to Nicolas de Troyes (or to his alias, ‘le greneriet du pont’); similarly, some of the stories of the Cent Nouvelles Nouvelles are attributed to ‘l’acteur’.


20. With the exception, of course, of those told by ‘l’acteur’.

21. See Ch. I, n. 3.

22. Wetzel, op. cit., p. 54.

23. Charles H. Livingston, ‘Introduction’ to CNN, III, ‘Composition’, pp. 27-30 (pp. 29-30). The examples of these allusions follow: ‘Dès le conte n° 1, il mentionne un groupe de “bons copains” qui souperent et “quand ilz eurent bien beu, rencontrerent plusieurs nouvelles”. Au conte 53 nous le voyons
présent "en ung lieu [la tavernel] là où estoient plusieurs bons compagnons", et de nouveau (55) il s'est trouvé "n'a mie loing temps en une bonne compagnie en laquelle se disoient plusieurs bonnes nouvelletez pour rire". Puis c'est lui-même qui prend la parole au milieu de ses bons copains (80): "à ceste heure ... en racompterez icy ung petit compte pour resjoir la compagnie". Et puis loin (83): "mais je n'ay pas marchandez d'ainsi le faire fconter une histoire sinon qu'au plaisir de la compagnie". Il semblerait d'après ces allusions et bien d'autres, car nous sommes fort loin de les avoir indiquées toutes, que ces "bons compagnons" se réunissaient de temps à autre pour échanger oralement des histoires'.


25. The identification of Nicolas de Troyes as the 'grenetier du pont' comes in nouvelle 179 (and in the appropriate summary in the table of contents — GPNN, pp. 303 and 32 respectively), but there are others which are attributed simply to 'le grenetier du pont' (nouvelles 6, 11, 17, 26, 44, 119, 133, 145) or to Nicolas de Troyes (nouvelle 19).

26. The beginning of nouvelle 179 may be compared with the following, for example: 'La xxix® nouvelle de par Jehan Darda. 'En ensuyvant le compte de nos nouvelles, vray est que [...] ' (GPNN, p. 89); and with: 'La lx ix® nouvelle de par le cellier du pont. 'Pour entretenir nos nouvelles vous devés eçavoir et entendre que [...] ' (GPNN, p. 158).


28. There would seem to be no justification for the more integrated framing story proposed by Ronald R. Jeffels in 'The "Conte" as a Genre in Renaissance France', Revue de l'Université d'Ottawa (oct.-déc. 1956) 435-450 (p. 443): 'The yarns of Nicolas de Troyes all centre around a series of bridges in Paris, and since each bridge had associations with
a particular merchant, artisan or professional man, the device gave him an opportunity to tell a story about 'each'. I wrote to Mr Jeffels in June 1982 to ask if he could indicate any further material he had taken into account in formulating this interpretation, since the table of contents seemed always to refer to one bridge when referring to the occupations of the storytellers — e.g., 'le grenetier du pont' (nouvelle 6 — GPNN, p. 2) or 'le legat du pont' (nouvelle 7 — GPNN, p. 3). I am grateful to Mr Jeffels for his reply in which he suggested that his statement about a series of bridges may have been incorrect: the article was remote, and the research notes had been discarded, so he left the matter open. My own research has so far failed to find any other reason to suppose that the framing story would admit of any such interpretation.

29. François Ricard, 'Le Recueil', EF, 12 (1976), 113-33. Among the contributions to the understanding of short-story collections surveyed here, the concerns of the present study are most closely reflected in Ricard’s article: we must recognize, he says, 'pour nous faire une idée vraiment complète de la nouvelle (ou du conte), en plus de la tendance si caractéristique vers le resserrement, cette autre tendance peut-être aussi importante, et due précisément à sa brièveté, qui la porte à communiquer, à s’intégrer, à entrer en composition avec d’autres nouvelles, et à se laisser supporter par l’ensemble qu’elle forme avec elles' (p. 115). It was encouraging to find this similar preoccupation after two years of research, especially since there seemed to be some common perception of categories. However, Ricard’s analysis appears to be unfaithful to the genre in the period of its early development.

30. Ibid., p. 115.
31. Ibid., pp. 116-20.
32. Ibid., pp. 121-27.
33. Ibid., pp. 128-32.
34. Ibid., p. 116.
35. Odile Le Guern-Forel summarizes the situation thus: 'Cette histoire-cadre peut s’analyser de deux manières différentes mais complémentaires. On peut penser, dans un premier temps, qu’elle jouit d’une relative indépendence par rapport aux différents récits. Elle a ses propres personnages, narratrice(s) (sujet) ou auditrices (objet). Elle a également une intrigue, une progression et un dénouement qui lui sont propres: il s’agit de réduire une dissension de point de vue opposant
l'ensemble des dames présentes à madame Cebille, tout en définissant une ligne de conduite amoureuse idéale. [...] 'Ce dénouement, logiquement attendu, reste comme implicite dans les Comptes amoureux ou, plus exactement, se trouve projeté dans un futur plus ou moins lointain, dans la mesure où il n'est exprimé que sous la forme d'une prédiction ébauchée par madame Salphionne en fonction du récit qu'elle vient de faire des malheurs de la dame de Ravenne (fin du Compte cinquième): "Je vous annonce pour vraie que dans quinze jours tel exemple par la justice du vrai Amour, lequel toujours vous avez despri, se fera en vous, que vous confesserez la pitoyable dame poursuivie par les mastins et du chevalier avoir esté heureuse en sa peine au regard de vous, la plus malheureuse et infâme dame que je connaisse aujourd'hui." A la fin du Compte sixième, madame Cassandre apporte des précisions concernant le destin de madame Cebille: "Las! la pauvre! ainsi estoit-elle endurcée par le vouloir des Dieux offensez, à ce que après en fust la punition plus honteuse et cruelle, lorsqu'elle abandonneroit son honnesteté tant deffendue à un vilain et sale palefrenier, avec lequel liée toute nue fut par son mary, justement indigné, exposée emmy la rue au spectacle de tout le peuple".' ('Composition et écriture', in the introduction to CA, pp. 79-97 (pp. 80-81)).

36. Ricard, op. cit., p. 131: 'non seulement le narrateur peut apparaître comme acteur dans le récit qu'il raconte, ce qui est courant dans tous les recueils de nouvelles, mais il peut également tenir un rôle, comme acteur, dans des histoires racontées par d'autres narrateurs, et surtout, devenir lui-même acteur dans le récit principal.' See also the definition of the 'quasi-roman' quoted above, pp. 48-49: the Comptes Amoureux is not a collection in which the stories together form 'une intrigue pratiquement unique'.

37. Ibid., p. 124.

38. Ibid., p. 129.

39. Before I found Ricard's article I had — in common with most other commentators — followed a division between framed and unframed collections. I also bore in mind a potential further distinction among the framed collections between those which seemed to follow the general pattern of the Decameron and others which seemed to have a more integrated whole, uniting frame and framed. It seemed that the more integrated type, which I thought of as 'novel-type' collections, might help to explain the
rather different structure possessed by Noël Du Fail's Balivernerries d'Eutrapel. Thus there seemed to be some common ground between my perception and that of Ricard, but the trinitarian creed we appeared to share left room for significantly different beliefs under similar headings. Only in our independent realization that the more integrated frame-stories' structures could come to resemble novels would we seem to recognize the same characteristics.

40. Pierre Jourda, Marguerite d'Angoulême, duchesse d'Alençon, reine de Navarre (1492-1549); étude biographique et littéraire, 2 vols (Paris, 1930):

'Ce dessein de Marguerite, faire de la nouvelle une étude de sentiments, le plan même de son livre le montre clairement. Elle se proposait, dans chacune des dix journées qu'elle voulait écrire, d'étudier un certain nombre de sujets se rapportant tous à une même donnée initialé' (II, 960-61).

Examples follow which show that some stories do not seem to fit the daily, thematic, summaries; then Jourda continues: 'Les sous-titres ainsi mis en tête des huit journées ne méritent, il est vrai, qu'une confiance limitée: ils traduisent quelque arrière-pensée dont la reine avait instruit ses confidents; ils ne semblent pas être d'elle. Marguerite eût, sans doute, son livre fini, trouvé d'autres titres, ou, peut-être, groupé ses récits d'autre manière. Gruget en choisissant ceux-là ne fait qu'essayer de rendre la pensée de la Reine, et cette pensée est nette: elle consistait à rapprocher un certain nombre de nouvelles traitant de sujets indentiques ou voisins, sans pour cela négliger de mettre dans ses récits la variété qui devait éviter au lecteur tout ennui à voir se répéter avec monotone les aventures trop semblables.'

La Reine, en préparant l'ordonnance de son livre, est dominée par un triple souci: elle veut en indiquer fortement l'unité, — elle s'efforce pourtant d'y joindre une certaine variété, — elle tâche de marquer les transitions qui sont comme la charpente du recueil.

Tour à tour on la voit en effet préoccupée de grouper des nouvelles traitant d'un même sujet, et contées dans le même esprit, ou s'attachant au contraire à rapprocher des récits dont les données sont aussi opposées que possible. Elle pratique deux procédés de liaison: l'analogie — ou l'anti-thèse. Il est facile de s'en rendre compte en examinant les nouvelles de la première journée par exemple' (II, 962).

42. Nicole Cazauran, *L ‘Heptaméron* de Marguerite de Navarre* (Paris, 1976), pp. 74, 75; an exception is made, however, for the prologue to the eighth day, which has to accommodate only two stories.

43. Tetel’s themes for a day tend to be plural and rather general, and may therefore leave reservations in the mind of his reader. The summary of themes in the fifth-day prologue may serve as an example: ‘In a typical vein, the prologue to the fifth day offers the usual dichotomy of the ideal and the real, of the soul and the body, while presenting four themes or thematic metaphors that will pervade the day’s ten novellas, either literally or with a reversed meaning from the original one. The first two themes belong to the spiritual realm; Oysille gives her companions the customary “déjeuner spirituel ... pour fortifier le cors et l’esprit,” and then they go “[s]’exercer à la contemplation des saintz propos” [...]’. (op. cit., p. 169.)


46. Ibid., p. 147.


48. Lionello Sozzi, *Les Contes de Bonaventure Des Périers: contribution à l’étude de la nouvelle française de la Renaissance* (Torino, 1965), p. 247, n. 26 (these comments constitute a footnote to his...
discussion of 'la structure du conte') and pp. 254-55. The relevant passages are quoted and discussed in my article, 'The Arrangement of Stories [...]', esp. pp. 130-32 — see App. 2, esp. pp. 466-68.


50. Ibid. The stories are listed by category in some of the notes (3-8) to Kotin’s second chapter pp. 116-17. The categories are 'misadventure', 'simplicity', 'stupidity', 'joke', 'cleverness', 'trickery', 'ruse', 'verbal humour', 'adultery', and 'libidinous priests'.

51. Ibid., p. 20.

52. Ibid., p. 103.

53. Ibid., p. 16.

54. Ibid., pp. 20, 21.

55. Ibid., p. 21.

56. Ibid., loc. cit.

57. Ibid., p. 24.

58. 'The Arrangement of Stories [...]', pp. 131-32 — see App. 2, pp. 467-68.

59. This, it should be noted, is something which Armine Kotin does advocate in her conclusion, though once again she has the thematic analysis of short narratives in mind, rather than the structural coherence of different collections; ibid., pp. 103-04.

60. To demonstrate this is a major concern of 'The Arrangement of Stories [...]', esp. pp. 132-34 — see App. 2, esp. pp. 468-71.


62. This subject is treated in 'The Table of Contents and the Heptaméron' — see App. 1.
CHAPTER III

BEHIND THE TEXTS

1. LAYERS OF CONTRIBUTION
   a. Philippe de Vigneulles's collection
   b. The Nouvelles Récréations
   c. The Paragon-Paroles Joyeuses
   d. Differentiating the contributors

2. THE SHAPE OF THE FINISHED WORK
1. LAYERS OF CONTRIBUTION

It is a common feature of all the early collections of stories that some explanation of their origins is offered to the reader. The sequence of events elaborated in the prologue of the Heptaméron which purports to introduce the narrators of the stories and to give the rationale behind the compilation is a well-known example of this; another may be found in the first chapter of Du Fail's Propos Rustiques, entitled 'D'ou font prins ces propos Rustiques' (PR, p. 13). In the latter case the author, 'Leon Ladulfi', who explains the provenance of the 'propos Rustiques' also addresses the reader in a preliminary epistle and there gives a more theoretical explanation of his aims (PR, pp. 5-12); and before that there is a dizain headed 'G. L. H. A L'AVTHEVR' (PR, p. 3). Thus this frame-story example may serve to illustrate several points.

Firstly, it may be noted that the work is introduced in both the narrative and the discursive modes: the former is a natural part of a frame-story, the latter may be regarded as optional. Secondly, the distinction between Noël Du Fail (the author with pen in hand) and Leon Ladulfi (the projected authorial figure within the work) serves as a reminder that caution is necessary if a literary work is to be used as evidence in establishing its author's biography; the closest the reader comes to the author is the latter's 'second self', or an 'implied author' who, furthermore,
may well not, in the context of these short-story collections, be the narrator of the stories that will be told; and this is so even when the real and the implied author share the same name. And thirdly, the presence of another speaker at the beginning of the work should be noted: 'G. L. H.' remains a shadowy figure, but his laudatory poem contributes another dimension to the reader's initial perception of the work.

Similar considerations affect the reader's perception of the Heptaméron. It is, of course, widely known that this title is the invention of Claude Gruget, and that in common with the other titles used for the collection it makes its own comment on the nature of the collection. Those editors of the collection who chose names for it also added discursive introductions and Boaistuau, furthermore, changed the entire structure of the collection, while de Thou revised the boundaries between the stories: depending therefore on the edition open before the reader, the collection will present different appearances. Thus in trying to examine the structures underlying these early collections it is possible, and important, to differentiate the layers of contribution, and to accept that there are some which result from work by others than the author. It is also necessary to remember that every contributor who speaks within a work is a projection of the original just as the implied author represents the authorial activity within the work: 'G. L. H.', editors Gruget, de Thou, and Boaistuau, and other figures who appear - such as the 'imprimeur' - are all literary constructs, who may be more or less removed from the real figures they represent. These representations can all affect, and add to, the reader's perception of the works and recognition of them can contribute to a
fuller understanding of the structures of these early collections.

In this chapter, therefore, each of the three volumes is examined to discover who the contributors to its final version(s) are and, in general terms, the areas in which they are likely to have exercised an influence. Besides defining these functions, the history of each final version is described in so far as it is relevant to the layers of contribution and necessary as a preliminary to the more detailed analysis of the entrée en matière in Chapter IV.

a. Philippe de Vigneulles's collection

Having noted the desirability of caution in these matters, the terms of the prologue to Philippe de Vigneulles's collection seem disarmingly simple. Philippe clearly presents himself in the fragment which remains of his prologue, as the author of his collection of stories. The figure he cuts would today be recognized as the implied author of the work— if he is considered so carefully. To today's casual reader, and even more so to Philippe's contemporaries, it is plainly Philippe de Vigneulles, 'marchans de drap et simple d'entendement' (CNN, p. 57) who addresses them and who explains what he has done. The fragment begins with an evocation of the composition of the fifteenth-century Cent Nouvelles Nouvelles:

... roy Charles et que le dauphin son filz estoit au pays du duc de Bourgongne, lequel dauphin fuit depuis roy Loys de France XIe de ce nom, et du devant dit Charle duc de Bourgongne, lequel depuis morut devant Nancey. En icelluy temps et durant les treves qui estoient pour l'heure les gentilz hommes, estant en garnison, contrayrent plusieurs bonnes histoires et adventures advenues par deça et ez marches durant leur temps. Lesquelles histoires ung vaillant acteur en ait recueilliz cent et en
ait fait et composé ung livre lequel se nomme, et l'a intitulé, les Cent Nouvelles Nowelle. [CNN, p. 57.]

Part of the missing text must have made reference to rumours that cast doubt on the authenticity of the fifteenth-century collection, for Philippe goes on to introduce his own work as a refutation of such claims:

Et pour ce, à ce propos, moy Phelippe de Vignuelle, marchans de drap et simple d'entendement, considérant que beaucop de simple gens dient, comme j'ay dict dessus, qu'on ne les doit pas croire, à quoy je respons et dis qu'on peut croire que possible est esté advenus. Et peut on croire toutes choses qui ne sont contraires à Dieu ne à sa loy, non pas, comme j'ay dit devant, pour en user mal, mais affin d'en retenir le bien, se aucun en y a, et fuyr et eviter le mal et le dangier et se garder d'encheoir en pareille inconvenient. Et aussi doncques, considerant leur folle oppinion et en monstrant que on n'aït dit ni fait chose du passez qui semblable ne se puisse aujourd'hui faire ou dire, je Phelippe dessusnommez a relevez d'une grande maladie que j'eus en l'an mil cingz cens et cinqz et en maniere de passetemps et attendant santé, car de mes membres ne me povoie encor bien aider pour ouvrer ne besongner, je me mis lors à escrire plusieurs aventures, advenues la pluspart tant à la noble cité de Mets comme au pays environ, comme moy meeme en a sceu et veu la plus grant partie ou du moins je les ouy dire et racompter à gens digne de foy et de creance. [CNN, p. 57.]

Thus Philippe's resolve — to prove that it is possible to do again what he believes was done in the creation of the fifteenth-century collection — was allowed to take shape, he claims, when he was prevented by illness from working; convalescence required a pastime, and he used the opportunity to begin writing. But is he telling the truth? Is this implied author, standing before the reader, so closely related to the real Philippe de Vigneulles, or is the illness just a fiction, an excuse to present as a pastime what was really a serious literary undertaking? Again, the
casual reader will probably not trouble to ask such questions, simply accepting instead that this author is telling him what really happened; but the question of truthfulness is relevant to an understanding of what it means to give such an explanation of the origins of a collection. As Wayne Booth puts it, the 'problem is the intricate relationship of the so-called real author with his various official versions of himself'.

Some degree of verification is made possible by the consultation of Philippe's journal, in which the official version might be expected to be closer, if anything, to the real Philippe than the implied author of the collection of stories. The circumstances reported in the collection are indeed confirmed by part of his account of the year 1505:

En l'acomencement du dit moix d'octobre je Phelippe fus en grand dangier par mallaidie tellement que je fus comme jugié à mort ou en aventure de perdre les membres, et fut loingtemps que je ne m'en powois aidier.

This description of his illness accords well with the explanation of the genesis of his collection and suggests that the implied author of the collection has much in common with the real Philippe, or at least with the other official Philippe, the implied author of the journal. As a result, it seems unlikely that the modest naivety of the prologue is simply a fictional stance taken up by the implied author; it seems more probable that it represents a simple, common-sense, appreciation of what a collection of stories should be. This impression is further supported by the depreciation of his own achievement in the rest of the prologue:

Lesquelles aventures et nouvelles ay depuis tous-jours multipliez jusques au nombre de cent et dix et puis les ay mis en escript par l'ordre l'une après l'autre au moins mal que j'ay peu ou secu, non pas les vueillant comparer à nulles de celles
devant dictes du temps passés, mais les faiz seulement, comme j’ay dit dessus, pour passer mon temps en attendant santé et aussi pour monstrer que, se les aventures qui se font en divers lieux et que journallement adviennent venoient à la connoissance d’aucun bon facteur, ilz en pourroient faire et composer ung livre aussi bon que ceux qui ont esté fait devant, veu et consideré que seulement moy, qui n’as guieres veu ne hanté, vous en a trouvé cent et plus, la pluspart advenues de mon temps. Lesquelles vous seront icy racomptées, et les pourrées ouyr cy aprez se lire ou ouyr les voulées. Sy prie et supplye à tous ceulx et celles qui les liront ou orront qu’ilz preignent le bien qu’ilz y verront et fuyent le mal qu’ilz y trouveront et qu’ilz me pardonnet les fautes qui y sont et les mettent à leurs corrections et amandement et veulent supplyer mon ygnorance et mon simple entendement. [CNN, pp. 57-58.]

The sincerity of the openness to correction is also supported by a passage in his journal, again indicating the extent of the overlap between Philippe of the journal and the implied author of the collection:

En celle dite année mil v.c et xv je Philippe de Vigneulle compouseur de ceste présente cronicque translatis et mis de ancienne rime en prouze le livre de la belle Biautris et celui du Lourain Guérin et fis paireillement et compousai ung livre contenant cent nowelles ou contes joieulx, lesquels furent faits et achevis en cest esté en l’an dessus dit en la foume et maniéré comme veoir les pourrez; non pas, que je le dise ou mette ycy pour chose, que l’oeuvre en soit bien faicte, mais afin, que y amendez se aucune faute vous y trouves.®

Philippe’s prologue thus seems to be a very personal presentation of his work. The implied author probably reflects the concerns of the real author quite closely, accurately conveying the latter’s hesitancy. Mingled with the hesitancy, however, must have been some ambition: Livingston draws support from the fact that Philippe chose to have a professional scribe make a copy of his collection and supposes that ‘en dépit de ses protestations, il aspirait à composer et à laisser
à la postérité une œuvre de caractère permanent, encore qu'il n'ait peut-être pas osé espérer voir cette œuvre imprimée de son vivant'. Whether he hoped to see it printed or not, the collection remained in manuscript for over four hundred and fifty years, after which time Livingston's edition is able to commit to print only a mutilated version. Livingston points out that two manuscripts would seem to have existed, of which only one remains. The lost manuscript is last mentioned by Paul Ferry (husband of Philippe's great grand-daughter, Esther de Vigneulles) in a marginal note in the copy which had come down to them (and upon which Livingston's edition is based). This surviving manuscript is sadly mutilated, and seems to have been at the time Paul Ferry added his note. Livingston writes:

La note que Paul Ferry a tracée de sa main sur le premier feuillet (lequel porte la fin d'une préface dont le début fait malheureusement défaut) prouve que le vandalisme littéraire que nous déplorons date de loin. Paul Ferry indique en effet que le manuscrit lui est parvenu mutilé et incomplet. Il ajoute qu'il a vu de ses yeux le manuscrit original. Il a transcrit, d'après celui-ci, en marge du nôtre une partie de la fin qui manquait: 'Icy finent les Cent Nouvelles et plus que nouvelles faites et compo-sées par Philippe de Vigneulles, le maior-champ chaussettier, demeurant à Metz derrière St. Salvour, sur le quair de la rue des Bons Enfans, lesquelles furent faites et achevées la dernière feste de Paicques, qui fut le XIXe jour d'avril l'an mil V° et XIII [sic].' Puis il a ajouté: 'Lequel livre des Cent Nouvelles était de sa main et en celles du Sr. Philippe de Vigneulles, advocat et aman.' Il est bien regrettable que Paul Ferry n'ait pas pensé à combler aussi les autres lacunes du texte. Grâce à sa note nous savons du moins de source sûre que le manuscrit original existait encore au XVIIe siècle et que le nôtre était déjà incomplet à cette époque. The extant manuscript is, thus, unique, incomplete, and a scribal copy of the original autograph; it bears,
besides Paul Ferry's note, corrections both by Philippe and by the scribe - the majority being by the former. It is a folio volume, measuring 290mm. by 210mm., containing 187 folios, of which the first 118 were numbered after the mutilation of the work and before it was acquired by Livingston, who extended this numbering to cover the whole of the text in his edition. The description and evaluation of the structural aspects of the collection is hampered, therefore, not only by the fact that some pages are partially torn away and others entirely missing but also by the impossibility of knowing just how much is missing in some cases. Had the foliation been done before pages were torn out the extent of the loss would have been clear, but since the numbering is confined to what is left it is only possible to bear in mind where the gaps are. These are set out in Figure 1 (see below) to serve as a reminder of limits which must be observed when discussing this collection.

Though it is unfortunate that so much of the collection should be missing, that which remains may be taken to reflect faithfully Philippe's intentions, since it is a scribal copy of his own text corrected in his own hand. Livingston summarizes the attributions thus:

*Le manuscrit n'est pas, comme on l'avait cru, de la main de Philippe de Vigneulles; il date cependant de l'époque de l'auteur et porte des corrections et des remaniements faits par lui. Le scribe a parfois corrigé lui-même quelques omissions ou erreurs dans sa propre copie, mais la majorité des corrections sont de la main de Philippe. La plupart du temps le mot ou le court passage - il ne dépasse jamais six lignes - est si bien raturé qu'il est impossible de le déchiffrer. Autant qu'on puisse s'en rendre compte, l'auteur, en corrigeant, en supprimant, ou en ajoutant, vise à éviter certaines répétitions, à rendre son texte plus concis et plus clair. Il remplace un nom propre par un pronom, arrondit une*
Figure 1. The lacunae in the extant manuscript of Philippe de Vigneulles’s collection
Figure 1 (cont.). The lacunae in the extant manuscript of Philippe de Vigneulles's collection

Key

- a missing story-title
- an extant story-title

Examples:

1 [ ] only the middle of nouvelle 1 is extant
18 [ ] only the end of nouvelle 18 is missing
24 [ ] the title and the beginning of nouvelle 24 are missing

Note: The terms 'beginning’, 'middle’, and 'end’ used above are approximate and relative; in view of the impossibility of knowing just how much of a story may be missing, this description of the lacunae is based, where necessary, upon an evaluation of the content of the extant portion. It should be noted, in addition, that some portions of extant text are nevertheless mutilated and that in some cases the content is rendered obscure at these points: this qualification applies to the end of nouvelle 13 and to almost the whole of nouvelle 97; elsewhere (nouvelles 28, 31, 62, 78, and 81), the mutilations are sufficiently minor not to impede comprehension of the narrative — though some significant details may be lost.
Besides the amendments, which allow the author's work to be observed in progress — a rare opportunity in these early collections — there is also a drawing which is thought to be by Philippe at the end of the first story and which is presumed to be part of a project to illustrate the work. Nor is the author the sole contributor to the decoration of the text: there are also decorated initials to the titles of most of the stories, incorporating human profiles, which are not attributed to Philippe. The purpose of these will be discussed in Chapter V, the present concern being with the creators of the collection and the general rationale of its composition; for the moment it is sufficient to note the differences in these areas between Philippe's and the other early collections.

The scribe, whose presence is detectable in Philippe's collection through its being in his hand, is therefore largely a transparent figure. There are no comments voiced by the scribe as there are by Philippe. The clear distinction between his hand and Philippe's is interesting, however, in that it shows that the ornamentation provided for the initials of the titles is not Philippe's own. He might have commissioned the illustrations, and he might have given detailed specifications for them — as, for example, Dickens did to Hablot Browne — but this seems unlikely in view of the fact that they are 'caractéristiques de nombreux manuscrits et livres de l'époque'. It is more probable that these are merely decorated initials which
have no intended relationship with the content of the stories, and that it is therefore necessary to recognize the contribution of someone other than the author to the finished collection.

The scribe’s presence in the manuscript of Philippe’s collection is quite strictly circumscribed. The fact that the text has been corrected by Philippe suggests that it may be taken to be his text, rather than the joint effort that might have resulted from the scribe’s copying a text and making his own amendments here and there. The scribe’s role is limited to reproduction of the text with some ornamentation; there is no scribal voice to address the reader.

b. The Nouvelles Récréations

The comparatively simple division of labour and thence of responsibility for the completed work in Philippe’s case is very different from that which obtains in Des Périers’s collection. The title page of the Nouvelles Récréations — which is photographically reproduced in Krystyna Kasprzyk’s edition — immediately describes the work’s author in a way which he is unlikely to have chosen himself and reveals another’s hand in the presentation of the collection. Des Périers might well have qualified himself as ‘valet de chambre de la Royne de Navarre’, but he is unlikely to have called himself ‘feu Bonaventure Des Periers’. It is a posthumous publication, the first edition appearing fourteen or fifteen years after Des Périers’s death. The various positions adopted by commentators on the work’s origins have been well summarized by Kasprzyk: initially, the general argument tended to dispute the attribution to Des Périers of the whole collection in favour of ascribing it to Jacques Peletier du Mans.
alone or in conjunction with Nicolas Denisot; but gradually, as a result of closer examination of the text, more and more commentators have come to accept Des Périers's authorship of most of the collection, while questioning the authorship of some phrases, passages, and even whole stories. These doubtful passages give themselves away by apparently anachronistic references or expressions, which are therefore assumed to be the work of a remanieur, though it is not easy to gauge the extent of his editorial work on the text. For example, Kasprzyk discusses the presentation of François I in the collection:

[...] l'anecdote finale du N° 44 met en scène François Ier (identifié par son dicton favori 'foi de gentilhomme') et le roi d'Angleterre 'qui estoit pour lors bien mauvais François' et qui ne cessa de l'être qu'en 1546. Le cadre du N° 6 introduit le même roi qui fut 'jadis' et qui 'estoit bon roy et digne de sa couronne'. Par contre, on ne découvre dans tout le recueil aucune allusion à François Ier comme régnant actuellement. Il paraît improbable que D[es] P[ériers], écrivain de la Cour, ait cédé à son 'goût de mémorialiste' au point de presenter son souverain en tant que 'feu roi', dont le souvenir émerge du passé, comme le propose L. Sozzi (p. 431). Les N[ouvelles] R[écurrences] sont effectivement une image de la vie française à l'époque de François Ier, mais une image qui devient par moments son propre reflet, projeté d'une certaine distance, filtré à travers la lumière mélancolique des choses révolues, des personnes disparues. Cette fusion très intime des deux couches temporelles est à peine discernable, ce qui n'est pas le moindre des mérites du remanieur et le moindre des charmes des N[ouvelles] R[écurrences].

A Sozzi and a Kasprzyk may differ more or less on such points as this, but the fact remains that it is obviously impossible to treat the work as the result of one man's endeavours. Not only is it necessary to be ready to consider evidence of some disharmonies, of two (or more) hands at work behind some passages where
there is a demonstrable anachronism; it must also be admitted that the remanieur may have imitated Des Périers so well that his editorial activity may in many cases be untraceable. As Kasprzyk observes: 'On peut donc faire du faux D[es] P[ériers], comme on peut faire du faux Rabelais (ainsi probablement pour le Cinquième livre'). For convenience, and for the purposes of this study, Des Périers is designated as the author of the collection, accepting, with Kasprzyk and Sozzi, that he is the main figure behind the collection. Account may be taken of the influence of the remanieur where his activity is plain, but this is obviously impossible elsewhere. All that remains is a printed book, in which the full extent of his changes may not be visible.

The remanieur would appear not to have confused the author's statements about who he is and what he is doing. This is true provided the remanieur of some stories is not the same person who, as l'imprimeur, does contribute to the definition of the origins and nature of the collection. Even were they the same person it would seem advisable to distinguish their roles because of these distinct functions, for while the remanieur remains a fairly transparent figure like Philippe's scribe, the imprimeur assumes a much more editorial stance, overtly defining the work and its author.

The distancing of the author of the work — by referring to him as 'feu Bonavanture des Periers' on the title page — is continued in the printer's address to the reader. A filter is interposed between the reader and the author of the collection, a filter which becomes a part of the work since it draws attention to the transmission of the collection to the public. It is the point of view of the printer who offers not a col-
lection of stories but a book, and who permits the author and the reader to meet:

Le Temps glouton devorateur de l'humaine excellence, se rend souventesfois coutumier (tant nous est il ennemy) de suffoquer la gloire naissante de plusieurs gentilz esprits, ou ensevelir d'une ingrate oubliance les œuvres exquises d'iceux: des- quelles si la congoissance nous estoit permise, o Dieu tout bon, quel avancement aux bonnes lettres! De ceste injure les siecles anciens, et noz jours mesmes nous rendent espreuve plus que suffisante. Et vous ose bien persuader, amy Lecteur, que le semblable fust advenu de ce present Volume, duquel demeurions privez, sans la diligence de quelque vertueux personnage qui n'ha voulu souffrir ce tort nous estre fait: Et la memoire de feu Bonaventure des Periers, excellente Poete, rester frustrée du los qu'elle merite. Or l'ayant arraché de l'aveare main de ce faucheur importun, je le vous presente avec telle eloquence que chacun congnoit ses autres labeurs estre douez. [NRJD, p. 3.]

This effusiveness on the part of the printer rather eclipses the sonnet in which the author addresses the reader ('Hommes pensifz, je ne vous donne à lire | Ces miens devis [...] — NRJD, p. 2): the sonnet does play a part in introducing the collection, but the impression of the author which it begins to create is soon overshadowed by the figure suggested by the printer.21 The author implied by the sonnet remains a rather impersonal personal pronoun. There is no clear recitation of circumstances such as Philippe de Vigneulles offers; merely a suggestion of a change from the normal:

Je me suis bien contrainct pour les escrire.
J'ay oublié mes tristes passions,
J'ay intermis mes occupations [...]  
[NRJD, p. 2.22]

Only later in the work does the implied author become more clearly defined, and even then he lacks the biographical attributes which Philippe de Vigneulles acquires within his collection.
c. The Parangon-Parolles Joyeuses

The origination of the Parangon de Nouvelles and the Parolles Joyeuses is still more imprecise, and is obscured by some of the seemingly adventitious aspects of their publication. Two major factors contribute to the complexity and to the uncertainties of the works’ origination: the differences between the two earliest, contemporaneous, editions (Lyon, 1531 and Paris, 1531), and their publication within the same volume.

In both of the earliest editions, the end of the Parangon de Nouvelles is followed by a new title-page which introduces Les Parolles Joyeuses et Dictz Memorables des Nobles et saiges hommes anciens Redigez par le Graceulx & Honneste Poete Messire Francovs Petrarque. Albert Labarre comments (specifically in relation to the Lyon text, but in terms equally valid for the other): 'Il ne s’agit pas là d’un second ouvrage, car les signatures (A-K⁰) et la foliotation (80 feuillets chiffrés) sont continues pour l’ensemble du volume'. In this edition they occupy fols 65-80; in the Paris edition, fols 98v-120. It is not a ‘second ouvrage’ in the sense that it is not a second book which happens to have been bound with the Parangon for its owner; but it is a second work, a second collection, which the printers of both early editions obviously intended should be linked to the Parangon. The sixteenth-century reader may not have been aware of the fact that the two works are not by the same author (since the Parangon’s author is unnamed); however, the knowledge that there is no common author for the stories and anecdotes of both collections entails the recognition of an editorial hand behind their tandem publication. It seems likely that the editor who originally took this decision was Romain Morin, for the
Lyon edition, and that the Paris edition is a copy of Morin's work. There is circumstantial evidence for this: the Paris edition is an isolated publication in comparison with what Gabriel-A. Pérouse calls 'la série des in-8° de Romain Morin (1530-1532)' of which the Lyon Parangon-Parolles Joyeuses volume is a part. However, the reader who knows only the Paris edition, or only the Lyon edition (and none of its companion volumes), is given little information about who compiled the collections or why. True, he knows that Petrarch compiled the Parolles Joyeuses, because the title page tells him so; and he knows, from the prologue to the Parangon, that 'les presentes nouvelles de plusieurs bons aucteurs recitees ont esté assemblees en petite et jolye forme, pour plus facilement en tous lieux en avoir la fruytion totalle' (PN, p. 2); but even these pieces of intelligence can be doubtful. The reader of the Lyon edition may find that these statements are not as clear as they might be, in the context of other information given. The title-page of the Parangon may not name the author of the collection, but it does portray (in the Lyon edition) 'LAUTEUR DE NOVELLES' by means of a woodcut: this image of an enthroned figure holding a book, which he appears to have received from another figure genuflecting before him, conveys an impression of a single author which then seems to be contradicted by the 'plusieurs bons aucteurs' of the prologue. Perhaps a more accurate reading of the woodcut would be to see the figure who has offered up his volume of stories as a stereotype image of the Author of Short Stories, who would stand for all those whose work was used in the compilation of the Parangon; but more likely than this ingenious interpretation is that which suggests that little care was taken to fit the woodcut and prologue together.
This latter interpretation is reinforced by the second problem encountered by the reader of the Lyon edition in considering by whom and why the collections were compiled. The title page of the Parolles Joyeuses not only names that work's author: it, too, portrays him by means of a woodcut, with the caption 'FRANCOYS PETRARQUE'; but the woodcut is exactly the same as that of 'LAUTEUR DE NOVELLES'. Thus, even the reader who has not seen the other volumes of Romain Morin's octavo series with their related title-pages, must realize that unless Petrarch also composed the Parangon the representational value of the woodcuts is nil - and, since the prologue of the Parangon speaks of several authors, Petrarch cannot have been responsible for the work. It is therefore clear that the common title-page woodcuts serve as ornaments rather than as illustrations.

There is no similar woodcut on either of the two title-pages in the Paris edition, so its reader is spared the trouble of such a speculative detour before reaching the same conclusions about the origins of the volume in his hand. The first work is an anonymous compilation of stories told by several good authors and brought together in this form to permit the reader's easy access to them; the second is a collection made by Petrarch of the sayings of the noble and wise men and women of yesteryear; the whole is a conjunction of the two works in one volume for reasons that are not specified.

The Parangon-Parolles Joyeuses collection thus presents another considerable contrast with the personal presentation of Philippe de Vigneulles's work: though a reason is given for the compilation of the Parangon, the identities of the compiler and of the authors of the stories remain unspecified, and though
the Paroles Joyeuses are attributed to Petrarch, no explanation is given for their conjunction with the Parangon. But like both Philippe's and Des Périers's collections, these works reveal different areas of responsibility in their presentation, all of which affect their final structures. These must now be named and defined in relation to each other.

d. Differentiating the contributors

In the case of the Nouvelles Récréations, Des Périers is accepted as the author of the collection and the work of a remanieur is acknowledged. The 'imprimeur' must be taken to be Robert Granjon, though his role is, of course, wider than that, for he is also the work's publisher. Granjon 'combined the professions of punch-cutter, founder, printer, and publisher', and though in his own terms and those of his time he was a printer, the term publisher permits a valuable differentiation of functions, as is widely recognized. It may be that the function of remanieur is connected with Granjon, through amendments either that he made himself or that he had made by a commissioned editor; on the other hand, the work might have reached Granjon in an already amended form — it is impossible to say. However it reached Granjon, the work was finally shaped as a printed book by the compositor: his role too may be distinguished from others in the production of the book, for though he would have worked within the limits of what was acceptable to his masters, it is almost certainly to the compositor that some aspects of the layout of the work are due. (An example of this may be seen in the way the text tapers to a point at the ends of some stories, the aim apparently being to complete a page neatly and start a fresh story at the top of the
next, avoiding either unsightly gaps or the disjunction of title and story."

The case of the Parangon-Parolles Joyeuses offers a separation not only of role but of identity between publisher and printer, as the colophon to the volume shows: 'Imprimez à Lyon, par Denys de Harsy, pour Romain Morin libraire demeurant en la Rue Merciere' (PN, p. 216). Given the fact that the Lyon edition forms a companion to other similar volumes, it is likely that printer de Harsy had agreed the format with Romain Morin, and that the compositor had to follow his master's instructions closely. Romain Morin, as publisher-editor of the texts, probably also assumed the role of compiler - a role which more commonly goes with the written authorship of the stories. In spite of the reader's impression of the Parolles Joyeuses being the work of one author (Petrarch) it is, like the Parangon, a compilation from more than one written source. Thus, in both parts of this tandem publication, the authors of the stories are comparatively remote and the compilation is the work of the publisher.

This, as has been observed, contrasts markedly with the proximity of Philippe de Vigneulles, as author, to his (albeit limited) means of production. Philippe's scribe occupies a place similar to that of the compositor in that he is mainly concerned to lay out the text on a page and to provide suitable ornamentation. Philippe remains most fully in control of his collection, able to require spaces to be left in the text for his illustrations, able to correct and amend, and even to add to, his stories.
2. THE SHAPE OF THE FINISHED WORK

The various overlapping areas of responsibility which may be differentiated in these collections are similar to those of the framed collections, and the range of functions involved in the production of a book of short stories has much in common with those which contributed to the publication of other types of printed book or manuscript. Their importance here is that by clearly recognizing these different layers, it is possible not only to appreciate the structures created by their authors or compilers, but also to consider the additions of the others involved in the process of creating a book; these too contribute to the early development of the short-story collection by exercising a certain influence over the shape of the finished book. It is part of the purpose of this study to attempt to define what early publishers, editors, and even compositors thought about the structures of the collections on which they worked, for their influence in the published works is analogous to that which today's critical editions can have. Charles Livingston, Krystyna Kasprzyk, and the members of the Centre Lyonnais d'Étude de l'Humanisme have produced excellent critical editions of the works under consideration here (for which reason, and for convenience, reference is made to their readily available volumes whenever this is possible), and have thereby defined these works as being worthy of scholarly attention as well as helping to perpetuate their existence as literary works. But in doing so they have also obscured, perhaps inevitably, some aspects of the original texts. The CLEH edition of the Parangon omits all the woodcuts except that on the title-page of the Lyon edition; and in Kasprzyk's edition of the Nouvelles Récréations the layout of the
two sonnets (NRJD, pp. 2 & 313) is different from the layout in Granjon's edition. The latter example is probably a fairly insignificant change, but if so, why make it? — and why alter the original layout in two different ways? The former example is more significant, since the CLEH edition creates a boundary between stories which is markedly different from that of the Lyon edition on which it is based, and since such variations may betray different attitudes to the structure of the collection and may affect the way it is read, it is of course necessary to make reference to copies of the original editions to discuss the sixteenth-century approach to such matters. And in just the same way, by identifying the layers of contribution in the original printed books or manuscripts, it is possible to analyse more carefully the import and the impact of different structural traits.

NOTES


2. See, for example, Yves Le Hir, 'Introduction' to H(LH), III, 'Le Texte', pp. v-xv (pp. xiv-xv): 'Histoire des Amans fortunés, selon Boaistuau; Décaméron pour A. de Thou. Une main assez récente a porté en tête du ms. 1516: "Histoire des Amants fortunés et infortunés..." Logiquement, si l'on respecte les intentions de la Reine, il faut parler de Cent nouvelles en laissant à Boccace la propriété de son titre. Gruget a inventé Heptaméron; en apparence avec bonheur. Ce nom a été transcrit au début du ms. 1512 (Eptameron ou Nouvelles...); 1514: Heptameron de la Reyne de Navarre... Jusqu'à présent, il est resté à cette œuvre incomplète. En réalité, on fige ainsi un
texte interrompu. De quel droit? Les hellénismes n'ont pas marqué ce vocabulaire. Même si Marguerite de Navarre prend position contre Boccace, là où elle s'in interp te le plus directement de certains thèmes, on n'est pas autorisé à durcir ce rapport. Je renonce donc à Heptaméron, au profit d'un titre plus neutre et plus vrai: Nouvelles, purement français.

3. Booth, op. cit., p. 71. He goes on: 'We must say various versions, for regardless of how sincere an author may try to be, his different works will imply different versions, different ideal combinations of norms. Just as one's personal letters imply different versions of oneself, depending on the differing relationships with each correspondent and the purpose of each letter, so the writer sets himself out with a different air depending on the needs of particular works'.


5. Ibid., p. 283.


7. See Ch. I, n. 14. Livingston's work on the manuscript, which he acquired in 1920, was completed after his death in 1966 by Françoise R. Livingston and Robert H. Ivy, jun. (see the 'Avant-propos' to CNN, pp. 11-12). Mrs Livingston then donated the manuscript to the Bibliothèque Municipale de Metz, where it is now conserved as MS no. 1562. I am most grateful to the library authorities, who kindly agreed to supply me with a microfilm of the manuscript to facilitate my research.

8. Livingston, 'Introduction' to CNN, II, 'Le Manuscrit', pp. 21-26 (p. 25); see also the plate (following p. 58) which reproduces fol. 1r of the MS. The 'Sr. Philippe de Vigneulles' is Ferry's brother-in-law, owner of the autograph manuscript at that time (see p. 21).


10. Ibid., pp. 33-34.

11. Ibid., pp. 24-25. One exception must be made to the statement that the initials were not accomplished by Philippe: the entire text of nouvelle 110 is said to be in his hand, and indeed the initial betrays a more uncertain execution — see the second of the plates in CNN following p. 410: 'Nouvelle 110 de la main de l'auteur, collée sur l'intérieur
du plat supérieur de la reliure. La seule qui reste des 10 Nouvelles supplémentaires.


14. NRJD, plate following p. iii.


19. Ibid., p. xx.

20. Ibid., p. xx; Sozzi, Les Contes de Bonaventure Des Périers [...] , p. 448.

21. The authorship of this sonnet, and of the other which concludes the collection, has been the subject of some debate, apart from the general question of the authorship of the collection (see James Woodrow Hassell, jun., Sources and Analogues of the 'Nouvelles Récréations et Joyeux Devis' of Bonaventure Des Périers, Volume II (Athens, Ga, 1969), 7-9). Since there would appear, now, to be no reason to deny that Des Périers wrote it and since, more importantly, it gives the impression of being the author's sonnet by speaking of 'Ces miens devis', it will be treated as being by the same person as most of the collection.

22. On the layout of this text, see below, pp. 90-91 and n. 31 — the layout of the sonnets in Granjon's edition is restored here and elsewhere; cf. BL, C.57.c.13, fol. *ii*.


24. See Gabriel-A. Pérouse, 'La Série des in-8° de Romain Morin (1530-1532): La Source d'Honneur d'Olivier de La Marche', in the introduction to PN, pp. xcii-xcviii: 'Romain Morin, en ces mêmes années 1530 où il publiait et republiait notre Parangon, consacrait simultanément ses soins d'éditeur à Pétrarque (Les Triumphes), ce Pétrarque dont les Paroles joyeuses et Dictz memorables constituent une annexe de ce même Parangon. D'où l'hypothèse d'une certaine cohérence entre les diverses entreprises du libraire lyonnais vers cette date. Or on remarque également que, en 1531 et 1532,
années de ses deux tirages du Parangon, Romain Morin met en vente un autre opuscule, intitulé La Source d'Honneur, imprimé chez le même Denys de Harsy, dans le même corps et avec les mêmes bois gravés. Il n'est peut-être pas illégitime de supposer quelque rapport aussi entre cette Source d'Honneur et le Parangon.

'La question se précise lorsqu'on prend connaissance d'une notice figurant dans les Mélanges tirés d'une grande Bibliothèque du marquis de Paulmy (1781), notice qui ne sépare pas La Source d'Honneur du Parangon et les donne comme un seul ouvrage.

'De fait, le marquis avait sous les yeux un unique volume, contenant d'une part le Parangon lui-même avec les Parolles de Pétrarque (même foliotation), d'autre part la Source d'Honneur et ses propres annexes (nouvelle foliotation), enfin le Seneque des Mots dorez, qui nous intéresse moins directement ici (troisième foliotation). Habillé de maroquin rouge, ce recueil conservé à l'Arsenal est évidemment un recueil factice, réunissant, selon les œuvres, des tirages de 1530, 1531 et 1532, mais il n'est pas exclu que semblable réunion en un seul volumeait déjà été, pour certains exemplaires, le fait de Romain Morin lui-même. Quoi qu'il en soit, du reste, de cet aspect des choses (amputation, brochage factice, etc.), il apparaît que Parangon, Parolles de Pétrarque, Source d'Honneur, Mots dorez - Triumphes aussi, peut-être - constituent une série intimement apparentée par le format, les pages de titre, le caractère, les ornamen
to- graphiques, etc. Toute cette série des in-8° de Romain Morin relève d'une même entreprise commerciale.' (pp. xcii-xciv.)

Pérouse observes that in this factitious volume (Arsenal, Rés. 8° B.L.19009) 'l'exemplaire du Parangon est de 1531; celui des Parolles joyeuses, de 1532; celui de la Source d'Honneur, de 1531; celui du Seneque, de 1530' (p. xciv, n. 3). It will be noted that here the two parts of the Parangon-Parolles Joyeuses volume (as it would normally be) come from differently dated impressions/editions: why this should be so it is impossible to say (did the printer have spare copies of the 1531 Parangon sections when he came to reprint the Parolles sections, or is their conjunction in this binding the result of an owner's directions?) but it is interesting to note that the two works are thus separable and that the division between them falls between two sections; such a separation is impossible in the Paris edition, Where the title-page of
the Parolles is on the verso of the last page of the Parangon. This, too, would seem to add weight to the belief that the Lyon pre-dates the Paris edition.

25. The title-page of the Parangon is reproduced in PN, p. cx. It may be noted that the reproduction is also an enlargement: the border of the original (Arsenal, Rés. 8° B.L.19009 or BN, Rés. Y² 1981-1982, fol. 1r) measures 114mm. by 79mm.

26. This title-page is not reproduced in the CLEH edition (PN); see Arsenal, Rés. 8° B.L.19009 or BN, Rés. Y² 1981-1982, fol. lxvi f.

27. S. H. Steinberg, Five Hundred Years of Printing (Harmondsworth, 1955), p. 35.

28. See, for example, Philip Gaskell, A New Introduction to Bibliography, reprinted with corrections (Oxford, 1974) [orig. publ. 1972], pp. 179-80: ‘The traders involved in the production and distribution of a book have always been (1) a publisher (by which is meant one who owns or controls a text and who finances its production as a printed book); (2) a printer; (3) a wholesale distributor; and (4) a number of retail booksellers. Nowadays there is a clear three-part division of the book trade into publisher-wholesalers, printers, and retailers, but in the hand-press period the functions of book traders overlapped to a much greater extent’. It is this distinction between publisher and printer which is adopted for convenience in the present study. The changing nomenclature is briefly summarized by Steinberg, op. cit., p. 91:

‘The central figure of the early book-trade was the printer. He procured the services of an engraver to cut punches specially for him and had them cast at a local foundry; he chose the manuscripts he wished to print and edited them; he determined the number of copies to be printed; he sold them to his customer; and all the accounts went through his ledgers – if he kept any. And if he did not perform all these functions himself, it was he who had to raise the capital, who commissioned an editor, who organized the distribution through his own agents.

‘It is only the paper-makers and bookbinders who from the beginning to the present have kept their independence: their crafts went back to the times of the handwritten book, and their technical skill and experience were at the printers’ disposal, saving these newcomers the need for capital outlay and costly experiments.

‘The situation has gradually changed towards making the publisher the life-force of the book-
trade. He selects the author and the book—
frequently originating and commissioning a par-
ticular subject; he chooses the printer and mostly
even the type and paper; he fixes the price of the
books; and he organizes the channels of
distribution.'

29. See the ends of nouvelles 33, 57, 88, and 90 in
Granjon’s edition (BN, Rés. Y2 735, or BL,
C.57.c.13).

30. ‘Written’ authorship, because even when the stories
of a collection are not all taken from literary
sources, they are often not original works by the
author-compiler of the collection: an earlier stage
of oral authorship often lies behind the written
text, and may even be portrayed in it—witness,
for example, Philippe’s fifty-fifth nouvelle:
‘Je me suis trouvé n’a mie loing temps en une
bonne compagnie en laquelle se disoient plusieurs
bonnes nouvellez pour rire. Et là y estoit et
avoit des bons compagnons qui racomptoiens
plusieurs choses estranges qu’ilz avoient veu en
pays estrange et lointains et qui estoient, sy
sembloit, incredible à gens que n’yl ont point estez
et qui ne les ont veues. Entre lesquelles y est un
bon compagnon de la ville qui leur dit ainsy:
[...]' (CNN, p. 231).

Witness also the entire narrative situations of
the Heptameron or the Comptes Amoureux where,
though such conference-like story-telling events
may never have happened, the likelihood is that
they reflect, on a grand scale, smaller but
commonplace exchanges of stories.

31. Both sonnets in the Granjon edition are set out
thus:
However, in Kasprzyk's edition they become, respectively (pp. 2, 313):

and
CHAPTER IV
THE PROLEGOMENA

1. TITLES AND TITLE-PAGES
   a. Philippe de Vigneulles's collection
   b. The Parangon-Parolles Joyeuses
   c. The Nouvelles Récréations
   d. The title-pages in context

2. PREFATORY STATEMENTS
   a. Personal presentations
   b. Impersonal presentations

3. THE TABLE OF CONTENTS

4. THE FIRST STORY
   a. La Premiere Nouvelle en forme de preambule
   b. Illustrating prefatory claims
Having considered the most pressing preliminary questions concerning the identities of the authors and the roles of their collaborators, the dates of completion and publication, and the explanations advanced in the first pages of each volume for its existence—all of which have permitted the establishment of some conceptual guidelines and a vocabulary with which to proceed—it is now possible to examine in detail the beginnings of these collections. Once the reader has reached the end of the first story, he has before him the repetitive overall structure of story after story until the end of the collection. Thus the period of entrée en matière, both from the reader’s point of view and in terms of the structures laid down by the author and others, is taken to mean all that comes before that moment when repetition enters the scheme of the collection.

1. TITLES AND TITLE-PAGES

a. Philippe de Vigneulles’s collection

Philippe de Vigneulles’s now mutilated manuscript bears no title, nor are there the remains of a title-page. It is possible that neither title nor title-page ever existed, since the latter particularly was the invention of the printers of books, not those who copied manuscripts. However, Philippe refers to his fifteenth-century source of inspiration as stories of
which 'ung vaillant acteur en ait recueilliez cent et en ait faict et composé ung livre lequel se nomme, et l'a intitulé, les *Cent Nouvelles Nowelle* (CNN, p. 57); and since he had probably seen one of the early editions by Antoine Vérard, and may have intended his own collection for eventual publication, the notion of giving his work a title, and even a title-page, would not have been strange to him. It may therefore be that a title-page was torn out, in the mutilation of the volume, because it bore an illustration. However, there is neither title-page nor evidence for there having been one, and so it may be that title-pages for manuscript collections of short stories were a later development — Nicolas de Troyes's second volume of his *Grand Parangon des Nouvelles Nouvelles*, completed in 1537, has one, and so has Adrien de Thou's 1553 manuscript of Marguerite de Navarre's collection.

The adequacy of the title 'Cent Nouvelles Nouvelles', chosen by Livingston for his edition, is examined by Armine Kotin. She discusses the possible origins of this title and shows that it dates back only as far as 1779 and a Benedictine, Don Bernardin Pierron, suggesting that this usage may betray a confusion in Pierron's mind between Philippe's work and the fifteenth-century collection. Kotin then proceeds to indicate two other possible titles. The first she finds in Paul Ferry's copy of the explicit from the lost autograph manuscript which runs: 'Icy finent les Cent Nouvelles et plus que nouvelles faictes et composées par Philippe de Vigneulles, le mairchamps chaussetier ...'. Of this, she says:

Livingston croit expliquer 'et plus que nouvelles' par la présence de dix contes ajoutés après 1515, quand l'ouvrage était fini. Les mots 'plus que' se rapportant à l'adjectif plutôt qu'au substantif, nous croyons qu'il s'agit d'une façon de souligner
la nouveauté du recueil du Messin: ses cent nouvelles sont encore plus nouvelles que celles du XVᵉ siècle, comme celles-ci l'étaient par rapport aux Cent Nouvelles de Boccace. Quoi qu'il en soit, le titre Cent nouvelles et plus que nouvelles ne se trouve que dans cette note. The second possibility, which Kotin considers 'bien plus intéressante', is the formula 'centz nouvelles ou compte joieux' which she finds once in the collection, once in the Chronique, and once in the Mémoires (or Journal). This reflection follows:

On pourrait objecter que cette appellation dans les trois ouvrages n'est pas strictement un titre, mais plutôt une désignation ou une description de l'ouvrage. La notion même du titre n'étant pas encore fixe à l'époque, nous pouvons répondre à cette objection éventuelle en soutenant que, pour un ouvrage de cette époque, le titre était simplement le nom par lequel on le désignait le plus fréquemment.

Kotin thus lays aside Livingston's title, in favour of the two possibilities which still recall the fifteenth-century work yet distinguish Philippe's collection from it. Of these two, she prefers the second, justifying this choice by reference to Philippe's repeated use of the formula, and the 'redoublement de termes' (one of Philippe's favoured stylistic devices) which it employs.

The objection to this second formula which Kotin foresees may still be thought to carry some weight, however, since it serves a very descriptive function; and, moreover, the other formula does have obvious standing as a title, despite its unique appearance. It is worth remembering, however, before accepting the argument that the more frequently used phrase should carry the day, that most of the other places where the formula from the explicit would be used are missing; the autograph manuscript has disappeared entirely; the
beginning of the scribal copy is missing; and so too is the end of nouvelle 100. Furthermore, the fact that Ferry copied the explicit into the extant manuscript does not mean that it had not appeared there before that copy was mutilated. There is, therefore, scope for any title that Philippe might have used to have appeared frequently enough to outweigh the uses of the 'centz nouvelles ou compte joieux' formula. The reservation of judgement seems more appropriate, since the grounds for a final decision are lacking. For the purposes of this study, Philippe's collection will continue to be known as the Cent Nouvelles Nouvelles — accepting its inadequacies and more recent origin as the corollaries of wishing to avoid confusion when making reference to Livingston's edition.

Both formulae, whether or not either was used as a title proper, appear to situate Philippe's collection in the tradition of Boccaccio's Decameron (known in French as the Cent Nouvelles10) and the fifteenth-century Cent Nouvelles Nouvelles. Kotin's comment on the phrase Cent nouvelles et plus que nouvelles illustrates her conviction that this is so, at least in so far as this formula is concerned: 'il s'agit d'une façon de souligner la nouveauté du recueil du Messin; ses cent nouvelles sont encore plus nouvelles que celles du XVe siècle, comme celles-ci l'étaient par rapport aux Cent Nouvelles de Boccace'. But the problem which this study must seek to elucidate is whether or not either phrase underlines the newness of the collection, rather than of the component stories — a problem which, here, is complicated and obscured by grammatical factors, and one which Kotin's commentary leaves untouched. The first two words of Cent nouvelles et plus que nouvelles may either signify the stories which Philippe has put together, or seek to recall the titles
of the translated *Decameron* and (in conjunction with the later adjective *nouvelles*) its anonymous fifteenth-century French successor, or it may seek to achieve both aims. It is impossible to distinguish with certainty the meaning which was intended, for the titles of the earlier works are plurals themselves: Philippe might have wished to seem to add a further collection to the sequence by inserting the words *et plus que* in the title of the anonymous fifteenth-century work, but the words he is constrained to use also describe his newer-than-new stories.

On the other hand, the formula *centz nouvelles ou compte joieux* marks a clearer departure from the sequences of titles: the traditional designation for a collection of one hundred stories is still there, but instead of adapting it to suggest that the concept is being updated, Philippe adds the latter part to qualify the former, to define the genre further, and perhaps thereby to dispel, for his French reader, any residual mystery about the meaning of *nouvelles*. This phrase is resolutely plural, and must therefore refer to Philippe's stories and not to the singular concept of a collection.

b. The *Paragon-Parolles Joyeuses*

Besides examining the title-pages of the *Paragon-Parolles Joyeuses* for evidence about the structures of the collections they preface and the traditions in relation to which they may be seen, they should also be considered with the interrelationship of the two compilations in mind. Here is is not only the role of the parts within the whole collection which may be indicated, but also that of each collection within the book.
The ambivalence which seems to characterize the concepts of unity and multiplicity in Philippe's designations of his text finds different expression in the title-pages of the *Parangon-Parolles Joyeuses* volumes. Here they are separate but juxtaposed: the singular entity 'Le Parangon' stands out in both editions, printed in red upper-case letters from a fount larger than that used for the rest of the title in the Lyon edition, and in red upper- and lower-case letters in the Paris edition, also from a fount larger than that used in the rest of the title. In terms of the typographic prominence given to these words, no other part of the title has such status, yet the other elements — imbued with plurality — are not insignificant. Reference to Figures 2 and 3 (see below), which show the layout and composition of the title-pages, will reveal that besides the plurality in the description of the component stories ('Nouvelles, Honnestes & delectables'), this quality is further emphasized when their characteristic content is brought out in the red lettering of 'Choses nouvelles' and 'Utiles & proffitable'. On the title-page of the Lyon edition, some measure of unity is also implied by the woodcut of 'LAUTEUR DE NOVELLES', though here the ambivalence is greater because, as was demonstrated in Chapter III, this apparent unity is later denied in the prologue.

The same uncertain juxtaposition is manifest in the title-pages of the *Parolles Joyeuses*, where much of the description of the work is achieved by plural nouns and adjectives, and where in both editions the first words are made more prominent by the use of larger founts — though not red lettering. But the imposition of some unity is suggested by the fact that the sayings are 'Redigez par le Gracieulx & Honneste Poete Messire
Figure 2. The layout and composition of the title-pages of the Lyon edition of the *Paragon-Parolles Joyeuses* (Arsenal, Rés. 8° B.L.19009, quasi-facsimile*)

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LE PARAGON

de Nouvelles, Hōnestes & delectables a tous ceulx qui defirët veoir & ouyr Choses nouvelles & Récréatives fouez vmbre & couleur de ioyeufete, Utiles & proffitables a ung chefcun vray amateur des bons ppos & plaifans paffetemps.

15 Nouuellement. 31

[woodcut with the caption: 'LAUTEUR DE NOVELLES. ']

On les véd a Lyon, en la bou
tique de Romain Morin libraire
demourant en la Rue Merciere.

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LES PAROLLES

Joyeufes & Dictz Memoriales des Nobles & faiges hōmes anciens Redigez par le Gracieulx & Hōneste Poete Meffire Francoys Petrarque

[woodcut with the caption: 'FRANCOYS PETRARQUE ']

1532

* The different sizes of type-face can here only be suggested by the increased spacing of the first lines. The use of red ink is indicated by underlining.
Figure 3. The layout and composition of the title-pages of the Paris edition of the *Paragon-Paroles Joyeuses* (Arsenal, Rés. 8° B.L.19010, quasi-facsimile*)

*The bastarda face of the Paris edition is not reproduced here, and the different sizes of type-face can only be suggested by the increased spacing of the first lines. Underlining indicates the use of red ink.*
Francoys Petrarque; and here the woodcut in the Lyon edition properly reinforces this unification.

It remains difficult to assess the degree of conscious thought which may have informed these titles, but in the light of other aspects of their composition and indeed of the composition of the whole collections, it seems likely that care was taken over some facets while others were neglected. Thus it seems that the use of larger upper-case letters and red ink for 'LE PARAN-GON' in the Lyon edition may be intended to balance the subsequent upper- and lower-case qualifications of its plural content, while the unsatisfactory woodcut of 'LAUTEUR DE NOVELLES' seems to betray some negligence of the overall effect.

In other ways, the title of the Parangon de Nouvelles can be more direct and certain. The term parangon is discussed by Roger Dubuis, who sees it as a stance adopted in relation to the history of the collection of stories as a genre developing from the fifteenth-century Cent Nouvelles Nouvelles:

Il est, en particulier, important de préciser dans quelle mesure les épigones ont suivi la voie sinon tracée, du moins esquissée, par le pionnier. Cette démarche est d'autant plus légitime que l'on a affaire ici à un recueil auquel ses compilateurs eux-mêmes confèrent une valeur particulière en l'intitulant 'parangon'. Le choix de ce terme, même s'il correspond aussi à une mode, exprime, de leur part, une certaine intention, une prise de position de principe qu'il serait vain de vouloir ignorer.

Dubuis briefly rehearses the early and infrequent uses of the terms in the fifteenth and sixteenth centuries without being able to gather much conclusive evidence. Thus he judges it

plus raisonnable et, à la limite, plus honnête de conclure que, pour les gens du XVI° siècle —
particulier, pour notre éditeur — le recours à la notion de ‘parangon’ implique une démarche à la fois normative et comparative: il s’agit certes de proposer un modèle, mais un modèle qui, loin d’être présenté comme une vue de l’esprit ou une conception propre à l’auteur, résulte d’une comparaison entre différents types existants.\textsuperscript{13}

Another reason for the differential setting of the first two words of the title is evident here. Indeed this and other selling points are prominently and consistently displayed in the Lyon edition particularly: the contemporaneity of the stories (‘Choses nouvelles’), and their moral worth (‘Utiles & proffitables’), as well as the newness of the book itself (‘15 Nouvellement. 31.’), are all printed in red. After the woodcut the emphasis is reversed: all but the name of Romain Morin is in red. This title-page clearly advertises the significant attributes of the collection — or rather, those attributes which the compiler and/or publisher wishes to suggest are characteristic of the collection.

The rationale behind the composition of the title-page for the Paris Parangon is more difficult to surmise. The upper- and lower-case printing of the first two words from a larger fount and in red is analogous to the setting of the Lyon edition. Here, moral worth and acceptability are emphasized more, for besides the printing of ‘utiles & proffitables’ there is also the word ‘Honnestes’ in red ink. ‘Choses nouvelles’ is similarly made prominent, but why the words ‘soubz umbre’, shortly after, should be in red seems inexplicable. However, the red print of ‘chascun’ would appear to be a logical emphasis, since it widens the advertised appeal of the collection by diminishing the importance of ‘vray amateur des bons propos & plaisans passetemps’. It may also be that the Paris edition presents a subtle difference from the Lyon edition by
printing 'Nouvellement a Paris' in red but leaving the year in black: thus the work might retain an appearance of youth for longer, by separating its proclaimed newness from the date of its printing. In the vendor's address, after the title, red ink usefully picks out the words 'On les vend' and 'Palays', highlighting the most necessary information; but the choice of red for the word 'Comme' seems, again, quite inexplicable since it serves no useful purpose.

The title-page of the Paris edition thus gives, in comparison with that of the Lyon edition, an impression of a lack of careful consideration. It is as though it combines received (but not fully understood) practice with rather unsuccessful attempts to innovate. This impression, and the use of a bastarda typeface which accords less well with the supposed freshness of this collection, may combine to add weight to the belief that the Paris edition derives from that published in Lyon. While the Lyon volume fits closely into the series of octavo volumes published by Romain Morin, the title-page of the Paris Parangon seems to testify to a desire to make a quick profit out of a work successful elsewhere. This is a conclusion also reached by Gabriel-A. Pérouse who follows a different route: 'il se pourrait que le Parangon parisien soit une contre-façon hâtive de l'édition lyonnaise, et l'anonymat du libraire-imprimeur (prudence commercial?) plairait peut-être en ce sens'. If this hypothesis is well founded - upon this circumstantial evidence and on that of other aspects which have yet to be described - its significance for this study lies in the additional layer of commentary on the material which the Paris edition would provide. The Paris edition would provide an interpretation, by another publisher-printer, of an already complete pair of collections; for, not content
merely to copy, he alters the layout and its emphases, and thereby makes, as has been suggested, a slightly different impression on the reader of his, as opposed to the Lyon, edition.

This is certainly the case where the title-pages of the Parolles Joyeuses are concerned. While both editions give equal prominence to the title-page of the Parangon in the sense that each takes up the whole of the first recto, there is no similar parity when the second collection is introduced: the Lyon edition gives a whole right-hand page (fol. lxv5) to the title of the Parolles Joyeuses and thus confers upon the work a little more independence than does the Paris edition, where the title occupies the upper half of a left-hand page (fol. xcviii5) with the text following closely behind it. The Lyon edition has the same border to provide a frame for the words of the title; without this, in the Paris edition, the text of the title stands out from the narrative text to a much lesser extent. The presence of a publication date in the Lyon edition and its absence from the Paris edition also contributes to the prominence of the second title-page in Romain Morin’s volume. These factors suggest that, if the Paris edition is a copy of the Lyon, the importance of the introduction of the second collection was allowed to be diminished, perhaps in the interests of attenuating the division between the narratives of each collection.

Since neither edition employs red ink for any part of this title there is nothing more to distinguish one from the other, for the variations in line-breaks are largely insignificant: the only one which may deserve mention is the first line, which in the Lyon edition neatly gives prominence to ‘LES PAROLLES’, while the
larger first-line fount of the Paris edition gives 'Les Parolles joyz'.

With this use of black alone for its printing, Gabriel-A. Pérouse associates a suggestion that this second title-page of the book is indeed secondary in importance to the Parangon title-page. The question of the interrelationship of the two collections in this single volume is, of course, one of the matters which this study must explore, and the relative importance of each title-page may be expected to have some bearing on this. It has already been observed that the Parolles title-page in the Paris edition differs markedly from that of the Parangon: it covers only the upper portion of a left-hand page, it has no flowery border, and it is executed in only black ink. It also lacks the publication details which the Parangon title-page carries, i.e., the date and information about where copies may be bought. However the differences between the title-pages of the Lyon edition are fewer, amounting only to the loss of red ink and of information about where the work is sold in the latter title. (Both title-pages here bear a date.) Pérouse's association of the black-only title-pages with the suggestion that the Parolles title-page is of secondary importance seems sensible therefore, especially where it is supported, in the Paris edition, by the other indicators of subordination. A little more caution is necessary in the case of the Lyon edition where the use of black ink may be the only indicator of the second title's subordinate role — the probable reason for the omission of the details about where the book may be purchased being that they are completely redundant: since the two collections were bound together to form one volume they would necessarily be sold together and only the title of the second collection need be given to introduce it.
Thus in every necessary detail, and in all optional areas apart from the use of two inks, the title-page of the Lyon Parolles Joyeuses follows that of the Parangon; it therefore follows that to interpret it as expressing subordination one must be clear that the absence of red ink is not due to some other cause.

By analogy with the former title-page, the latter could be expected to have key words highlighted in red, but perhaps no word deserved such prominence; however, it might be argued that the words of the first line, 'LES PAROLLES', could have been in red in just the same way that they are set in upper-case letters as in 'LE PARANGON'. On this last distinction, then, would the case rest for regarding the latter title-page as subordinate in the Lyon edition. It is a nice point, to which it would be preferable to bring more evidence before accepting that the title-page of the Parolles Joyeuses was designed, by its creators in Lyon, to introduce a subordinate work. (Indeed, Pérouse leaves some doubt in his reader's mind due to his designation of the Parolles Joyeuses both as an 'appendice' and as an 'annexe' to the Parangon.) Thus, more evidence concerning the interrelationship of the two compilations will be considered in the following chapters.

The foregoing discussion of the two pairs of title-pages as found in the two earliest editions has concentrated on the similarities and contrasts between them. So far, the concern has been with the various typographical presentations which the reader might face, and with the varying effects which the works' creators appear to have sought. But whichever edition is chosen, the words of each title are the same: that which they promise, and the tradition they evoke, is common to both volumes. The terms of the title of the Parangon in particular have been closely analysed,
though from a point of view which is coloured in places by a knowledge of the contents of the collection rather than that of the prospective reader's first glance.

Roger Dubuis, whose definition of the term *parangon* has already been quoted, goes on to consider *nouvelle*:

It is evident, en effet, que ce terme [de *nouvelle*] créait une gêne réelle à l'auteur des *Cent Nouvelles nouvelles* – et une gêne plus grande, encore, à ses lecteurs, ce dont il avait le sentiment très vif. Pour le compilateur du *Parangon*, au contraire, il n'y a là aucune difficulté de compréhension. Manque-t-il, à ce point, à ses devoirs? Ne vaut-il pas mieux, plus simplement, arriver à cette conclusion que trois quarts de siècle ont suffi pour que la langue adopte le mot dans cette acception et pour que le lecteur se familiarise avec lui?  

Gabriel-A. Pérouse, on the other hand, sees a closer link with the Italian:

It seems likely, in the context of the Italian clues of some of the stories, that the reader will, in due course, think of Boccaccio; but since the title here departs somewhat from the tradition of mentioning a number of stories (*Cent Nouvelles, Cent Nouvelles Nouvelles*) it seems quite possible that the reader is expected to be familiar enough in French with a specific meaning of *nouvelles* for that term to pass without real impact, while the term *parangon* would carry a much greater weight – thus conferring a greater emphasis on the message of the work's unity.

'Leur recueil', writes Pérouse, 'est un "Parangon", c'est-à-dire un modèle comparatif, ou, en d'autres
termes, une anthologie: et le mot savant (italien) de "Paragon" vient témoigner lui-même de cet effort de distinction. While Pérouse goes on to define its content as "nouvelles honnestes", Dubuis follows a similar path but to a different conclusion:

pour Romain Morin, la notion de 'paragon' ne s'appliquait nullement à un traité, plus ou moins théorique, de la nouvelle, illustré d'exemples, mais recouvrait bien plutôt un florilège, un échantillonnage des sujets que pouvait choisir un auteur de nouvelles.

Whether 'anthologie' or 'florilège', both commentators recognize the intention to gather, in this part of the title, the terms which contribute to an announcement of the best material for the collection. However, the terms of the title make no introduction to a sample of the subjects which an author of nouvelles might choose; rather, it is a collection of completed nouvelles which is announced, with the implicit invitation therefore not only to appreciate the range of subjects covered but also the variety of ways in which the stories are told.

The rest of Pérouse's analysis of the significance of the title's terms provides a full survey of their advertising potential and of the concerns they reflect. To permit comparison with analyses of the putative titles of Philippe's collection and of the known titles of Des Périers's, it is worthy of quotation in full, picking up his commentary after the discussion of the term 'nouvelles' (already cited):

quant à 'honnestes', cette épithète précise encore l'allure déjà docte et les intentions pédagogiques de la collection lyonnaise: les histoires du Paragon sont 'honnestes' en ceci qu'elles viennent de bon lieu (comme les 'honnestes personnes'), en ceci également qu'elles montrent une (très relative) élégance ou bonne tenue — différentes en cela de tant d'histoires gaies provenant du 'fonds roulant'
populaire. De plus, ces 'nouvelles honnestes' seront 'delectables' à tous ceulx qui desiren voir et ouyr choses nouvelles et recreatives soubz umber et couleur de joyeuseté': voilà une déclaration bien interessante. Le lecteur est donc assuré de trouver là choses 'nouvelles' (et la vignette de titre y insistera encore: 'nouvelle-ment'); ambition de tous les cercles où s'expriment des tendances esthetiques 'modernes'; foin des vieilles joyeusetés villageoises! On ne peut assez insister sur le caractère quasi magique de cette promesse de 'nouveauté', argument publicitaire repris par des dizaines de collections; en meme temps, et plus simplement, ces mots de 'chose nouvelles' font écho au nom meme du genre litteraire (Paragon de nouvelles), ce terme en vogue qui promet des histoires à la fois fraiches et divertisantes (et, en ce sens, meme les gaietés folkloriques s'affirment 'Nouvelles'). Mais l'ambition des compilateurs du Paragon va plus loin; ce libellé du titre nous suggère que, si leurs récits peuvent ressembler aux 'joyeusetés' populaires, ce n'est là qu'une 'ombre', une 'couleur': le lecteur découvrira dans le livret une 'delectation' substantielle. Si toutes ces intentions sont claires, il faut reconnaître que les termes ne sont pas tres adroits; on attendrait: 'voir et ouir leçons profi-tables sous ombre et couleur ...'. Romain Morin l'a senti, et c'est pourquoi, tout à la fin du livret (fo 80 v°), il a mieux précisé que ses histoires étaient capables d'alimenter la réflexion morale: elles sont bonnes à toutes gens, mais 'principale-ment à ceulx qui en vouldront faire leur proffit, en moralisant lesdites honnestes et facecieuses nouvelles'. Le souci qui s'exprime ici est foncier: il semble que, depuis les plus lointaines origines, la narration breve, surtout recreative, n'ait été jugée legitime et recommandable qu'à l'indispensable condition d'apporter, sous ses traits plaisants, quelque sorte d'enseignement.21

The question of the terminal statement will be considered more fully in Chapter VIII, but Pérouse is right to bear it in mind when considering the title. Nevertheless, it seems legitimate to express some perplexity at that which Pérouse appears to take for granted: for if indeed the potential for provoking moral reflection is so important, it seems odd that it should only be made clear at the end of the collection.
Therefore it is useful to examine the title in the light of the terminal statement but without prejudice concerning the results of such elucidation: it is interesting to consider the possibility that the title, rather than expressing inadequately that which is made clearer at the end of the work, may in fact be carefully avoiding such a definite statement that its full worth will be derived by those who seek instruction through the pleasure they have enjoyed; thus the title would be seen to balance its appeals to those who seek pleasure and to those who require some moral benefit to result from their reading — it would attract both, by the avoidance of too narrow a prescription of the type of benefit to be derived, and would doubtless increase the book's sales. This interpretation, though no more amenable to proof than Pérouse's, has two advantages: it fits the title as it stands rather than as it would be if it read 'voir et ouïr leçons profitables [...]', and it diminishes the perceived contrast between the title's promise and the terminal statement.

While the title of the Parangon offers a single corpus of nouvelles to two types of reader (according to the above reasoning), the title of its companion collection offers two types of tale which seem to be divided along analogous lines. This collection consists, according to its title, of 'Parolles Joyeuses' and of 'Dictz Memorable', the use of 'et' to link the two elements contrasting with Philippe de Vigneulles's 'centz nouvelles ou compte joieux'. 'Parolles Joyeuses' echoes the 'Choses [...] Recreatives', the 'ombre et couleur de joyeuseté', and the 'plaisans passetemps' of the other title-page; 'Dictz memorables', being neither something else ('Dictz Facétieux', for example) nor an alternative to 'Parolles Joyeuses', tends to suggest more serious, memorable sayings and thus echoes the
epithets 'Honnestes', 'Utiles' and 'profitables', and the suggestion of 'bons propos'.

Thus, it seems, this collection is intended to appeal to the same range of readers as the Parangon; but since this is no doubt quite proper — both collections being published together — the significant point is that the two titles do present a certain harmony in their content. There are, nevertheless, differences between them. It has been noted that the latter title has no singular element such as 'Le Parangon' to bind together the plurality of constituent elements, but that it does have a singular compiler, Petrarch, who may achieve a similar purpose. Perhaps the most important difference to emerge from this critical juxtaposition of the two title-pages is between contemporaneity and antiquity: while the Parangon title-page makes repeated references to the newness of its contents and the recent date of its compilation, the Paroles title-page offers anecdotes concerning 'les Nobles et saiges hommes anciens'. Reinforcing this are the epithet 'Memorables', which is important in justifying and even in making available stories from the more distant past, and the avowal of Petrarch as the compiler, which plainly makes it a much older work. (Admittedly, the stories from Boccaccio's Decameron in the Parangon were written just as long before, but his name is not advertised in that title.) Areas of contrast balance areas of similarity between these two title-pages: the terms used show that a coherent and integrated effect has been sought in juxtaposing the two collections. It remains, of course, to be seen to what extent the complementary title-pages reflect truly complementary contents, but this coherence at the level of title-page advertising is in itself interesting.
c. The Nouvelles Récréations

The layout and contents of the title-page for the Nouvelles Récréations (see Figure 4, below) share some features with that for the Parolles Joyeuses. The terms of the title proper, 'Les Nouvelles Recreations et Joyeux Devis', are all plural and offer two types of story; and here too it is only the revelation of a single author which may confer some promise of a unifying design behind the multiplicity of constituent parts. The figure behind the title is, however, shrouded in doubt: this makes it necessary, once again, to consider and to attribute the various possibilities before proceeding to examine that which the title promises the reader.

Krystyna Kasprzyk's acceptance that it is 'en fin de compte D[es] PCériers] qui doit être reconnu comme l'auteur des 90 contes du recueil édité par R. Granjon' has already been noted; she is resigned to the fact that some passages will be erroneously attributed to him because it is not possible to distinguish them: but she has specifically commented elsewhere, 'nous aimerions seulement exclure de cette attribution le titre même des "Nouvelles recreations et joyeux devis"'. She cites several collections which predate the publication of the Nouvelles Récréations by just a few years, suggesting that the editor of Des Périers's text probably found the elements for a title in the fashions of the day, reflected in the titles of these other collections: the Fascetieux devitz des cent nouvelles, tres recreatives et fort exemplaires [...] by La Motte Roullant (1549), Les Joyeuses adventures et plaisant facetieux devis fort recreatif [...] (1555), and the Joyeuses narrations advenues de nostre temps [...] pour la recreation de ceux qui desirent savoir
chooses honnestes (1557). Lionello Sozzi has disagreed with this:

La remarque de Mlle Kasprzyk est intéressante. Il n'en reste pas moins que l'idée de récréation est essential au recueil, et en particulier à son préambule, et que le verbe récréer s'y retrouve [...], de même que l'expression joyeux propos, analogue à la seconde partie du titre. Celle-ci, d'ailleurs, se rencontrait déjà dans le titre d'un recueil de vers de 1539 (Le joyeux Devis recreatif de l'Esprit trouble, contenant plusieurs ballades, epistres, chansons etc., Paris, en la rue neuve Nostre Dame, à l'escu de France, 1539, in-8°).

Kasprzyk discounts these objections as unfounded, commenting:

Que le titre de Joyeux devis apparaisse dès 1539, cela ajoute encore au caractère banal du nôtre, et qu'on trouve dans le Préambule le verbe recreer et l'adjectif joyeux (propos), c'était encore monnaie courante dans la tradition du conte.

Neither case seems proven, but in contrast with the uncertainty surrounding the title of Philippe de Vigneulles's collection at least this title is clearly linked with the first published version of the collection. Given the significance of the title-page as an advertisement of a book's contents, it is likely that the publisher made a final decision about its wording — either that Des Périers's version was acceptable, or that it required amendment or replacement: thus the extant title is the title of the 1558 printed book, however it came to be so.

Whether the terms of the title are Des Périers's or not, the title-page is not his — it is clearly posthumous — and it exerts an influence on the reader's entry to the work. The collection is attributed to 'feu Bonaventure des Periers': the epithet would have been redundant if it had been attached to Petrarch's name in the Paroles Joyeuses: here it is an important qualiﬁ-
Figure 4. The layout and composition of the title-page of the *Nouvelles Récréations*
(BL, C.57.c.13, quasi-facsimile*)

Les
*Nouuelles Recreations*
et joyeux deuis de feu Bonauanture des
Periers valet de chambre de la
Royne de Nauarre.

[arabesques]

[device, with the motto:
'EX AEQUITATE, ET PRUDENTIA, HONOS']

A Lyon,
De l’Imprimerie de Robert Granjon.
Mil. Ve. Lviij.
Auec privilège du Roy.

* The civilité face of Granjon’s edition is not reproduced here, and the different sizes of type-face can only be suggested by the increased spacing of the second line.
cation for one who died more recently and the introduction to a theme which will be further exploited in the printer's address to the reader, for it emphasizes the fact that the cover of the book encloses a piece of the past and encourages retrospection. In addition, the title-page is adorned with guarantees, if not of the seriousness of the work at least of the high regard in which the reader may hold it: Des Périers is made known as a 'valet de chambre de la Royne de Navarre', and the phrase 'Avec privilege du Roy' adds a further dimension to its worth. Granjon's title-page for the Nouvelles Récréations creates an impression that the work it precedes, though it be a collection of pleasant and lighthearted stories, is worthy of careful presentation as a book, of the elegant civilité fount, of the attention of the highest in the land.

Its layout is simple. Prominence is given, in a larger fount, to the line 'Nouvelles Recreations', while the second descriptive element of the title appears with the details of the author in smaller characters: pleasure will be promoted, there will be a benefit to the reader, and this is associated with the adjective 'nouvelles' which in turn recalls earlier collections of stories. The other most prominent feature of the title-page is Granjon's device — the 'serpent coiled round [...] a flowering branch' — with its motto 'EX AEQUITATE, ET PRUDENTIA, HONOS'. This ensemble, set vertically in the middle of two horizontal blocks of text is relatively large; the motto is not only set off by being printed running up one side of the device and down the other but also by being in roman characters rather than civilité; the whole is thus clearly distinguishable as the printer's mark, and one which by means of its conspicuousness,
suggests his pride in his work and in his association with the author.

d. The title-pages in context

There is an assurance about Granjon’s title-page for the Nouvelles Récréations which sets it apart from most of the other title-pages for the early collections of short stories. Closest in simplicity, balance and formality is Jean de Tournes’s title-page for Du Fail’s Propos Rustiques. These two contrast markedly with the solidly packed titles of the Parangon and the Parolles Joyeuses, with the fuller, explanatory title-pages of the Comptes Amoureux and La Pugnition de L’Amour contempne, and with the more decorated ones such as Gruget’s Heptaméron (itself rather fully explained) and the Histoires des amans fortunnez. As differences between title-pages, they reveal neither a progressive simplification in their texts nor a development towards a more elegant composition; Gruget’s Heptaméron title-page of 1559 is highly decorated and very explanatory, while Granjon’s Nouvelles Récréations title-page of 1558 is simple, elegant, and concise. They may, however, convey some information about the place of any one collection in the context of the others.

An example of this notion may be found in a comparison of the title-pages which were attached to Marguerite de Navarre’s stories. Boaistau’s edition of the Histoires des amans fortunnez and Gruget’s Heptaméron are similar in terms of their decoration, the information they give about their publication and the fact that each carries a dedication; their difference lies in the specification of author and title. Boaistau’s title-page simply carries an anonymous
title, expressed in everyday terms: 'HISTOIRES DES AMANS FORTUNEZ'; Gruget's title-page has a longer title and attribution, with some terms which may be regarded as being 'technical' (in the context of short-story collections), and a passage of explanation: 'L'HEPTAMERON DES NOUVELLES DE TRESILLUSTRE ET TRES-EXCELLENTE PRINCESSE MARGUITE de Valois, Royne de Navarre. Remis en son vray ordre, confus au paravant en sa premiere impression [...]').

Boaistau shuns the italianate jargon in favour of a short, clear title which may have been intended to obscure the stories' origins; Gruget implicitly recalls the Decameron, uses 'nouvelles' instead of 'histoires', reveals the identity of the author, and explicitly rejects the earlier version. With these titles may be contrasted the more matter-of-fact version chosen by Adrien de Thou for his manuscript dated 1553: 'LE DÉCAMÉRON DE TRESHAUTE, & TRESILLUS TRE PRINCESSE, MA DAME MARGUERITE DE FRANCE SŒUR UNIQUE DU ROY FRANÇOYS PREMIER ROYNE DE NAVARRE, DUCHESSE D'ALENÇON, & DE BERRY'. With nothing to hide and nothing to disparage, de Thou chooses a term which reflects the task undertaken and uses most of the rest of his title-page to enumerate the qualities of its author.

The title of the Nouvelles Récréations, like de Thou's 'Decaméron' seems not to make great play of a contrast or similarity with another collection or sequence of collections. The title of the Parangon, on the other hand, makes an implicit comparison with other collections, in that it suggests that the best of components are used to make this collection; meanwhile, the avoidance of the commoner terms in the title of the Parolles Joyeuses, its advocacy of words and sayings rather than stories, and its concentration on the more
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distant past, make a contrast with the titles of collections of prose short stories sufficient to place it on a related, but different, scale. Philippe de Vigneulles, being closer to the beginning of the genre in French literature, remains more tied to it in the phrases which might have been used to provide a title to his work.

The definition of the work to come is not completed, however, by the suggestions made in a title, nor by the title's placing of a collection in the context of other similar works. If the Parangon suggests an anthology, and the Nouvelles Récréations avoids giving a classification of its structure, the phrases used by Philippe imply an imitation of the Cent Nouvelles and the Cent Nouvelles Nouvelles; yet his is not a framed collection and as such it departs significantly from the tradition. From titles and title-pages, therefore, the reader may derive a strong impression of the type of work he is entering and may understand something of its relationship with other similar works; but they are thresholds beyond which yet more will be revealed.

2. PREFATORY STATEMENTS

a. Personal presentations

With whatever information a title for Philippe's collection might have provided its reader, and with however strong or weak a sense of the work's links with the fifteenth-century Cent Nouvelles Nouvelles, his prologue (the remains of which have already been quoted in full\(^\text{34}\)) introduces this collection as a descendant of the other. By reference to certain aspects of the
earlier collection, Philippe defines his own project and begins to control his reader's expectations.

His first point (among those which are extant) is that the stories now found in the fifteenth-century collection were originally told orally by the gentlemen of the garrison of the duc de Bourgogne, and that 'ung vaillant acteur' gathered a hundred of them to make into a book. Implicitly, Philippe further defines the paradigm (as perceived by him) as he outlines his own activity: *je me mis lors à escrire pluseurs adven­
tures, advenues la pluspart tant à la noble cité de Mets comme au pays environ, comme moy mesme en a sceu et veu la plus grant partie ou du moins je les ouy dire et racompter à gens digne de foy et de creance' (CNN, p. 57). Thus Philippe, like the 'acteur' before him, both contributes some of the narratives and gathers them with those told by others to make a book; he also vouches for the truthfulness of the tales and thus doubly reproves the detractors of the earlier collection by showing that true stories can be produced in such great numbers and that one person can collect narratives from many sources to put them together in a book.

Initially simple in appearance, Philippe's prologue is in fact more complex. The evidence of the additions made to the manuscript, both above lines and in the margin, shows that the prologue was originally com­pleted as an introduction to the hundred stories he had composed and that it was altered slightly thereafter to accommodate the ten further stories he added. Where once it said, 'Lesquelles adventures et nouvelles ay depuis toujours multipliez jusques au nombre de cent,' the words 'et dix' were added, extending the last line of a page into the margin; and later, where the pro­logue once ran, 'veu et consideré que seulement moy,
qui n'as guères veu ne hanté, vous en a trouvé cent' 
the words 'et plus' were added above the line. These 
emendations allow the process of fitting a prologue to 
the work it introduces to be observed: as the work 
changes, so too must the prologue, if only in details.

In adding the further ten stories, and in changing 
the prologue slightly, Philippe alters the initial 
perspective of his work. The phrases which might have 
provided a title for the collection and the references 
to the fifteenth-century Cent Nouvelles Nouvelles 
suggest that Philippe saw his own work as part of a 
tradition at the head of which lay the Cent Nouvelles 
of Boccaccio. The influence of these two earlier works 
clearly determined the target number of stories for 
which he aimed. In going beyond this number, he may be 
said to have departed from his paradigms: it would seem 
that he became more concerned to include a further ten 
stories than to follow the pattern of his predecessors. 

The mention of the one hundred and ten stories 
Philippe has compiled is one of the prologue's pivotal 
points. Besides having an obvious prospective function, 
the prologue also shows an important retrospective 
attitude which places the collection in the context 
provided by its forerunners; but with the introduction 
of the 'cent et dix' nouvelles the process of retro-
spective justification and explanation is suddenly 
ended, and the reader has to face something new. On 
another level, however, this conceptual innovation 
icorporates a retrospective aspect, for while the 
original prologue clearly allowed only for the habitual 
one hundred stories, the additions which recognize the 
appending of a further group of stories are the result 
of Philippe's backward glance at the prologue and his 
effort to put it right. As such it betrays a greater 
confidence in his achievement than much of the original
prologue offers at the beginning of the work. One of the other pivotal points, upon which the prologue remains finely balanced, is an example of this hesitancy. Philippe writes of the originally oral tales that were written down in what became the Cent Nouvelles Nouvelles and then passes on to his own writing of stories he has heard recounted; but this does not result in a shift, as one might expect, from the characteristics of oral story-telling (e.g., adaptability to different audiences, and the fact that they will be heard) to those of literary story-telling (e.g., immutability once written, and the fact that they must be read — by someone at least, even if others can listen). The modesty and the sense of depreciation of his project, which have already been observed, lead him to maintain the ambivalence between the oral and the literary: 'les [i.e., the stories] pourés ouyr cy aprez se lire ou ouyrules voulés', he tells his reader. He goes on to beg 'ceulx et celles qui les liront ou orront qu'ilz preignent le bien qu'ilz y verront et fuyent le mal qu'ilz y trouveront et qu'ilz me par­ donnent les fautes qui y sont et les mettent à leurs corrections et amandement et veullent supplyer mon ignorance et mon simple entendement' (CN, p. 58). By leaving the question unresolved, Philippe avoids any sense of remoteness or of overwhelming literariness which might have discouraged a recipient who was also 'simple d'entendement'.

In two other ways, Philippe's prologue has to pass, or to indicate a passage, from one state to another.

Firstly, there is the imposition of an order on what was once a heterogeneous gathering of tales. Here, too, there is a certain amount of modesty and hesitancy, but it is plain to him that in this area the reader had much less chance of 'correcting' perceived infel...
icities: 'les [i.e., the stories] ay mis en escript par ordre l'une aprés l'autre au moins mal que j'ay peu ou sceu [...] (CNN, pp. 57-58). Secondly, there is the passage from preliminary explanations to the stories themselves which is linked to the hesitant 'take it or leave it' attitude of the oral/literary ambivalence: nevertheless, there is a point when, after all the retrospective, biographical, introductory material, he feels obliged to say, 'Lesquelles [i.e., the nouvelles] vous seront icy racomptées, et les pourées ouyr cy aprez se lire ou ouyr les voulés' (CNN, p. 58). From that point onwards, the preliminaries draw to a conclusion.

Philippe's concern seems to be to show the compilation of a collection of stories as a natural, ordinary activity, the sort of thing that anyone could undertake in their spare time. Such an undertaking necessitates no grand plan, no thought of bettering the works of the past, but merely the gathering of stories which may then be arranged in order to the best of the compiler's ability. His claims may have reassured some of his contemporary readers, and may have deflected criticism, but to the twentieth-century reader the benefit of hindsight and the opportunity to compare Philippe's practices with those of others can leave no doubt about the extent to which his prologue is a sequence of excuses which leads, with as little fuss as possible, to the stories of the collection. Philippe obviously was concerned lest it be thought he was trying to better his predecessors' works or create a collection according to some greater, justifying plan.

In comparison with Philippe's prologue, the preliminaries of the Nouvelles Récréations seem to be at the other end of a scale. A part of this difference is due to the fact that the later collection became a
printed book while the earlier remained in manuscript.

First in Des Périers's collection, after the title-page, comes the 'Extraict du privilege du Roy' (NRJD, pp. 1-2). It says little about this particular book but gives it, in the measured formal tones of such privileges, a mark of official approval and protection. The difference which this connotes is accidental but it is worth noting: Philippe's manuscript collection, though it has a potential permanence, will inevitably be restricted in its circulation by the existence of only two copies; the privilege printed in the Nouvelles Récréations not only precedes a printed collection, it draws attention to the printed nature of the work—produced by Granjon's 'lettre francoise d'art de main' (NRJD, p. 1), it is part of a larger world, of more widespread communication over greater distances.

On the verso of the 'Extraict du privilege' is a sonnet which presents the first statements of the author about his collection. Without prevarication, without even a glance in the direction of tradition and its requirements, the first lines of the sonnet refer immediately to the work they introduce:

   Hommes pensifz, je ne vous donne à lire
   Ces miens devis [...]

[NRJD, p. 2 (11. 1-2).]

Drawn in around the immediate reference to the 'devis' are both the author and the reader—one giving, the other receiving, the gift of the collection. All three become more closely defined in the course of the sonnet. Des Périers's implied author speaks more positively than that of Philippe's collection:

   J'ay oublié mes tristes passions,
   J'ay intermis mes occupations

[NRJD, p. 2 (11. 9-10).]

He is prepared to vouch personally for the benefits of
relaxation and laughter which will flow from his book.
He also enters overtly into the moulding of his readership — those 'hommes pensifz' must change their attitudes if they wish to receive the proffered 'devis':

Hommes pensifz, je ne vous donne à lire
Ces miens devis, si vous ne contraignez
Le fier maintien de vos frons rechignez
Icy n'y ha seulement que pour rire.
Laissez à part vostre chagrin, vostre ire.
Et vos discours de trop loing desseignez:
Une autre fois vous serez enseignez,
Je me suis bien contrainct pour les ecrire.
[NRJD, p. 2 (ll. 1-8).]

Thus the 'mock readers' are defined, setting the characteristics to which the real readers of the book are to conform, characteristics which will be consonant with the aim of the 'devis' to promote laughter and not to be didactic.

In the last four lines of the sonnet, the author and the reader unite; je and vous give way to the first-person plural pronoun:

Donnons, donnons quelque lieu à folie,
Que maugré nous ne nous vienne saisir:
Et en un jour plein de melancholie
Meslons au moins une heure de plaisir.
[NRJD, p. 2 (ll. 11-14).]

Having achieved this agreement, the author and the reader move together towards the stories — or would do so, at least, were it not for the intervention of the epistle, 'L'Imprimeur au Lecteur' (NRJD, pp. 2-4). This interruption by the printer may seem out of place; it is not that he should be denied the opportunity to speak, but that the moment he has chosen seems unfortunate. The introductory sonnet — which moves gradually from the implied author addressing the mock reader (je-vous) towards their combined action (nous) — would probably have been intended as an immediate preface to the work, an introduction calculated to ensure a
cooperative spirit in the reader as he begins the book. However, the printer appears to have decided that he too must add a word to the introduction of this posthumous publication, and that he should interrupt the author after the sonnet. This location may have something to do with the layout of the text: since the epistle covers the whole of one page and extends only briefly on to a second page, it may have been thought more elegant to place the sonnet alone on the verso of the privilege (fol. *ii\*v), and to have the epistle end on a verso (fol. *iii\*v); the alternative would probably have led to the epistle beginning on fol. *ii\*v and ending on fol. *iii\*v, leaving much of that page blank. So the placing of the printer’s address to the reader may have been influenced as much by consideration of its length and of layout as by attention to the content of the other preliminaries.

The printer’s epistle, though it interrupts the author’s introduction to his stories, does not do so carelessly. Indeed, to the reader who dutifully follows the sequence of pages — and who never wonders what difference it might have made to progress from the sonnet to the ‘Premiere Nouvelle en forme de preambule’ (NRJD. p. 13) without being addressed by the printer — the epistle will not seem out of place. Having greeted the reader, the implied printer steps back momentarily (as has already been observed\textsuperscript{38}) from the work he is prefacing to regret the passage of time and its effects: he implicitly places Des Périers’s collection among the ‘œuvres exquises’ and qualifies its author as one of several ‘gentilz esprits’. He returns to Des Périers’s work specifically, and eventually offers it to the reader in most favourable terms: ‘je le vous presente avec telle eloquence que chacun congoit ses autres labeurs estre douez’ (NRJD, p. 3). These
passages naturally present the work from a different angle. The printer places it in a wider context, sings its praises, flatters the reader by assuming that he will know the merits of Des Périers's other work, and assures the reader that he is fortunate to have the volume in front of him.

This brief concentration upon the book as seen from the printer's perspective then gives way to a reiteration, a reinforcement, of the author's message in the sonnet. The printer defines once again the role of the mock reader or readers:

D'une chose je m'assure que l'envieux pourra abbayer à l'encontre tant qu'il voudra, mais y mordre: non. D'avantage le front tetrique icy trouvera dequoy desrider sa severite, et rire une bonne fois: tant gentille est la grace que nostre autheur ha à traitter ses facecies. Les personnes tristes et angoissées, s'y pourront aussi heureusement recreer, et tuer aisément leurs ennuyys. [NRJD, p. 3.]

In picking up the author's concern that his readers should forget their cares and enjoy his stories, the printer also multiplies the categories of 'Hommes pensifz', providing two different headings (the 'front tetrique' and 'personnes tristes et angoissées') under which they may enrol themselves as readers. He also goes further than the author in defining the reader of the collection by making sure that those who are not weighed down by the cares of the world do not feel neglected. This collection does not exist only to provoke a metamorphosis in the minds of 'hommes pensifz':

Quant à ceux qui sont exempts de regret et s'y voudront esbatre, ilz sentiront croistre leur plaisir en telle force, que le rude chagrin n'osera entreprendre sur leur felicité: se servans de ce discours comme d'un rampart contre toute sinistre facherie. [NRJD, p. 3.]

The printer, then, in further defining the merits of
the collection and its effects on the reader, chooses to add a preventive aspect to the curative properties already mentioned. His address to the reader is an extension of the prefatory work of the author's sonnet.

The printer concludes his address by drawing the reader back to the work which he (the printer) is offering, and lays upon the reader a role which will ensure further commerce between them:

De faire à nostre age offre de chose tant gentille je l'ay estimé convenable, mêmement en ces jours tant calamiteux et troublez. Vostre office sera, debonnaire Lecteur, de le recevoir d'une main affable, et nous scâvoir gré de nostre travail: lequel sentans bien receu, serons excitez à continuer en si louable exercice, pour vous faire jouyr de choses plus ardues et serieuses. Adieu. De Lyon, ce 25e de janvier Mil Ve LVIII. [NRJD, pp. 3-4.]

In this summary the printer makes reference to the work which will follow as 'chose tant gentille' having earlier spoken of 'ce present Volume' (NRJD, p. 3): both appellations draw attention to the unity of the work being introduced, whereas the author speaks of 'Ces miens devis', using a phrase which indicates the plurality of the stories. The question of multiple perspectives is again raised and the dichotomy emerges once more in this area as in the prefaces of the other two books: Philippe speaks of setting out to write 'plusieurs adventures', of his 'adventures et nouvelles' (CNN, p. 57), but also of how any 'bon facteur' could undertake the composition of 'ung livre aussi bon que ceulk qui ont esté fait devant' (CNN, p. 58); the compilers of the Parangon speak of it as 'les presentes nouvelles', but also of how these have been 'assembles en petite et jolye forme' (PN, p. 2). In the prefatory statements of all three books this binary classification is acknowledged: it is accepted that each work
is made up of a multiplicity of stories but that it can also be seen as a single object, a book. It remains to be seen, of course, to what extent each falls more easily into one classification than the other, or provides a balance of the two characteristics. These prefaces do not show this, they merely suggest both aspects — variety and unity — to the reader; they propose stories which — whatever their origins, in whatever circumstances they may once have been recounted — now stand alongside others, as parts of a new entity.

b. Impersonal presentations

The statements appearing at the beginning of Philippe's and of Des Périers's collections give much of their information from a personal point of view; the former in a rather rambling and apparently autobiographical mode, the latter with the printer holding the stage, before the insubstantial appearance of the author in the sonnet is allowed to be transformed in the course of the 'Premiere Nouvelle en forme de preambule'. In both cases there is a sense of personal commitment: the authors and the printer implied by the words on the page seem to want to be helpful to the reader. In contrast with these, the prologue to the Parangon is notable for its impersonal presentation and its brevity — it is even shorter than the extant fragment of Philippe's prologue.

Towards the end of this brief exordium appears the announcement that 'les presentes nouvelles de plusieurs bons aucteurs recitees ont esté assemblees en petite et jolye forme [...] ' (PN, p. 2). In this recommendation the reader must trust, for he is told nothing more of the origins of the stories or of their compilation for the collection. Thanks to the editors of the CLEH text,
however, the sources for the stories have been revealed in greater detail than hitherto, and a brief excursion into these matters can illuminate some of the characteristics of the prologue.

The Parangon de Nouvelles contains stories from four sources: Boccaccio's Decameron, a collection of stories about Tyll Eulenspiegel, Poggio Bracciolini's Facetiae, and Valla's Apologues. The Parolles Joyeuses — the sources of which may also be considered here since they are relevant to the prologue of the Parangon — consist of stories from Petrarch's De salibus virorum illustrium ac facetiis (or Sales) and Diogenes Laertius's Lives of the Philosophers. In all six cases, the compilers of the Parangon-Parolles Joyeuses used translations of one sort or another (mostly selective) as the immediate sources for their anthology. According to the editors of the CLEH text, these were:

1. Boccaccio's Decameron, translated by Laurent de Premierfait in 1414 and printed for the first time by Antoine Vérard in 1485;
2. The Eulenspiegel stories: probably a Flemish version, of the period 1520-30 published by Michel van Hoochstraten in Antwerp, translated from a 1515 German edition by Johannes Greininger of Strasburg, Ein kurtzweilig lesen von Dvl Ulenspiegel;
3. Poggio Bracciolini's Facetiae, translated by Guillaume Tardif and published before 1496;
4. Lorenzo Valla's Apologues, translated by Guillaume Tardif, published c. 1492;
5. Petrarch's De salibus virorum illustrium ac facetiis (or Sales), translated by Guillaume Tardif, published c. 1492;
6. Diogenes Laertius's Lives of the Philosophers,
Particularly interesting, as these same editors note, is the fact that various of these source translations had already appeared together: the Latin texts of the Valla and the Petrarch were juxtaposed in some early editions, and in c. 1477 these appeared with the Latin text of Poggio Bracciolini; and in c. 1492 Vérard published Tardif’s translations of the Valla followed by the *Ditz des sages hommes* which contains Tardif’s translations of anecdotes from the Petrarch, and the Diogenes Laertius, and which also includes some elements from the Poggio Bracciolini. Of this last combination, the closest to that offered in the *Parangon-Parolles Joyeuses* and of which there is a copy on vellum in the Bibliothèque Nationale (Vélins 611), Pérouse remarks: ‘Très bel incunable, témoin du fait que l’éditeur du XVIᵉ siècle n’est nullement le premier à considérer comme logique et cohérent un ensemble composé des *Facetiae* poggienes, des *Fables* de Valla, des *Sales* de Pétrarque et des *Philosophorum Vitae*’.39

This rather complex genealogy and history of the marriages of various collections is shown schematically in Figure 5 (see below), the utility of which may be judged when the provenance of the prologue of the *Parangon* is considered. Sozzi writes:

Ainsi que l’avait déjà fait en 1477 l’éditeur, des textes latins compilés de Pogge, Valla et Pétrarque, l’éditeur lyonnais place à l’entrée de son ouvrage la page d’ouverture des *Ditz* de Petrarque. Il la modifie toutefois en la transformant en prologue du recueil entier et en soulignant l’importance du projet de la *facetudo* pour tout ‘homme eslevé en dignité’, pour tout citoyen dont l’esprit est ‘occupé de affaires urgens et cures severes’.40
Figure 5. The genealogy of the sources of the Parangon-Parolles Joyeuses
Figure 5 (cont.). The genealogy of the sources of the Parangon-Parolles Joyeuses

Key
A The Decameron (Boccaccio) line
B The Tyll Eulenspiegel line
C The Facetiae (Poggio Bracciolini) line
D The Apologues (Valla) line
E The Sales (Petrarch) line
F The Lives of the Philosophers (Diogenes Laertius) line

1 1414: translation of the Decameron by Premierfait
2 Before 1433: Traversari’s translation into Latin of the Lives
3 1472-1500: early juxtapositions of the Latin texts of the Apologues and the Sales
4 1472: publication of Traversari’s Latin translation of the Lives
5 c. 1477: juxtaposition of the Latin texts of the Facetiae, the Apologues, and the Sales
6 c. 1485: publication of the French translation by Premierfait of the Decameron
7 c. 1490: French translation by Tardif of the Facetiae, and publication
8 c. 1492: in French translations by Tardif, juxtaposition of the Apologues with an amalgam (the Ditz des sages hommes) of the Facetiae, the Sales, and the Lives
9 c. 1520-1530: Flemish translation of the Eulenspiegel, and publication
10 1531: in French translations, juxtaposition of an amalgam (the Parangon) of the Decameron, the Eulenspiegel, the Facetiae, and the Apologues, with an amalgam (the Parolles Joyeuses) of the Sales and the Lives

Note: The lines of descent leading to each new work (represented in square brackets) are intended to suggest possible relationships rather than that a particular edition served as the source for a translation in a succeeding generation; thus where two routes are shown, either is possible.
This mixture — imitation of the whole with modification of the detail — suggests that Petrarch’s prologue was thought to provide good material in an acceptable framework for use as an introduction to the range of unattributed stories of the Parangon, but also that it was not unthinkingly imitated since it was modified to fit the new circumstances. However, the modification may seem so great that the description of its basis being ‘la page d’ouverture des Ditz de Pétrarque’ appears overstated. The prologue to Petrarch’s Sales in the form in which it appears in the 1496 volume of his Opera Latina is more than twice as long as the prologue to the Parangon, and much of it is occupied in defining terms; it also ends by introducing the first story as an example of the theoretical definitions already advanced. The prologue as it appears in the Latin compendium is shorter still than either of the later French versions, but it has much in common with portions of the text in the Opera Latina of 1496: it omits much of the detail of the definition of terms, but follows the same general lines and also mentions the subsequent stories as examples of the foregoing theory. Additional variations of conception occur successively in the Tardif translation and in the prologue to the Parangon. These texts are given in Figure 6 (see below), with the passages of the Tardif translation which were rejected or altered by the compilers of the Parangon shown alongside the text of the latter work.

Both Tardif and his successors change the perspective of the original prologue by explicitly citing Petrarch at the beginning: it is thus no longer Petrarch’s prologue but a text in which reference is made to him and to his statements about the beneficial effects of ‘dictz et parolles faceticues et recrea-
tives' (1. 11; the line references are to the texts in Figure 6). Nor is the work introduced by their pro-
logues the same as it was originally. Though Tardif's designation of this as 'Le prologue du translateur'
(1. 1) might suggest that he is introducing a single work he has simply translated, that which follows is a
selective gathering of anecdotes from three sources. Tardif also adapts his material — indeed he creates new material — to take account of the facts that this prologue now has to introduce a work which is published together with another (Valla's Apologues) and that it is being presented to his 'tresredoute & tressouverain seigneur' (11. 12-13). There is no 'translator' to introduce the Parangon, and even the notion of compi-
lation is presented impersonally (11. 24-28). Thus there is no sense of the ultimate responsibility for the stories resting with any particular past author; nor does anyone take responsibility for their present qualities, for Petrarch is made to justify the general benefits of a type of story while, at the particular level, the reader is simply informed that they come from 'plusieurs bons aucteurs' (1. 25). It is interesting to note that, in line with the distinction observed between the title-pages of the Parangon and the Parolles Joyeuses with their respective emphases on the new and the old, the writer of the prologue to the Parangon has removed any suggestion that these stories are old: though he quotes the wise opinions of 'ung Poete ancien' (11. 12-15) and draws attention to the well-found habits of his 'anciens predecesseurs' (11. 15-20), he does so only to justify the present gathering of 'nouvelles' (1. 25), while Tardif is happy to present the 'ditz moraulx et paroles joyeuses des nobles hommes anciens' (11. 15-17).

Another interesting feature can be traced through
Figure 6. A comparison of the prologue to the Parangon de Nouvelles with Tardif's introduction to his Ditz des sages hommes (the amalgamated translations from the Facetiae, the Sales, and the Lives of the Philosophers)

Parangon

1 2
Françoys Petrarque en certain sien traicté qu'il a faiy de faceties de plusieurs saiges et
3 nobles personnaiges, dit que tout ainsi que
4 l'ennuy et fatigation qui est en pensees et
5 operations humaines est relevé et recré par
6 interposition de esbatz, semblablement la
7 fascherie que peult estre en narrant ou recitant
8 choses hautes, graves et utiles, est effacee et
9 le plaisir reparé, entretenu et enrichy de grace
10 par dictz et parolles facetieuses et recreatives.
11 Parquoy non inelegamment disoit ung Poete ancien que digne estoit celluy de emporter toute faveur et louange qui avoit meslé la utilité avec
delection. A lesquelles deux choses on lit en
12 plusieurs livres la grande diligence et soingneux estude de noz ancens predecesseurs auquelz tant
13 plus estoit l'homme eslevé en dignité, plus
14 appetoit acquerir de estre prouffitable et
15 complaire. Car l'arc trop longuement sans
16 remission tendu devient lâche ou se romp: ainsi
17 faict l'entendement occupé de affaires urgens et
18 cures severes sans intermission d'aulcung
19 esbatement. Pour lequel facillement avoir, les
20 presentes nouvelles de plusieurs bons aucteurs
21 recitees ont esté assemblees en petite et jolye
22 forme, pour plus facillement en tous lieux en
23 avoir la fruytion totalle.
24
25 Proverbiorum Cap. XVII.
26
27 Animus gaudens aetatem floridam facit.
28 Spiritus tristis exsiccat ossa.

Note: The Parangon text is taken from PN, pp. 1-2, following the criteria outlined on pp. xcix-cvi of the CLEH edition.
Figure 6 (cont.). A comparison of the prologue to the Parangon de Nouvelles with Tardif’s introduction to his Ditz des sages hommes (the amalgamated translations from the Facetiae, the Sales, and the Lives of the Philosophers)

<table>
<thead>
<tr>
<th>Tardif</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  Le prologue du translateurre.</td>
</tr>
<tr>
<td>2  certaint traicetll</td>
</tr>
<tr>
<td>3  qu'il fait des facecies des</td>
</tr>
<tr>
<td>4  nobles hommes dit que ainsi</td>
</tr>
</tbody>
</table>
| 5  comme l'ennui
| 6  est es penseesll |
| 7  Nest bas et de jeux; pareillement |
| 8  l'ennuy qui peutll |
| 9  choses utiles & prouffitables |
| 10  est recree & releve |
| 11  par dictzll |
| 12  A ceste cause mon tresredoubte & tressouverain |
| 13  seigneur apres la translation des apologues |
| 14  dessusdis ay converti mon entendement a vous |
| 15  translater sommerement et en brief aucuns ditz |
| 16  moraulx et paroles joyeuses des nobles hommes |
| 17  anciens Affin que vostre royale majeste laquelle |
| 18  peut aucunesfois estre ennuyee de ouyr narrer et |
| 19  reciter les grans affaires de vostre royaulme: |
| 20  puisse avoir a main aucunes choses recreatives et |
| 21  tant de vous que des nobles hommes assistans en |
| 22  vostre court royale lesquelz ditz vous seront a |
| 23  main & pourront estre par vous recitez selon les |
| 24  matieres occurrentes pour cause de ioyeustet ou |
| 25  pour satisfaire a l'importune requeste de aucuns/ |
| 26  ou pour respondre par parole urbane et courte |
| 27  couverte de aucune transsumptive similitude a |
| 28  celui ou ceulx envers lesquelz vostre |
| 29  tresredoubtee & tressouveraine majeste les saura |
| 30  mieulx appliquerll [end] |

Note: The Tardif text, showing the passages in Tardif's prologue which were rejected or altered by the compilers of the Parangon, is taken from the BL copy (I.B.41209) of the volume published by Vérard (Paris, c. 1492). The prologue to the Ditz is found on fol. 23r-2v of 36 unnumbered fols, after Tardif's translation of Valla's Apologues. Its presentation here conforms to the criteria outlined above (p. 13).
all four related prologues. Both of the prologues to the Latin texts make a point about the usefulness of having a quick reply to hand when, in conversation, one is needed; each then introduces the anecdotes it prefaces as examples of this type of material. An extract from the prologue in the 1496 Opera Latina may serve to illustrate both texts (for though they differ the divergences are not significant); Petrarch mentions the practices of Cicero and Cato, and Plautus’s enthusiasm for gathering material, and then proceeds:


Thus Petrarch joins to the recreational aspect of his facetiae or sales (a notion prominent at the beginning of his prologue) a utilitarian purpose which may be furthered by receiving his collection of anecdotes. Tardif merges the same two aspects (ll. 17-30), and twice refers to the accessibility of his anecdotes (‘avoir a main aucunes choses recreatives’, and ‘les-quelz ditz vous seront a main’). The compilers of the Parangon, however, choose only to associate the recreational aspect with the handiness of the volume (ll. 24-28); true, there has been a reference to the ancient poet in whose opinion ‘digne estoit celluy de emporter toute faveur et louange qui avoit meslé la utilité avec delectation’ (ll. 12-15), but the final message received by the reader is that the book will provide a means of recreation.

It is clear, then, that although the prologue to
the Parangon contains many traces of the characteristics of its ancestors, these are subordinated to new purposes. The quoting of authorities serves not only to justify the stories to come but also to obscure their origins, allowing a virtue to be made of what would now be thought of as plagiarism but which then was a less objectionable activity. It also effectively formulates a prescription which the book is well suited to fulfil: the transition from the description of that which is desirable to the indication of how it may be accomplished — 'Pour lequel facillement avoir [...] '(1. 24) — achieves this in no uncertain terms. The suddenness of this transition, however, also seems to betray some unease on the part of its author. Perhaps this is only detectable when the prologue to the Parangon is compared with its sources and with those of the other early collections. Tardif accomplishes a similar transition (11. 13-30) much more gently, seeking to lead his reader to the desired conclusion. Philippe de Vigneulles treats the introduction of his stories as a matter almost for negotiation with his readers. The compilers of the Parangon, in contrast, seem to trick their reader into acquiescence: at one moment, he is readily agreeing with the sage pronouncements and practices of the Ancients; the next he finds he has effectively signed for and received the goods. Des Périers and his printer achieve the same certain result by much more subtle means: the author's 'je ne vous donne à lire [...] ' is gradually transformed into a joint activity in the lines, 'Et en un jour plein de melancholie | Meslons au moins une heure de plaisir', and the printer then treats the reader as 'amy Lecteur', 'débonnaire Lecteur' (NRJD, pp. 2, 3).

At this structural level, there is evidence to suggest that behind the apparent assurance of the
prologue, beneath the superficial message that such collections are quite normal and that the reader should think it quite laudable to spend his time reading them, there is a sense of breaking new ground and of having still to consolidate the commitment of the reading public if not having to win them over. Pérouse finds an analogous uncertainty at the terminological level, where the ‘nouvelle littéraire’ is concerned:

[...] le temps de ‘l’oralité’ n’est pas loin, et l’habitude en est vivace. La page liminaire de notre recueil dit que ses nouvelles sont ‘de plusieurs bons auteurs recitées’. Telle histoire du Parangon commencera par ‘Nagueres, dit Poge’. Et le titre général s’adresse à ceux qui veulent ‘voir et ouyr choses nouvelles’. Nous croyons significative la persistance de cette ambiguïté de statut, à mi-chemin entre l’oral et l’écrit. Le Parangon marque, en France, les tout premiers pas de la nouvelle littéraire, encore incertaine d’elle-même. En 1531, l’acheteur du petit livre peut s’y tromper: il n’est pas sûr qu’il interprétera nettement le verbe ‘reciter’, ou une formule comme ‘Nagueres, dit Poge’ – surtout s’il ignore qui est ‘Poge’... Il semble bien que les initiateurs de la collection aient eux-mêmes joué de ces incertitudes.  

Pérouse goes on to claim that ‘Sous l’influence des premiers cercles humanistes lyonnais et des résidents italiens, leur désir est de donner aux Français le goût d’une nouvelle forme d’histoires divertissantes, différentes des frustes anecdotes contées aux veillées. Sans trop faire montrer de leurs sources littéraires, sans heurter de front les habitudes du public, ils prétendent cependant mettre sous ses yeux les témoins d’une nouvelle esthétique de la “récération”’.  Undoubtedly they deserve some praise for this endeavour, but when their prologue is compared with others, it may still seem less accomplished. Neither as natural as Philippe’s, nor as subtly organized as the prefatory sections of the Nouvelles Récréations, its
very brevity and vagueness and above all this final abruptness can lead to the suspicion that the compilers suffered from some uncertainties as well as playing upon them in the reader. Though in parts their achievement is considerable, there are traces of negligence — as when the reference to 'plusieurs bons auteurs' comes to contradict the woodcut of the title-page. It may also be thought somewhat careless — or at least odd — that no prologue introduces the Paroles Joyeuses. It cannot be that the one prologue is intended to serve for both collections, since if it were its proper place would be before and outside both works, i.e., before the title-page of the Parangon, so that both could be introduced as discrete but related works. And in several respects it would be an inappropriate prologue for the Paroles Joyeuses, whose title introduces older stories which, although based on the sayings of the Ancients, are 'Redigez par le Gracieux et Honnest Poete Messire Françoys Petrarque' and therefore more clearly literary. These contrasts have already been noted as appearing consistent enough to be intentional rather than coincidental, but it does seem surprising that compilers who wish to ease the passage of their readers into a new genre then omit to facilitate the transition from one collection to another. Perhaps such a collection of older stories by a known writer was thought to need no introduction; however, its juxtaposition with the Parangon could well have been explained. Thus, once again, the Parangon—Paroles Joyeuses may be said to occupy a middle position between Philippe's natural, solicitous accommodation of his reader and the much more careful manipulation of the reader of the Nouvelles Récréations by Des Périers and his printer.
3. THE TABLE OF CONTENTS

The reader of the prologue to the *Paragon* is told that its *nouvelles* 'ont esté assemblées en petite et jolye forme' which, though its primary purpose is to indicate that the book is very portable ('pour plus facillement en tous lieux en avoir la fruytion totale'), also seems to imply an ordering process (PN, p. 2). Philippe is more explicit: he tells his reader that after gathering the stories he chose their order ('et puis les ay mis en escript par ordre l'une après l'autre au moins mal que j'ay peu ou sceu' – CNN, pp. 57-58). But in the *Nouvelles Récréations* no mention is made of either the construction process or of the order of the stories until, after the sonnet and the printer's epistle, the 'Table des Nouvelles Recreations selon leur ordre' (NRJD, p. 5) is reached. This collection differs from the other two anthologies in having a table of contents, and more so in incorporating within it the suggestion that the stories have been placed in some order. So what is the significance of the presence or absence of a table of contents, and what differences do such references to the order of the stories make to the reader's expectations as he approaches them?

What, then, does Philippe mean by saying he put his stories in order, one after another, and what does his reader make of this statement? Two types of intention may be envisaged: firstly, that whichever sequencing or grouping technique he has used is intended to help the reader progress through the collection, following the stories one by one from the first to the last; secondly, that a grouping of stories with common features will help the reader who becomes interested in (or bored by) one group to follow through the others of that group (or to avoid them completely). Whatever the
author's intention, the reader might adopt a different approach: if, for example, he is intended to follow the sequence of stories as written, he might still become conscious that he is in the middle of a group of similar stories whose subject he finds tiresome and decide to pass over ten or twenty pages in the hope of finding something different.

The specific methods employed which may encourage one reading strategy as opposed to another will be treated in Chapters V, VI, and VII; all the reader has to guide his expectations at this stage in Philippe's collection is an implied theory governing the arrangement of the stories. Philippe suggests that there is a consciously achieved order to his stories, but he provides no table of contents, either of summaries or simply of titles. This constitutes another departure from the practice observed in his paradigm, for the fifteenth-century Cent Nouvelles Nouvelles has a table of contents both in the unique extant manuscript and in the Vérard edition of 1486. To deny the reader such a table is to deny him that guide to the ordinatio of the work and facilitated access to its component parts already mentioned and to refuse to advertise the stories as self-contained units. Without such facilities, the reader can but be encouraged to read the stories in sequence, or to accept that he risks losing himself in the collection if he adopts a more haphazard approach.

The same can be said of the Parangon de Nouvelles and the Parolles Joyeuses. Neither has a table of contents to which the reader may turn to decide which stories to read, so it seems likely that he will have to proceed with the first. When each story is equally unknown there is little to be gained by jumping back and forth in the collection, and indeed in this volume,
where there is nothing at the beginning to indicate the presence of a second collection, the reader might find himself reading a different work if he did open the book at random. Given the differences observed between their respective contents (as advertised on their title-pages), it is unlikely that their compilers intended to encourage the haphazard mingling of their stories in one person's reading, so they probably intended that the implied ordering of 'ont esté assemblées' would persuade the reader to take the stories sequentially.

In the title of the table of contents of the Nouvelles Récréations, the word 'leur* seems significant: it is a 'Table des Nouvelles Recreations selon leur ordre'. Taken in conjunction with the printer's epistle to the reader, which presents a work which existed in a complete form before its publication as a printed book, this phrase suggests that the table of contents is derived from an already established sequence of stories which it faithfully represents. It is hard to imagine the author of the collection drawing up such a table and giving it that title unless he sought thereby to show that it was not intended to be, for example, a thematic index to the stories; if such a distinction were present in his mind, the phrase 'selon leur ordre' would mean a simple listing in order and therefore not any other systematized indexing. Much more likely is that the printer compiled the table from the stories he was printing – the otherness of 'leur ordre' would thus have a simpler meaning.

It is improbable that the origination of the table of contents will ever be revealed. If it is the printer's work, it may well be that he is permitting the reader access to individual stories in a way not intended by the author, who might have wished to
encourage the reader to follow the established sequence, but since at this stage in the prolegomena no guidance has yet been given by the author, no contradiction can yet be apparent. Perhaps the printer (if the table is his) merely seeks to convey an idea of the order of the stories in advance, but this does seem unlikely because of the unsatisfactoriness of reading so many synopses at once. The reader is, then, probably going to be a little perplexed: he notes the suggestion of an order, but also notes the facility for access to the component stories at whatever point he cares to choose. Immediately attractive to him, however, may be the first story listed in the table as 'Premiere Nouvelle, en forme de preambule' (NRJD, p. 5). If he is seduced by the easy way out which this title gives him — displaying its priority both by being the first story and by calling itself a preambule — he will allow Des Périers a further opportunity to condition his reading of the collection.

4. THE FIRST STORY

Within the perspective of this study, the end of the first story marks the end of the beginning of the collection. It is the point at which a collection starts to become predictable inasmuch as story will follow story until the end; the prefatory sections which, as has been shown, can develop in a variety of ways are left behind — though in some cases this happens only gradually; at this stage the telling gives way to the showing, and the reader begins to see what a collection of stories is instead of hearing what it will be. The first story is, of course, also precisely that — i.e., it is the beginning of the sequence of narrative units — but it will be treated here as a
frontier zone, a no-man's-land between the prolegomena and the stories, for it has been shown above that there is some justification for thinking it probable that the reader will choose to start reading the stories at this point, and because it seems that his passage through this zone must be safely completed before he can properly be said to have embarked on the collection of stories. An individual reader could choose to make any story his first story — the potential outcomes of which are legion and cannot be covered within the scope of this study. It is, however, possible to investigate the special provisions, if any, which the creators of these collections have made in their first stories to facilitate the reader's progress.

a. La Premiere Nouvelle en forme de preambule

Nowhere is the condominium of this region clearer than in Des Périers's Nouvelles Récréations. It is plain from the title: it is both the 'Premiere Nouvelle' and a 'preambule' to the collection. It is interesting to note that the title of this nouvelle stands out in the table of contents and in the main text as the only one to be given a number and the only one which gives no information about its narrative content; instead it gives the structural information which defines its place in the sequence of stories and as a preface to them. Its introductory aspects could well have been discussed above with the other prefatory statements but because of its dual role it seems better to treat the whole at this stage.

The preamble dominates initially, with a return to the je-vous communication of the introductory sonnet and with further definition of the nature of the work:

Je vous gardoys ces joyeux propos à quand la
paix seroit faicte, affin que vous eussiez deqoy vous ressjoir publiquement, et privement, et en toutes maniéres. Mais quand j'ay veu qu'il s'en failloit le manche, et qu'on ne scavoit par ou le prendre: j'ay mieux aymé m'avancer, pour vous donner moy en de tromper le temps, meslant des ressjouissances parmy vos fascheries, en attendant qu'elle se face de par Dieu: Et puys je me suys avisé que c'estoit icy le vray temps de les vous donner: car c'est aux malades qu'il fault medecine, Et vous asseurez que je ne fais pas peu de chose pour vous, en vous donnant deqoy vous ressjouir: qui est la meilleure chose que puisse faire l'homme. Le plus gentil enseignement pour la vie, c'est Bene vivere et laeteri. [NRJD, pp. 13-14.]

As in the printer's epistle so too here is the work presented as a completed collection, ready to meet its public; but there is an interesting contradiction in that the author speaks of its publication being brought forward by the continuance of troubled times, whereas the printer offered a work saved from obscurity, one whose appearance had been too long delayed. It may be that the first part of this preamble was amended or had a portion added to bring it up to date, since it could make better sense if the reference to advanced publication were an editorial insertion. However, the stated aim of making the reader laugh is in harmony with the sonnet, and the preamble continues with a therapeutic theme: the collection is compared to a medicine which can cure those weighed down by the cares of the world. All this is part of a general approach to life which the author sums up in the Latin phrase, and which is similar to the approach of the Parangon de Nouvelles, where the reader is encouraged in the prologue to put aside graver matters and benefit from some light-hearted relaxation.

Des Périers adopts a more interactive approach than the compilers of the Parangon as he goes on to justify his recommendations. Comparing his prescription for the
good life with other methods, he answers questions which the reader might be supposed to want to ask, and engages in an imagined conversation with him:

Voire mais, comment me resjouirayje, si les occasions n'y sont? direz vous. Mon amy, accoustumuez vous y. Prenez le tempe comme il vient: laissez passer les plus chargez: Ne vous chagrinez point d'une chose irremediables. Cela ne fait que donner mal sur mal, croyez moy, et vous vous en trouverez bien. [NRJD, p. 14.]

He takes care of his reader, anticipating difficulties and circumventing them for him. Gradually he builds up the close relationship with his reader upon which Sozzi has commented, and soon they are united as he declares: ‘Mais laissons là ces beaux enseignemens: ventre d'ung petit poysson, rions [...]’ (NRJD, p. 14). Once again, the shift to the first-person plural pronoun emphasizes their single purpose, and the definition of the mock reader is more closely aligned with that of the implied author.

Des Périers now appears to be just as anxious as Philippe de Vigneulles to make his collection accessible: there is nothing to cause the reader any difficulty, and he may remain in control of his reading:

[... je vous donne ces plaisans comptes. [...]
Mais sçavez vous quelz je les vous baille? Je vous prometz que je n'y songe ny mal ny malice: il n'y ha point de sens allegoricque, mistique, fantasteque. Vous n'aurez point de peine de demander comment s'entend cecy? comment s'entend celà? Il n'y fault ny vocabulaire ne commentaire. Telz les voyez, telz les prenez. Ouvrez le livre: si ung compte ne vous plait, hay à l'autre. Il y en ha de tous boys: de toutes tailles, de tous estocz, à tous pris et à toutes mesures, fors que pour plorer. [NRJD, pp. 14-15.]

This is not the same reader-control as Philippe offers: Des Périers does not say his reader may correct the stories, but he does emphasize that the reader may read
what and where he will. He appears to confirm the possibility deduced from the presence of the table of contents, that a selective approach to the stories of the collection is, if not intended as the only approach, at least supported by the author. Further confirmation of this follows immediately:

Et ne me venez point demander quelle ordonnance j'ai tenue. Car quel ordre faut il garder quand il est question de rire? [NRJD, p. 15.]

The implication of this rhetorical question—that Des Périers did not trouble to consider the arrangement of the stories—does not, of course, necessarily mean that he adopted a haphazard approach to their disposition. It may, therefore, be that he wishes to ensure that no unnecessary worries will mar the reader’s enjoyment of the work.

The author continues to define the type of collection he is offering and the sort of person who will read it. He tells his reader not to think about whether he has already heard a tale before and who the original protagonist was; nor yet should the reader be concerned about where a story takes place. Names, Des Périers says, he leaves ‘aux faiseurs de contractz et aux intenteurs de procès’ (NRJD, p. 15), thereby excluding from his readership those people who would be unlikely to accept the role of the mock reader he proposes. He seeks a reader with some sympathy for his own position:

Quant à moy, je ne suis point si scrupuleux. Et puis j'ay voulu faindre quelques noms tout expres pour vous montrer qu'il ne faut point plorer de tout cecy que je vous compte: Car peult estre qu'il n'est pas vray. [NRJD, pp. 15-16.]

Thus he places his collection on a footing different not only from that of Philippe’s collection (Philippe, who twenty-five or thirty years earlier was concerned to offer true stories) but also from the
Heptaméron, its near contemporary which also makes much of presenting true stories. His point is that it matters little where a story comes from provided it is enjoyable; he protests that he has not had to go to Constantinople, Florence, or Venice to find suitable material, since he found plenty to hand. This prefatory statement he chooses to illustrate with a short anecdote, the first in a series which in their increasing length gradually take over from the preambule and substitute the narrative which characterizes the nouvelles. This one is the briefest of illustrative parallels:

[...] comme disoit le bon compagnon, quand la chambriere, qui estoit belle et galante, luy venoit faire les messages de sa maistresse, 'A quoy faire irayje à Romme? Les pardons sont par deçà' [NRJD, p. 16.]

Pursuing his reasoning, Des Périers goes on to point out some of the problems that are encountered when importing foreign stories; as with foreign goods in general, they are 'subgettes à mille inconveniens' (NRJD, p. 16). With this bantering tone he gradually creates a sympathetic mock reader who is now prepared to play the role assigned to him; gradually the reader's liberty is diminished until he is subject to the plans made for him by the author to just the same extent as the reader of the Parangon when, at the end of its prologue, he has to accept that stories told by several authors in a handy little book are precisely what he wants. Des Périers, by these more careful steps, reaches the same position, manipulating the reader's reactions by controlling the image of the reader within the book. Now the reader's objections can be lightly dismissed:

Sinon que vous me vueillez dire que les nouvelles ne sont pas comme les marchandises: et qu'on les
donne pour le pris qu'elles costent. Et vraiment je le veux bien: Et pour cela, j'ayme mieulx les prendre pres, puis quil n'y ha rien à gaigner. Ha ha c'est trop argué. Riez si vous voulez; autrement vous me faites un mauvais tour. [NRJD, pp. 16-17.]

Des Périers then adopts a similar strategy to persuade his female readers that they should read the stories. He wins their confidence, not by simply telling them that 'il n'y ha rien qui ne soit honnestes' (NRJD, p. 17), but by suggesting that their brothers or cousins might be asked to approve the stories in advance. A narrative illustration is interpolated once again:

'Mon frère, marquez moy ceuxx qui ne sont pas bons, et y faictes une croix.'
'Mon cousin, cestuy cy est il bon?'
'Ouy.'
'Et cestuy cy?'
'Ouy.' [NRJD, p. 17.]

But all their reassurance is lost as the author turns from his illustration back to the female readers: he undermines the advice of the brothers and cousins to present himself as more honest than they would be:

Ah mes fillettes, ne vous y fiez pas: ilz vous tromperont, ilz vous feront lire ung quid pro quod! Voulez vous me croyre? Lisez tout, lisez lisez. [NRJD, p. 17.]

And if, initially, the role of the female mock reader proves unacceptable, he is quite merciless:

Vous faictes bien les estroictes. Ne les lisez donc pas. A ceste heure verra lon si vous faictes bien ce qu'on vous defend. O quantes dames auront bien l'eau à la bouche, quand elles orront les bons tours que leurs compagnes auront faictz. Et qu'elles diront bien qu'il n'y en ha pas à demy. Mais je suis content que devant les gens elles facent semblant de couldre ou de filler: pourveu qu'en destournant les yeulx, elles ouvrent les oreilles: et qu'elles se reservent à rire quand elles seront à part elles. Eh mon Dieu que vous en comptez de bonnes, quand il n'y ha qu'entre vous
femmes, ou qu'entre vous fillettes: Grand dommage.
Ne faut il pas rire? [NRJD, p. 17.]

Thus unmasked, the female reader can only be won over to an acceptance of the harmless of the stories. The author is fully in control now: no objection to his collection can now be sustained, nor need any be seriously entertained. And so when he chooses, at this point, to look back to ancient authorities it is not to seek any justification, as the compiler of the Parangon does, but only to dismiss such retrospection as irrelevant:

Je vous dy que je ne croy point ce qu'on dict de Socrate, qu'il fust ainsi sans passions. Il n'y ha ne Platon, ne Xenophon, qui me le fist accroyre. Et quant bien il seroit vray, pensez vous que je loue ceste grande severite, rusticite, tetricite, gravite? Je loueroys beaucoup plus celuy de nostre temps, qui ha esté si plaisant en sa vie que, par une antonomasie, on l'ha appellé le plaisantin. [NRJD, pp. 17-18.]

It is at this point that he finally leaves behind the exposition of theory, to introduce four linked pieces of dialogue, a longer sequence of witty sayings which completes the transition from preambule to nouvelle.51 Having dismissed so many objections to his stories, having sidestepped so many problems, Des Périers can now declare his admiration for this plaisantin who has only his wit to commend him but who seems far more real to the reader than does the figure of Socrates. The plaisantin's witticisms complete the shift to the narrative mode but they also, with great economy, illustrate Des Périers's statements about his collection: they are amusing, they are 'de nostre temps' (NRJD, p. 18), and their subject matter is plain enough to be local. And in his last line — 'je feray mes recommandacions moy mesmes' (NRJD, p. 19) — he makes a remark which suits the context of this entire
illustration, for rather than citing others to provide justification for his work, Des Périers himself is effectively saying just the same by choosing his own modern examples.

This illustration almost brings to a close the 'Premiere Nouvelle en forme de preambule'. The implied author, who has now clearly become the narrator of the story too, has only to address a few words to the reader, asking:

Que voulez-vous de plus naïf que cela? quelle plus grande félicité? Certes d'autant plus grande qu'elle est octroyée à si peu d'hommes. [NRJBD, p. 19.]

It is a moral which sums up not only the significance of the remarks made by le plaisantin, but also the significance of the anecdote Des Périers has just related; it seems to say to the reader: surely this sort of story is harmless enough, what greater happiness do you seek than to read such tales? It must be hard to resist a collection of stories so appealingly introduced; indeed, due to the blurring of the boundary between the prolegomena and the nouvelles, the reader who has come this far has already read the first story.

b. Illustrating prefatory claims

So much attention has been devoted to Des Périers's 'Premiere Nouvelle en forme de preambule' because it contains most of his prefatory statements as well as showing how he leads his reader into the stories themselves. The greater separation between the discursive and the narrative modes in the other two collections presents few peculiarities and therefore leaves comparatively little to be said.

Commentary on Philippe's first story is made more
difficult by the fact that its beginning and its end have been lost. It is impossible to tell how the beginning of this first story was marked; whether or not its title was similar in form to those which remain to introduce other stories; nor yet how much, precisely, is missing. However, a part of the transition from the prologue to the first story is extant in the form of a drawing which fills the bottom of the page on which the prologue ends. This simple illustration of the first story, coming as it does before the reader knows what to expect, probably stimulates his curiosity. Unlike the woodcuts of the Parangon, this drawing is related to the content of the text.

The subject of the first nouvelle is not particularly remarkable, but it is interesting to note the presence of details which reinforce Philippe's insistence in the prologue on the familiar qualities of his enterprise and on the ordinariness of the business of story-telling and its subject matter. Thus messire Didier and his companions, one evening in his house, 'souperent et furent bien aise et bien pensez et quant ilz eurent bien beu, renconterent plusieurs nouvelles' (CNN, p. 59). While this activity is going on, one of the company slips into Didier's bedroom to hang a straw figure of a man by the head of his bed. Thus the events which are the subject of the first nouvelle begin to take place while others are telling stories. Then, when his friends have gone and when Didier, terrified by the hanged man besides his bed, has run out into the street protesting his ignorance and innocence of the crime he supposes to have been committed, one of the friends (who were not far away) asks what has happened. Didier replies: 'Helas! [...] mon amy, c'est une piteuse nouvelle et adventure qui m'est advenue depuis vostre despart' (CNN, p. 60). The repetition in the narrative
of the first *nouvelle* of these terms which were used theoretically in the prologue, provides them with a more practical context which may reassure the reader still further about Philippe's project. It provides a context which suggests how events come to be recounted afterwards, and by associating the events with a situation where stories are being told the presence of Philippe's stories gathered in a book comes to seem more natural. Just as the trick is prepared while Didier and his friends recount *nouvelles*, so the story takes place for the reader as he is reading it.

The first story of the *Parangon de Nouvelles*, which follows directly after the prologue, is announced with only a numerical title ('La première nouvelle' — *PN*, p. 3); the woodcut fitted between the title and the text bears no relation to the narrative and can therefore only be regarded as a sort of decorative punctuation to the collection, not as an illustration of the story. No attempt is made to link the story to the concerns of the prologue, either explicitly or implicitly. The prologue having introduced an anthology of stories, the first stands alone, with nothing more than its number to act as a signpost for the reader. No mention is made of its source in the *Decameron* as the ninth story of the fifth day; it is simply the first story of the *Parangon de Nouvelles*. Perhaps, though, the opening of this story has a special function, as Sozzi suggests:

> 'En la cité de Florence ...': cette simple ouverture de la première nouvelle représentait tout un programme, annonçait à la curiosité de l'acheteur une ville, un pays, un climat, flattaît ses préférences, chatouillait son italienisme, de même que, deux siècles plus tard, le fait de situer un récit en Perse ou en Chine séduira les penchants orientalisants du public de la Régence. 

If this is indeed the most significant feature —
cultural situation rather than, as in the other two collections, the definition of the narrative situation—it would suggest that the nature of the collection as a 'parangon' has more to do with a cultural ethos than with types of stories. At this stage in his progress into and through the collection the reader possesses too little information to be aware of such a distinction.

The first story of the Paroles Joyeuses immediately follows the title of the work: for its own title, it bears the somewhat cumbersome formula, 'Le premier dit facecieux de Françoys Petrarque est de Publius Sulpitius' (PN, p. 185); it too has a woodcut which is unrelated to its content between the title and the story. The collective aspect of the sequence of anecdotes is reinforced by this double attribution, indicating that something Publius Sulpitius once said has been taken by Petrarch to form part of a larger whole.

This first short anecdote portrays P. Sulpitius defending the Roman senate against Caius Philippus. The latter asks the former 'pourquoy il abayoit ainsi' (PN, p. 185) and receives the immediate reply, 'Certes, j'ay bien matiere de abayer, car je voy ung grant et merveilleux larron' (PN, p. 186). The rest of this 'premier dit facecieux' offers a short commentary on this witty reply, and in doing so it provides as much of an indication as the reader will get at the beginning of the Paroles of what he should find interesting in these sayings:

Que povoit respondre ledit Sulpitius plus à propos, plus briefvement ne plus facecieusement, et eust il pance à ce qu'il devoit respondre par longue espace de temps? Certes, il ne povoit dire chose plus à propos. Car c'est l'une des quatre bonnes conditions d'ung chien de abayer quant il voit ou oit le larron. A ceste cause fut ledit Philippus confus par son propos mesmes, car ledit
Sulpitius donna à entendre que ledit Philippus estoit larron et qu'ils devoit raisonnablementestre reprins et argué de son meffait. [PN, p. 186.]

Aptness, brevity, and a sharp wit are underlined as the qualities which make such a comment memorable and — for the reader, at least — amusing; an explanation which provides an indication of the criteria by which the material for this collection was judged. To some extent therefore it fulfils the role of a prologue to the work although it comes at the end of the first story: in this case an example is used to introduce the theory — the converse of the gradual interpolation of narrative examples that is found in the Nouvelles Récréations. This commentary is not original, however: it appears at the end of this story in the Tardif translation which was one of the sources for the Paragon-Parolles Joyeuses and it is present in a similar form in Petrarch's Latin text. It is interesting to note that the sequence of prologue and first story with commentary which is present in the Sales in the Petrarchan Opera Latina of 1496 and which also appears all together in Tardif's translated Ditz des sages hommes is split into two for the Paragon-Parolles Joyeuses. The prologue, as has been noted, is adapted to introduce the Paragon; the story and commentary meanwhile remain as the first narrative in the Parolles Joyeuses. This provides an immediate explanation of the absence of any special narrative characteristics in the first story of the Paragon which would reflect the theory outlined in its prologue — it is because the story which could have been used there is in fact used elsewhere, at the beginning of the Parolles Joyeuses. In this way the integrated and detailed sequence of prologue and first story from Petrarch's Sales is
divided and dispersed with some loss, it must be said, of the coherence which once characterized it.

NOTES

1. See S. H. Steinberg, Five Hundred Years of Printing (Harmondsworth, 1955), pp. 105-12.
2. It is Livingston who suggests that the loss of many pages is 'probablement à cause des dessins à la plume qui illustraient l'œuvre qu'on a voulu détacher, soit pour se les approprier, soit par pruderie' (CNN, p. 24).
3. See, respectively, BN, f. fr. 1510 and BN, f. fr. 1524. These two title-pages are photographically reproduced in GPNN, between pp. 1x and 1, and in H(LH), between the title-page and the 'Avant-propos'.
5. Ibid., p. 93.
6. Ibid., loc. cit. Ferry’s note may be seen on the first of the two plates following p. 58 in CNN, which reproduces fol. 1° of the MS.
7. Ibid., p. 94. The three sources for this title are given as follows: Chronique, IV, 198 (''ung aultre livre contenant cenc nouvelles ou contes joieulx''); Mémoires (or Journal), p. 283 (''ung livre contenant cent nouvelles ou contes joieulx'') or in the MS (BN, Nouv. acq. fr. 6720, pp. 413-14) (''Cent nouvelles ou comptes joieulx''); and nouvelle 62 (''[...] et aussi pour tousjour ensuyvir nostre propos et pour multiplier le nombre des centz nouvelles ou compte乔ieux [...]'').
8. Ibid., p. 94.
9. Ibid., pp. 94-95.
10. This is the title used by Laurent de Premierfait in his early translation (1414) of the Decameron. See, for example, the mid-fifteenth century copy in the Bodleian Library (MS Douce 213) which begins: 'Cy commence la table du livre des cent nouvelles que fist et composa honoriable docteur et poete nomme Jehan Bocasse de certals'; and also Parlamente’s words in the prologue to the Heptameron: 'Entre autres, je croy qu’il n’y a nulle de vous qui n’ait leu les cent Nouvelles de Bocace, nouvellement traduictes d’ytalien en francais [...]’ (H(F), p. 9) —
the translation here being Antoine Le Maçon's 1545 version. It is known that Philippe was aware of Boccaccio's existence from a tiny fragment of the prologue to his collection where the name 'Bocasse' appears (see CNN, p. 413). Unfortunately, there is too little text to provide much more information — only tantalizing gobbets: 'es que fut en X jours', 'raccopté Bocasse', etc.

11. Dubuis adds, in a note: 'On pense, en particulier, au Grand Parangon des Nouvelles nouvelles de Nicolas de Troyes' (n. 3).

12. Roger Dubuis, 'Le Parangon et la tradition médiévale du récit bref', in the introduction to PN, pp. xxxii-xl (p. xxxii).

13. Ibid., p. xxxiv.


15. Gabriel-A. Pérouse, 'La Série des in-8° de Romain Morin (1530-1532): La Source d'Honneur d'Olivier de La Marche' in the introduction to PN, pp. xcii-xcviii (p. xciv) n. 4. The note makes reference to his discussion of the factitious volume, Arsenal, Réss. 8° B.L.19009 (see Ch. III, n. 24): 'Les signatures des feuillets de la Source d'Honneur (aa...) font apparaître comme possible le brochage solidaire; mais un argument plaide en sens contraire: la page de titre de la Source est imprimée en noir et rouge, ce qui semble bien indiquer qu'il[le] était en tête d'un volume (alors que le titre des Parolles, titre secondaire, est lui uniformément noir)'.

16. See Pérouse's various contributions to the introduction of PN: 'Avant-propos', pp. vii-x (p. ix), 'nous avons voulu être fidèles à l'éditeur de 1531 qui réunissait les deux textes dans le même volume, considérant évidemment l'un comme l'appendice de l'autre'; 'Le Parangon dans la nouvelle du XVIe siècle', pp. lxxvii-xci (p. lxxxix), 'nos libraires ont fait figurer à la suite du Parangon, en une sorte d'appendice, les Paroles joyeuses [ ... ]; and 'La Série des in-8° de Romain Morin (1530-1532): La Source d'Honneur d'Olivier de La Marche', pp. xcii-xcviii (p. xcii), 'les Paroles joyeuses et Dictz memorables constituent une annexe de ce même Parangon'; (p. xcviii) 'l'annexion [... ] des Parolles joyeuses de Pétrarque attirait l'attention du lecteur sur d'autres aspects [... ] du vieux livre lyonnais'. The common acceptation of these terms makes a significant distinction between them: appendice — 'Ensemble de remarques, de notes ou de textes qui, n'ayant pu trouver place dans le
corps d'un livre, ont été mis à la fin comme compléments'; annexe — 'Ce qui se rattache à quelque chose de plus important (bâtiment, document, etc.)'

(Jean Dubois et al., Dictionnaire du français contemporain, (Paris, 1971 — revised and corrected)).

17. Dubuis, op. cit., p. xxxvi.
19. Ibid., pp. lxxix-lxxx.
22. See Ch. III, p. 83 and n. 20.
24. Ibid., p. 302, n. 25.
28. The description is S. H. Steinberg's: Five Hundred Years of Printing (Harmondsworth, 1955), p. 98; for the device itself, see the plate in NRJD, following p. lii.
29. It is reproduced in PR, p. 1.
30. The title-page for Comptes amoureux (of around 1537?) is reproduced in CA, p. 96 though in a rather heavily inked enlargement (about 150%) which detracts from the finer appearance of the original (see, for example, BN, Rés. Y2 1979); for La Pugnition de l'Amour contempe of 1540 see BN, Rés. Y2 3439, and of 1541, Arsenal, Rés. 8o B. 21047; an example of the title-page of Gruget's Heptaméron, in a 1560 edition, is reproduced in H(F), following p. xxx; that for the Histoires des amans fortunez of 1558 is quite similar in its ornamentation — see BN, Rés. Y2 734.
31. BN, Rés. Y2 734.
32. BN, Rés. Y2 737.
33. BN, MS f. fr. 1524.
34. See Ch. III, pp. 72-73, 73, 74-75.
35. Sec, respectively, CNN, p. 57, note to 1. 28 (this emendation is visible in the first of the two plates following p. 58 which reproduces fol. 1r of the MS); and p. 58, note to 1. 37.
36. The text may be consulted in NRJD as indicated, but here again the sonnets are restored to the format of the original, cf., BL, C.57.c.13, fol. "iiiv.


38. See Ch. III, pp. 83-84.

39. Gabriel-A. Pérouse, ‘Introduction’ [to the Parolles Joyeuses], in PN, pp. 179-84 (p. 181, n. 3). For these other contributions to the genealogy of the Parangon–Parolles Joyeuses see, in the introduction to PN: Lionello Sozzi, ‘Les Sources italiennes du Parangon de Nouvelles’, pp. xliii-lxv (pp. xliii-xlvii); Joël Lefebvre, ‘La Source allemande dans le Parangon’, pp. lxvi-lxvii (pp. lxvi-lxix); and Jacques Abélard, ‘Presentation du texte’, pp. xcix-cxli (pp. c-cii). One further item of particular interest here is the question of the precise source for the adaptations and translations of the Petrarch, on which Pérouse (op. cit., pp. 179-80, n. 1) comments: ‘Ce serait une autre recherche que d’établir l’histoire bibliographique du texte latin de Pétrarque et de ses diverses présentations, depuis l’ample forme du Troisième Traité de son De rebus memorandis, intitulé Tractatus tertius de alia parte eloquentiae quae dicacitas sive facetias (sic) sive sales possunt appellari (tel qu’il apparait, par exemple, dans les Opera de 1469 [sic, see below], préf. de Sébastien Brant), jusqu’au très maigre De salibus virorum illustrium ac facetiis (Paris, Louis Simonel, Richard Blandin et autres, ca. 1475): contentous-nous de remarquer que le texte de Tardif est plus court que celui donné par l’Opera, un peu plus long en revanche que le second cité (Tardif ayant ajouté quelques propos d’autres provenances: Poggio notamment’). Pérouse’s apparent dating of the Opera as 1469 must be a transposition of the last two digits since Sebastian Brant was only born in 1457 and the date of the Bodleian Library copy (Toynbee 312) of the first edition of Petrarch’s Opera Latina, edited by Brant, is dated 1406 – see Bibliography, Primary Sources, Printed Books: PETRARCA, Francesco. Librorum Francisci Petrarcae [...].

40. Sozzi, op. cit., p. lxiv.


42. BL, I.A.39234, for which the catalogue entry, under
BRACCIOLINI, runs: ‘—Begin. [fol. 1 verso:]
Incipit tabula super facceias pogii; [fol. 12 recto:] Pogii florentini oratoris clarissimi faceciarum liber incipit feliciter [fol. 105 recto:] Facetiae morales Laurentii vallensis alias esopus grecus per dictum Laurentium translatus incipit feliciter. [fol. 113 verso:] Francisci petrarche de salibus vivorum illustri ac faceeiis. Tractatus incipit feliciter; [Au Soufflet vert:] parisius [1475?] 4°. In this edition, which otherwise would appear to resemble closely that edited by Sozzi, the prologue to the Petrarch is not used as a prologue to the entire compendium. Sozzi, op. cit., p. xlv, n. 3, gives the following reference: ‘Pogii florentini oratoris clarissimi facetiarum liber. Facetiae morales Laurentii Vallensis alias Aesopus graecus per dictum Laurentium Valla translatas, et Francisci Petrarchae de salibus vivorum illustrium ac faceeiis [...]
Explicitur facetiae Fr. Petrarchae, impressae Parisiis, s.d.n.t. [L. Symonel, R. Blandin et J. Simon, à l'enseigne du Soufflet Vert, 1477-78 c.], in-4°, 118ff’. Though a location is not given here, in his earlier article, ‘Petrarca, Tardif e Denys de Harsy (con una nota su Francesco Florio)’, SF, 15 (1971), 78-82 (p. 79, n. 3), the same reference is attributed to BN, Rés. Y2 892. I have not seen the BN volume.
44. Pérouse, 'Le Parangon dans la nouvellistique du XVIe siècle', in the introduction to PN, pp. lxxviii-xc (p. lxxix).
45. Ibid., loc. cit.
46. The MS no. 252 of the Library of the Hunterian Museum, University of Glasgow, is that reproduced in Sweetser’s edition (15CNN). Its table is introduced thus: ‘Sensuyt la table de ce present livre, intitulé des Cent Nouvelles, lequel en soy contient cent chapitres ou histoires, ou pour mieulx dire nouvelles’ (p. 1). Sweetser also gives the principal variants of the Vérard edition (BN, Rés. Y2 174), and indeed it is to this that he has recourse for the greater part of the table of contents.
47. This point is discussed in Ch. II, pp. 35-36, and in my article, ‘The Table of Contents and the Heptaméron’, FSB, 7 (Summer 1983), 3-4 — see App. 1.
50. This point is considered, briefly, in my article,

51. This passage is quoted in full in my article, 'The Arrangement of Stories [ ... ]', pp. 135-36 – see App. 2, pp. 474-75.

52. This drawing can be seen in the second of the plates following p. 58 in CNN, which reproduces fol. 1v.

53. Sozzi, 'Les Sources italiennes [ ... ]', in PN, p. xlvi.
CHAPTER V

GENERAL STRUCTURE

1. MEMORANDA

2. SIGNPOSTS

3. PATTERNS
   a. The location of stories
   b. The use of sources and story-length
   c. Unity and frameworks

4. THE SIGNIFICANCE OF GENERAL STRUCTURAL FEATURES
The three books of stories which are the objects of this study contain two hundred and ninety-seven stories between them: of Philippe's one hundred and ten there remain in whole or in part ninety-six; the *Parangon* comprises forty-seven and the *Parolles Joyeuses* sixty-four; and the *Nouvelles Récréations* bring ninety tales to the total. It will be obvious therefore that within the limits of the present work it is impossible to devote to each one sufficient space to consider exhaustively its place in the structure of the collection which contains it. The aim of this chapter and of its successors must therefore be to describe and classify the more significant and representative structural features of each work's gathered stories: behind these it is then possible to discern some of the principles which govern the arrangement of the stories in each collection and to move towards a fuller understanding of this process and of the effects they may have on the reader's approach to each work.

1. MEMORANDA

At the end of the first story the suitably-compliant reader — who has identified himself with the mock reader of whichever collection he has before him — has heard all the explanations and justifications of the author (among others) and now has a large number of stories ahead of him. He cannot join, in spirit, a group of narrators such as he might find in the Hepta-
mérión or identify with the monks who listen to their stories at a distance;¹ nor is there a Leon Ladulfi whom he can accompany to listen to some 'propos rustiques'.² Without such a guide and with, in each case, scores of nouvelles before him it may be that his path through this forest of stories seems somewhat uncertain, for when he looks back, the scant advice he has received appears inconclusive: Philippe de Vigneulles has spoken of arranging his stories in order but leaves that statement unqualified; the compilers of the Paragon de Nouvelles have implied a conscious assembly of the stories they present but no more; nothing has been said of the Parolles Joyeuses; and the table of contents in the Nouvelles Récréations, though it refers to their order, opens up the possibility of choosing which stories to read — which the author tells the reader he may do.

Both Des Périers and Philippe de Vigneulles do, however, maintain a presence in their works, not just as the narrators of the stories but also as the compilers of the collections. Here and there references are made to their editorial activities of choosing and adapting the stories and of building up their collections. Thus the reader is presented with reminders of the procedures and aims which were stated or implied in the prologue.

Philippe makes several references to his desire to build up his collection by adding to the number of stories he has already amassed. Livingston lists six nouvelles (28, 42, 58, 91, 92, 110),³ to which eleven others may be added (4, 5, 41, 46, 49, 62, 63, 82, 84, 93, 100), all bearing witness to Philippe's addition of stories to press on towards his goal. Even very early in his collection Philippe continues to draw attention with these phrases (nouvelle 4: 'pour tousjours multi-
plier le nombre' – CNN, p. 69; nouvelle 5: 'pour
tousjours multiplier noz nouvelles' – CNN, p. 73) to
the activity of compilation, as he did in his prologue.
Though such phrases may have been added after the
gathering of most, if not all, of the stories, they
show that the image Philippe seeks to present is that
of a collection in the course of its making. The
deplorable mutilation of so many introductory segments
of the early stories makes it impossible to know
whether or not Philippe continued to use such phrases
between these two early examples and the next, in
nouvelle 28. That they should be so liberally used
later in the collection leads to the supposition that
their absence from the earlier nouvelles is probably
the result of the mutilation and that there would
otherwise have been further such uses.

Nouvelle 28 offers not only another glimpse of the
collection in the making but also an explicit reminder
of the project as it was outlined in the prologue:

Affin de acroistre le nombre et pour multiplier
et achever les centz nouvelles dernieres faictes,
esquelles j'ay deliberez, moyennant la grace de
Dieu, de dire, compter et reciter tout du loing, je
prie a icellui mon Dieu que ce soit sans pechier,
car mon intencion n'est sinon, comme j'ay dit
devant, affin de passer temps et pour eviter
oisiveté, aussi affin que, s'il y a aucune trom-
perie ou finesse faictes, tant en luxure comme
autrement, que l'on s'en puisse garder, et non pas
pour en user en mai. Et affin donques pour tous-
jours tenir nombre, comme dit est, je vous vueil
icy reciter et compter une petite nouvelle pour
rire de la simplesse d'ung de noz jeune enfans de
Mets lequel à la requeste de son pere devint
merchants et de ce qu'i en advint. [CNN, p. 136.]

Here also there is an implicit reference to the
fifteenth-century Cent Nouvelles Nouvelles and
Boccaccio's 'Cent Nouvelles' in Philippe's designation
of his work as 'les centz nouvelles dernieres faictes',
but he does not normally go to such lengths to recall the purpose, structure and antecedents of his collection. It is often a simple reference to the target figure of one hundred stories which reminds the reader of the project undertaken; sometimes a simple reference to the increasing of the number of stories suffices; and in one case (nouvelle 46) Philippe says only: ‘Icy vueil reciter une petite nouvelle assés digne d’estre mise au nombre des aultres’ (CNN, p. 204). But all of these phrases remind the reader of the work of compilation upon which the implied author is engaged and thus provide occasional glimpses of the structural context for each nouvelle.

Another task which the implied author is seen to undertake is the editing of his raw material, his fitting of the events he has witnessed and of the stories he has heard recounted for their place in his collection. Many times Philippe declares that he will not speak of this or that, generally because he does not want to prolong a story unduly. It is a concern which is present throughout the collection: in nouvelle 2 he writes of the protagonist, ‘Jamais ne preschoit qu’on n’en riait des nice propos qu’il disoit, et vous en racompteroie pluseurs choses lesquelles je lesse pour abregier’ (CNN, p. 64); nouvelle 50 ‘sera briefve affin qu’elle ne ennuye aux escoustans’ (CNN, p. 214); and in the middle of nouvelle 90, Philippe interrupts the speech of one of his characters, saying that ‘pluseurs aultres choses luy dit la dame, qui longue seroient à racompter’ (CNN, p. 403). Other examples may be found in nouvelles 5, 18, 27, 31, 37, 38, 64, 65, 78, 83, 94, and 96. There is also, in nouvelle 80 a most engaging, exceptional image of what happens when this editing is done:

Ce gentil homme de quoy je pretens à fournir
This passage, like the others already quoted, portrays an author who is concerned to please and entertain his readers: he promises enough to provoke laughter but spares the dignity of the protagonist by concealing his name, controlling the details of the stories in the same way that he controls their length. Indeed, the preceding examples of Philippe's abridgement and selection of his material may be divided (with the exception of nouvelle 80) into two groups: those in which he curtails the narration of events to hasten the advent of a more important part of the story (nouvelles 18, 31, 37, 38, 65, 78, 94, 96, 99) and those where Philippe limits the length of a story because otherwise it would be too long in a structural sense for the collection he is compiling (nouvelles 2, 5, 27, 50, 64, 83, 86). The effect is the same in each case, in that by both means Philippe limits the scope of the individual nouvelle in relation to the whole work. The avoidance of undue detail within a story and the omission of further related anecdotes both lead to greater economy in the particular nouvelle and a speedier progression to the next. Nouvelle 96 contains both features: when the 'gentil chappellain' finds his beloved one there is talk of his 'mil petites gentillesses' towards her which Philippe omits, adding 'de quoy je me tais' (CNN, pp. 381-82); and at the end of the nouvelle he writes: 'Et ce suffise quant à present des freres Baudes et du tabourin' (CNN, p. 383), thereby drawing it to a close and opening the way for the next.

Of the other stories where it is length in general
which is limited, two more (nouvelles 5 and 27) have this indication placed at the end in terms very similar to those of nouvelle 96, and in three (nouvelles 50, 64, and 83) it is placed at the beginning. The reference to a desirable brevity in nouvelle 50 has already been quoted; in the others Philippe chooses between available stories to present just one:

[...]

Thus Philippe (the implied author) shows his desire to give a particular shape to the collection and puts to one side the other potential forms it might have had; thus he shows that the shape of the work is at least in part governed by the need to accommodate the reader and to avoid unnecessary longueurs. It is possible, however, that the real Philippe had no such decisions to make; it might be that only one story about the protagonist (Braye) of nouvelle 83 was known to him, but that he wished to give a different impression. Such statements about the narrative material must, like those in the prologues to these collections, be recognized as statements which the real author puts into the mouth of the implied author and that they may only give an indication of the impression that the real author wishes to create, rather than information about what actually happened.

Such caution is shown to be justified when the
implied author of the *Nouvelles Récréations* is found in this editorial posture with good cause. At the beginning of nouvelle 30 (which is to be about Jehan du Pontalais) his intervention is too late and his control over the material is asserted only after a digression:

Il y a bien peu de gens de nostre temps qui n’ayent ouy parler de maistre Jehan du Pontalais: duquel la mémoire n’est pas encore vieille, ny des rencontres, brocardz et sornettes qu’il faisoit et disoit: ny des beaux jeux qu’il jouoit: ny comment il mit sa bosse contre celle d’un cardinal, en luy montrant que deux montagnes s’entrencontroient bien, en despit du commun dire. Mais pourquoi dy je ceste là, quand il en faisoit un million de meilleures? Mais j’en puis bien dire encore une ou deux. [NRJD, p. 140.]

Des Périers has to pull himself up: he must not tell an unlimited number of stories, so he has to leave aside the one which automatically comes to mind in favour of those which, on reflection, he would wish to include. In fact, of course, this particular revelation of his arrangement of the stories is unlikely to reflect the true intentions of the real author who, by making the implied author slightly careless in his enthusiasm, succeeds in slipping in a minuscule initial anecdote to build up a sort of character reference for the protagonist of the story to come. Once again, the nonchalance of the implied author appears to mask the more careful effects wrought by real author and reinforces the message of the prologue that this is a work to be enjoyed and not one which should be approached with a sense of gravity.

This reinforcement is also apparent in a digression at the end of nouvelle 86. After the story of ‘une Dame qui faisoit garder les coqs sans connoissance de poules’ (NRJD, p. 296) the implied author digresses to discuss the human male’s sexual potential—a discussion he eventually interrupts:
Mais qu'est ce que je vous compte? pardonnez moy, mes dames: ce ont esté les cochetz qui m'ont faict cheoir en ces termes. Par mon ame c'est une si douce chose, qu'on ne se peut tenir d'en parler à tous propos. Aussi n'ay je pas entrepris au commencement de mon livre de vous parler de rencherir le pain. [NRJD, p. 298.]

Though the digression is halted in apologetic terms, Des Périers soon points out that his reader has been warned not to expect serious discussions; it is a reminder that this freedom to stray from the matter in hand is part of the renunciation of the world’s cares which the reader accepted, in the course of the opening sonnet, as a condition of receiving the stories.

Such passages suggest that, like Philippe de Vigneulles, Des Périers seeks through his implied author to convey an air of insouciance. While, for Philippe, this seems to become a way of preserving the ordinariness of the activity of compiling a collection—of ensuring that the finished book is an object to which the reader can easily relate—for Des Périers it seems more a matter of emphasizing the enormous range of entertaining stories, from which he may easily select the best and most amusing examples for the recreation and diversion of his readers. This naturally affects the structure of the collection since Des Périers will call a halt when the best of a theme or story is over, preferring to press on to find a similar excellence in the next, and he will explicitly select the story he will recount from those which might be used.

At the end of nouvelle 5, for example, a discussion (‘lequel vous aymeriez mieux estre cocu en herbe, ou en gerbe’—NRJD, p. 37) follows the story; however, before long it is closed because it has become too serious: ‘Mais je ne veulx pas en debatre les raisons d'une part et d'autre. Je vous en laisse le pensement
à vostre loisir. Puis vous m’en sçaurez à dire’ (NRJD, p. 38). The next story is evidently to be seen as more fun than such dry reasoning, though the reader is given permission to dissent.

Nouvelle 75 consists largely of a sequence of questions and answers which are, in their form at least, predictable. As might be expected, therefore, Des Périers does not pursue the theme very far. Once the reader has grasped the idea and has been amused by it for long enough, Des Périers tells him: ‘Achevez le demeurant, si vous voulez; ceste cy est à l’usage d’estrivieres’ (NRJD, p. 270). If the reader wishes to prolong the story, which is of course extendable to the limits of individual taste, then he may; Des Périers prefers to pass on to the next nouvelle, not wishing to remain too long with a technique whose newness may already be lost. Given the likelihood that the reader will follow — accepting that the story, lest it go on for ever, must end somewhere and that in the book it ends at this point — the permission to do otherwise really becomes only a means of closing one nouvelle in order to leave the way open for the next.

Elsewhere, the reader’s attention may be drawn at the beginning of a story to the potential infinitude of material and to the need to be selective for the purposes of the collection. This happens at the beginning of nouvelle 33, where the Curé de Brou is introduced for the first time and the need for some editing is made plain.

Le Curé de Brou, lequel en d’aucuns lieux ha esté nommé le Curé de Briosne, ha tant faict d’actes memorables en sa vie, que qui les voudroit mettre par escript, il s’en feroit une legende plus grande que d’un Lancelot, ou d’un Tristan. Et ha esté si grand bruit de luy, que quand un Curé ha fait quelque chose digne de memoire, on l’attribue au Curé de Brou. Les Limousins ont voulu usurper
cest honneur pour leur Curé de Pierre Buffere; Mais le Curé de Brou l'ha emporté à plus de voix. Duquel je reciteray icy quelques faitz heroiques, laissant la reste pour ceux qui voudront un jour exercer leur stile à les descripre tout du long. [NRJD, pp. 150-51.]

Nouvelles 33-36 are all devoted to the Curé de Brou: in this way a good sample of his exploits is given but he is not allowed to become dominant and to transform the work into something other than a collection of short stories.

Another character — maistre Pierre Faifeu — also presents the author with an editorial task. In nouvelle 23 he tells the reader that

Il seroit long à racompter les bons tours qu'il ha faitz en sa vie. Mais j'en diray un qui n'est pas des pires, affin que par là vous puissiez juger que les autres devoyent valoir quelque chose. [NRJD, p. 109.]

Here, too, Des Périers chooses to emphasize the quantity of the material from which his selection is made and the need to avoid undue length on one particular subject. But once again the reader may have no more reliable source for this information than the author himself, and of course it is in his interests to offer the choicest stories. It may therefore be that the implied author is simply used to give an appearance of choosing the best stories from an almost inexhaustible source.

The introduction of nouvelle 47 offers an example of story selection which is closely linked to a problematic section full of anachronisms. The story is about Jacques Colin, of whom Krystyna Kasprzyk writes:

J. Colin étant mort en 1547, ce préambule n'a pu être rédigé par D[es] P[ériers] et il est possible que les trois anecdotes, peut-être authentiques, qui relatent ces évènements avec un
So how successful was the remanieur in his adaptation of the introduction to this tale (taking this as the minimum extent of his work)? The text of the preamble follows, being quoted to the point where the potentially usable material is abridged for inclusion in the collection.

Maistre Jacques Colin, n’hagueres mort Abbé de sainct Ambroyse estoit homme de bon sçavoir et de bon cerveau, comme il ha assez faict congoistre tandis qu’il ha vescu. Et avoit une grande asseurance de parler, de quelques propos que ce fust: Et rencontroit singulièrement bien. Tellement que ces parties toutes ensemble le firent fort bien venir pres la personne du feu Roy Françoys, devant lequel il ha leu longuement. On dit de luy, tout plain de bons comptes, lesquelz seroyent longs à reciter: Mais parmy tous j’en compteray un ou deux qui sont de bonne grace, qu’il dit devant ledict seigneur.

It is possible to imagine quite a minimal level of intervention here, with alterations made mainly within the first half of the introduction. This portion might once have run along these lines: 'Maistre Jacques Colin, Abbé de sainct Ambroyse, homme de bon sçavoir et de bon cerveau, avoit une grande asseurance de parler, de quelques propos que ce fust: Et rencontroit singulièrement bien'. In the latter portion the intervention of the remanieur might have been limited to the insertion of ‘feu’ to qualify ‘Roy Françoys’, for the rest seems to follow a pattern used elsewhere (cf. the passages quoted from nouvelles 33 and 23) and suggests that if it is the work of the remanieur he adapted it very sensitively. Comment may therefore be confined to the definite amendments which make reference to Colin and the King as being deceased. Perhaps the remanieur thought it unlikely that a reader would note the incon-
sistency in the portrayal of the implied author, but any reader who knew when Des Périers and either one of the two other figures died would be capable of spotting the flaw. Perhaps, on the other hand, the remanieur sought to provide, by means of his interpolations, a recognition within the text of time having passed since Des Périers’s death and a reflection of the reader’s subconscious thought that both figures within the story are now dead. Whichever is the case, the interpolations may have been quite plain to some readers, and may therefore have been made by a person who thought of them as a necessary part of his editorial work in preparing a text some fourteen years old (at least) for the public. This introduction thus provides further confirmation of the need to consider at least to some extent the nature of the book as it first appeared to the reading public in 1558. By then the remanieur too has become a part of its origins.

At the end of nouvelle 47 a second abridgement (uncomplicated by apparent anachronisms) serves as a means to close its constituent series of three anecdotes. The author comments, ‘Il y en ha de luy [i.e., l’Abbé Saint Ambroyse] assez de telz, mais tout cela appartient aux Apophtegmes’ (NRJD, p. 195), but in fact he returns both to this genre and to the protagonist in the following nouvelle. This interruption may be due to the possibility that the material used in the latter case would have made too long an addition to the former series of three anecdotes to be introduced as a further part of nouvelle 47. Des Périers thus shows again his concern to shape the proportions of the collection, while the irony of his claims to depart from subject and genre maintain the air of nonchalant informality. Like Philippe de Vigneulles, Des Périers also explicitly curtails his material in the middle of a
nouvelle with such phrases as 'Pour faire court' (nouvelle 8 — NRJD, p. 49) and 'Pour abbreger' (nouvelle 62 — NRJD, p. 231), but again the main function of these abridgements is to hasten the reader's progress to the significant point in the story. Again, though the general result is a greater economy and a tendency towards having more short stories than fewer longer ones, the author chooses to make the more explicit references to the fitting of his material to the overall design at the level of the overall length of his nouvelles rather than in connection with the profusion of details which a single story may cover or omit; and thus he portrays the making of the collection, reminding his reader of the work he has undertaken and of his summary of this in the opening sonnet: 'Je me suis bien contraint pour les escrire' (NRJD, p. 2).

There is little attempt in the Parangon de Nouvelles to remind the reader of the overall structure of the compilation. Only once is reference made to the place of a single story in the collection, this being in the introduction to nouvelle 13:

Ainsi que les compaignons secretares de la court rommaine, qui firent les ditz et faceties contenues en ce livre comme devant est dit, une foys en leur consistoire meurent une question, c'est assavoir quelle pugnition on devroit faire a une femme adultere, c'est assavoir qui ront son mariage, l'ung opina qu'on la debvoit brusler, l'autre qu'on la devoit escorcher, et ainsi chascun donnoit son opinion de divers tourmens et supplices. Si que l'ung d'entre eulx nommé Boniface, natif de Boulongne, dist par maniere de joyeuseté que autresfoys [...]. [PN, p. 46.]

In this way a story is introduced which is supposed to be by one of a group of narrators to whom all the others in the book are attributed. However, as the editors of the CLEH text say of this 'court rommaine', 'il s'agit du tribunal pontifical dont Poggio était
secretaire' (PN, p. 46, n. 1). Nothing has already been said which would equate the 'compaignons secretaires' with the 'plusieurs bons aucteurs' of the prologue, so the reader is more likely to be confused by this reference than to have his memories confirmed. In fact this structural indicator has nothing to do with the way in which the Parangon was compiled and is merely a reference which the originators of the text either omitted to excise or chose to leave in place. Despite its inappropriateness, this introduction does show the effects of a selection process: there is the implicit suggestion that the story told by Boniface is more worthy of attention than the rest of the debate, and it may be thought that this complements the implicit suggestion of stories specially chosen which is found in the prologue's reference to the work of 'plusieurs bons aucteurs'. Nevertheless the Parangon is markedly different from the collections of Philippe de Vigneulles and Des Périers in this respect. Like the Parolles Joyeuses, which contains no such remarks, the potential for reflection within the work of the process by which it was created — a process of selection and abridgement — is neglected; evidence of a desire to draw attention to other aspects of these collections is not lacking, however, and here the reader of the Parangon and the Parolles Joyeuses is subject to influences similar to those which are characteristic of the other two anthologies.

2. SIGNPOSTS

It is part of the nature of collections of stories that there is a variable amount of freedom about the order in which they may be read. Without the obvious necessity of following the trail from beginning to end
as in a single long narrative divided into chapters, the reader of a collection of smaller pieces may feel free to select where he will. Unless the component narratives find their place in a larger story — as is the case in, for example, the Comptes Amoureux or the Heptaméron — there may seem to be not only no obligation to follow the printed order (which is the logic followed by M.-M. de La Garanderie) but also no way of knowing the position one has reached. In fact none of these anthologies leaves its errant reader entirely without support, though the degree of assistance offered does vary.

The most significant variation here is the provision by Des Périers (or his collaborators) of the table of contents which effectively serves as a map of the coming terrain. All four collections, however, offer what may be regarded as an equivalent to the signpost: the sectional title which precedes each story, marking it off as separate from the one just read. These titles, standing in a white space between type-filled regions, are akin to border notices, and as such they offer information about the next stage of the journey; they also give the reader a chance to rest before he continues to what might be a very different type of story.

The simplest system of signposting is to be found in the Parangon-Parolles Joyeuses volume. In the Lyon edition there is, for each new story of the Parangon, a title, a woodcut and a decorated or pictorial initial for the text of the nouvelle. The titles are not descriptive of content, unlike those which the CLEH team (among others) has added to the stories; they merely number the nouvelles and are placed between arabesques thus, for example (quasi-facsimile):

°° La trente & vnierme nouvelle. °°
The woodcuts are mostly 40mm. by 70mm., with others measuring 35mm. by 70mm. and the decorated and pictorial initials measure 35mm. by 35mm., or 23mm. by 23mm; thus a significant proportion of a page can be filled by these since the dimensions of the woodcuts account for about a third of the page size. However, neither the illustrations nor the decorations have much to do with the text. Albert Labarre concludes, having explored their use elsewhere:

L'illustration et la décoration du Parangon de nouvelles honnestes ne sont donc pas originales; en fait, c'était une pratique courante des imprimeurs et éditeurs de l'époque de réutiliser les gravures et les vignettes qu'ils possédaient, sans beaucoup de considération pour les textes qu'elles devaient illustrer.

Of the initial material — title, woodcut, decorated initial — for each story, any part may be separated from the rest by the bottom of a page, the text being sufficiently closely packed for there to be no room to start a fresh page for every story. It can happen that a title stands in a space at the bottom of a page with the woodcut and text appearing on the following page. Nevertheless, each story's beginning is clearly visible.

A similar effect is obtained by similar means in the Paris edition. More so than in the Lyon text, there are few white spaces and there are fewer woodcuts too, though ornamental initials are still widely used. The woodcuts are also different from those used by Romain Morin, 'quoique sans cohérence non plus avec le texte'. So closely packed is the text that on fol. 2r, the upper part of which is occupied by the end of the prologue, only the title of the first story ('La premiere nouvelle' set between fleurs-de-lis) and a woodcut can be fitted, leaving the text to begin on
In this edition, the new story commonly has a beginning which is less prominent than those of the Lyon edition: frequently the title of a story follows hard on the heels of its predecessor, with only its centring and the new ornamental initial to indicate the change.

Since the woodcuts do not illustrate the stories — as the reader must soon realize — they must be regarded as part of the signpost, punctuating the sequence of stories with a more definite barrier. For all their solid construction, however, the signposts of the Parangon have very little to say: they give no information about the following nouvelle save its number in the sequence. The result is such as a traveller might find if on his journey he were presented with numbered signposts to indicate his presence on the path: there would be no indication of what might be encountered on the next stage, just an indication that one imprecise segment of the journey is over and another about to be begun. The titles and illustrations of the Parangon offer the reader no opportunity to make an informed decision about whether or not to read a story: the collection's compilers merely mark the hiatus and permit the reader to pause there.

The signposting of the Paroles Joyeuses is both less and more informative. Less so in that it cannot help the reader to know where he is in the collection since the anecdotes are not numbered, except for the first ('Le premier dit facecieux de Francois Petarque est de Publius Sulpitius' — PN, p. 185); more so in that the titles are, at a very general level, descriptive of the content. The titles are mostly variations on 'Dit'/'Autre dit' and the epithets 'moral'/'joyeulx'/'facecieux', with some attributed to individuals — e.g. 'Dit moral du philosophe Chilo' (no. 28 —
PN, p. 204). Woe to any reader who tries to find his place by looking for a title, however! There are no fewer than twenty-seven anecdotes headed 'Autre dit moral' and twenty-one entitled 'Autre dit joyeulx', and for this reason reference will here be made to them by number, as in the CLEH edition.

The characteristics of the signposts also differ from those found in the Parangon. In the Lyon edition the brief titles are set with one or two arabesques or are preceded by a paragraph mark (¶). The woodcuts are less frequent — less than a third of the anecdotes are preceded by one — and even the pictorial or decorated initials are used less commonly, especially in the latter half of the work. The Paris text is punctuated by some woodcuts and the titles are accompanied by fleurs-de-lis or preceded by a $. In both the text seems less crowded but this impression is probably due to the more frequent gaps per page which are the results of shorter anecdotes.

Once again, therefore, the reader is unable to make a very informed decision about the next story since many of the descriptions are recurrent and cannot uniquely designate one anecdote. Nor can he be at all sure where he is within the collection by consulting these signposts. However, he can find his way about by using the foliation which both the Lyon and Paris editions offer, and in each case he can be sure of the collection he is reading by checking the headlines, which distinguish the Parolles from the Parangon. Neither the foliation nor the use of headlines is unique to these collections, of course, so they cannot properly be regarded as integral aspects of their structures, but they might have been omitted and it may be that the decision to reference the book in these
ways made the referencing of the collections by dif-
ferent means appear unnecessary.

The signposts of the Parolles Joyeuses may, then,
be likened to road signs which indicate that the
motorist will next traverse a crossroads, or encounter
a sharp bend or steep gradient, without telling him
which of the many crossroads, bends, or gradients this
particular one is. For the reader of either collection,
the foliation and headlines may be used in a manner
akin to the odometer of a vehicle: they are external
and widely applicable devices which may be used in
particular circumstances to provide more information.

The same analogy concerning the headlines and
foliation is applicable to the Nouvelles Récréations.
As with the Parolles Joyeuses so too in Des Périers's
collection are the component narratives left unnum-
bered, save the first — the 'Premiere Nouvelle en forme
de preambule' (NRJD, p. 13). The descriptive function
of the titles here covers a much wider range, from the
vague suggestion of a genre rather than a subject in
'De la pie, et de ses piauz' (nouvelle 87 — NRJD,
p. 299) to the explicit advertisement of contents in
nouvelle 16, 'De l'enfant de Paris nouvellement marié:
et de Beaufort qui trouva un subtil moyen de jouyr de
sa femme, nonobstant la songneuse garde de dame Per-
nette' (NRJD, p. 81). Here, the reader can see, more or
less, what awaits him and can follow the author's
advice to reject a story if it does not please him. Yet
this freedom may be more apparent than real, for though
this type of title gives more information about the
coming story it gives no indication about the number of
stories already read or yet to come; it thus acts as a
signpost which concentrates the reader's attention on
the immediate future rather than portraying any wider
context; it acts as would a road sign which gave the
name of the next town or village but offered no guidance about its location relative to other more distant places.

The ample space accorded to the titles in the Nouvelles Récréations gives them as much prominence as is achieved in the more cramped Parangon by the use of woodcuts. An example of this may be seen in Kasprzyk's edition in the plate which reproduces the beginning of nouvelle 12: the titles are centered and are set with blank space above and below them. Additional emphasis is given to the new beginning by the use of a large initial for the text of the narrative. The overall result, again, is a clear marking of the break between one story and the next, which gives the reader both sufficient warning of the transition and a chance to pause before he proceeds.

Philippe de Vigneulles offers his reader the opportunity to see what lies ahead as well as telling him how far he has come. All of the surviving titles—sixty-eight in number—begin with their numerical designation, which is followed by an indication of the subject of the nouvelle. The extent of the information given varies, again, from the general subject ("La XLVIIe nouvelle faict mencion et traiect d'ung gentil compagnon de Mets qui fut enamourez d'une fille et de ce qu'il en advint" — CNN, p. 206) to the announcement of specific circumstances where the reader knows what will happen but not how ("La XLIIe nouvelle faict mencion d'ung pouvre homme de villaige bien jodus qui tint le cheval du prebtre endementier que ledit prebtre visitoit sa femme" — CNN, p. 192).

By giving the number of each nouvelle first, Philippe's titles constantly emphasize the gradually lengthening sequence of stories. This seems well suited to his projected imitation of the fifteenth-century
Cent Nouvelles Nouvelles: each new story is thereby placed in this context and plays a part in contributing to the amassing of that significant number of tales. Similarly indicative of Philippe's concept of the collection of nouvelles and consonant with his emphasis in the prologue on recording true events is the use of formulae to introduce the subject of a story: in each title formulae such as 'traicte de[...]', 'faict mencion d[e]', 'parolle et faict mencion d[e]', 'laquelle parle d[e]' (nouvelles 5, 8, 71, 82 — CNN, pp. 73, 80, 286, 321 respectively) give an air of independent existence to the stories which suggests that they have been gathered and labelled in the same manner as botanical specimens, that they retain the characteristics they had in the wild state.

Several examples of the layout associated with the beginning of a new story in Philippe's collection may be found in the plates which illustrate Livingston's edition.\(^\text{10}\) The titles ranged to the right with their own large decorated initials and then the very large decorated initials of the narratives constitute clear indicators of the beginning of each new story. A medium size of script, between that which is normal for the narrative and the very large initial, is used for the first word or words of the story, too, heightening the difference between the format of the title and that of the beginning of the story. The blank spaces associated with the transition from one story to the next also help to emphasize the hiatus and would, no doubt, have done so equally well had they been used eventually to contain illustrations of the stories.

In their diverse ways, the different systems of punctuating and signposting these works reinforce the attitudes displayed by their creators in the prolegomena. Even though Philippe may have added the
sectional titles to his collection after writing the stories, the nature of the information he gives — number and description — and the repeated use of introductory formulae gives a strong impression that he is handling a 'live' story which he has just found and is ready to insert as the next one in his collection. These characteristics accord well with his concern to show that it was possible to make such a collection of tales.

The bare assertion, in the prologue to the Paragon, that its stories are taken from 'plusieurs bons aucteurs' (PN, p. 2) seems to demand that the reader place his trust in the compilers of the collection; the sectional titles appear to do the same, for the mere numbering of the nouvelles denies the presence of any particularly attractive story — every one is worth reading. It follows naturally that the reader can be spared the trouble of deciding, on the strength of a title or summary, whether or not to read a particular nouvelle. The implication of the taxonomical titling of the Paroles Joyeuses seems to be very similar.

In contrast, Des Périers's concern to make his reader forget the world's cares and laugh instead leads to the system of describing the stories in his titles but not numbering them. It is the property of each separate story to provide amusement for the reader, besides which there is no need for a number scheme to recall the place the reader has reached in the work since, if he is to forget his troubles, he must become lost in the collection.

It is virtually impossible to imagine any one of these collections without the sectional titles they display. It would be a peculiar text which ran one short story on from the end of its predecessor, but any of the authors might have chosen simply to leave gaps
between his narratives. All, however, choose to say something in the gap: this suits the anthologizing purposes of Philippe and the compilers of the Parargon-
Parolles Jouveuses, and it allows Des Périers to attract the reader to the next story. Thus the titles seem to form an integral part of the conception which each collection tries to communicate in its opening pages. The practices of the framed collections, on the other hand, can appear to be more accurately characterized by Bergson's phrase: 'Du mécanique plaqué sur du vivant'.

This is particularly clear in the case of the summaries which punctuate Gruget's edition of the Heptaméron and which suggest the facilitation of a fragmented reading of the collection; whether or not this is desirable, it is at variance with the suggested chronological approach inherent in the daily structure. Even the explicit announcement of each new story in de Thou's manuscript and Gruget's edition seems to be an editorial addition; in BN, MS f. fr. 1512 (that which is the basis for Michel François's edition) only the daily divisions are explicitly announced, and gaps alone mark the separation of story from story (or from discussion). Other manuscripts follow a similar pattern (e.g., BN, f. fr. 1520), while some do include announcements of the number of a new nouvelle (e.g., BN, f. fr. 1515 and f. fr. 2155), so the customs are mixed, but it seems more likely that some copyists added the nouvelle designation than that others chose to omit it. Thus the explicit division into nouvelles is something that retrospectively describes, for the reader, the process of creation (in terms of the framing story) but which was apparently created within the text by the story-telling interlocutors. They are conscious — or appear to be conscious within the framing story — only of the divisions into days: the
stories and discussions flow on without so much interruption as the return to the abbey imposes between each day's ration of narrative activity. Here the making of a readable book is further removed from the storytellers whereas in Philippe's collection, for example, the anthologizing structure with its explicit labelling is made to seem a part of the initial creative process. In this sense, the sectional titles and signposts of the three anthologies are more vitally important to the creation as well as the reading of each one than are similar facets of the framed collections; in the anthologies this otherwise mechanical aspect is a living characteristic of their structure.

3. PATTERNS

The reminders of the nature of each anthology and the signposts distributed throughout can offer some assistance to the reader in finding his way through the mass of stories, but they can also seem to offer the same uncertain certainty which a ball of string brings to the person lost in a maze. In framed collections, the explicit structure which divides the stories among several narrators and which may distribute them in an explicitly chronological manner provides a pattern which can be recalled easily to reassure the reader.

The diversity of the stories can be accommodated within and balanced by this unifying structure. In the Heptameron it is not only the rule of ten stories per day but also the return to the discussion between the narrators which recalls the framework within which the stories have their place. The moment the reader comes across a reference to the framing level of the collection (such as "'Voylà, mes dames [...]"") he is reminded of the context of the stories and the fact
that he may soon expect this one to end and, after some sort of discursive exchange, another to begin. Thus, in general, the transitions are achieved gradually and the bridge passages by which they are accomplished can be recognized as variations on a theme — the ever-present framing story. This structure offers a grid which allows the reader to be fairly certain that each day ten stories will be told, each one by a different narrator, and within this pattern the minor apparent anomalies — such as the permission given to Parlamente to begin the day's story-telling on two occasions because Saffredent had begun on two days — merely add a touch of the unforeseen as exceptions to the rule. In other cases the patterns are repeated less frequently (as in the Comptes Amoureux) and in some they may be reduced to the level of a group of narrators among whom reappearances are less regular (as in the Grand Parangon des Nouvelles Nouvelles) or a more closely integrated group of narrator-protagonists (as in the Daliverneries d'Eutrapel), but in all of the frame-stories the reader has a chance to observe an overall design in the recurrent features and structures.

It is in comparison with this type of explicit general design that the anthologies seem to take on labyrinthine characteristics. The reader of the Parangon and the Parolles Joveuses has to take each new story or anecdote on trust; the reader of the Nouvelles Récréations seems to be required to lose himself in the collection; only Philippe's more informative titles combined with his regular numbering scheme seems to offer any sense of security to the reader. It might therefore be thought that Philippe's collection bears a closer resemblance to a framed collection, especially since one function at least of a framing story is often to explain how the collection came to be made (cf. the
Heptaméron, the Comptes Amoureux, the Propos Rustiques). It cannot be denied that Philippe frequently provides a reflection of the collection in the making, but he does not invent a story and a group of narrators to explain it — unless the evidence of the Journal be denied and his illness be taken as a tale told in order to justify the compilation. In that respect he does not provide a framing story, but chooses to portray the process of compiling an anthology as the work of a single person and thus produces different effects from those which arise from similar circumstances in framed collections.

In the Heptaméron, for example, as well as in Philippe's collection, there can be an apparent change of plan: the story which was to have come next is displaced by another. In the former, this is the result of action taken by the narrators of the framed stories, as when Ennasuitte is asked to contribute a story which will make her companions laugh and she replies:

"je n'ay garde d'y faillir; et vous diray que, en venant icy deliberée pour vous compter une belle histoire pour ceste Journée, l'on m'a fait ung compte de deux serviteurs d'une princesse, si plaisant, que, de force de rire, il m'a fait oblyer la melencolye de la piteuse histoire que je remetray à demain, car mon visage seroit trop joyeulx pour la vous faire trouver bonne'. [H(F), p. 221.]

Here, the loss of one story and the substitution of another is achieved by a process which obeys its own logic. That the contributors have a fund of tales at their disposal is an accepted fact, so the determinants of the shape of the collection through the insertion of one story rather than another at this point are the desire of the companions to hear an amusing story and the fact that Ennasuitte has been told a story which is not only of the required type but which is also so good as to supplant easily the tale she had thought to
relate. Indeed this sort of change confirms the verisimilitude conveyed by the framing story and reassures the reader.

It is a different matter, however, when Philippe begins a story by saying: "En attendant que une autre nouvelle me viengne en la mémoire, je ferés passér cette petite joyeuseté, et sera mise par maniere de passetemps on rans des aultres" (CNN, nouvelle 82, p. 322). Other than the air of normality which Philippe seeks to impart to his collection, with which this introduction is of course quite in harmony, there is nothing to justify it. Without any internal justification or excuse (such as a narrator who, at the level of a framing story, has a lapse of memory and who eventually tells a different story from the one he had intended to tell), this type of introduction may induce the reader to doubt the competence of the author and to wonder about the worth of the collection he is reading. At the very least, the reader may come to question how such an introduction can have a place in a collection of stories of which the author has said in his prologue, "[je] les ay mis en escript par ordre l'une après l'autre" (CNN, pp. 57-58).

The reminders of the entire structures which have been identified in the foregoing two sections are presented below in tabular form. In Figures 7, 8, and 9, the functions of the sectional titles and the references to activités relating to the construction of an entire collection are briefly recalled: dealing respectively with Philippe's collection, the Parangon de Nouvelles, and the Nouvelles Récréations — the Parolles Joyeuses are entirely lacking in this respect — these tables show just how different each anthology is from the others, and how different they are from framed collections, where it is common for each new
story to be accompanied by some reference to its position in the overall scheme.

Faced with the lack of a frame-story and with doubts about both the construction of the anthologies and the ways in which the reader may cope with the diversity of their stories, several critical readers have sought evidence for some overall pattern or unifying principle. This quest has, in general, not met with much success in so far as the elucidation of structure is concerned though it has allowed various characteristics of the collections to be described. Charles Livingston comments briefly, for example, on the unity of social status among the characters who figure in Philippe's collection, but his description hardly contributes to an understanding of its structure as an anthology; however, his discussion of geographical unity does raise a more interesting range of questions which can be of assistance in defining structural aspects.

a. The location of stories

Besides the aforementioned social unity of Philippe's Cent Nouvelles Nouvelles, Livingston characterizes the stories as presenting also 'une autre sorte d'unité, géographique celle-là: elles sont essentiellement messines. Elles se situent tantôt dans le vieux Metz avec ses rues, ses quartiers, ses églises, ses couvents, ses portes, ses faubourgs, tantôt dans les villages et régions d'alentour, tous lieux bien connus de Philippe'. He rightly points out the uniqueness of this: 'Dans aucune autre collection de contes, italiens ou français, l'élément local ne figure, croyons-nous, de façon aussi suivie et aussi complète. Cela contribue à donner l'impression que ces
Figure 7. References to overall structure in Philippe de Vigneulles's collection

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Figure 7 (cont.). References to overall structure in Philippe de Vigneulles's collection

Key

T indicates a nouvelle from which the sectional title is missing; the symbol is intended to serve as a general cautionary reminder

M indicates a nouvelle (excluding the sectional title) which has suffered some mutilation; the symbol is intended to serve as a general cautionary reminder

■ a numbered sectional title, reminding the reader of the place of the nouvelle in the whole collection

• indicates the presence of a reference to overall structure; this is qualified by one of the following:

a a reference which draws attention to a need to abridge the material

i a reference which shows a desire to increase the number of nouvelles

s a reference which draws attention to a need to select one or more stories from a wealth of material
CHAPTER V

contes se rapportent à des événements d'actualité et à des faits véritables';
but, attracted by the perennial question of veracity, he offers no comment on the
difference this unity might make to the arrangement of the stories or to the structure of the collection.
Livingston does not go on to consider the possibility that when the general geographical location for the
stories is so constant it may in fact become invisible, obscured by the diversity of the events occurring
against that background. Nor does he suggest that the general location — Metz and its environs — may cease to
be significant when it is so constant and that it may be the narrower locations — town or country, tavern or
house — which become noticeable as factors differentiating one story from another.

The significance of the general location of stories is likely to be greater therefore in the Parangon de
Nouvelles, where the background changes considerably in some nouvelles. The opening of nouvelle 1, which for
Sozzi sounds the keynote of the collection ('En la cité de Florence [...] — PN, p. 3), has already been quoted;
but, as Joël Lefebvre suggests, the stories taken from the Eulenspiegel alter the tone radically:

Non seulement les nouvelles tirées d'Eulenspiegel sont séparées d'un contexte qui pouvait les
eclairer; elles sont, de plus, insérées comme un corps étranger dans un ensemble qui relève d'un
esprit totalement différent. A supposer qu'il ait compris, [le] lecteur [de 1531] ne pouvait, en tout
cas, qu'être surpris par la brutalité dans le changement de ton. L'observateur moderne ne peut,
lui non plus, se défendre d'un certain étonnement en présence de cette rencontre à Lyon, sur le
terrain du genre narratif, entre l'italianisme de la Renaissance et une œuvre sans conteste étrange
qui, surgie des profondeurs de la vie allemande, peut être considérée comme l'une des plus représentatives du Moyen Âge germanique finissant. Sans doute est-ce la recherche de l'effet de choc et le goût de la 'nouveauté' qui ont poussé l'auteur du
### Figure 8. References to overall structure in the Parangon de Nouvelles

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**Key**
- ■ a numbered sectional title, reminding the reader of the place of the nouvelle in the whole collection
- ○ indicates the presence of a reference to overall structure; this is qualified by the following:
- § a reference which draws attention to a need to select one or more stories from a wealth of material
**Figure 9. References to overall structure in the Nouvelles Récréations**

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Figure 9 (cont.). References to overall structure in the Nouvelles Récréations

Key

- a numbered sectional title, reminding the reader of the place of the nouvelle in the whole collection
- indicates the presence of a reference to overall structure; this is qualified by one of the following:
  a a reference which draws attention to a need to abridge the material
  s a reference which draws attention to a need to select one or more stories from a wealth of material
Paragon à ménager ce face à face sous le signe de l'insolite. Opération qui n'était pas, elle non plus, exempte d'une certaine volonté de provocation.¹⁰

Here the wider sense of location brings out the great difference of cultural ethos that divides the Eulenspiegel stories from the others. The contrast that they bring to the stories from the Decameron and the Facetiae does suggest that the effect may be intentional but it does not show why they are introduced to punctuate the stories from the Decameron at one point rather than another. Thus the question of the overall pattern is unresolved.

The question of location in the Nouvelles Récréations has also been approached with its significance for the collection as a whole in mind. Ph. Aug. Becker, for example, provides a map of France showing the places mentioned in the Nouvelles Récréations as part of his consideration of 'Die Verfasserfrage der Joyeux Devis'.¹⁹ Krystyna Kasprzyk offers a commentary more relevant to this study, however, and rightly shifts the emphasis from the global significance of location to particular groupings:

Une autre composante structurale des Nouvelles Récréations — trait d'union entre des nouvelles de caractère divers — c'est leur regroupement par régions. Insuffisant témoignage pour ou contre l'attribution à D[es] P[ériers] dont nous ne connaissons pas tous les lieux de séjour, et même s'il est en partie l'œuvre du remanieur, ce trait donne aux récits une épaisseur et une physionomie propre. Ils se groupent autour des trois centres bien définis:

1) Paris: N°s 8, 10, 11, 16, 17, 18 [sic — should be 19], 25, 30, 31, 42, 52, 56, 63, 64, 74, 77, 84 et deux contes non localisés dont les héros sont des étudiants parisiens: N°s 20 et 21.

2) La région englobant:
A. Le Maine: N°s 22, 27, 28 et 29, avec Le
3) Le Midi:
A. Le Languedoc: N°s 37, 66 et 78, avec Toulouse: N°s 57, 79, 82, 90 et le Rouergue, un peu plus distant: N°s 44 et 59,
B. La Provence: N°s 24, 41 et 65.

Kasprzyk says no more about the way geographical setting contributes to the structure of the collection, but her implication is clearly that, while the overall shape of the collection owes little to the stories' being geographically located, neighbouring nouvelles that are dissimilar in other respects may yet be linked by a common location. It is a point which is related to that made by Livingston, but Kasprzyk's observation relates not to a common background for every story but to features common to groups of stories: common locations are more prominent here because they are not ubiquitous. Thus, in the list she offers, the consecutively numbered nouvelles of a group are of structural significance while the others represent examples of Des Périers's desire to add some local colour.

To put the significance of story-location into its proper context it is necessary to discount some of the examples cited by Kasprzyk. In the case of nouvelles 33-36, the common location is much less significant than the fact that the same character — the Curé de Brou — is the protagonist in each story. Similarly, nouvelles 69-71 are concerned less with the Poitou region than with the consistent and perverse idiosyncrasies of its inhabitants: it is the character-type which is of primary significance in these stories. Neither of these groups can be said to contain
'nouvelles de caractère divers’, and in each case something other than the location provides the structural linkage.

These distinctions are helpful in assessing the importance of location in the other collections. There are few explicitly located stories in the Parolles Joyeuses, and these are frequently only the result of an attribute of the protagonist – the forty-sixth and sixty-second anecdotes, for example, are both about Alexander, ‘roy de Grece’, and his exchanges with Diogenes. Obviously, most of the tales must be set in the Ancient World, but the impression of this is conveyed more by personal names and historical details than by geographical location. Greek and Roman locations thus become part of the generally implied classical background of the collection and, rather than affecting its overall structure or the patterns of anecdotes, they combine to produce a characteristic of the collection which distinguishes it from other collections – and in particular from its companion, the Paragon de Nouvelles.

The unique concentration on Metz and its environs in Philippe’s collection has a similar effect. The collection is characterized as being different from others, but this level of situation has much less significance within the work as a factor affecting its overall structure: the range of stories about protagonists from Metz seems no narrower than the range found in the more diverse locations of the Nouvelles Récréations.

Figures 10—13 (see below) show the locations of stories in these anthologies and serve to demonstrate that their distribution within each does not follow any more elaborate pattern than the concentrations already observed. Only the Paragon displays any character-
istics which require further explanation since, when juxtaposed with the concentration of the majority of stories in Italy, the absence of a location for any of the fables taken from Valla does present a marked contrast. This contrast is nevertheless introduced gradually, for the majority (twenty-six) of the first thirty-one stories are situated in Italy; then the stories from the Facetiae cease and the Eulenspiegel stories instead are interspersed with the stories from the Decameron; and finally, after this mixture of mediaeval German and Italian Renaissance locations, come the unsituated fables from Valla, drawing the collection to a close with an older type of story (Valla's source was Aesop) in which geographical location is unimportant. This gradual transition might therefore be thought to be a preparation for the older and largely unlocated anecdotes of the Parolles Joyeuses. It is possible that the use of locations for some stories and not for others is part of a general design in the Parangon which prepares for the contrasting companion collection of Parolles Joyeuses. Though this hypothesis is consonant with that which finds intended contrasts in the title-pages of the two works, it is obviously dependent upon an assessment of how the source texts were used to compile the Parangon, for the changes in location (or its absence) are also changes in the use of source texts. It is therefore prudent to consider whether there is evidence of an overall design in the choice of stories from these.

b. The use of sources and story-length

Lionello Sozzi considers the question of how stories from different sources are arranged to form the Parangon de Nouvelles. He quickly concludes that
Figure 10. The geographic locations of the stories in Philippe de Vigneulles's collection

Note: Parenthetical numbers are page references to CNN; the loss of a sectional title (T) or the mutilation of a nouvelle (M) is indicated where appropriate, as a general cautionary reminder, after the nouvelle number.

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Figure 10 (cont.). The geographic locations of the stories in Philippe de Vigneulles's collection

No.

31 M ‘En un autre village sujet aux religieux de Saint Martin devant Mets nommés Bronvaul’ (148); ‘à Vignuelle devant Mets’ (150)

32 TM -----.

33 ‘au pays de Lorraine en un village’ (155)

34 ‘Au pays de Mets y ait un bon village nommez Ars sur Muzelle’ (159)

35 M ‘en nostre cite de Mets’ (161); ‘tant à Mets comme au pays d’icelle’; ‘par les villages en un lieu qu’on dit le Ban de Delme’ (162)

36 TM -----.

37 ‘En nostre cite de Mets [...] et au teritoire d’icelle’; ‘en un village assé pres de Mets du costé de Sainte Barbe’ (170); ‘es aultres villages là entour’ (171); ‘en un village’ (173); ‘en un village à quatre lieues ou VJ de Mets’ (174)

38 ‘Mets’ (177)

39 ‘En nostre cite de Mets’ (179)

40 ‘Mets’ (183)

41 ‘Mets’ (187)

42 ‘la cite de Mets’; ‘Sainte Barbe’ (190)

43 M ‘ung village assé pres d’icy [i.e., near Metz] (192); ‘en un autre village’ (193)

44 TM -----.

45 TM ‘En icelluy village de Vallerat, qui est icy à trois ou à quatre lieues de Mets en la duché de Bar’ (199)

46 -----.

47 ‘En nostre cite de Mets’ (206)

48 ‘en nostre bonne cite de Mets’ (208)

49 ‘Mets’ (211); ‘Trieve en Allemaigne’ (212)

50 M ‘emprés de ladite cite de Trieve’ (214)

51 TM ‘Mets’ (216)

52 ‘Mets’ (219)

53 ‘Mets’ (224)

54 ‘autour [du] chasteau d’Ancerville’ (227)

55 M ‘tant à Mets que assé pres’ (231)

56 TM [Metz] (235)

57 ‘en nostre cite de Mets’ (238)

58 ‘Mets’ (242)

59 ‘es marches de par deçà’ (247)

60 ‘en un village dudit pays de France’ (252)
### Figure 10 (cont.). The geographic locations of the stories in Philippe de Vigneulles's collection

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Figure 10 (cont.). The geographic locations of the stories in Philippe de Vigneulles’s collection.

No.

87 T  ‘En ung villaige qui n’est guiere loing d’icy’; ‘en la cite de Mets’ (338)
88 M  ‘Mets’ (342)
89 M  ‘Mets’ (345)
90 TM  —
91  ‘cy pres en ung vilage en la duchié de Bar’ (350); ‘Mets’ (352)
92 M  ‘Mets’ (360)
93 M  —
94  ‘En nostre cite de Mets’ (369)
95  ‘en ce pays cy en ung lieu assés pres de Mets’ (374)
96  ‘en ung village en Allemagne devers Thionville’ (380)
97 M  ‘en ung village [...] de Mets’ (385)
98  ‘Lessey devant Mets’; ‘Rouzeruelle’; ‘ung village nommez Sainct Aignel dela Mets’; ‘en Lombardie au delà de la cite de Pavie’ (387); ‘Castel Francque’; ‘la cite de Plaisance’ (388); ‘Romme’ (395)
99  ‘Lorraine’; ‘Ytalie’; ‘le royaume de la Grant Cecille’; ‘Genne en Lombardie’; ‘le pays d’Enjou’; ‘Naples’ (398)
100 M  ‘Mets’ (408); ‘Babilonne’; ‘Ytalie’; ‘Lombardie’ (409)
101 TM  —
102 TM  —
103 TM  —
104 TM  —
105 TM  —
106 TM  —
107 TM  —
108 TM  —
109 TM  —
110 T  —
Figure 11. The geographic locations of the stories in the Parangon de Nouvelles

Note: Parenthetical numbers are page references to PN.

No.  
1 'En la cité de Florence'; 'ung petit manoir, lequel estoit environ à quatre lieux de Florence' (3)  
2 'à Florence'; 'les villages et [...] petites villes et chateaux' (10)  
3  
4 'À la cité de Florence' (15)  
5 'en nostre cité de Florence'; 'la marche d'Anconne' (17)  
6  
7  
8 'en la cité de Salerne' (28)  
9 'en Tuscie' (36)  
10 'En ung village des parties de Lombardie' (38)  
11 'En notre cité de Florence' (39)  
12 'Florence' (44)  
13 [Rome]; 'Boulongne' (46)  
14 'en nostre cité de Florence' (48)  
15 'au pays nommé Veronne' (52)  
16 'Verone' (54)  
17 'Naples' (55)  
18 'En nostre cité de Florence' (63); 'Sainct Coup' (64)  
19 [Pérouse] (66)  
20 'À la cité de Florence' (68); 'ung sien manoir qu'elle avoit au village' (69)  
21 [Florence?] (75)  
22 'Romme' (77)  
23 'En nostre cité de Florence' (78)  
24 'en la cité de Romme' (84)  
25 'la ville de Gennes'; 'Peruse' (86)  
26 'au pays de Carthaige' (90)  
27 'Boulongne' (100)  
28 [Florence] (102)  
29 [Florence] (103)  
30 'assez pres de Florence sur la riviere de Mignon' (105)  
31 'au royaume de Naples' (113)  
32 [Quecfur; Meiburch] (115)  
33 'En la cité de Mesmes' (119)  
34 'Romme'; 'Francfort' (123)  
35 'En la cité de Florence à deux ou trois lieues pres est ung village nommé Vallée Longue' (127)  
36 'Mariendale'; 'Mollen' (136)
Figure 11 (cont.). The geographic locations of the stories in the *Parangon de Nouvelles*

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<td>38</td>
<td>'en Babilone' (142)</td>
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<td>'Mollen' (145)</td>
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<td>'en la cité de Trevis' (147)</td>
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</table>
Figure 12. The geographic locations of the stories in the Parolles Joyeuses

Note: Parenthetical numbers are page references to PN.

No.
1 [Rome] (185)
2 ———
3 'ou pays et terre de Judée' (187)
4 ———
5 ———
6 'en la cour dudit César' [i.e., in Rome] (189)
7 'la court et cité de Romme' (190)
8 'Romme' (191)
9 ———
10 ———
11 ———
12 ———
13 ———
14 ———
15 ———
16 ———
17 ———
18 'Athènes' (199)
19 [Rome] (200)
20 'hors de la cité de Romme' (200)
21 ———
22 'Romme' (201)
23 'Grece' (201)
24 ———
25 ———
26 ———
27 ———
28 [Lacedaemon] (204)
29 ———
30 ———
31 [Mytilene] (205)
32 ———
33 ———
34 ———
35 ———
36 ———
37 ———
38 ———
39 ———
40 ———
41 'Grece' (209)
42 ———
43 ———
Figure 12 (cont.). The geographic locations of the stories in the *Paroles Joyeuses*.

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<td>'Grece' (210)</td>
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<td>'la terre des Megaresiens' (211)</td>
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<td>'Grece' (215)</td>
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<td>64</td>
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</tbody>
</table>
Chapter V

Figure 13. The geographic locations of the stories in the *Nouvelles Récréations*

Note: Parenthetical numbers are page references to *N RJD*.

No.

1. 'Tours en Berry'; 'Bourges en Touraine' (15); 'Constantinople'; 'Florence'; 'Venise'; 'Romme' (16)
2. 'A l'entrée de Rouan' (21); 'Bourgueil' (22)
3. 'Poitiers' (23)
4. 'Reims en Champagne' (28)
5. 'Au pais d'Anjou' (31); 'au pays de Bretaigne' (33-34); 'non gueres loin de la ville de Nantes' (34)
6. '[le] pais de Picardie'; 'Soissons' (38)
7. [Normandie]; 'Romme' (44)
8. 'Arqueil'; 'la ville' [i.e., Paris] (49)
9. 'en la ville de Lyon' (52); 'en Bourgoigne' (53)
10. 'la ville mesma de Paris' (56); 'Bagneux' (57)
11. 'Paris' (61)
12. '__
13. '__
14. 'en la ville du Mans'; 'Angers' (72)
15. '[le] Mans' (77); 'Romme' (80)
16. 'Paris' (81)
17. 'Paris' (90); 'France' (93)
18. 'Poictiers' (94)
19. 'Paris' (96)
20. 'Paris' (99)
21. 'Paris' (102)
22. 'En une parroisse du diocese du Mans, laquelle se demande Sainct George' (105)
23. 'la Fleche en Anjou'; 'en la ville d'Angiers' (108)
24. 'en Avignon'; 'en Lorraine' (114); 'Villeneufve' (116); 'Nimes' (118)
25. '__
26. 'la Fleche en Anjou' (122); 'Durtal' (123)
27. '[le] Mans'; 'Touvoye' (126)
28. 'Au mesma pays du Maine' (131)
29. 'En la ville de Maine la Juhes, au bas pays du Maine, c’est es limites de ce bon pays Nus' (134); 'en la ville du Maine' (139)
30. 'Paris' (141)
31. 'Paris' (146)
32. '__
33. 'Brou' (150); '[le] chemin à Chasteu Dun' (151)
34. 'Brou' (154)
35. 'Brou' (158)
Figure 13 (cont.). The geographic locations of the stories in the Nouvelles Récréations

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<td>'Brou' (160)</td>
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<td>37</td>
<td>'En la ville de Montpeslier'; 'Thoulouse' (162); 'Sainct Tubery'; 'Narbonne' (163)</td>
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<td>38</td>
<td>'En la ville du Mans' (164)</td>
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<td>39</td>
<td>'France' (168)</td>
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<td>41</td>
<td>'au pays de Prouvence'; 'un lieu escarté'; 'Pesenas'; 'Aix en Prouvence' (176)</td>
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<td>42</td>
<td>'Paris' (177)</td>
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<td>43</td>
<td>'en la ville de Lyon' (180); 'ce Royaume, et principalement en Lyonnais' (181)</td>
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<td>44</td>
<td>'le pays de Rouergue'; 'la France' (182); 'Angleterre' (184)</td>
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<td>45</td>
<td>'En la ville de Poytiers' (185)</td>
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<td>'à Fontainebleau' (196)</td>
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<td>'en la ville d’Amboise' (198)</td>
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<td>[Gascogne] (202)</td>
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<td>'Paris' (205)</td>
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<td>'Orleans' (207)</td>
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<td>'la Beausse'; 'les pontz de Sey pres d'Angiers' (211)</td>
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<td>'Paris' (212)</td>
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<td>'Thoulouse' (212)</td>
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<td>'Thoulouse'; 'une petite ville pres de Cahors en Quercy nommée Sainct Anthonin' (216); 'les bonnes villes de France' (217); 'Paris' (221)</td>
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<td>'Au pays de Bretaigne' (226)</td>
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<td>[Paris] (233)</td>
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<td>'en Avignon' (244)</td>
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<td>'En la ville d’Aiguesmortes'; 'Dauphiné'; 'Nismes'; 'Romme' (247)</td>
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<td>'Meudon' (249)</td>
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<td>'en la ville de Rouan' (250)</td>
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<td>69</td>
<td>'le chemin de Parthenay' (254)</td>
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<td>70</td>
<td>'Chastelerault'; 'la Tricherie' (257)</td>
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<td>71</td>
<td>'Poytiers' (258); 'Dissay' (259)</td>
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<td>'Beausse' (260)</td>
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Figure 13 (cont.). The geographic locations of the stories in the *Nouvelles Récréations*

<table>
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<th>No.</th>
<th>Location</th>
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<td>'Beau lieu'; 'En la ville du Mans' (261); 'le chemin de Paris, de Lyon, de Flandres, d'Allemagne, et d'Italie' (264)</td>
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<td>74</td>
<td>'Paris' (265)</td>
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<td>'Poictiers' (270)</td>
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<td>77</td>
<td>'Dedans Paris' (272)</td>
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<td>78</td>
<td>'En la ville de Montpellier' (276); 'France' (277)</td>
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<td>79</td>
<td>'en la ville de Thoulouse' (280)</td>
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<td>'Bloys' (283)</td>
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<td>81</td>
<td>'A Moulins en Bourbonnois' (286)</td>
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<td>82</td>
<td>'Dedans le ressort de Thoulouse' (289)</td>
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<td>'Paris' (293)</td>
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<td>'Bourbonnois' (296)</td>
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<td>'en France' (304)</td>
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<td>90</td>
<td>'le chemin de Thoulouse' (311)</td>
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'aucun critère, à vrai dire, ne semblerait avoir com-
mandé la disposition des apologues de Valla, placés
tout à la fin du volume et tirés du florilège de Tardif
en respectant son ordre progressif'; he does however
pose two questions which are important in the search
for overall design: 'pourquoi avoir mêlé si bizarrement
les nouvelles de Boccace aux facéties du Poggé (jus-
qu'au conte n° 31), ensuite aux récits tirés d'Eulens-
spiegel? Pourquoi, surtout, n'avoir pas respecté
l'ordre que les facéties et les nouvelles présentaient
dans les ouvrages originaux?'.

In response to the first question, Sozzi observes
that 'l'intention paraît être de faire alterner des
nouvelles assez longues et étoffées (Boccace), avec des
récits plus courts, visant plus directement des effets
de langage, moins orientés vers la vraie narration
(Poggé)'. He goes on to note that this alternation
seems fairly uniform and that between stories from the
Decameron two or three from the Facetiae appear fairly
regularly. It is, in fact, a very regular alternation
between nouvelle 1 and nouvelle 30 - apart from the
exceptions which Sozzi records: 'dans un seul cas, on
rencontre l'insertion d'une unique facétie entre deux
nouvelles (n° 19), dans un seul cas deux nouvelles de
Boccace se suivent directement (n°s 17, 18), sans
facéties intermédiaires'.

If this sequence of alternating sources is set out
as in Figure 14 (see below), the neat symmetry of the
pattern in the group nouvelles 1-30 is quite plain. It
also becomes obvious that his two anomalies are open to
being reduced to one composite problem, for if nouvelle
18 came from the Facetiae the symmetry would be
perfect. So, leaving aside for the present the final
nouvelle (n° 31) made from one of Poggio's Facetiae
(which might form part of a transitional passage
between the Decameron/Facetiae and the Decameron/Eulenspiegel sequences), the questions that must be asked are whether there is a general design in this earlier part of the collection and whether, if there is, it is based on an alternation of sources which is for some reason intentionally interrupted.

The evidence for an alternating design seems incontrovertible, so the remaining problem is to know why nouvelle 18 is taken from the Decameron. In fact, the solution to this seems to lie in a different approach to the question. By and large, the stories from the Decameron are, as Sozzi observes, long, and those from the Facetiae short; but if their length is examined more closely, and if it is dissociated from the question of source, an explanation of the pattern in nouvelles 1-30 can be found.

Figure 15 (see below) shows the lengths of the forty-seven nouvelles of the Parangon. It will be noted immediately that the first thirty alternate longer stories with groups (twos or threes) of shorter stories. If they are divided into two categories — those which are longer than the mean story-length for nouvelles 1-30 and those which are shorter — the symmetry referred to above is perfectly demonstrated. Nouvelle 18 is shorter than the mean, and so can be counted as one of the two shorter stories between the longer nouvelles 17 and 20. It might be objected that nouvelle 18 is not much shorter than nouvelle 14; however, if the important measure is the length of a 'longer' nouvelle in relation to the 'shorter' nouvelles to which it is adjacent, it must be accepted that nouvelle 14 is intended to serve as a longer story while nouvelle 18 represents one of the shorter variety. Thus it is possible to surmise that the first thirty nouvelles of the Parangon were chosen — in part,
Figure 14. The distribution of stories from the *Decameron* and the *Facetiae* in the first thirty-one *nouvelles* of the *Parangon*.

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* This information is a simplification of the relevant portion of the 'Table de concordance entre le *Parangon* et ses sources' given in PN, p. 178.
Figure 15. Story-length in the Parangon de Nouvelles

Note: Since the Parangon and the Parolles are printed in the same format in the CLEH text, it is possible to compare the lengths of these narrative units with those represented in Figure 16 (see p. 229), where the same scale has been used to facilitate this comparison.
at least — for their relative lengths rather than as representatives of the Decameron and the Facetiae, and the likelihood that an overall design governs the collection is thereby increased.

The only clear thing about the last seventeen stories of the collection is that they do not show the same prominent characteristics. However, only five of them are longer than the mean length and the last of these is nouvelle 40. It may therefore be that shorter stories were chosen for the final few nouvelles with a view to preparing for the companion collection’s emphasis on brevity. So too may the recurrence of Tyll Eulenspiegel in nouvelles 32, 34, 36, 37, and 39 prepare for the recurrence of other common protagonists in several anecdotes in the Paroles Joyeuses. Inevitably, these hypotheses run the risk of finding intentional structures where at best there are only coincidences; however, the juxtaposition of two collections in the same volume requires some extra attention, and the resultant observations must finally be judged in relation to other findings concerning both these and other collections.

In contrast with the extended reasoning which Sozzi’s first question has provoked, his second — about the lack of respect for the order of the tales as set out in the source texts — seems to require little extra consideration, though it is still an important question. This question is expressed most forcefully in relation to the disposition of some of the stories from the Decameron, of which Sozzi says:

Rien ne peut l’expliquer, si ce n’est sans doute l’intention de l’éditeur de cacher autant que possible la provenance de ses histoires, en déroulant un lecteur hypothétique qui, tout en retrouvant par-ci par-là des récits vaguement connus ou une atmosphère qui lui est chère, aura peine à
identifier, dans cette disposition inhabituelle, les sources immédiates du Parangon. It seems legitimate to ask, however, why the compilers of the Parangon should have felt obliged to follow the order of stories in their source texts. This question seems particularly valid for those taken from the Decameron, for without the context of the framing story and the individual narrators who choose to tell particular tales, there is surely little to prevent the rearrangement of the traditional order. By mixing tales from different sources, the compilers of the Parangon were making a new anthology, not remaking the Decameron or the Facetiae. Even Nicolas de Troyes who, in his Grand Parangon des Nouvelles Nouvelles, does on so many occasions follow the order of his source texts, yet returns half way through the collection to begin a new sequence of borrowings from the fifteenth-century Cent Nouvelles Nouvelles and at his nouvelle 134 returns to the beginning of the Decameron to commence another sequence. There would appear to be no obligation felt by the compiler of a new collection to follow the disposition of stories in a source text.

The question of sources in relation to the design of a collection is of particular importance in the Parangon because none of the nouvelles is original and because all are traceable to earlier printed collections. That originality which the Parangon possesses must therefore lie in its arrangement of the stories (besides any minor modifications to the narratives) and will be the chief interest since its compilers will not have had to devote so much attention to the component parts as others do. Thus the position of the Parangon is more extreme than that of Nicolas de Troyes’s Grand Parangon since the latter also contains a fair proportion (about a quarter) of stories which appear not
to have had literary antecedents. It is also more extreme than that of the Paroles Joyeuses, in which all of the anecdotes derive from one printed source (though that source itself derives from more than one antecedent). The Paroles Joyeuses offer, in this respect, very little interest: even if account is taken of the more distant sources, that work is shown to comprise only two distinct groups of anecdotes (from Petrarch’s Sales, and from Diogenes Laertius’s Lives of the Philosophers) and this conflation had already been made in the Tardif text which served as the immediate source for the Paroles; furthermore, the uniformly brief stories can do little other than suggest that they form a contrast with and progression from the early sections of the Parangon. The differences in overall proportions may be gauged by comparing Figure 16 (showing the lengths of the stories — see below) with Figure 15.

Neither Philippe’s collection nor Des Périers’s presents any similar evidence of design at the level of source or story-length. The stories of both collections have been subjected to investigation to reveal sources and analogues, but without very significant results for the question of collection design. Nor, in either case, does the distribution of stories by length appear to be of significance (see Figures 17 and 18, below) — though in the case of the Cent Nouvelles Nouvelles the mutilation of so many stories makes such judgements uncertain.

c. Unity and frameworks

Despite the lack of evidence for an overall design in either Philippe’s collection or Des Périers’s, and despite the absence of a formal framework which might
assist the reader in his approach to either of them, some critical readers have found substitutes which provide a measure of unity to balance the diversity of the individual stories. Charles Livingston's discovery of 'une sorte de cadre rudimentaire' in Philippe's collection, which has already been discussed, does not reveal a feature solid enough to be counted as a structural component of the work, nor one which can usefully guide the reader. Much more significant than the references to story-telling in groups are Philippe's reminders, by the methods described at the beginning of this chapter, of how he is making a collection of tales.

In the Nouvelles Récréations, the author's presence is said to provide a strong unifying influence. According to Lionello Sozzi 'l'esprit unitaire du recueil réside justement dans son allure directe, dans cette franche cordialité, cette aimable privauté entre l'auteur et son auditoire', and it is the very flexibility of this relationship which denies the work any order and makes its incoherence plain. Pierre Jourda comes to similar conclusions:

De toute manière, c'est la tradition orale qui fait l'unité de ce recueil, même s'il s'agit de contes dont la source est connue: on sent que, ces histoires, l'auteur — Des Périers si c'est lui — les a entendues, et les a 'essayées' oralement, avant de les écrire. D'où l'unité de ton et d'allure; l'auteur parle plus qu'il n'écrit, et s'adresse à un auditoire (peut-être le cercle de la reine de Navarre?). Point n'est besoin d'un cadre artificiel. Les récits sont simplement juxtaposés, numérotés. Ils commencent de façon très simple; ils se terminent brusquement lorsque le fil de l'histoire racontée se trouve interrompu; s'y ajoute parfois une courte remarque qui vient toujours très à propos. Le conteur ne se dérobe pas, il n'essaie pas d'atteindre l'objectivité: c'est un homme d'esprit qui aime faire sentir au lecteur sa présence; il ne se privé pas d'intervenir dans le récit et d'en souligner avec ironie certains traits.
Figure 16. Story-length in the Parolles Joyeuses

Note: Since the Parangon and the Parolles are printed in the same format in the CLEH text, it is possible to compare the lengths of these narrative units with those represented in Figure 15 (see p. 224), where the same scale has been used to facilitate this comparison.
Figure 17. Story length in Philippe de Vigneulles’s collection.
Figure 17 (cont.). Story-length in Philippe de Vigneulles's collection

No.

50 100 150 200 250 300 350 400

Number of lines (in CNN)

Key

--- length of a completed nouvelle
--- remaining length of a mutilated nouvelle
+ nouvelle completely missing
Figure 18. Story-length in the *Nouvelles Récréations*.

No.

<table>
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<tr>
<th>5</th>
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</table>

Number of lines (in NRJD)
Figure 18 (cont.). Story-length in the *Nouvelles Récréations*

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</table>

Number of lines (in NRJD)

50 100 150 200 250 300
Some objections to this approach as an explanation of the structure of the collection have already been advanced and may be summarized by saying that it seems to neglect the possible significance of other features and that it places perhaps too great a faith in the trustworthiness of the implied author's statements about his methods. The implied author's prominence in the Nouvelles Récréations and his denial of an ordered arrangement of the stories along with the fact that it is not a framed collection has led some of his critical readers to give most emphasis to his unifying influence and to concentrate on seeking an overall structure which would serve a function equivalent to the framing story elsewhere.

There is an important difference, however, between the Nouvelles Récréations and collections such as the Comptes Amoureux, the Heptaméron, and the Propos Rustiques. In these framed collections, the framing story not only provides an explanation of the way in which the stories came to be put together but also, for the reader who accepts its logical consequences, prescribes how the collection is to be read. This is not to deny that the stories could be taken at random but rather to show that the structure which is presented as informing the creative process can also logically inform the reading process: the reader who starts at the beginning and reads through to the end will at regular stages on his way meet and follow both the framed and the framing narratives. The chronological development of the framing story which shows the context in which a series of stories was told is likely to induce the reader to follow that pattern of chronological development in his reading of the collection.

To identify the figure of the author as a means of achieving a similar degree of unification — as Jourda
undoubtedly does with his ‘point n’est besoin d’un cadre artificial’ — fails to show a structural trait which is capable of affecting the reader’s strategy as much as it may portray the author’s process of compilation. As a concept it rests heavily on the perspective one may have to have by the end of the collection: at the beginning, the reader cannot know of this ‘unité de ton et d’allure’,\textsuperscript{32} or that he is about to embark on ‘un long colloque libre et aisé, une causerie plaisante et souple sur les travers et les faiblesses des hommes’ which characterizes the ‘esprit unitaire du recueil’\textsuperscript{33}. He might, therefore, very soon take advantage of the table of contents, choose to read the stories at random, and fail to come to this appreciation of the author’s unifying presence. In a novel such as Sil Blas de Santillane the reader can be persuaded to follow the prominent author through the widest possible range of episodes because there is, at least, a chronological continuity between them; in an anthology of stories the mere prominence of the author cannot, of itself, promote the likelihood of a structured reading in the way that the framing narrative of a frame-story can.

The question of the lack of a framing story in the Parangon is approached from a different direction by Gabriel-A. Pérouse:

Direz une nouvelle, c’est ‘réciter’ en prose, afin de divertir, une brève histoire d’expérience dont on vient de recevoir notification digne de foi. Et les devisants réunis au début des recueils à histoire-cadre ont précisément pour charge de fournir cette accréditation.

Cela étant, on peut s’étonner que le Parangon soit dépourvu d’histoire-cadre: il lui manque ainsi l’élément fondamental de la plupart des collections narratives avant et après lui.\textsuperscript{34}

The same could be said of Philippe’s collection and of the Nouvelles Récréations, though in these cases it
would be possible to show that Philippe's implied
author is charged to provide the accreditation and that
Des Périers's implied author makes much of denying any
necessity to accredit the stories he offers. Pérouse
finds a different cause in the context of the Parangon:

Il est vrai que ce manque paraît d'abord un pur
fait de nécessité: comment plaquer une cornice sur
des récits aussi disparates? C'eût été une mise en
forme littéraire que nos libraires compilateurs
n'avaient pas la prétention d'assumer, sauf
nécessité qui ne leur est pas apparue.35

This raises two questions. First, are the stories of
the Parangon really so much more diverse than those
found in the fifteenth-century Cent Nouvelles Nouvelles
or the Grand Parangon des Nouvelles Nouvelles? The
latter collection in particular takes its stories from
as wide a range of sources as the Parangon, and yet has
a framing set of narrators. Second, could not a framing
story serve precisely to provide a structure to contain
such disparate stories, as would appear to be the case
in the Grand Parangon? The doubts which these questions
must raise, especially when considered in the light of
the care which is apparent in the alternation of longer
and shorter nouvelles in the earlier part of the work,
mean that better justifications must be found than to
say that the Parangon's compilers found no need for
'une mise en forme littéraire'.

Pérouse attempts this by going on to consider the
relative attractions of the framing and the framed
stories:

En outre — et surtout, sans doute — l'absence
d'histoire-cadre s'explique par une autre raison,
ressortissant à la mode: et de même que le Parangon
nous a servi à dessiner les traits de la nouvelle
telle que la voyait un lecteur de 1531, il peut
nous aider à apercevoir cette mode. Il est visible
que les admirateurs de Boccace, à la fin du XVIe ou
au début du XVIe siècle, ont été plus frappés par
le charme divertissant des nouvelles encadrées (tant l'auteur du Décaméron les contait bien!) que par l'histoire-cadre. C'est cette adresse narrative qu'ils ont d'abord tenté d'imiter ou de reproduire, parfois très rudimentairement: si l'on met à part les Comptes amoureux de Jeanne Flore (mais l'intimité de celle-ci avec l'esprit de Boccace est fort exceptionnelle), on constate que, des Cent Nouvelles nouvelles bourguignonnes à celles de Philippe de Vigneulles, de notre Paragon au Grand Paragon de Nicolas de Troyes (1537) et aux Nouvelles Récréations et Joyeux Devis de Bonaventure Des Périers (vers 1540?), l'histoire-cadre est inexistente ou très extenuée (réduite à de simples noms de narrateurs). Il faudra un changement du regard sur Boccace pour que revanche soit prise, avec l'Heptaméron de la reine de Navarre, par les propos d'encadrement.36

Given the short time between the periods when the Nouvelles Récréations and the Heptaméron were composed, and in view of the closeness also of the Comptes Amoureux, the precision of the moment when perceptions of Boccaccio's Decameron changed seems overdone; but Pérouse clearly has a point — the compilers of the earlier framed collections did not expend the same effort on the frame as Boccaccio had done. This does not necessarily mean, however, that they denied the existence of structural advantages in using a frame to hold together rather disparate stories. The predominance of the frame as a structure, if not as a narrative entity, throughout the early years of the French prose short-story collection, demands that some explanation of the departures from that structure be offered. For Pérouse, this is found in the concentration on individual stories:

En 1531, en tout cas, il paraît sûr qu'il s'agit bien d'une mode: car nos compilateurs du Paragon sont fervents zélateurs du Décaméron, et, si la 'lecture' qu'ils faisaient de celui-ci avait 'privilégié' l'histoire-cadre, ils n'auraient pas manqué d'en fournir un modèle dans leur paragonique recueil. Mais leur préférence est si nette
Such a conclusion leaves open the question of whether or not some other structure was chosen to bind the stories in the anthology and to influence the ways in which the reader might approach them. If the compilers of the Parangon chose not to take the concept of a framing narrative from the Decameron because they wanted to avoid any narrative distraction from the stories they had collected, they might yet have chosen to use other methods to impart a measure of structural coherence to their work—methods which could have combined the capacity for promoting the individuality of each story with an easing of the transitions between the nouvelles, as a framing story could have done.

4. THE SIGNIFICANCE OF GENERAL STRUCTURAL FEATURES

Within or between the stories which have been collected for each of these anthologies, it is possible to find indications that relate to the overall structure of the work. The Parolles Joveuses contain the most simple example of this with its short sectional titles which echo the type of narrative advertised in the main title. At the other end of the scale, Philippe gives each nouvelle a number, frequently refers to the addition of another as a step on the way to his target, and generally portrays his activities in fitting each story for its place in the collection.

The Parangon, which is comparatively unhelpful to
the reader in that it appears to make just one chance reference to the nature of the collection beyond the mere numbering of the nouvelles, yet displays the only clear sign of overall design. The varying story-length is something of which the reader may be aware or may not, so its influence upon him and his reading strategy is uncertain; however, the regular alternation which appears to have governed the disposition of at least the early nouvelles does suggest that an editorial ordering was part of the process of compilation. The implied author of the Nouvelles Récréations, on the other hand, explicitly denies having ordered the stories — or rather, denies that the question of order has any importance. The collection does nevertheless have an order, as the table of contents shows, and is unique among these anthologies in permitting the reader access to individual stories out of sequence in a non-random way.

The Nouvelles Récréations offer, then, the greatest uncertainty about their structure when viewed from the general perspective. Evidence may be found in the Parangon of an ordering process, but only when the nouvelles are considered at a distance. The contrasts between the Parangon and the Parolles Joyeuses, which are perhaps not immediately plain, suggest that the latter anthology too was subject to some planning or selection process. Only Philippe’s collection commands, at the general level, some recognition of an overall plan, since his constant and explicit additions to the number of stories become, by force of repetition, as familiar, if not as compelling, as the chronology of a framing story.

None of these anthologies has features which operate at the level of general structure in the powerful way of frame-stories. The general features of structure
which they possess do however serve to distinguish them from other framed collections: the stories of Philippe's anthology contrast with the attributed stories of the fifteenth-century Cent Nouvelles Nouvelles; the Parangon-Parolles Joyeuses volume offers two collections conjoined, one apparently containing the best of the modern, the other the best of the ancient; and the Nouvelles Récréations deny the conventions of veracity and fixed order. Few of these points will be grasped immediately by the reader new to each collection, though they may influence his responses to them. More guidance and more evidence of design, however, can be found in the structural details of each work.

NOTES

1. At the end of the second day the story-tellers return to the abbey church, 'où ils trouvèrent vespres très bien sonnées, mais ilz n'y trouvèrent pas ung religieux pour les dire, pource qu'ilz avoient entendu que dedens le pré s'assembloit ceste compaignye pour y dire les plus plaisantes choses qu'il estoit possible; et, comme ceulx qui aymoient mieulx leurs plaisirs que les oraisons, s'estoient aliez cacher dedans une fosse, le ventre contre terre, derrière une haye fort espesse. Et là avoient si bien escoucté les beaulx comptes, qu'ilz n'avaient point oy sonner la cloche de leur monastère'. (H (F), p. 156). This group of monks thus serves as another type of mock receiver of the stories. Like the narrators themselves, though without participating, they hear the stories one by one without choice; the real readers look back on the gathered stories, in the way that the proposed recipients at court might have done (H (F), p. 10). Thus there are several mock recipients with whom the real reader may identify.

2. Léon Ladulfi explains, very early, in the section headed 'D'ou font prins ces propos Rustiques', how he drew closer to the interlocutors: 'Et estoient ces bonnes gens en pareil ordre, que s'eftoyent les
Magistrats d'une République bien & politiquement gouvernée, pour que les plus anciens, & réputés de plus sain & meilleur conseil, tenoient les places plus éminentes, & les moyennes occupoyent les moindres daages, & qui nauoyent tant de bruyt, ou en preudhommie, ou à bien labourer. Quoy voyant je mapprochay pour auec les autres estre plus attentif à leurs propos, qui me femblayent de grand grace [...] (PR, p. 14).

3. Charles H. Livingston, 'Introduction' to CNN, III, 'Composition', pp. 27-30 (p. 28). In the context of a brief summary of the ways in which Philippe links stories together, Livingston comments 'dans des cas assez fréquents, sans chercher à créer un lien entre ses anecdotes, il se contente d'indiquer que tel conte s'ajoute aux autres pour grossir le total'; in fact, two of those he cites (nouvelle 42 and 91) are both explicitly linked to their predecessors (see Ch. VI, pp. 288-89, 279-80).

4. See Ch. II, p. 60.

5. See the note by Gabriel-A. Pérouse, in the introduction to PN, p. cvi.

6. For the provenance of these woodcuts see Albert Labarre, 'L'Exemplaire B.N. du Parangon, Lyon, R. Morin, 1531', in the introduction to PN, pp. xiv-xxi (pp. xvii-xxi).

7. Ibid., p. xxii.


9. NRJD, plate facing p. 63.

10. CNN, plates facing pp. 82 ('Feuillet 15'. Titre et initiale ornée de la 11e Nouvelle.'), 98 ('Feuillet 31'. Titre et initiale ornée de la 20e Nouvelle.'), 114 ('Feuillet 35'. Titre et initiale ornée de la 21e Nouvelle. Esquisse de dessin.'), 146 ('Feuillet 50'. Titre et initiale ornée de la 31e Nouvelle.' In fact only the initial is visible, since the title fills the space left on the previous page, fol. 50', after the end of nouvelle 30), and 410 (2 plates: 'Avant-dernier feuillet verso. La centième et dernière Nouvelle.' and 'Nouvelle 110 de la main de l'auteur, collée sur l'intérieur du plat supérieur de la reliure. La seule qui reste des 10 Nouvelles supplémentaires.' The former shows both title and initial; the latter only the ornamented initial which is presumably in Philippe's hand and is certainly inferior in its execution to the others.).

12. This point is treated in my article, "The Table of Contents and the Heptaméron", FSB, 7 (Summer 1983), 3-4 — see App. 1.

13. This phrase is quite common at the point where story gives way to discussion — see, for example, H(F), p. 252. More explicit reminders still of the context for the stories may be found even in the middle of a story — see, for example, the middle of the tenth story, where Parlemente says: 'Et quant il fut arrivé à Sauce, commençea la guerre grande et cruelle entre les deux Roys, laquelle ne suis délibéré de recompter, ne aussy les beaulx faictz que feit Amadour, car mon compte seroit assez long pour employer toute une journée' (H(F), p. 67).

14. Saffredent begins the story-telling on the fifth and seventh days. Parlemente is chosen to begin on the eighth day as a result of Saffredent's observing: "'Vous m'avez fait l'honneur d'avoir commencé deux Journées; il me semble que nous ferions tort aux dames, si une seule n'en commençoit deux'" (H(F), p. 421).

15. Livingston, op. cit., loc. cit.

16. Ibid., pp. 28-29.

17. See Ch. IV, p. 161.

18. Joël Lefebvre, 'La Source allemande dans le Paragon', in the introduction to PN, pp. lxvi-lxxvii (pp. lxxvi-lxxvii).


21. Other locations cited by Kasprzyk (op. cit., p. xxxv) as being much rarer also fall into this category of merely providing local colour: these are 'deux nouvelles dont l'action se passe en Bourbonnais: N° 81 et 86, et deux contes lyonnais: N° 9 et 43'; and three others set in 'Fontainebleau (N° 47), Blois (N° 80), Rouen (N° 2).


23. Ibid., p. lviii.

24. Ibid., loc. cit.

25. Ibid., p. lix.

26. See the table of 'Sources livresques' provided by Krystyna Kasprzyk in GPNN, pp. 359-61.

27. See Charles H. Livingston's editorial prefaces to the nouvelles in CNN, and James Woodrow Hassell, jun., Sources and Analogues of the 'Nouvelles

28. See Ch. II, pp. 43-45.
31. This approach and the objections to it are discussed in Ch. II, pp. 54-55, and my article 'The Arrangement of Stories' [...], pp. 131-32 — see App. 2, pp. 467-68.
33. Sozzi, op. cit., loc. cit.
35. Ibid., p. lxxxiv.
36. Ibid., p. lxxxiv.
37. Ibid., pp. lxxxiv-lxxxv.
CHAPTER VI

STRUCTURE IN DETAIL

1. THE FURTHER FUNCTIONS OF THE SECTIONAL TITLES

2. ESTABLISHING FURTHER LINKS
   a. Close retrospective links
      (i) The Paragon-Parolles Joyeuses
      (ii) Philippe de Vigneulles's collection
      (iii) The Nouvelles Récréations
   b. Prospective links and more distant cross-references
      (i) Philippe de Vigneulles's collection
      (ii) The Nouvelles Récréations

3. SUMMARY
After due consideration of the prefatory statements of each author/compiler (and those of the printer in the case of the Nouvelles Récréations), and after examining the apparent structure of titles which define the space in which each nouvelle exists, there emerges a fairly clear picture of the types of structure which the originators of the collections seek to present. But it is also clear that, these aspects apart, there is no general level of structure which can effectively prescribe how the reader should approach each collection. Nor is there any real evidence to suggest, in the overall structure of each collection, that its creators matched deeds to their words: Des Périers's denial of an order for his collection seems to be at odds with the table of contents — though that may not be entirely his fault; Philippe's repeated use of formulae which convey an impression that he is adding a nouvelle to the number completed so far seems not to accord well with the post hoc ordering process he mentions in his prologue; and in the Paragon-Parolles Joyeuses there are only the indications of the relative lengths of the tales — here quite regular and plain, there rather vague and subject to conjecture — to support whatever degree of care is implied by the reference to the assembling of the stories in the prologue to the Paragon. In short, the features and statements which characterize the general structures of these anthologies provide inconclusive evidence about the methods by which they are constructed and the
reading strategies which their creators envisaged. It is therefore necessary to examine the details of their construction and presentation for further evidence.

1. THE FURTHER FUNCTIONS OF THE SECTIONAL TITLES

In Chapter V, the sectional titles were shown to be a part of the system of signposts by which each tale is separated from its neighbours: gaps, illustrations, and titles in varying measures punctuate each of the anthologies, marking these borders. The punctuation of the Parangon de Nouvelles which is provided in this way is invariable. The fact that each title has the same structure (definite article, ordinal number, and 'nouvelle') means that the degree of interruption it causes between the end of one narrative and the beginning of the next is constant. In the Parolles 'dit'/dictz' is equally constant, since just as every section of the Parangon is a 'nouvelle' so each is a 'dit' in the Parolles Joyeuses. The degree of interruption suggested by the sectional titles is variable, however. Several anecdotes are announced with identical titles, suggesting some common ground between them: after the eighth, which is a 'Dit joyeulx' (PN, p. 191) come five more, each of which is entitled, 'Autre dit joyeulx' (nos. 9-13 — PN, pp. 192-05), and after a 'Dit moral du philosophe Pittacus' (no. 31 — PN, p. 205) there are three more entitled, 'Autre dit moral' (nos. 32-34 — PN, pp. 205-06). At the other end of the scale, a new departure seems to be announced when a 'Dit moral' (no. 19 — PN, p. 199) follows an 'Autre dit joyeulx' (no. 18 — PN, p. 199), and a mid-point on the scale may be found when, for example, a 'Dit moral du philosophe Pittacus' (no. 31 — PN, p. 205) follows a sequence of
anecdotes of which the titles are 'Dit moral du philo-
sophe Chilo', 'Autre dit moral', and a further 'Autre
dit moral' (nos. 28-30 — PN, pp. 204-05) — here the
type of anecdote remains constant but a new philosopher
is introduced.

On the grounds that, though the classes employed
are broad, these titles seem to be intended to serve as
descriptors of the anecdotes they introduce, it is thus
possible to compare the titular summary of one tale
with that of its predecessor and to discover that in
some cases links are established thereby. Indeed, the
link made by the staple introduction of a similar type
of anecdote — the first of the varieties identified
above — is quite common: of the sixty-three titles
which could follow this pattern no fewer than twenty-
nine do so (nos. 3, 4, 9, 10, 11, 12, 13, 16, 17, 20,
22, 23, 25, 30, 33, 34, 37, 38, 43, 49, 50, 51, 54, 55,
56, 59, 60, 61, & 62). In addition, after each of the
three anecdotes which offer a 'Dit moral du philosophe
[...]' (respectively, Chilo, Pittacus, and Bias), there
is an 'Autre dit moral' (nos. 28, 29; 31, 32; 35, 36 —
PN, pp. 204, 205, 207). A further, hybrid, link is
established by the title of no. 44, 'Autre dit moral et
argument dudit Diogenes' (PN, p. 210); for, though none
of the foregoing tales about Diogenes is characterized
as 'moral', nos. 41 and 42 could well have been, and
the explicit mention of Diogenes is bound to relate
this forty-fourth story with its predecessors in the
mind of the reader who has read them. Thus about half
of the anecdotes have titles which appear to establish
a link with the preceding anecdote, and in a collection
where several titles may be visible across a double-
page spread this can create a sense of continuity which
significantly counter-balances the hiatuses between the
anecdotes. Many of the other titles also contribute to
this impression without precisely repeating the classification of their predecessors. If the distinction between a ‘dit joyeulx’ and a ‘dit facecieux’ is slight—which in comparison with a ‘dit moral’ it would appear to be—several other relationships are created, and no great leap of the imagination is required to get from a ‘Dit joyeulx et facecieux moralisé du philosophe Thales’ to another ‘Dit joyeulx moral’ (nos. 26, 27—PN, p. 203) which happens to feature a different philosopher.

The terminology used in the description of the anecdotes of the Parolles Joyeuses is in fact so restricted that even when, in the midst of a series of identical titles, a different type is introduced, it is not unfamiliar. Each of the anecdotes 48-62 is described as an ‘Autre dit moral’ with the exception of nos. 52 and 57, each of which is an ‘Autre dit joyeulx’ (PN, pp. 211-15): it is clearly impossible to read the title ‘Autre dit joyeulx’ as making a link with an immediately preceding ‘dit joyeulx’ (cf. nos. 8, 9—PN, pp. 191-92), but the earlier anecdotes of this type do not seem far enough away to preclude the use of autre to begin these titles—the closest are nos. 45 and 47, each being headed ‘Autre dit joyeulx’ (PN, pp. 210-11). Only rarely does a title seem puzzling and perhaps inappropriate: no. 5, for example, is an ‘Autre dit moral’ (PN, p. 188) which is not preceded by a ‘dit moral’; no. 2 is an ‘Autre dit joyeulx’ (PN, p. 186) which is not preceded by a ‘dit joyeulx’; however, the first anecdote, besides containing a facetious response, is both ‘joyeulx’ and has a moral point, so it may be that it offers some justification for the latter title.
This limited terminology might be considered so narrow as to be inadequate to describe the types of anecdote found in the Parolles Joyeuses. Certainly, it is very different from the range of devices used in the titles of the nouvelles in either Philippe's collection or Des Périers's, but it is also clearly different from that of the Parangon. While these titles say little about the content of a particular anecdote, they do describe, in general terms, a type of tale rather than merely announcing the beginning of a new nouvelle. They also diminish the sense of interruption between anecdotes in many cases by showing that different tales can have common characteristics.

Nevertheless, the links provided in this way in the Parolles Joyeuses are a far cry from the one in Philippe's collection where the title reads:

La XVIIJª nouvelle fait mention d'un cas advenu en la cité de Mets lequel n'est pas du tout semblable à cestuit devantdit, car la femme fut plus loyalle à son mary que la devandite bourgeoisie, mais le prebtre eust du mal bœuf et y perdit plus que sa vaisselle, comme vous oy rées.

[CNN, p. 102.]

Such a title must not only be intended to attenuate the discontinuity between two discrete nouvelles but must actually achieve that aim — assuming, of course, that the reader has just read the seventeenth nouvelle and has not opened the book by chance at this page. Here Philippe creates an explicit and detailed link between two stories, and the title of the latter must therefore not only testify in support of his prefatory claim to have put the stories in an order but must also help to persuade the reader to follow that order. While the titles alone of the anecdotes in the Parolles Joyeuses could not really achieve this — for what would be the difference between reading no. 10 rather than no. 9
(both entitled 'Autre dit joyeulx' — PN, pp. 192-93) after no. 8 ('Dit joyeulx' — PN, p. 191)? — no sense could be made of the title to nouvelle 18 in Philippe's collection unless nouvelle 17 were read before it.

The title to Philippe's eighteenth nouvelle is, admittedly, exceptional; more characteristic of the use made of titles in the presentation of an ordered collection of stories is, for example, the sequence of nouvelles about fools: in the title of nouvelle 83, there is mention of 'ung fol saige qui estoit de la court du roy de Cecille' and 'ung fol de Mets nommé Howay' (CNN, p. 327), and these are followed by 'ung folz qui estoit à l'archevésque de Trieve [ ... ]' (nouvelle 84 — CNN, p. 330) and 'ung aultre fol lequel servoit ung gentil homme [ ... ]' (nouvelle 85 — CNN, p. 334). The last story here is explicitly linked to its predecessor by having its protagonist described as another fool, whereas in the eighty-fourth nouvelle no explicit link is made in the title, which simply offers a prominent juxtaposition of stories about fools.

The distinction is an interesting one, since it shows still further how the sectional titles can be used to varying effects and their importance in a full understanding of the structure of these anthologies. Charles Livingston, in common with commentators on other collections,² tends to limit his observations on the shared features of stories to simple statements of fact which adequately support his view of the organization of the collection. He conjectures that it is 'fort possible que l'introduction à certains contes ait été écrite après coup pour rapprocher plus ou moins artificiellement un conte d'un autre' and states that 'L'ensemble ne forme pas un tout clairement ordonné dans un cadre bien net tel qu'on en trouve dans le
Décaméron et dans d'autres recueils de conteurs italiens'. Then he continues:

On y discerne cependant un certain effort d'organisation, si lâche qu'elle soit. Tout d'abord plusieurs groupes se rattachent à des sujets similaires ou à un même thème. Ainsi les nouvelles 2 à 18 traitent en général du clergé: prêtres ou moines en sont les personnages principaux; les contes 33 à 37 se rapportent aux 'questains'; 38 à 46 ont pour sujet les femmes 'tant des fines comme des simples'. De 58 jusqu'à 65 compris, l'auteur poursuit un thème auquel il fait allusion au début du conte 60: 'Puis que je suis entrez en matière de parler de plusieurs responces qui ont autrues fois estez faictes par plusieurs parsonnes, les unes cautelleusement et fondées en malvaitiez et malice, ... et les autrues ont estez faictes innoosamment et simplement sans malieng ne sans mal penser, comme en ceste nouvelle ....' Et il amorce le conte 62 par la phrase 'Puis que nous summes à parler de telle matière et simplesse de respondre ....'. Au début du conte 66 le sujet des femmes reprend sous une forme légèrement différente: 'Nous avons parlé icy devant ung peu de femmes de Mets ..., si parlerons aussi de celles de villages, car au village aussi bien comme à la bonne ville en y a des simples et des fines.' Ce même sujet continue aux contes 67 et 68, puis à partir du conte 82 jusqu'à 88 l'auteur revient au thème 'simplesse de responce'.

De plus, Philippe essaie souvent de relier un conte à celui qui le précède, non seulement en indiquant la continuité du sujet (8, 11, 14, 35, 43, 50, 60, 61, 62, 63, 64, 65, 88, 89, 90, 95), mais au contraire en faisant remarquer un contraste entre les deux (4, 18, 30, 52, 72, 85, 98, 99). Parfois il rapproche un conte d'un autre dans le cours du récit (53, 86, 87, 93).

In the context of an introduction to an edition of the text, Livingston may have had insufficient space to expand these general indications, but this does mean that significant structural features are neglected and that those which are noted are allowed to support rather too easily the notion that Philippe's collection is a pale shadow of the Decameron. Livingston seems to suggest that, to be clearly ordered, a collection must
imitate the framework of the *Decameron*, and that in comparison with that work Philippe's is not only rather loosely but also artificially organized. It has already been shown, in Chapter V, that frameworks are not alone in having the capacity to organize the stories of a collection; and, while an organization based on relative story-length, for example, may not be immediately obvious in the way that a framing story is, it does not appear to be any more or less artificial. Nor can Philippe's links between stories really be said to be more artificial than the linking provided by the framing narrative in the *Decameron*, since his explicit pointing of similarities and contrasts and grouping of related stories is hardly different from the same occurrences in the *Decameron* which are there the result of several narrators finding that they are prompted to recall stories by hearing those of their companions.*

Livingston's comparison of Philippe's collection with the *Decameron* seems to have demanded that only a certain degree of detail be uncovered, and because of this limitation no discovery of more subtle organizational structures is made. Thus — to return to *nouvelles* 83-85 — the stories which have fools as their protagonists are not distinguished within a group of stories about 'simplesse de response', and no distinction is made between stories which have their similarities indicated in their titles rather than in their text. Nor, therefore, is the difference of degree between juxtaposition and explicit linking fully developed.

The significant difference between a link created in the main text of a story — however early within it — and one made plain in a title is that in the latter case it is so much more accessible to the reader. Standing in the space between the narratives, the title
can be glanced at by the reader without any commitment to read the story — he is not even obliged to read the first few lines of the narrative to gain an idea of the new subject. And given the features (larger lettering, ornamentation, disposition within the page-width) which makes each title prominent and attractive, the reader's eye is very likely to be detained by it. Simply to mention something which is already familiar is likely to prove enticing, and this is what happens in the title of nouvelle 84 ('ung folz' — CNN, p. 330); furthermore, to draw attention to a similarity by explicitly reminding the reader of what he has (probably) just read seems to make a greater demand that he should press on to read this related story, and the emphasis of 'ung aultre fol' (CNN, p. 334) in nouvelle 85 is an example of this.

In fact, Philippe uses the sectional titles to create a range of links of varying degrees between his stories. After the story of an unfaithful wife ('La XLIe nouvelle fait mencion d'ung gallant qui envoya ung aultre au vin et entremettant il luy chevalcha sa femme' — CNN, p. 187) comes another with a title which seems to hint at the presence of a similar woman: 'La XLIIe nouvelle parle et faict mencion d'une aultre qui estoit femme à ung estueur, laquelle fut de son marit trouvée aux Carmes' (CNN, p. 189). From the latter title, the words 'aultre qui estoit' might easily have been omitted, so their presence must contribute to the establishment of a link with the previous story. In another case, Philippe simply indicates the juxtaposition of stories set in taverns: the fifty-second nouvelle, about 'ung povre homme de Mets mazowier et vigneron lequel ne vouloit point aller à la taverne et ce qu'ilz en advint' (CNN, p. 219), is followed by a story about 'plusieurs bons compagnons de Mets qui se
trouvent en une taverne et d'une marchandise que
l'ung d'eulx fist pour gaigner l'escot de la compai-
gnie' (CNN, p. 224). The ninety-third nouvelle, which
is about 'la femme d'ung laboureux de bras, laquelle
femme fist maniere d'avoir mal aux dentz affin que le
verlet d'ung barbier son voisin la venist visiter,'
(CNN, p. 363) follows a story about 'ung compaignon de
Mets qui tira ung dent à sa mere sans y mettre les
mains' (CNN, p. 360). And the title of the seventyeth
nouvelle ('d'ung bon homme de villaige qui demanda le
coullaige à ung autre qui avoit chevauchés sa femme'
— CNN, p. 283) echoes not only the verb chevauchcer but
also the vengeance theme which appears in the titular
summary of its predecessor ('d'ung compaignon boiteux à
qui on chevalcha sa femme et comment il en print
cruelle vengeance' — CNN, p. 281).

A common feature of all these cases is the fact
that the element which is judged to be emphasized in
the title of the later story is also mentioned in the
title of the earlier one. The repetition shows that the
elements which have been identified are not coinciden-
tal recurrences of insignificant details, but inten-
tional indications of similarities between stories.
This degree of reassurance is not always available,
however, because of the mutilated state of the manu-
script. The lack of a title for nouvelle 36 is a case
in point: the story concerns questains, the same type
of protagonist as in the following nouvelle — 'La
XXXVI® nouvelle fait mencion de deux questains de Mets
et des bourdes qu'ilz faisoient entendant au peuple,
avecques plusieurs autrez choses' (CNN, p. 170) — so it
seems reasonable to conclude, without the confirmation
of the previous title, that an intentional link is
indicated. Some support for this conclusion may be
derived from the fact that the titles of nouvelles
33-35 explicitly introduce stories about questains:

La XXXIIJ® nouvelle fait mencion d'un fin quettain nommez Simon Latricquair qui trompa ung Cordellier. [CNN, p. 155.]

La XXXIII® nouvelle faict mencion d'ung aultre quettain qui savoit aultant du conseil de Dieu que faisoit la Vierge Marie et tous les saincts de paradis. [CNN, p. 158.]

La XXXV® nouvelle traicte encor d'ung quettain lequel engagea ses reliques et puis fust des aultres reliques de foin que luy vallerent mieulx et luy pourterent plus de profit que les siens premier. [CNN, p. 161.]

In the context of so much explicit reference to questains in the titles, it would indeed be difficult to deny the same qualities in the title to nouvelle 37.

The judgement is more difficult in other cases. Nouvelles 9 and 10 are both entirely missing, so it is impossible to bear their contents in mind when reading of 'un aultre curé' (CNN, p. 83) in the title of nouvelle 11; nevertheless, the 'aultre' does tend to suggest a specific link with the lost preceding story or stories. Nouvelles 7 and 14 each have a title which refers to a curé; neither's predecessor has an extant title by which to gauge the relative significance of their constitutive elements, but in each this type of protagonist figures prominently.

Thus, in almost a fifth of the extant titles of his stories, Philippe offers the reader a chance to find something familiar. Whether by means of an explicit or an implicit reference, he seems to step out, as implied author, from the text of the coming story to meet the reader in the no-man's-land between the stories, not only to introduce the new subject but also to receive the reader specifically as the person who has just read the preceding story.
Des Périers displays a similar solicitude. After the story 'Des coupeurs de bourses, et du Curé qui avoit vendu son blé' (nouvelle 79 – NRJD, p. 279), he offers two stories with titles which pursue the same theme: 'Des mesmes coupeurs de bourses, et du Prevost La Voulte' (nouvelle 80 – NRJD, p. 283) and 'D'eux mesmes encore, et du Coultelier à qui fut coupée la bourse' (nouvelle 81 – NRJD, p. 286). It is an interesting sequence in which the antagonists develop from a run-of-the-mill curé, through the Prevost La Voulte with the hint of a biter-bit theme, to what might well promise to be the apogee of the theme when the purse cut belongs to a cutler. It is also interesting to note, given the suggestions of an integrated approach to this theme, that another story in which cutpurses figure ('Du gentilhomme qui couppa l'oreille à un coupeur de bourses', nouvelle 56 – NRJD, p. 212) is not included at the same point in the anthology: its title does, however, show a difference from the others, in that it attributes the action to the gentleman, suggesting that he is the central figure rather than the cutpurser.

Several other stories in pairs or groups in the Nouvelles Récréations are brought into closer relationship one with another by references to common types of protagonists in their titles. The story 'Du poytevin qui enseigne le chemin aux passans' (nouvelle 69 – NRJD, p. 253) is followed by 'Du Poytevin, et du sergent qui mit sa charrette et ses beufz en la main du Roy' and 'D'un aultre Poytevin, et de son filz Micha' (nouvelles 70, 71 – NRJD, pp. 257, 258). Nouvelle 4 has a title which introduces a 'bassecontre' (NRJD, p. 28) and thereby echoes the presence of a 'bassecontre' in nouvelle 3 and its titular summary (NRJD, p. 23). Alchemists, who are prominent in the title and text of
nouvelle 12, reappear in the title of nouvelle 13, and after the story 'Du singe qu'avait un Abbé, qu'un Italien entreprit de faire parler' comes another, 'Du Singe qui beut la medecine' (nouvelles 88, 89 — NRJD, pp. 300, 305).

The sectional titles also give Des Périers an early opportunity to indicate that the next story is about the same character as the last one. After the thirty-third nouvelle — 'Du Curé de Brou, et des bons tours qu'il faisait en son vivant' (NRJD, p. 150) — the next three are not merely about the same type of protagonist but the same person, and each of their titles begins 'Du mesme Curé [...] ' (NRJD, pp. 153, 158, 160). Later in the collection, the Abbé de sainct Ambroyse, who appears in the title of nouvelle 47, becomes 'ledit Abbé' in the title of nouvelle 48 (NRJD, pp. 192, 195).

It is easy to appreciate that, in the above cases, Des Périers not only uses his sectional titles to provide a foretaste of the subject to come but also to follow the train of thought stimulated in the reader of the previous story — just as Philippe de Vigneulles does. This is equally obvious in the link created in the title of nouvelle 21, 'Du jeune filz qui fit valoir le beau Latin que son Curé luy avoit monstré' (NRJD, p. 102), which pursues the theme of its predecessor — the story 'Des trois freres qui cuiderent estre penduz pour leur Latin' (NRJD, p. 99). However, there is also a range of titles in Des Périers's anthology in which an element appears to call to mind some feature of the preceding story, but where the corroborating evidence of its inclusion in the title of the foregoing nouvelle is more necessary to show convincingly that a link is intended.

Nouvelle 6, for example, is the story 'Du mary de Picardie qui retira sa femme de l'amour pour une remon-
strance qu'il luy fit en la presence des parens d'elle' (NRJD, p. 38). This title mentions the relationship between husband and wife and refers to something said by the former to the latter, and as such seems to offer some similarity with nouvelle 5 where wives say something to husbands. That this perceived link is a result of an intention on the part of the author is demonstrated by the fact that the title of the fifth nouvelle draws attention to precisely these features: ‘Des trois Seurs nouvelles esposes qui respondirent chacune un bon mot à leur mary la premiere nuict de leurs nopces’ (NRJD, p. 31). By the same means nouvelle 50 may be said to be linked to nouvelle 49, the father-son relationship in the title of the later nouvelle being an echo not only of the preceding story but also of its title.5

In this way, too, the title of nouvelle 25 — ‘Du Conseiller, et de son pallefrenier qui luy rendit sa mule vieille en guise d'une jeune’ (NRJD, p. 119) — with, as its subject, the return of a mount to its owner, is in fact a variation on the theme established in nouvelle 24: ‘De maistre Arnaud qui emmena la hacquenée d'un Italien en Lorraine, et la rendit au bout de neuf mois’ (NRJD, p. 114). Elsewhere, simple references to meals may recall the significance of meals in preceding stories — thus nouvelle 18 is linked to 17, and nouvelle 73 to 72.6 And in the midst of titles which begin, almost without exception, with the partitive article and the name of a protagonist or type, two which concern the way in which something may be achieved stand out: thus after nouvelle 52 (‘Des deux poinctz pour faire taire une femme’ — NRJD, p. 205), the title of nouvelle 53 (‘La maniere de devenir riche’ — NRJD, p. 206) is very likely to recall the variant subject of the previous title and nouvelle.
Des Périers's tenth nouvelle presents a particularly interesting case, since it includes a reference to deafness which, in the light of the other title-links so far identified, might be intended to recall the ears mentioned in the text of the previous nouvelle and in its title. This possible link is not so easily accepted, however. There is no real difficulty over the significance of the auricular connection in nouvelle 9, which the title makes quite plain: 'De celuy qui acheva l'oreille de l'enfant à la femme de son voisin' (NRJD, p. 52); but the deafness mentioned in the title of the tenth nouvelle seems less prominent: 'De Fouquet qui fit accroire au procureur en chastellet son maistre que le bon homme estoit sourd: et au bon homme que le procureur l'estoit: et comment le Procureur se vengea de Fouquet' (NRJD, p. 56). But if further corroboration is needed to support the hypothesis that a link is intended here and to prove that it is not due to the groundless imaginings of the reader the necessary evidence is available. As Krystyna Kasprzyk notes, Poggio's facetia 223 is thought to have provided the source for Des Périers's nouvelle 9, but in the Poggio it is a nose which has to be completed. The likelihood is therefore that Des Périers chose to substitute the corporeal member which would best suit his purpose; the ear makes it possible then to ease the transition to the story of Fouquet and his deception in nouvelle 10. That Des Périers can be shown to have made it possible for his stories to follow each other with some degree of coherence and to have used the sectional titles to pick up a thread from one story which can be displayed as being woven into the next begins to disprove the implied author's implication that the nouvelles are not arranged in an orderly manner. It also belies to some extent his generous permission to
the reader to read as and where he will — for when he encounters the more explicit retrospective references in the titles, if he has not just read the preceding nouvelle, he will be aware of the deficiency and may well be encouraged to read sequentially through the collection.

Such plain examples of links established by the sectional titles may also encourage the reader to be aware of these structural clues in the collection. Thus he may become conscious that other titles hint at similar though less apparent connections. Without a knowledge of the analogues of nouvelle 10, its title-link with nouvelle 9 would probably fall into this category. So too might nouvelle 32, for after a story about a lack of sexual stamina in la dame Fourriere's guest it is entitled: 'Du gentilhomme qui avoit couru la poste: et du coq qui ne povoit chaucer' (NRJD, p. 148). It is not possible to guess precisely what the subject of the nouvelle will be, but the latter part of the title suggests to the reader that there will be some common ground with nouvelle 31. Similarly, the reader may ask himself whether there is an intentional juxtaposition when the story 'De la pie, et de ses piauz' (nouvelle 87 — NRJD, p. 299) follows that of 'une Dame qui faisoit garder les coqs sans connois-
sance de poulles' (NRJD, p. 296). He may wonder why, when so many apparently related stories are juxtaposed, the second story in which the Copieux de la Flesche en Anjou figure is separated from the first by two other nouvelless (nouvelles 23, 26). And given that nearly a quarter of the sectional titles either explicitly or implicitly remind the reader of the previous story as well as introducing a new one, he could not avoid for long the situations in which such questions about the structure of the collection could be raised. He may
choose to ignore the questions; however, it would be difficult not to realize that in many cases the titles are not simply introductions to new stories but are bridge passages between stories. Like Philippe de Vigneulles, Des Périers uses some of his sectional titles to lead the reader from one story to another—a procedure which must exert some influence on the reader who, unless he happens to have read the preceding story, will not appreciate the retrospective references.

Taken in conjunction with the aspects noted in Chapter V, these features make it clear that the sectional titles have a significant role to play in creating the structure of each collection. Their attributes are summarized in Figures 19-21 (see below) to facilitate comparison. The uniform titles of the Parangon suggest a house of fiction in which the outstanding characteristic of the corridors between the rooms is their similitude one with another. Apart from the decoration (the woodcuts, etc.), which bears no relation to the surroundings, each differs from the others only in its numbering. In the Parolles Joyeuses, too, many of the connecting corridors are identical with each other. Only here and there does one of them have an aspect different enough to warn the reader that he is entering another part of the house, and though in many cases the reader is enabled to reflect on the last stage of his journey as well as on what might lie ahead, the means by which this is achieved are themselves so frequently repeated as to dilute their strength considerably. In both Philippe's and Des Périers's collections, however, the reader is not only given information about the story to come; in a significant proportion of cases, he is also reminded of the story just read. A significant number of the corri-
dors in these houses of fiction have mirrors which
reflect part of the last room alongside the indications
about the next. Not content merely to refer to a place
in the overall structure — and indeed shunning such
references in the Nouvelles Récréations — their authors
create, at the very least, titles which focus from a
distance specifically on the content of the next story
and in many places they create bridge passages formed
for the circumstances of individual nouvelles. Thus, in
different degrees, the variety of the stories is
tempered with a measure of continuity provided by the
sectional titles.

2. ESTABLISHING FURTHER LINKS

The greater scope for invention which is provided
by the greater length of the stories relative to their
titles produces a further range of links within the
anthologies and in some cases brings to light
additional evidence of clearly conceived structures
holding the stories together. Most of these operate
retrospectively and most occur at the beginning of a
narrative, making reference to the immediately pre­
ceding story or stories, though there are some which
look forward to the next story from the end of the cur­
cent one, and there is a small number of occasions upon
which reference is made to a more distant nouvelle.

a. Close retrospective links

(i) The Parangon-Parolles Joyeuses

There are few retrospective links in the Parangon
to tie one story to another, and their mixed success is
a reflection upon their lack of originality. The first
Figure 19. Title-links in Philippe de Vigneulles's collection

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Figure 19 (cont.). Title-links in Philippe de Vigneulles’s collection

Key

- indicates a nouvelle from which the sectional title is missing

▲ a sectional title containing a clear reference to the immediately preceding nouvelle
such reference in the collection occurs not at the very beginning of a story but about a sixth of the way through, and must cause the reader to wonder whether his memory is failing him. He reads: 'Et entre plusieurs aultres hommes estoit ung gaudisseur nommé Massin, lequel par devant avoit trompé en la nouvelle precedente le paintre Calandrin de pierres precieuses' (PN, p. 18) — a passage which is likely to puzzle him, since neither character has appeared in a preceding nouvelle. The modern reader of the CLEH edition is reassured by the editors' footnote, which reminds him that Calandrino figured in the third story of the eighth day of the Decameron and that nouvelle 5 derives from the fifth story of the same day, and by their suggestion that the compilers were negligent in failing to excise this reference.® And indeed negligence would seem to be the most likely explanation, in view of the other conscious alterations made to the source texts to make them acceptable — notably those suppressions indicated by Sozzi which arise from 'une sorte de retenue pudibonde'.¹⁰ Though the excision of erotic or obscene material may have been more important, it is hard to imagine why a false retrospective reference should not have been removed.

If the compilers of the Parangon were not so careful about such matters, they were at least fortunate in the link created by the phrase 'comme dict est' (PN, p. 54) in the first lines of nouvelle 16 since it does accurately refer to the circumstances reported in nouvelle 15. The two stories were in fact juxtaposed in Poggio's collection of Facetiae, so the reference remains valid, but it is impossible to say whether or not there was a conscious decision to take the pair of stories and to keep them linked together as they had been in the source text.
**Figure 20. Title-links in the Paroles Joyeuses**

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**Key**

▲ a sectional title containing a clear reference to the immediately preceding nouvelle

↑ a sectional title containing a clear reference to an earlier nouvelle other than the immediately preceding nouvelle
Figure 21. Title-links in the Nouvelles Récréations

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Figure 21 (cont.). Title-links in the Nouvelles Récréations

Key

▲ a sectional title containing a clear reference to the immediately preceding nouvelle
Another retrospective link is also a vestige of Poggio's influence on his narrative material. Nouvelle 29 begins, 'Après la facetie devant dicte, ung autre Florentin dit [...] (PN, p. 103), though in this case the nouvelle which precedes it is not that with which it was juxtaposed in the Facetiae. Nouvelle 28 does, however, mention the conversation of a group of Florentines — 'De coustume les Florentins aux jours de feste s'assemblent à confabuler et dire entre eulx aucune chose recreative' (PN, p. 102) — from which emerges a facetious story told by one of them. Thus the presentation of another Florentine as the source of the witty twenty-ninth nouvelle is not out of place.

Of three close links based on links in Poggio's Facetiae and Boccaccio's Decameron, one fails completely and of the two that succeed one at least could be fortuitous since it is a link which preserves the form of the source text but which functions in different circumstances. A similar capriciousness seems to characterize the grouping of the five nouvelles which portray Tyll Eulenspiegel as their protagonist. The first of these (nouvelle 32) introduces the character by quite familiar means — people with names that sound real lead to the central figure who, if he is not known by literary reputation, will gradually take on the attributes of the witty fool: 'Le conte Bruno de Quecfur et l'evesque de Meiburch, et tous ses nobles aymoyent ung nommé Ulespiegle pource qu'il estoit aventureux [...] (PN, p. 115). Once this is done, the remaining four nouvelles (34, 36, 37, 39) can, and do, figure his name prominently in their first words, and the reader will surely remember him (if he has read the earlier story). But while the Eulenspiegel thread can obviously be picked up again by this means, it is nevertheless not done very adroitly. When nouvelle 34
begins, 'Quant le bon Ulespiegle revint de Romme [...]’ (PN, p. 123) the reader recognizes the character but did not know he had gone thither, and the same problem arises in the first words of nouvelle 36: ‘Quant Ulespiegle vint de Mariendale à Mollen [...]’ (PN, p. 136). Nouvelle 36 does tell the reader that Eulenspiegel became ill, so he is prepared for the beginning of the following nouvelle - 'Cependant que Ulespiegel estoit malade [...]’ (PN, p. 140) - but then the introduction of nouvelle 39 seems to say too much: 'Il advint que une fois Ulespiegle devint fort malade [...]’ (PN, p. 145). Clearly there is some general continuity in these appearances of Eulenspiegel in the Parangon, however inconsequentially some of the episodes may be introduced and used, but in no case is there an explicit reference back to the preceding nouvelle as a narrative entity. The closest link is that of nouvelle 37 with nouvelle 36, yet even here there is nothing to connect explicitly the two illnesses and to identify them as one; it is a link which remains from the longer source narrative, in which no explicit links are required between chapters because the new chapter will normally follow on from its predecessor. In the collection of stories, more is required to create an explicit link between nouvelles.

This evidence suggests that little thought, if any, was given to the presence of explicit retrospective links in the source texts which might not fit into the patchwork of the Parangon de Nouvelles. At the level of explicit structure, the Parangon is marked by a certain clumsiness: the traces found by the reader belong more to the sources than to the newly-compiled collection.

The Paroles Joyeuses also reveal many traces which belong to the source-texts from which they are derived, but, perhaps because groups of anecdotes are used en
bloc, the links established are invariably successful. They are also simpler and, by virtue of their appearance in comparatively short anecdotes, are both easier to detect and capable of operating from more positions within the short narratives. The grouping of anecdotes applies not only in the latter part of the collection where different philosophers appear in several neighbouring stories but also in the earlier part where emperors, kings and other nobles are gathered. The fundamental division (nos. 1-25; 26-64) corresponds with the dichotomy of sources already noted, but within each part groupings exist and retrospective references link many of the stories. Thus in the course of many of the later stories, philosophers are named as 'ledit philosophe' (no. 30 — PN, p. 205), 'ledit Pittacus' (no. 33 — PN, p. 206), or 'Iceluy Diogenes' (no. 54 — PN, p. 213), for example, pointing in each case to the presence of the same character in the previous anecdote. Of the thirty-nine stories about philosophers, twenty-seven are linked in this way to their predecessors (nos. 29, 30, 32, 33, 36, 37, 38, 39, 40, 42, 43, 45, 46, 48, 49, 51, 52, 53, 54, 55, 56, 57, 59, 60, 61, 62, 64). In a further four cases, there is a simple repetition in the new anecdote of the name of the philosopher who appeared in the previous one — 'le sage Pittacus' (PN, p. 206) in no. 34, Diogenes in nos. 47, 50 and 58 — making less explicit but no less clear links. Of the remaining eight anecdotes, seven are either single stories about a named philosopher (Thales and Solon in nos. 26 and 27 respectively) or are the first in a sequence of stories about named philosophers (Chilo, Pittacus, Bias, Diogenes, and Zeno in nos. 28, 31, 35, 41, and 63 respectively): thus they share the philosopher theme with their predecessors — with the exception of the first in the group (no. 26) — while
introducing a new individual example of the type. Finally, no. 44 is quite exceptional, since it is the only anecdote about a philosopher which is linked to its neighbours by its title alone: 'Autre dit moral et argument dudit Diogenes' (PN, p. 210). The anecdote, though it is no briefer than others and is indeed longer than some (cf. nos. 51, 55), appears to be adequately integrated in the sequence by the title — which is also exceptional in that it is the only title in the group 26-64 to mention a philosopher by name for the second time — Diogenes having been introduced in no. 41.

The sense of continuity which is evident in the latter part of the Parolles Joyeuses is so constant as to be somewhat greater than that which is associated with the anecdotes 1-25. In the earlier part of the collection similar links are established in some cases, but there is also a greater variety of devices and a lesser degree of homogeneity among the types of central character.

Several links are established by the presence of the same character in neighbouring tales. Augustus first appears in the third anecdote, and remains to figure in the following eight stories. In nos. 4, 5, 7, 8, and 11, his name or rank is mentioned alone, but in the other stories more explicit forms are used: 'dudit Cesar' in no. 6 (PN, p. 189), 'ledit Auguste' in no. 9 (PN, p. 192), and 'dudit Auguste Cesar' in no. 10 (PN, p. 193). Nevertheless he is the centre of interest only in nos. 3, 4, 5, and 6, these being the cases where his own witty comments are the most significant features. In no. 7 the cleverness of his arrogant question addressed to a youth ('qui entierement luy resembloit') is eclipsed by the youth's response:

'Dy moy, beau sire, as tu point de congoissance
que ta mere ait jamais esté en ceste cite de Romme? Le jouvenceau, qui bien entendit ou l'empereur vouloit venir, luy respondit: 'Certes, sire, ma mere ne fut jamais a Romme, mais mon pere y a esté plusieurs et diverses fois'. [PN, p. 190.]

In the next anecdote (no. 8), the cleverness of the man who taught two crows to speak — one to greet Augustus as a victorious emperor, and the other to greet Antony — is crowned with success when Augustus is impressed by the appropriate crow and buys it. The effect is similar to that in no. 7, for the emperor is outdone once again, though this time by means of a subtle deception. The named emperor is thus a common thread in these stories though his part as an individual is not very significant.

The ninth anecdote picks up the threads of the eighth in other ways, besides referring to 'ledit Auguste'. It begins by reminding the reader of the other circumstances of the previous story:

Auprés de ceulx qui leedis oyseaux avoient vendus, demouroit ung povre cousturier, lequel voyant par luy que tous ses voisins estoient devenus riches par le moyen desdis oyseaux, proposa qu'il nourriroit ung corbin et que à parler luy apprendroit. [PN, p. 192.]

The dénouement of the story also partially echoes that of its predecessor: the emperor eventually buys the bird, after refusing initially, but this time it is because he is won over by other words the bird has learned to say besides the salutation to the victorious emperor. Thus the repetition and transformation of the talking bird theme becomes more significant as a link between the two stories than the presence of the same emperor.

Similarly, the eleventh story is closely related to the tenth by its presentation of 'La dessusdicte Julia' (PN, p. 194) who figured in the previous tale as 'Julia
Augusta, fille dudit Auguste Cesar empereur rommain* (PN, p. 193). Thus she becomes the focus of these two stories, displacing her father, who is only mentioned in the later tale in relation to her—'son pere', 'mon pere', 'je suis fille au grant et noble empereur Cesar' (PN, p. 194).

Some other stories in this earlier part of the collection are linked by the simple presence of the same character. Vespasian, who appears for the first time in the twelfth anecdote becomes 'ledit Vaspasian' (PN, p. 195) in the thirteenth and 'icelluy Vaspasian' (PN, p. 197) in the fourteenth, and Alexander, after appearing in no. 23, becomes 'Celluy Alexandre' in no. 24 (PN, p. 202) and 'Ledit Alexandre' in no. 25 (PN, p. 202); in neither case, however, is the linking complicated by other explicit connections.

The twentieth anecdote may also be regarded as being linked to its predecessor, though the presence of common characters is less prominent. The nineteenth anecdote offers a commentary on the risks of corruption in high places:

Gaius Pontius, duc des Sanitiens, avoit coustume de dire: 'A la mienne voulenté que je eusse esté nay environ le temps ouquel les Romains se prindrent à estre corrumpus par argent et par grans et magnifiques dons! Certes, je ne les eusse pas tant longuement laissé regner'. Car il scavoit bien qu'ung empire, royaume ou seigneurie ne peut pas longuement durer en sa prosperité quant les gouverneurs d'iceluy sont corrupibles par argent. [PN, pp. 199-200.]

This is followed by an anecdote about Jugurtha. The commentator changes, but the anecdote again focusses on the Roman senate and is again a commentary on its corruptibility. The presence of the same terms in this subsequent story may thus be said to link it to no. 19:

Jugurtha, voyant que par force d'or et d'argent
il avoit corrompu une partie des senateurs et conseillers rommains, en sortissant hors de la cite de Romme se arresta et retourna plusieurs fois devers ladicte cite en disant à luy mesmes: 'O noble cite mise en vente, et qui bientost periras se il vient marchant qui pour toy destruire te vueille acheter!' [PN, p. 200.]

A similar link, based on a common feature in the situation rather than a familiar character might have been made in the twenty-second anecdote, but was rejected by the compilers of the Parolles Joyeuses. In Guillaume Tardif's Ditz, this anecdote about 'Ung noble Frisian' (PN, p. 201) was preceded by one about a notorious drinker of wine. However, as Gabriel-A. Pérouse notes, this earlier story had already appeared in the Parangon as nouvelle 22,12 so it could not be re-used in the Parolles Joyeuses. If it had been included, in juxtaposition with the twenty-second anecdote of the Parolles, the first words of the latter would doubtless have recalled it: 'Ung noble Frisian, qui jamais n'avoit beu de vin [...] (PN, p. 201) would call to mind the contrast with the 'moult notable buveur de vin' (PN, p. 77) in the other story. There is now no clear link between no. 22 and its predecessor, a fact which can raise several interesting points.

Firstly, it supports the theory that the Parangon and the Parolles Joyeuses are to be regarded as inseparable and their conjunction specifically envisaged; secondly, it suggests that, if both stories were deemed suitable for inclusion in the Parangon-Parolles Joyeuses, it was decided that the story of the 'buveur de vin' fitted into the former part better than the latter; thirdly, it suggests that, since the story of the Frisian was not discarded at the same time as the other was removed from the Ditz, it must still be acceptable in its changed context; and fourthly, it supports the view that the compilation of the Parolles was — as Pérouse
suggests when he points out that the compilers also suppressed the "sens moraux" which appeared in Tardif’s text — not simply an act of wholesale borrowing.

The fact that there is now no prominent link between the story of the Frisian and the previous anecdote in the Parolles Joyeuses does not, of course, mean that the story is now less suitable for inclusion at this point. It does mean that any device which may have been employed to relate it to its new surroundings must be sought at a different level — as will be done later in this section. The same questions arise in relation to other stories in the Parolles Joyeuses and, of course, in relation to the use of any story at a specific point in one of these anthologies where it has not already been juxtaposed with its neighbours in an earlier text. These questions are simply highlighted in the Parangon-Parolles Joyeuses, where groups of stories found together elsewhere are re-used en bloc and where the excisions are exceptional.

The other stories omitted from the Parolles Joyeuses would have been placed between Nos. 22 and 23, 25 and 26, and 40 and 41. In the first of these, there appears to be no prominent link which could join No. 23 to its new predecessor now that one story has been omitted; nor does there appear to be any clear link between No. 26 and its new predecessor, though in this case, where the transition between the stories about nobles and those about philosophers is to be made, some hiatus might have been expected in any case. The third excision is more severe. Pérouse draws attention to the 'massif de quinze Ditz, dont treize d'Aristippe, qui se plaçaient, dans "Vélins 611", entre ceux de Bias et ceux de Diogène, c'est-à-dire entre les numéros 40 et 41 de notre édition' and offers the
following explanation: 'On peut penser que la raison de cette censure est à chercher simplement dans la mauvaise réputation d'Aristippe: on a vu, traitant du Parangon, que nos compilateurs avaient parfois des scrupules de cet ordre'. Here again there seems to be no explicit link made between no. 41 and no. 40, but there is nothing to make the reader suppose that some stories have been omitted. At this point there seems only to be a simple transition from stories about one philosopher to stories about another, the sort of change which has already occurred four times. Thus in none of the four places where excisions have been made is there any prominent structural feature to betray what has happened; in the omissions from their sources, as in the links which the compilers of the Parolles borrowed from them, the rate of success is much greater than in the Parangon.

(ii) Philippe de Vigneulles’s collection

Whether in the few links established between nouvelles in the Parangon or in the frequent prominence of elements which relate, one to another, the anecdotes of the Parolles Joyeuses, the range of devices employed is quite restricted in comparison with the practices of Philippe de Vigneulles or Bonaventure Des Périers. Like the compilers of the Parangon–Parolles Joyeuses, Philippe chooses to establish prominent links between stories within the nouvelles themselves, but unencumbered by second-hand explicit links his results are rather different and are generally more elaborate. His commonest practice is to make a link with the subject of the previous story part of the introduction to a nouvelle, a method which is used in several different ways.
The reference can be accompanied by an indication of contrast between the new story and the preceding one. **Nouvelle 4** is mutilated at the beginning, but in the remaining passages the preceding **nouvelle** is mentioned twice:

... adviennent comme par ci devant avez ouy là où il parle de la finesse d’un jeune garson que mangea les perdris et si n’en fut pas batu par sa cautelle et malice.

Or je vous en vueil icy compter une, pour toujours multiplier le nombre, laquelle fut bien contraire à celle devanddicte, car au lieu de perdris ung pouvre prêtre ignorant fist tuer son asne et le manger par sa simplesse et eust mieulx ledit prêtre avoir payés une douzaine de perdris que ledit asne, mais par mal entendre il fut fait, comme vous orrés. [CNN, p. 69.]

Contrariety is also the explicit key to the introduction to nouvelle 72: ‘Puis que nous avons finée la nouvelle du maignier [nouvelle 71], icy devant recitée, lequel trompa une pouvre simple jeune femme, de quoy se fut mal fait à luy, ores je vous en vueil compter une au contraire de celle [...]' (CNN, p. 289); elsewhere the difference is present but is less marked, as in nouvelle 85:

Vous avez ouy en la precedente nouvelle comment monseigneur de Trieve avoit ung fol qu’il amoit bien pour tant qu’il estoit secr[et]. Mais maintenant vous vueil fournir ceste presente petite nouvelle d’ung aultre folz lequel ne fut point si secret, car par son trop parler il en cuida venir grant mal, comme vous orrés. [CNN, p. 334.]

Introducing a story which caps the preceding one is also the pattern for nouvelles 89 and 91:

Or vous ay icy devant dit et comptez la simpless de deux femmes qui vouloient noer la queue à leurs marys, mais maintenant je vous dirés et compterez une simplesse encore plus grande, se me semble, que celle devanddicte. [CNN, p. 345.]

Icy devant vous ay dit et comptez une nouvelle
assés joyeuse; c'est d'une pouvre femme laquelle trompa son mary qui estoit simple homme, de quoy ce fut mal fait à elle de luy avoir faict acroire qu'elle avoit faict de la chair, comme dit est. Mais maintenant je vous en vueil dire une aultre de plus grant tromperie, qui serait icy au rancz des aultres pour tousjours tenir et multiplier le nombre. [CNN, p. 350.]

Like the example taken from nouvelle 85, these last two focus on contrasts of degree rather than of kind. It may also be noted the Philippe chooses to point each contrast clearly by summarizing the relevant aspect of the previous nouvelle before introducing his new material.

Nouvelle 88 offers a more complex contrast in its introduction. It refers back to the two preceding nouvelles to emphasize a difference not only of content but of form:

Nous avons icy devant parlez ez deux precedentes nouvelles de la simplesse d'aulcuns hommes, mais maintenant je vueil fournir ceste presente petite nouvelle de deux femmes demeurant en Mets lesquelles toutes deux et chacune d'elles firent ung tour de simplesse assés semblable l'une de l'autre et pour ce, en lieu des deux precedentes je metteray ces deux femmes icy toute en une nouvelle pour ce que leur cas est assés semblable, comme vous orrés. [CNN, p. 342.]

Here the first difference is the change from male to female protagonists, which is followed by the inclusion of two similar stories in one nouvelle; this marks the contrast of form between nouvelle 88 and its two predecessors where similar tales were recounted separately. The complexity of these introductory links is increased, of course, by the fact that amid the contrasts there is also some similarity at the level of 'simplesse' between this nouvelle and the previous one. The same can be said of nouvelle 89, and while nouvelle 85 has a fool for its protagonist in common with
nouvelle 84: it is their differing attributes which provide the contrast.

It is not uncommon for a nouvelle to be introduced by a more vague reference to more than one preceding nouvelle. Again, this can lead to the indication of a change of material. Nouvelle 30 begins:

Je vous ay comptez des nouvelles de plusieurs gens simples et à la bonne fois, comme vous avés icy devant oy tant de la femme qui print la mesure des soulliers son maris comme du jeune marchans de trippes et de plusieurs autres. Et maintenant je vous en veuil compter une à l'oposite d'icelles precedentes, c'est assavoir d'un sergent fin et mauvais, comme vous oyrrés. [CNN, p. 144.]

In fact, Philippe is referring back to nouvelles 28 and 29, though he does not do so by number. Instead, the terms of this retrospective reminder are much the same as those to be found in a more general one, such as in nouvelle 38, where Philippe says; 'Puis que nous avons parlez des prebtres et des questains, maintenant nous parlerons ung petit des femmes' (CNN, p. 177). The questains appear in nouvelles 33-37; the prebtres must be those who figure prominently in the early group of nouvelles observed by Livingston. Such references as this must surely suppose that the reader has read some, at least, of the earlier stories if he is to comprehend fully the introduction to, and change of direction in, a later nouvelle.

The introduction to nouvelle 52 suggests this even more as the author looks back with a sweeping glance across his earlier stories:

J'ay comptez par cy devant des nouvelles de plusieurs sortes, mais j'en ay bien peu comptez qui ne fussent tousjours de bon compagnon et gens qui buvoient voulentiers. Je le dis pour cause que j'en veuil icy compter une petite d'ung pouvre bon homme demeurant à Mets auprès de la Porte des Allemens lequel ne vouloit point aller en la taverne ne boire avecques ses voisins. [CNN, p. 219.]
This is a wide-ranging type of approach which serves in a different introduction in *nouvelle* 60, where a summary of two contrasting types of story recounted up to that point provides a stepping-stone to a contrast between the new story and its predecessor:

Puis que je suis entrez en matiere de parler de plusieurs reponses qui ont aultres fois estez faictes par plusieurs personnes, les unes cautellement et fondées en malvaitiez et malice, comme des moinnen a esté cy devant dit, et les aultres on estez faictes inossamment et simplement sans malenging ne sans mal penser, comme en ceste nouvelle, orres de la simple reponse que jadis firent trois Allemans, de quoy il furent en adventure d'en estre pendus et estranglez, comme cy après orres. [CNN, pp. 251-52.]

Whereas *nouvelle* 59 fell into one category, *nouvelle* 60 will be an example of the other.

One of the frequent characteristics of links which rely on an effect of contrast is that they introduce stories which differ from their predecessors in some but not all respects. Examples of this can be seen in some of the cases discussed above: in *nouvelle* 85, for example, the fool is not a new type of protagonist; *nouvelle* 89 preserves a concern with *simplesse*, as does *nouvelle* 88. Among the links which refer more generally to preceding *nouvelles* several examples of this partial contrasting of the stories may be noted. *Nouvelle* 66 turns from town to country, but maintains an interest in women: 'Nous avons parlé icy devant ung peu de femmes de Mets et de plusieurs aultres lieux, si parlerons aussi de celles de villages, car au village aussi bien comme à la bonne ville en y a des simples et des fines' (CNN, p. 273). By contrast, in *nouvelle* 99, the location (Metz and its environs) remains the same when Philippe turns from the many stories of 'gens d'eglise ou gens laie et mecanique' to 'gens nobles' and 'gens de court' (CNN, p. 398). *Nouvelle* 98 presents
an interesting mixture of contrast and similarity in
its introduction; once again three general categories
of earlier stories are described, and then the pre-
ceding and present stories are allocated to them:

Nous avons parlé par ci devant de plusieurs
bonnes aventures et dignes de mémoire; les unes
ont esté au profit de quelques, les autres à
leurs dommages et déshonneur; et autres n'y ont eu
profit que dommage, comme de celle ici devant
recitée du bon homme à tout son aisance [nouvelle 97].
Mais maintenant vous vœlez compter une aventure
que jadis advint à messire Nicole, curé de Lessey
devant Mets et archebître du Vaulz. Laquelle
aventure ne fut pas tout à son profit, ains
y print grant dommage, combien qu'il en eust ung
peu de joie qui guère ne durait, comme vous orrés
se escouter le voulez. [CNN, p. 387.]

As the foregoing survey must show, there is a
considerable range of links based on contrasts between
the nouvelles of Philippe's collection. And as he
emphasizes the variety of his nouvelles, his explicit
indications also accentuate the continuity he has
incorporated in the sequence of stories. Philippe
clearly wishes that his reader should— or at least
assumes that his reader does— follow the stories as
they have been arranged. This evidence is supported
further by an even greater number of links which
emphasize similarities between the nouvelles. These too
present a similar variety of approaches and formulae.

Especially interesting are four links based on
similarity of subject in the early sequence of stories
about clergymen which Livingston indicates (nouvelles
2-18). These occur in nouvelles 8, 11, 14, and 18:

Puis que dez prêtres avons encommencé à
parler, je vous en vœulz encore fournir une petite
nouvelle d'un curé lequel ne fut pas moins trompez
que cestuit de quoy cy devant avons fait mention,
car il perdit plus de ses biens avec la mocquerie
que ne fit l'autre devantdit. [CNN, p. 80.]
Puis que nous sommes en matière de parler des prebêtres ou cures, comme vous avez ouy cy devant, encor vous en vueil racompter une nouvelle d'un autre curé qui s'en alla à Rome et de ce qu'il fist. [CNN, p. 83.]

[Alu propos de parler des cures, puis que nous y sommes rentrez, je vous en vueil encor racompter une petite nouvelle, c'est assavoir de Simmonet, frère à un curé de Mets, comme vous oyrrés. [CNN, p. 88.]

En la noble cité de Mets, comme j'ai dit devant, adviennent souvent plusieurs chose estrange, de quoy les une donnent cause de rire et les aultres de pleurer. Or advint n'a pas grangment, et fut un peu après la guerre que le roy René de Cecille et duc de Lorraine fit contre ladite cité de Mets, que en icelle cité en une rue nommée Ayest auprés du couvent des Carmes y avoit un compaignon vigneron lequel estoit marié et associé avec une belle et bonne jeune femme. [CNN, p. 102.]

In the first three cases, the linking by reference to the current preoccupation with members of the clergy is clear; in the fourth, the introduction to the story merely refers to what Philippe has said before about strange happenings, but since its title has already promised, at some length, 'un cas advenu en la cité de Mets lequel n'est pas du tout semblable ne dessemblable à cestuit devanddit' and a priest too, this shortest of retrospective references is not surprising. Obviously these introductions contribute to a sense of continuity in these early nouvelles. But what of the others in the sequence from the second to the eighteenth nouvelle? Again there is cause to regret the mutilation of the volume. It is impossible to know whether Philippe linked all of these early stories by such explicit means since nouvelles 6, 9, 10, and 12 are completely missing and, of those that are left, nouvelles 2, 3, 4, 7, 13, 15, 16, and 17 are deficient at their beginnings and lack titles. Only nouvelle 4 has enough of its introduction left to show a link by contrast at that
stage with the preceding story, as has already been shown. Of the titles and introductions in this sequence that have survived, only those to nouvelle 5 make no explicit link with the others: nouvelle 5 is there simply 'pour tousjours multiplier noz nouvelles' (CNN, p. 73). It is tempting to think that perhaps most of these early stories were explicitly linked in some way, since four of the five extant introductions include such references. But it is impossible to be certain. Philippe may have chosen thus to define and ease the passage of his readers through these early nouvelles, but conclusive evidence is lacking. And, of course, it is impossible to be certain that all the stories concerned clergymen: if nouvelle 14 is examined again, it will be noted that Philippe says, of the clerical subject, 'puis que nous y summes rentrez'. Livingston glosses the last word as 'entrés',17, which leaves the sequence intact, but if Philippe did mean that he had returned to the subject, it might be that the sequence concerning clergymen was interrupted somewhere. Since nouvelle 13 would be the one in which the return was made, the twelfth would have to be the one which departed from the theme to some extent, and since the introduction to the thirteenth story is lost and the twelfth is entirely missing, it is impossible to say with certainty that this was not the case and that rentrez means 'entrés'. This sequence must remain somewhat intriguing since so much of it is missing.

It can be seen from these explicit links of similarity that, like those of contrast, they can refer back to the story immediately preceding or to several earlier nouvelles. A sequence of links falling into the former category occurs in nouvelles 60-65. This begins in nouvelle 61 with a link where similarity is emphasized through being mentioned first and last, while yet
there is an indication of contrast mentioned in the middle:

Encor vous veuill icy reciter aucune responce simplement faicte, puis que en telle matiere nous
summes entrez, car comme j'ay dit devant la precedente nouvelle des trois Allemens qui respondirent
simplement pour ce qu'ilz n'entendoient pas le langaige, mais ceuxx icy de quoy je vueil fournir
este presente nouvelle entendoient bien le langaige; neantmoins ilz respondirent sottement en la
maniere comme il s'ensuit. [CNN, pp. 255-56.]

Once Philippe has embarked on this sequence, his
introductory links can seem rather repetitive. The fact
that he rearranges some of the formulae and inserts
some variations tends to suggest that he is aware of
this risk but that he does want to have a chain of
explicitly-linked stories on the same theme; separated
by the stories, however, these links are perhaps varied
enough. The introduction to nouvelle 62 combines retro-
spection with the desire to add to the collections of
stories:

Icy devant avés ouy des simples responces que
jadis firent Goffin et l'organist. Et puis que nous
summes à parler de telle matiere et simplesse de
respondre, et aussi pour toujours ensuivir nostre
propos et pour multiplier le nombre des centz
nouvelles ou compte joieux, je vous en vueil icy
compter une de la simple [responce] que fist jadis
ung pouvre homme à son curé à l'article [...] cy
apres vous orrez. [CNN, pp. 259-60.]

Nouvelle 63 is very similar to its predecessor, as its
introduction shows, so here it seems necessary to have
a double excuse for its presence: firstly, it will
increase the number of stories, and secondly, it tells
of a very recent happening.

Puis que nous summes à parler de la simplesse
d'aucune personne et de la responce simple et
ygnorante que aucuns ont faict, mesme à l'article
de la mort, comme avés cy devant ouy du bon homme
que, pour avoir estez mis sur ung ours, cuidoit
avoir esté confermez, et en ensuyvant icelux propos, je vous en vueil ung peu icy raconter une petite nouvelle pour toujours tenir nombre et qui est toute freschement advenue. [CNN, p. 263.]

The pattern of immediate reference to the preceding nouvelle is broken in the sixty-fourth, where the first part of the introduction is focussed on the application of a proverb to the subject of the story. It is only after this discussion that the following link is made between the unfortunate revelation in a story told by the protagonist and the previous nouvelle:

En la precedente nouvelle, nous avons parlés de la simple responce que firent jadis ung homme et une femme a l'article de la mort, ainsi que avés ouy, mais le simple compte que fist jadis celle noble dame de quoy cy à present je parle luy fust quasi aussi grevable comme fust la simple responce de ceulx icy devant nommés. [CNN, p. 266.]

By the time he reached nouvelle 65, Philippe seems to have been ready to draw the sequence to a close. The first words of the introductory link here are significant:

Quasi au propos de celle nouvelle devantdicte et d'aucunes femmes simples ou ygnorantes qui parlent trop et qui font ou dicent aucunesfois assés legierement ceu qui leur est contraire et qu'elles ne le debveroient faire ou dire, comme vous avés ouy cy devant en la precedente nouvelle de celle que par sa simplesse acusa son piteux cas, aussi pareillement en la presente nouvelle je vous vœul racompter d'une simple jeune femme qui dit à son mary sen de quoy elle se deust taire et aussi depuis s'en repentin, comme vous orrés. [CNN, pp. 269-70.]

These five passages show Philippe’s concern to provide variety even as he seeks to ensure some continuity among the stories. And this observation could be extended to apply to all the explicit links of the collection. Within the limits of what it is possible to know of this mutilated collection, it can
be said that Philippe's practice of using explicit links such as these is itself varied. This group of five links of similarity between between six contiguous nouvelles is unique. Elsewhere the explicit links may make a sequence based on contrast and similarity as happens in nouvelles 86-91, or they may be used in isolated pairs of stories. Nouvelles 86-91 proceed as follows: 87 is similar to 86; 88 contrasts with 87, as does 89 with 88; 90 is similar to 89; and 91 contrasts with 90. Even nouvelles 60-65, where similarity reigns, are linked by other means as well at the beginning and at the end of the sequence: nouvelle 60 presents a contrast with nouvelle 59 and mixed links with several others, while at the end nouvelle 66 is linked by contrast with the preceding sequence. Preparative measures for this change at the end may be seen in nouvelle 65, which is only 'Quasi au propos de [la] nouvelle devant-dicte'. This contrast between nouvelle 66 and its predecessors is further indicated at the end of nouvelle 67 when Philippe, after a story similar to that of 66, reminds the reader of the change of subject undertaken in the previous story:

Et ainsi nous avons ung peu parlez des femmes de villages aussi bien que des aultres, car elles ne tiennent mie tousjours leurs piedz en un clive non plus que font selles de la bonne ville. [CNN, p. 277.]

Examples of isolated links of similarity to the preceding nouvelle may also be found in nouvelles 42, 50, 53, and 95. They present a range of formulae closely related to those already noted. The tendency of such links is to exploit further a theme thought to have been successful to help achieve the target number of stories, and a certain measure of opportunism may be observed in them. The features of the introduction to nouvelle 42 may stand as epitomizing the rest:
Vous avez ouy icy devant à la precedente nouvelle comment ung homme de Mets trouva sa femme qui le faisoit wilhot, lequel eust en luy celle belle vertus de pacience et ne l'enfraindit autrement synon qu'i leurs eust voulentiers gectez de l'eau s'il eust osez. Ores à ce propos je vous en vueil encor compter une petite, ce temps pendant que la memoire en est fresche, laquelle tiendra son lieu en tousjours multipliant le nombre. [CNN, p. 189.]

Sharing some of the characteristics of these links with contiguous stories, though occurring less frequently, are the links which join a nouvelle to more than one preceding story (such as in nouvelle 8, where the introduction seems to place it in the context of several earlier stories). Indeed, these two types can be almost indistinguishable: the retrospective references quoted from nouvelles 11, 14, and 18 could refer either to the nouvelle immediately preceding or to all earlier stories in the clergy sequence; the same can be said of the introductory link to nouvelle 35, which could refer to nouvelle 34 or to 33 as well, since both concern questains:

Puis que nous summes entrez en matiere et avons palés des questains et des hautes besoingnes qu'ilz font, encore parlerons icy un peu. [CNN, p. 161.]

In the absence of specific indications to the contrary — such as 'la precedente nouvelle' (nouvelles 61 and 85) or 'celle nouvelle devantdicte' (nouvelle 65) — it seems advisable to assume that where possible a retrospective reference attaches a nouvelle to all the relevant preceding stories.

Another puzzling example of a retrospective reference is found in nouvelle 21. Philippe begins:

Pareillement comme cy devant avons dit, en nostre cite de Mets y avoit ung gentil compaignon à marier qui frequentoit couvent aux maisons de plusieurs femmes, et tant et si souvent y frequenta
que l'amour, qui estoit par avant entre eulx, tourna en hayne. [CNN, p. 120.]

The object of the reference remains a mystery, however. Those earlier nouvelles which survive from the group 2-18 all concern clergymen; nouvelle 19 presents a character called Rouse, intent on playing tricks; and the twentieth story is about an inhabitant, not of Mets, but of a village named Aubouez, in the 'pays de Barrois' (CNN, p. 112).

In nouvelle 95, a wider reference is present with a more specific link:

Moult de plusieurs et de diverses nouvelles vous ay desja comptée se les avés bien retenues, entre lesquelles je vous ay icy devant comptée la nouvelle [no. 94] des deux compagnons Jehan Colart et Colin Menal qui se chevauchèrent leurs femmes l'ung l'autre. Et à ce propos je vous en vueil icy compter une de deux aultres compagnons, lesquelz je ne vueil pas nommer pour éviter esclandre, qui pareillement en firent, comme vous orrés. [CNN, pp. 373-74.]

Another example which may be noted here is that of nouvelle 93, which offers a similar mixture of references to unspecified earlier stories as well as one to the subject of its immediate predecessor, but since these appear in conjunction also with a more distant cross-reference the case will be discussed more fully in the next section.

Clearly, then, Philippe goes to some lengths to ensure a measure of continuity between his nouvelles by referring back to preceding stories in the introductions to new ones. In thirty-three of the seventy-one nouvelles where the beginning is extant, Philippe introduces his next tale by making a comparison with its predecessor(s). He points to a similarity approximately twice as often as he indicates a contrast between the stories, but in terms of ensuring that a
link is made, the effect is the same. By capturing in a
fairly brief phrase the relevant aspect of the fore­
going story, he ensures that it remains in sight to
provide a context for the next tale. The effect is
something akin to looking at a calendar which has last
month's dates set out in small print next to the larger
representation of the current month: that small image
off to one side provides a context for the main object
of attention. And though the same can be said of the
references in the Parolles Joyeuses — 'La dessusdicte
Julia' (PN, p. 194), for example — it is clear that
Philippe's assistance to the reader is much greater.
This difference may be partly due to the fact that his
stories are, on the whole, longer than those found in
either the Parolles Joyeuses or the Parangon. Particu­
larly in the case of the Parolles, the reader may be
able to glance back at the preceding anecdote without
even turning back a page. But it is also obvious that
Philippe's idea of continuity involves making at least
some links much more explicit, making part of the
introduction to a story a point at which elements of
both the old and the new are present, a point of
articulation between them. It should also be remembered
that these explicit links are additional to those
provided by the nouvelle titles. In some cases, the
linking titles and linking introductions occur in the
same nouvelles, but the general result of the backward
references of the introductions is to increase con­
siderably the number of linked stories.

(iii) The Nouvelles Récréations

Des Périers also makes references to preceding
stories in the introductions to some of his nouvelles,
and thereby links them through some indication of
similarity or contrast. In about half of these cases, the link made in the introduction is in addition to that already made by the nouvelle title.

By far the commonest sort of link to be found in the Nouvelles Récréations is that which points to a similarity between the new story and its predecessor. An interesting sequence of such links occurs in nouvelles 34, 35, and 36:

Ledict Curé avoit une chambriere de l'age de vingt et cinq ans, laquelle le servoit jour et nuit, la pove garse, dont il estoit souvent mis à l'office, et en payoit l'amende. [NRJD, p. 153.]

Pour revenir à nostre Curé de Brou, un dimenche matin qu'il estoit feste, se pourmenant autour de ses courtiz, il veid venir un homme qui portoit une belle carpe. [NRJD, p. 158.]

Un dimenche, qu'il estoit feste solennelle à l'heure du prosne, le Curé de Brou monte en une chayre pour prescher ses parroissiens. [NRJD, p. 160.]

It should be noted that these references are additional to the explicit links already made by the titles to these nouvelles, but having recognized that fact it is worth considering the range of links provided here. In the first case, the simple use of 'ledict' calls to mind the common method of providing some continuity in the Parolles Joyeuses. The second example is much more like some of Philippe de Vigneulles's connections because of its explicit return to a subject. Des Périers, however, returns to a named character, while Philippe never does so (at least, not in the nouvelles which have survived), preferring to substitute a new individual whenever he returns to a character-type. And the third example again recalls the Parolles Joyeuses, because of that collection's occasional repetition of a name without any indication that the character has appeared before. In this case, though, the title has
already begun with the words 'Du mesme Curé' (NRJD, p. 160), so the reference to him in the introduction serves as a subordinate extension to the link with the previous nouvelle.

In nouvelle 48, the introductory link refers back to the preceding nouvelle independently of its title. While the title refers to 'ledit Abbé' — the subject of the forty-seventh story was the Abbé de saint Ambroyse — the introduction begins with no reference to his name:

Le mesme personnage dont nous parlions, estoit de ceulx que lon dit qui ont esté allaictez d'une nourrice ayant les tetins dure: contre lesquelz le nez rebouche, et devient mousse: mais cela ne luy advenoit point mal. [NRJD, pp. 195-96.]

Instead of repeating the name, or of providing a reference which leads also to the title, this introduction only reminds the reader of the subject of the previous story.

The introduction to nouvelle 71 provides an example analogous to that of the thirty-sixth story, in that while the title mentions 'un aultre Poytevin' (NRJD, p. 258), the introduction makes no explicit retrospective reference since it refers only to Poitiers. The same can be said of nouvelles 13 (concerning alchemists), and 80 (concerning cutpurses). In each case, the subject of the thematically-linked groups of stories is present in their introductions, but no explicit return is made to the previous nouvelle to emphasize the similarities. In nouvelle 80 this is left to the title ('Des mesmes coupeurs de bourses [...] — NRJD, p. 283), and in nouvelle 13 there is no explicit link even in the title, where a simple reference to alchemists must suffice to remind the reader of the subject of the nouvelle 12.

The introduction to nouvelle 70, however, provides
a fully articulated link with its predecessor in the series of stories about Poytevins. It begins with a reminder of the subject of nouvelle 69, and a refusal to pursue the theme further:

Je ne m'amuseray icy à vous faire les aultres comptes des Poytevins, lesquelz sans point de faulte sont fort plaisantz, Mais il fauldroit scavor le courtisan du pays pour les faire trouver telz. Et puis la grace de prononcer, vault mieux que tout, Mais je vous en puis bien dire encorez un, tandis que je y suis. [NRJD, p. 257.]

It is the problem of the dialect which worries Des Périers; his reticence to importune the reader with it, and with the pronunciation problems it entails, serves finally as an attraction, a difficulty to be overcome in order to enjoy a story which the author finds irresistible. Here, the reference back to the previous story serves to delay the advent of the new one, and even to question the merits of its inclusion, but only, in the end, so that the suspense will make the new tale more attractive to the reader.

The approach adopted in nouvelle 81 is different again. The title has announced: 'D'eux mesmes encorez, et du Coultelier à qui fut coupée la bourse' (NRJD, p. 286), and is followed by a preamble which begins with the cutler in relation to whom another cutpurse is introduced:

A Moulins en Boubonnois y en avoit un, qui avoit le renom de faire les meilleurs coultaux de tout le pays. Duquel bruit esmeu un de ces venerables couppeurs de cuir, s'en alla jusques à Moulins trouver ce coultelier, pour luy faire faire un coultau: se pensant qu'en voyant le pays, il pourroit gaigner son voyage, tant par les chemins que sur les lieux. [NRJD, p. 286.]

Only when 'ces venerables couppeurs de cuir' is reached does the reader establish the link in the preamble with the preceding story, but it is there; in nouvelle 89,
by contrast, the link is based first of all on a doubtful similarity and then on a resignation to the fact that the author does not know what the nature of the link is. After a story about a monkey in nouvelle 89, the eighty-ninth nouvelle begins:

Je ne sçay si ce fut point ce mesme Singe dont nous parlions tout maintenant: Mais c'est tout un, si ce ne fut luy: ce fut un aultre. [NRJD, p. 305.]

It is as if Des Périers is poking fun at some rule of short-story collections he imagines his reader will expect to be fulfilled — that a proper link between two stories about monkeys requires that it should be the same monkey in both. But this expectation — if it is there — is thwarted, and the reader has to be content that it is just another monkey.

Among the introductory links which are not preceded by title links, something similar occurs in nouvelle 24. Here Des Périers draws a parallel between its protagonist, maistre Arnaud, and the hero of nouvelle 23, maistre Pierre Faifeu. Again the elements of an ideal link seem to hover behind the known parallels which are all the author has at his disposal to introduce the latter story:

Il y en avoit un en Avignon, je ne sçay s'ilz avoient esté à mesme eschole maistre Pierre Faifeu et luy: mais tant y ha qu'ilz faisoient d'aussi bons tours l'un comme l'autre. Et si n'estoyent pas loing d'un mesme temps. Cestuy cy s'appelloit maistre Arnaud. Lequel mesme usa en Avignon de la propre praticque d'avoir des botes que nous avons dicte. Et si n'estoit point si pressé de partir comme maistre Pierre. [NRJD, p. 114.]

The halting addition of elements of similitude between the two characters suggests an ironic endeavour on the author's part to accommodate his reader's expectations. He seems to take pleasure in gradually building up this picture of maistre Arnaud, knowing that what he says
will hardly make any difference to the reader's enjoyment of the story. But, of course, it makes a difference to the structure of the collection, since such a link contributes to a sense of continuity amid the variety of the stories. This could have been achieved with just the first sentence; it is the three further sentences which create the ironic effect.

The introductory links illustrated so far have all been based on a similarity of protagonist between one nouvelle and its predecessor. In nouvelle 43, however, Des Périers introduces his story by referring to the homophonic misunderstanding in nouvelle 42:

A propos de ambiguïté de mots qui gist en la prolation, les Françoys ont une façon de prononcer assez douce: tellement que de la pluspart de leurs paroles on n'entend point la dernière lettre. Dont bien souvent les mots se prendroyent les uns pour les autres, si ce n'estoit qu'ilz s'entendent par la signification des aultres qui sont parmy. [NRJD, p. 180.]

Here, then, it is the subject matter common to both stories which is used to preface the second and to provide yet another link between separate nouvelles.

On two occasions Des Périers links nouvelles explicitly by indicating a local similarity between them. The protagonists of nouvelle 27 are from the household of René du Bellay, Evesque du Mans; in this locality nouvelle 28 remains, and is linked to its predecessor by the introductory words: 'Au mesmo pays du Maine [...] '(NRJD, p. 131). The subsequent nouvelle (29) follows suit but without any explicit reference to the preceding story: 'En la ville de Maine la Juhes, au bas pays du Maine [...] ' (NRJD, p. 134). Nouvelle 45 is about an inhabitant of Poitiers; the following story is linked explicitly by the introduction of its protagonist as 'Un Taillier de la mesme ville de Poytiers [...] ' (NRJD, p. 189). In these two cases, the local
similarity does serve in the manner Krystyna Kasprzyk seems to envisage, i.e., as a 'trait d'union entre des nouvelles de caractère divers'.

Des Périers looks back to point out a contrast between the current story and its predecessor only very rarely. Only two examples of this type of explicit link are to be found in the Nouvelles Récréations. The first occurs in nouvelle 9, where Des Périers reminds the reader of the seduction of a simple country girl recounted in the previous story and, in doing so, introduces a young woman from Lyon as his next subject. The town-country opposition is nevertheless softened by the fact that the woman from Lyon will be seduced just as easily as the village girl:

Il ne se faut pas esbahir si celles des champs ne sont guères fines, veu que celles de la ville se laissent quelques foys abuser bien simplement. Vray est qu'il ne leur advient pas souvent. Car c'est es villes que les femmes font les bons tours, de par Dieu, c'est là. Car je veulx dire qu'il y avoit en la ville de Lyon une jeune femme honnестement belle [...]. [NRJD, p. 52.]

The second example is much simpler — or so it seems at first. Nouvelle 87 is introduced with the words:

C'est trop parlé de ces hommes et de ces femmes, Je vous veulx faire un compte d'oyseaux. [NRJD, p. 290.]

And he goes on to tell a tale of the magpie and her brood. But this apparently contrasting explicit link follows a story entitled 'D'une Dame qui faisoit garder les coqs sans congoissance de poulies' (NRJD, p. 296), which tells how a visitor to this lady took steps to end the separation. Des Périers's digression at the end of the nouvelle to discuss the human male's sexual potential has already been noted, but this hardly makes nouvelle 86 into a story where only men and women are portrayed. And the fact that the animals in
nouvelle 86 are birds diminishes still further the contrast made explicit in the author's introduction to nouvelle 87. It is therefore necessary to conclude that the contrast is ironic, and that although the reader seems to move from the habits of the human male to the antics of a brood of magpie chicks, the ironic value of the change is made clear when Des Périers mentions the birds. The memory of the fowl in nouvelle 86 is too fresh for it to be otherwise.

This survey of close retrospective links permits a further differentiation of the anthologies under consideration. Figures 22-25 (see below) summarize the characteristics which have been observed. In the collections of Philippe de Vigneulles and Bonaventure Des Périers, and in the Parolles Joyeuses, this type of link between stories plays a significant part. Only the Parangon de Nouvelles stands out for its comparative lack of commitment, as evidenced in its errors and uncertainties, to links of this type. In the other three anthologies, the prominence of an already familiar element or an explicit reference to the content of the previous story enhances the measure of continuity provided by the titles. In the Parolles Joyeuses this is a fairly frequent activity, and though a variety of practices may be found, the links are neither elaborate nor extensive — nor, perhaps, could they be in an anthology of such short tales. Philippe, on the other hand, provides a great number of such links and a fair variety of formulae, though he does risk seeming repetitive at times. The proportion of such links in the nouvelles of Des Périers's collection is lower than in Philippe's, but they do appear to be more subtle, even to the point of becoming ironic in places. However, the addition of these bridge passages
between stories does not complete the structural diagram which may be drawn for each anthology.

b. Prospective links and more distant cross-references

(i) Philippe de Vigneulles’s collection

Neither the Parangon nor the Parolles Joyeuses offers any links which fall into this category, but the collections of both Philippe de Vigneulles and Bonaventure Des Périers do. Philippe’s links here are particularly interesting, not only as further indicators of the collection’s structure but also for their revelations about the process of its composition.

Livingston, who indicates some errors among Philippe’s prospective and more distant cross-references, finds them very revealing:

Que Philippe ait changé après coup l’ordre de ses nouvelles semble être confirmé par le fait que, à trois reprises, il fait allusion à un autre de ses contes en attribuant à celui-ci un numéro qui ne correspond pas à celui que le conte porte dans notre manuscrit:

N° 53, l. 93, ‘la LVIIIe nouvelle’ est en réalité la 59e;
N° 87, l. 93, ‘la LVIe nouvelle’ est en réalité la 26e;
N° 93, l. 193, ‘la LXVIIIe nouvelle’ est en réalité la 85e.

Here, then, are three pieces of evidence which suggest that the order of the stories was settled after their individual composition or recording. The latter two erroneous links, which look back over greater distances, are unlikely to be simple numerical mistakes; that might have been possible if arabic numerals had been used, but the roman numerals in these cases discount the possibility of the transposition of digits.
Figure 22. Close retrospective links in Philippe de Vigneulles's collection

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Figure 22 (cont.). Close retrospective links in Philippe de Vigneulles's collection

Key

M indicates a nouvelle (excluding the sectional title) which has suffered some mutilation; the symbol is intended to serve as a general cautionary reminder.

Links with the preceding nouvelle:

- \( \Delta \) by similarity
- \( \blacktriangle \) by contrast

Links with more than one preceding nouvelle:

- \( \Delta \Delta \) by similarity
- \( \blacktriangle \blacktriangle \) by contrast
- \( \Delta \Delta \) by similarity and by contrast

Link with a non-contiguous nouvelle:

- \( \blacktriangle \) by contrast

(28) a nouvelle indicated by content and not by number

Qualification of the above:

? follows a symbol indicating a link which is in doubt (e.g., \( \Delta \Delta ? \), a link of similarity which certainly refers to the preceding nouvelle but which may also refer to more than one preceding nouvelle.)
The same can be said of the prospective link in nouvelle 53. These errors do therefore suggest that the order of the nouvelles was settled after the gathering of many, if not all, of them. Especially important is, of course, the prospective reference at the end of nouvelle 53. Philippe looks forward to nouvelle 58, which according to Livingston is now nouvelle 59; its importance lies in the fact that this also clearly shows that Philippe did write at least one passage into a story already completed to construct a link between it and another nouvelle. Retrospective links can be made as the compilation proceeds, but unless several stories have been planned in advance, prospective links must be added afterwards.

Regardless of the errors which the rearrangement of the nouvelles seems to have occasioned, the presence of links of this type shows that Philippe's conception of the structure of his collection is limited neither to the overall, but rather vague, perspective which emerges from the references to increasing the number of stories, nor to the very localized and specific references in introductions which link one nouvelle to another. He is also concerned to draw the reader's attention, from time to time, to similarities or contrasts with more distant nouvelles.

In fact, at the end of nouvelle 53, Philippe not only looks forward to the fifty-eighth story (in reality the fifty-ninth), he also refers back to the thirtieth, and points out a similarity in both cases with the case of the man who has been tricked into paying for his companions' refreshments:

Luy, qui estoit tant chiche et eschars, voyant que droit n'avoir lieu et que, s'il se courrouçoit, encor pourroit il estre batus après son argent, paiait l'escot pour sa bien venue, mais y le fit aussi voulentiers que l'en va au guet et d'aussi
**Figure 23. Close retrospective links in the Paragon de Nouvelles**

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**Key**

- Links with the preceding **nouvelle**: Δ by similarity
- Links with more than one preceding **nouvelle**: ΔΔ by similarity
- Link with a non-contiguous **nouvelle** to by similarity
- (32) a **nouvelle** indicated by content and not by number

**Qualifications of the above:**

- x follows a symbol indicating a link which is incorrect (e.g., ΔX, a link of similarity with the preceding **nouvelle** where that **nouvelle** does not support the link)
- ? is associated with symbols indicating links which are in doubt, here serving to highlight the vagueness of the contiguity or near juxtaposition of stories in which Eulenspiegel is the protagonist
Figure 24. Close retrospective links in the Parolles Joyeuses

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Figure 24 (cont.). Close retrospective links in the Parolles Joyeuses

Key

Links with the preceding nouvelle:
Δ by similarity
△ by contrast

Links with more than one preceding nouvelle:
△△ by similarity and by contrast

Qualifications of the above:
? follows a symbol indicating a link which is in doubt (e.g., Δ△?, a link of similarity which certainly refers to the preceding nouvelle but which may also refer to more than one preceding nouvelle)
Figure 25. Close retrospective links in the *Nouvelles Récréations*

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Figure 25 (cont.). Close retrospective links in the Nouvelles Récréations

Key

Links with the preceding nouvelle:

△ by similarity

▲ by contrast
bon couraige que le cordelier avoit paiés l'amande de son cheval, comme vous avés cy devant oy sur la XXXe nouvelle, voir ou, se vous voulez, des gens d'armes qui payèrent l'escot des moïnnes, comme il est recitez en la LVIIe nouvelle, comme vous orrés cy après. [CNN, p. 226.]

This double distant link, retrospective and prospective, is a unique feature in the collection. Pointing to a distant similarity is not; Philippe's other two erroneous links refer to common elements:

De quoy il fuit beaucop ris depuis et fut dis qu'ilz valloient pis que celluy qui fist faire en son signet ung crucefix et je ne sçay quoy de nouvel, et l'orfeivre luy fist ung crucefix à cheval, comme il a estez cy devant en la LVJ e [in reality the twenty-sixth] nouvelle dit et contés. [Nouvelle 87 — CNN, p. 341.]

Et ainsi est bien au propos de ce que j'ay dit devant sur la fin de la LXVIIe [in reality the eighty-fifth] nouvelle là où le fol accusa sa maistresse. Par quoy, comme dit est, il ne fault rien faire ou dire de secret devant ung folz, ung yvrongne ou enfans, car comme vous avés ouy, ilz ne scevent rien celer, ains disent tout. Et ainsi celle mignongn e sceut mieulx faire tirer son dent et à moins de peine que ne fist la devandtite revanderesse mere à Jennesson. [Nouvelle 93 — CNN, p. 368.]

It is interesting to find, however, that in each case there is also a reference to another story. In nouvelle 87, there is also mention of a tale not told in the allusion to the man 'qui fist faire en son signet ung crucefix'. In nouvelle 93, Philippe chooses also to refer back to 'la devandtite revanderesse mere à Jennesson' who appeared in nouvelle 92, thus matching in this double retrospection his introduction to the story:

Plusieurs jeunes femmes ou aussi jeunes filles sont trompées et deceuptes aujourd'huy parmey le monde en cas de folles amours; les unes le sont par leurs simplesses, et les aultres par pouvreté, affin qu'elles soient bien parées et bien nourrie,
tellement que convoitise les deçoys. Mais au contraire il en y a d'autres qui le sont par leur propre malice, comme vous avés ouy en la LXVIIIe nouvelle et de plusieurs aultres, comme cy devant esté dit.

Et à ce propos je vous en vueil reciter encore une pour tousjours multiplier le nombre laquelle parle d'une jeune femme qui se físt bien aultrement rayer ung dent que n'avoyt fait celle revanderesse devanddicte, mere de Jennesson. Et j'aiçoit ce qu'elle ne fust pas venue de si hault lieu ne si riche que plusieurs aultres cy devient recitée, ce neantmoins, comme les aultres, trouva façon et maniere d'avoir joyssance de sen qu'elle demandoit et que plus desiroit sans y envoier aultre ambas­sade que son mary proprement, lequel en fist le messaige, comme vous orrés. [CNN, pp. 363-64.]

And here, too, at the beginning of this nouvelle, occurs yet another reference, albeit very vague, to earlier stories in which women of greater wealth and higher birth are said to have figured. Thus Philippe varies the links between his stories with this greater degree of complexity.

A similar type of reference occurs in nouvelle 86, where Philippe summarizes the variations which can be played on a theme:

Pluseurs adventures viennent aux gens dont il ne se donnent garde: les unes sont bonnes et viennent en dormant sans avoir grand peine, et pareillement d'autre mauvaises qui semblablement viennent que l'on ne s'en donne garde. Et à ce propos je vueil icy compter ceste presente nouvelle laquelle parolle et faict mention d'ung berbier et d'une adventure qui luy advint, assé semblable à l'aventure des trois Allemens icy devant recitée à la LXe nouvelle, car ledit berbier fut en adventure d'estre pendu et estranglez et sans l'avoyt merité par la simplesse de sa justice, comme vous orrés. [CNN, p. 337.]

In nouvelle 43, Philippe wishes to relate a tale similar to that of his forty-first nouvelle. On this occasion there are no references to vague categories of happenings but Philippe refers back to the earlier
story and summarizes it quite adequately for the reader:

Au propos de la XLJe nouvelle icy devant recitee, la ou je vous ay comptez des amours faictes entre ung gentil compaignon et la femme d'ung aultre son voisin lesquelz furent trouvez ensembles faisant le joly mestier tandis que le mary alloit au vin, et aves ouy comment ledit mary leur dit, quant il les eust trouvez, que se ce n'eust esté de peur de mouilliez le lit, il les eust affollez, car il leur eust gectez ung chauldon d'eaue, et a ce propos je vous en vueil icy compter et reciter une assés consonants a celle devantdicte. C'est d'ung bon homme qui tint le cheval d'ung prebtre durant que ledit prebtre luy entretenoi sa femme. [CNN, p. 192.]

Such references as these provide some additional means of orientation for the reader, adding to his sense of familiarity with the collection, jogging his memory lest he should flounder in the midst of all the different stories.

Sometimes Philippe looks back to a previous story without giving a numerical reference to help the reader. At the end of nouvelle 40, Philippe recalls events he has already narrated:

Et en fut tel bruit que la chose en fut divulguee par la ville. Et fut ce faict ung petit après la guerre de laquelle nous avons parle en l'autre nouvelle icy devant dicte, et est celle icy au propos de celle devanddicte nouvelle. [CNN, p. 185.]

He intends to remind the reader of the period portrayed in a previous nouvelle, but nowhere in nouvelle 39 is there mention of a war. It is necessary to look back to the thirty-eighth nouvelle, as Livingston notes,21 to find such circumstances:

Cy advint que au temps de la guerre regnoit entre le duc Regne de Lorraine et la cite de Mets, quy fuit en l'an mil IIIIe IIIIxx et X ans. Et comme chacun sceit, en celle guerre y avoit plusieurs gens d'armes en la cite et de beaucoup de nacion et de diverses sortes, entre lesquelz en y
avoit ung qui fut enamourés de la bourgeois de quoy nous parlons. [CNN, p. 177.]

The retrospective glance thus turns out to be a reference to a nouvelle which is not contiguous with the present one, but which is nevertheless not very distant from it. The phrase Philippe uses here — 'l'autre nouvelle cy devant dicte' — might in fact be taken to refer to the immediately preceding nouvelle, since it is very similar to other phrases he uses to make such links: in nouvelle 65, 'celle nouvelle devant dicte' (CNN, p. 269) refers to nouvelle 64, and at the end of nouvelle 90, 'ceste nouvelle est assés consonnant à l'autre devant dicte' (CNN p. 348) points to a similarity between that story and its immediate predecessor. It is therefore possible that the stories now presented as nouvelles 38 and 40 were originally contiguous and that when a story was introduced between them, the retrospective reference in nouvelle 40 was not corrected.

Given the likelihood that distant cross-references will be less frequent in the composition of a collection of stories, it seems natural that these cases of cross-referencing to distant stories should occur once the collection is well advanced, for it is only then that retrospective reminders of the more distant parts within the collection become possible. And equally naturally, these links occur, like most of the other links discussed so far, in the introductions to nouvelles, where new material may require some explanation and may benefit from comparison with that which is already familiar. Among the examples discussed in this section, and indeed among all the explicit links of Philippe's collection, there are very few nouvelles (40, 53, 67, 87, 90, 93) which contain cross-references or links at their ends, and three (53, 87,
93) of these have prominent links in their introduc-
tions. In none of these cases does Philippe look
forward to the next story. The emphasis in Philippe’s
links and cross-references is thus firmly on the
introductions to nouvelles, where the reader can be
helped on his way, stimulated by the newness of a
story, but also reassured by familiar elements in it.

(ii) The Nouvelles Récréations

Des Périers’s links in this category are fewer in
number and rather different in character. In contrast
with Philippe’s practice, he does look forward at the
end of a nouvelle to that which follows. Thus, at the
end of the tale about maistre Arnaud’s deception of an
Italian (nouvelle 24), the two characters converse and
become friends; the author then adds:

Messire Arnaud le remercie de son costé: et
depuis alla souvent voir l’Italien. Et pensez que
ce ne fut pas sans luy jouer tousjours quelque tour
de son mestier. Lesquelz je vous racompterois
volontiers si je les scavoris, pour vous faire plai-
sir. Mais je vous en diray d’auttres en recompense.
[NRJD, p. 119.]

Here, the author’s ignorance of other anecdotes about
the same character lead him to promise a change, to
offer other different stories he does know in the place
of similar ones he does not. But this is not a prospec-
tive glance to a specific story, nor is the ground
prepared by introducing a theme at the end of the
present one; instead, Des Périers is simply looking
forward to the next nouvelle in the sense that it is
the next part of the structure. Another nouvelle has to
follow, but all the reader knows is that it will not be
about maistre Arnaud.

In nouvelle 2, it is the author’s choice, not
necessity, which leads to a change being offered. At the end of three anecdotes about three fools, Caillette, Triboulet, and Polite, the author shows that he has had enough of them:

Or ça, les folz ont fait l’entrée. Mais quelz folz? Moy tout le premier à vous en compter: et vous le second à m’escouter: Et cestuy là le troiziesme: et l’autre le quatriesme. Oh qu’il y en ha: jamais ce ne seroit fait: Laissons les icy et allons chercher les sages. Esclairez pres, je n’y voy goutte. [NRJD, p. 23.]

There is only one forward reference to a similar nouvelle. In the sequence of nouvelles about the Curé de Brou (nouvelles 33–36) Des Périers closes the penultimate story with a promise of more of the same:

On dit encore tout plein d’autres choses de ce Curé de Brou qui ne sont point de mauvaise grace: comme entre autres celle qui s’ensuit. [NRJD, p. 160.]

It is easy to surmise, in such a case as this, that the author wishes to exploit further a theme he considers potentially successful and that he chooses to encourage explicitly the reader’s continuance. But what of the cases cited where he changes course? Does he suspect that the reader is tiring of the theme that is to be left behind? This seems unlikely for it is hard to imagine that the reader would be allowed even to approach such a state of fatigue. Rather it seems probable that the author merely wishes to introduce a new theme, to tell a story not related to the one just completed but one for which some preparation seems preferable. This supposition is reinforced by two cases of prospective references in which neither similarity nor contrast plays a part, where the author is concerned only to move his reader on to the next story.

The first occurs in a discussion of a narrative
detail at the end of nouvelle 27. Looking back at the story, Des Périers writes:

Les uns me conseilloyent que je disse que cecy estoit advenu en yver pour mieulx faire valoir le compte. Mais estant bien informé que ce fut en esté, je n'ay point voulu mentir, Car avec ce qu'un compte froid n'est pas trouvé si bon: Je me dammerois: ou pour le moins il m'en faudroit faire penitence. Toutesfois il sera permis à ceulx qui le feront après moy de dire que ce fut en yver, pour enrichir la matiere. Je m'en rapporte à vous. Quant à moy, je passe outre. [NRJD, p. 131.]

He claims to have played his part honourably in the transmission of this story, and allows his followers more scope, but he does not want to discuss this too much. The story is over; it is time to move on to the next; Des Périers therefore declares his intention to press on, expecting the reader will do likewise.

It is a similar case which occurs in nouvelle 79. By the end of the story, the Curé who has sold his grain has had his purse stolen, and it is possible to catch a brief glimpse of a discussion which might develop from this before the author puts it firmly aside:

Il y en ha qui sont si scrupuleux qui diroyent que c'estoit de péché de vendre les biens de l'église: mais je ne dy rien de cela, jayme mieux vous faire un autre compte. [NRJD, p. 282.]

Such serious matters may be counted among those left behind at the introductory sonnet, so it is not surprising to find Des Périers eschewing them here and directing the reader to the next story. It is a point at which the reader's path might diverge from the author's, so the latter prevents this by indicating the potential divergence and reminding the reader that he is in the midst of a collection of stories where the next awaits him.

It is rare for Des Périers to look further than an
adjacent nouvelle in his references to matters outside the story in hand. His recalling of the content of his liminary sonnet in nouvelle 86 — with the statement: ‘Aussi n'ay je pas entrepris au commencement de mon livre de vous parler de rencherir le pain’ (NRJD, p. 298) — has already been noted. The only other example of such a cross-reference is at the beginning of nouvelle 26, where he reminds the reader of characters encountered in an earlier story (nouvelle 23):

Nous avons cy dessus parlé des Copieux de la Fleche: lesquelz on dit avoir esté si grandz gaudisseurs, que jamais homme n'y passoit qui n'eust son lardon. Je ne sçay pas si cela leur dure encore: Mais je dy bien qu'une foys un grand seigneur entreprint d'y passer sans estre copié [...]. [NRJD, p. 122.]

Of these two examples, one more distant link is used to close a nouvelle, and the other to open one. Des Périers does not refer forwards to nouvelles not adjacent to the current one, unlike Philippe de Vigneulles who, it has been observed, does this once, at the end of his fifty-third nouvelle.

The incidence of these types of link is summarized in Figures 26 and 27 (see below). Des Périers makes a significantly different use of these prospective links and more distant cross-references. This is, no doubt, partly because they cannot be achieved so easily in his collection — since the nouvelles are not numbered, Des Périers can only refer with clarity either to a story which may be found close by (as in the example from nouvelle 26) or to the beginning of the collection (as in nouvelle 86). Philippe’s ability to cross-reference by number is more flexible. Des Périers also treats the prospective type of link differently in that he commonly refers forward to the next nouvelle as a story-space rather than as a specific story.
Figure 26. Prospective links and more distant cross-references in Philippe de Vigneulles's collection

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Figure 26 (cont.). Prospective links and more distant cross-references in Philippe de Vigneulles's collection

Key

M indicates a nouvelle (excluding the sectional title) which has suffered some mutilation; the symbol is intended to serve as a general cautionary reminder

Cross-references to other, more distant, nouvelles:

↑ retrospectively
↓ prospectively
○ by similarity

58 with a nouvelle mentioned by number
(38) with a nouvelle indicated by content and not by number
[59] a number given as a correction to an error in the text

Qualification of the above:

x follows a symbol indicating a link which is incorrect (e.g., +58x, a prospective cross-reference of similarity with nouvelle 58 where that nouvelle does not support the link)
**Figure 27. Prospective links and more distant cross-references in the Nouvelles Récréations**

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Figure 27 (cont.). Prospective links and more distant cross-references in the *Nouvelles Récréations*

**Key**

Prospective links with the following *nouvelle*:

- ▼ by similarity
- ▼ by contrast
- □ by neither similarity nor contrast

Links with other, non-adjacent, *nouvelles* (or parts of the collection):

- ↑ retrospectively
- ○ by similarity

(23) with a *nouvelle* indicated by content and not by number
3. SUMMARY

The links and cross-references observed in the course of this chapter are summarized, in conjunction with the explicit structural indicators noted in Chapter V, in Figures 28-31 (see below). From the overall comparative perspective which these tables facilitate, it is plain that there is a wide variety of practices in the provision of connections between the stories. Philippe's collection offers the most elaborate and pervasive examples, the Paragon the simplest and least frequent. Philippe can refer easily to distant stories, while Des Périers cannot; but Philippe's concern to present a growing collection seems, on the whole, to have led him to eschew references to a following story — a procedure which Des Périers uses occasionally and which accords well with his apparent desire to divert the reader. Des Périers urges the reader onward by advertising the subject of the next story or by simply indicating that it is time for another as he abridges the present nouvelle. There seems always to be something new and enticing to follow. Philippe makes only one prospective reference, and that to a nouvelle not immediately following the one in which he mentions it, though he too curtails his stories from time to time, as was shown in the previous chapter. But in the context of the links observed here, it becomes clear that his emphasis is more retrospective than prospective, in that he seems to look back and find he has written enough about a character, while Des Périers seems to want to press on to ensure that the variety of the stories is constant.

The foregoing survey of detailed links between stories adds considerably to the picture of these anthologies which emerged from the observations in
Chapter V about their overall structures. It becomes obvious that it is not only by means of a framing story that unrelieved variety and discontinuity may be avoided in a collection of short stories. The provision of contexts for individual nouvelles within his collection is important to Philippe, whether this means reminding the reader of the relationship of a short story to the collection as a whole or introducing a subject in relation to something similar or different elsewhere. Disregarding the situation of stories by simply providing them with a number in the sequence, and with the story-length category excluded from the count because of its improbable impact on the reader, broad summaries of the importance of such factors may be given for Philippe's and for the other collections. In Philippe's case seventy-four (77 per cent) of the ninety-six nouvelles which remain either whole or in part are linked to others or are explicitly given a place in the overall context of the collection. Des Périers similarly provides contexts for 42 per cent of his nouvelles. In the Parangon, there are fewer links of these types — just 26 per cent — and all of them derive from the source texts. The Paroles Joyeuses abound in links between the anecdotes (92 per cent), though they are less elaborate and the range of types is more restricted.

In varying measures, therefore, and with different degrees of accuracy and variety, some continuity is imparted to the stories and an impression is given of some control being exercised over the overall shape of each collection. In each case, too, the nature of the links established suggests that a linear reading, following the order of the stories, is the strategy envisaged and prepared for by the author. Even in the examples of more distant cross-references, there is no
Figure 28. Summary of explicit or prominent structural indicators in Philippe de Vigneulles's collection

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</table>
Figure 28 (cont.). Summary of explicit or prominent structural indicators in Philippe de Vigneulles's collection

Key

T indicates a nouvelle from which the sectional title is lost; the symbol is intended to serve as a general cautionary reminder.

M indicates a nouvelle (excluding the sectional title) which has suffered some mutilation; the symbol is intended to serve as a general cautionary reminder.

The following indicate the presence of specific features:

a reference in a sectional title to overall structure (summary derived from Figure 7)

b reference in a nouvelle (excluding its title) to overall structure (summary derived from Figure 7)

c geographic location which is significant in relation to that of the preceding nouvelle (summary derived from Figure 10)

d story-length which is significant in relation to that of the preceding nouvelle — an empty set (summary derived from Figure 17)

e title-link with one or more preceding nouvelles (summary derived from Figure 19)

f close retrospective link with one or more neighbouring nouvelles (summary derived from Figure 22)

g prospective link with either a neighbouring or a more distant nouvelle (summary derived from Figure 26)

h more distant retrospective cross-reference (summary derived from Figure 26)
Figure 29. Summary of explicit or prominent structural indicators in the *Parangon de Nouvelles*

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The following indicates the use of specific terms for each section.
Figure 29 (cont.). Summary of explicit or prominent structural indicators in the Parangon de Nouvelles

Key

The following indicate the presence of specific features:

a. reference in a sectional title to overall structure (summary derived from Figure 8)
b. reference in a nouvelle (excluding its title) to overall structure (summary derived from Figure 8)
c. geographic location which is significant in relation to that of the preceding nouvelle (summary derived from Figure 11)
d. story-length which is significant in relation to that of the preceding nouvelle — (summary derived from Figure 15)
e. title-link with one or more preceding nouvelles — an empty set
f. close retrospective link with one or more neighbouring nouvelles (summary derived from Figure 23)
g. prospective link with either a neighbouring or a more distant nouvelle — an empty set
h. more distant retrospective cross-reference — an empty set
### Figure 30. Summary of explicit or prominent structural indicators in the Parolles Joyeuses

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Figure 30 (cont.). Summary of explicit or prominent structural indicators in the Paroles Joyeuses

Key

The following indicate the presence of specific features:

a reference in a sectional title to overall structure – an empty set
b reference in an anecdote (excluding its title) to overall structure – an empty set
c geographic location which is significant in relation to that of the preceding anecdote (summary derived from Figure 12)
d story-length which is significant in relation to that of the preceding anecdote – an empty set (summary derived from Figure 16)
e title-link with one or more preceding anecdotes (summary derived from Figure 20)
f close retrospective link with one or more neighbouring anecdotes (summary derived from Figure 24)
g prospective link with either a neighbouring or a more distant anecdote – an empty set
h more distant retrospective cross-reference – an empty set
Figure 31. Summary of explicit or prominent structural indicators in the Nouvelles Récréations

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Figure 31 (cont.). Summary of explicit or prominent structural indicators in the Nouvelles Récréations

Key

The following indicate the presence of specific features:

a reference in a sectional title to overall structure (summary derived from Figure 9)
b reference in a nouvelle (excluding its title) to overall structure (summary derived from Figure 9)
c geographic location which is significant in relation to that of the preceding nouvelle (summary derived from Figure 13)
d story-length which is significant in relation to that of the preceding nouvelle — an empty set (summary derived from Figure 18)
e title-link with one or more preceding nouvelles (summary derived from Figure 21)
f close retrospective link with one or more neighbouring nouvelles (summary derived from Figure 25)
g prospective link with either a neighbouring or a more distant nouvelle (summary derived from Figure 27)
h more distant retrospective cross-reference (summary derived from Figure 27)
suggestion that the reader should depart from the sequence to jump forward (as in the case of Philippe's reference in nouvelle 53) or backward (as in the case of Des Périers's nouvelle 26).

However, this information does not show whether these structures are embedded deep inside the anthologies or whether they are simply imposed upon the stories, just as the draughtsman's drawing-frame is imposed on the landscape before him to give a sense of its proportions. Indeed, it does not show whether that which it has so far been convenient to refer to as structural features are truly structural or whether they are simply decorations on the façades of these fictional houses. It is the purpose of the next chapter to discover the extent to which the features discussed so far are, or are not, 'Du mécanique plaqué sur du vivant'.

NOTES

1. It should be noted that the compilers of the Parolles Joyeuses are merely using the titles from their source text; see Lorenzo Valla, Les Apologues & Fables de Laurens valle translatées de latin en francois [followed by stories from Petrarch's De salibus virorum illustrium, translated by Guillaume Tardif (Paris, Antoine Vérard, c. 1492)], BL, I.B.41209, fol. 23r-24v. However, since their imitation of the source text is not without innovation — an anecdote which they entitle 'Autre dit' (no. 14 - PN, p. 197) has no title in the original (fol. 27v) — they may be deemed to have been content with these titles.

2. Though Lionello Sozzi notes the existence of several linked nouvelles in Des Périers's collection, he nevertheless finds that not only its unity but also its continuity are due to the author's relationship with his audience (Les Contes de Bonaventure Des Périers: contribution à l'étude de la nouvelle française de la Renaissance (Torino, 1965), p. 247, n. 26, pp. 254-55). Similarly, A. J.
Kraileheimer's mention of the loose linking of stories by similarity of theme or place serves only to differentiate the 1558 Nouvelles Récréations from the later expanded editions ('Short Stories: Marguerite de Navarre, Des Périers, du Fail', in The Continental Renaissance 1500-1600, edited by A. J. Kraileheimer (Harmondsworth, 1971), pp. 310-16 (p. 314)). Gabriel-A. Pérouse observes, in connection with the Parolles Joyeuses, that 'un massif de quinze Ditz, dont treize d'Aristippe, qui se plaçaient, dans “Vélines 611”, entre ceux de Bias et ceux de Diogène, c'est-à-dire entre les numéros 40 et 41 de notre édition', but is concerned to make comparisons with the source text rather than to discuss the different structure of the derived collection. ('Introduction' [to the Parolles Joyeuses], in PN, pp. 179-184 (p. 181)). In short, little attention is given to the detailed analysis of the various ways in which the stories can be related.


4. See, for example, Decameron IV, 7, when Emilia begins: 'My dear companions, having heard Panfilo's story I am impelled to narrate one that is dissimilar to his in every respect, except that, just as Andreuola lost her lover in a garden, so did the girl of whom I am obliged to speak' (translation by G. H. McWilliam (Harmondsworth, 1972), p. 378); or VII, 3, when Elissa begins: 'Winsome ladies, Emilia's excorcising of the werewolf has reminded me of a story about another incantation, and although it is not so fine a tale as hers, it is the only one I can think of for the moment that is relevant to our theme, and I shall therefore relate it to you' (ibid., p. 532). The setting of a theme for each day's stories is a well known part of the framing organization — as, for example, when at the end of the third day, Filostrato says: 'I therefore decree that the subject of our discussions for the morrow should be none other than the one which applies most closely to myself, namely, those whose love ended unhappily' (ibid., p. 320); equally relevant is Emilia's departure from the custom when at the end of the eighth day: '[...]' when we resume our storytelling on the morrow, I do not propose to confine you to any particular topic; on the contrary, I desire that each of us should speak on whatever subject he chooses, it being my firm conviction that we shall find it no less rewarding to hear a variety of themes discussed than if we had restricted ourselves to one alone' (ibid., p. 679).
5. **Nouvelle 49**: ‘De Chichouan tabourineur, Qui fit adjoindre son beau père pour se mourir, et de la sentence qu’en donna le Juge’ (NRJD, p. 198);
**nouvelle 50**: ‘Du Gascon qui donna à son père à choisir d’un œuf’ (NRJD, p. 202).

6. **Nouvelle 17**: ‘De l’advocat en parlement, qui fit abattre sa barbe pour la pareille: et du disner qu’il donna à ses amys’ (NRJD, p. 90); **nouvelle 18**: ‘De Gillet le menuzier, comment il se vengea du levrier qui luy venoit manger son disner’ (NRJD, p. 94). **Nouvelle 72**: ‘Du gentilhomme de Beausse, et de son disner’ (NRJD, p. 260); **nouvelle 73**: ‘Du prebtre qui mangea à desjeuner toute la pitance des religieux de Beau lieu’ (NRJD, p. 261).


8. Kasprzyk also draws attention (ibid., loc. cit.) to the passage in **nouvelle 5** where Des Périers ‘reven­dique justement la liberté dans le choix des membres de l’enfant qui restent à achever’. The passage to which she refers concerns the father’s puzzling over the best choice of husbands for his pregnant daughter: ‘[...] de les faire prendre à ceux qui estoyent les faiseurs, ce n’estoit chose que sçait on comme les choses de ce monde vont?’ (NRJD, p. 33).

9. PN, p. 18, note to 1. 35.


11. See Ch. IV, p. 136.


13. Ibid., pp. 181-82.


15. Ibid., p. 181. The stories omitted from the Parolles Joyeuses may be found in the BL copy of the source text: Lorenzo Valla, Les Apologues & fables [...] , Bl, I.B.41209, commencing on fols 28v, 29r, 29v, and 32r.

16. Livingston comments (op. cit., p. 27) that ‘nouvelles 2 à 18 traitent en général du clergé: prêtres ou moines en sont les personnages principaux’. It should be remembered, nevertheless, that nouvelles 6, 9, 10, and 12 are all completely missing.


(p. xxxiv); see also the discussion of this point in Ch. V, pp. 206-08.
22. One of the other introductions — that to nouvelle 90 — is missing.
24. See Ch. V, p. 194 and n. 11.
CHAPTER VII

STRUCTURE BEYOND THE RHETORIC

1. DIVIDED STORIES
   a. The Parangon-Parolles Joyeuses
   b. Philippe de Vigneulles's and Des Périers's collections

2. BEHIND THE FAÇADE
   a. Examples of further common features in linked nouvelles
      (i) The Nouvelles Récréations
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3. SUMMARY
In Chapters V and VI, various aspects of the arrangement of stories in these anthologies have been considered. The significance of different types of sectional titles, explicit links between stories, and passages which either give prominence to an element shared with a neighbouring story or which appear to situate a story by reference to the whole collection are among the features which have been examined. But while it may be true to say that all play a part in creating an impression of a work constructed according to certain principles — which vary from collection to collection — the extent to which they fulfil a truly structural function may not be so constant.

This point can be elucidated by briefly reconsidering some of these features, asking whether or not they tend to tie stories together and, since they can be disregarded by the reader, whether or not he would be in some sense disadvantaged by so doing.

An extreme case provides a useful point of departure. If the reader of nouvelle 5 in the Parangon has just finished nouvelle 4, he will be mystified by the explicit reference in its introduction which purports to link it with its predecessor. Instead of assimilating the point of the comparison, appreciating the familiarity of the protagonist, and reading on, he may well stop, look back, and puzzle over the apparent omission of a story. Thus, instead of establishing a positive relationship of continuity between two separate stories, the failure to excise a second-hand
reference creates the risk of a disruptive hiatus between them.

The same might be said of Philippe de Vigneulles's erroneous cross-references, though there is a difference in that it is probable that they were once correct. The majority of the explicit links established by Philippe do make sense, and if the reader has not reached the new story by the same route as that assumed by the introductory (or other) link he will be less able to appreciate the context in which Philippe seeks to place that story. How can the reader appreciate the magnitude of the 'simplesse' in nouvelle 89 if he has not read nouvelle 88, the example of which Philippe adduces to provide a context for his new story?

Of equal importance, beside these links which tie one story to another, is the type of feature which ties a story to a notion of the collection as a whole. Philippe's frequent reminders of his desire to increase the number of stories towards his target figure keeps the notion of the small part within the large whole in the foreground. So too, though in a very different way, do the regularity and the simplicity of the nouvelle titles in the Paragon. And in the Nouvelles Récréations, Des Périers's sense of keeping the individual nouvelles in proportion to the whole is evident in his enthusiasm to press on to another story or his acceptance of the need to curtail one before it takes over.

In these ways, such features can all be said to fulfil a structural role within the collections.

However, they function differently, in that the latter type which seeks to link parts to whole may have no vital connection with the subject of any particular story; though it is often a particularly engaging character who threatens to detain the reader for a disproportionate length of time, the sectional titles
in the Parangon and Philippe's references to increasing the number of stories, for example, can be and are attached to all sorts of stories. On the other hand, the links and cross-references which depend on the content of a story are closely connected with particular stories and may be more clearly characteristic of the nature of each anthology.

Thus it is possible to observe that, on the basis of the features discussed so far, Philippe provides a wide range of both those which relate to the collection as a whole and those which create a structural relationship between individual nouvelles or groups of nouvelles, and that he has a slight preference for the latter. In the Nouvelles Récréations, the frequency of these features is less, and the range not so wide, but both are present and Des Périers too shows a preference for the latter. The Parangon displays fewer examples of either; the Parolles Joyeuses, on the other hand, have sectional titles which tend to emphasize the categories of the individual anecdotes comprising the whole, and a hybrid type of particular link between anecdotes which connects them in a very simple and fairly repetitive manner that seems to diminish the potential importance of the specific content of individual stories.

This distinction between structure which is closely related to story-content and that which is not provokes further questions. Firstly, it is necessary to ask whether this range of structural features exhausts the description of how the stories cohere in these anthologies? This is unlikely since, in the cases where links are made between stories which share common features or which are shown to contrast with each other, elements within the relevant narratives will probably form part of the structural pattern — it may not be limited to the explicit or prominent reference
by which the link is emphasized. The hypothesis that such further parts of the structural pattern exist requires a search for these deeper levels of structuring within the collected stories, not only where links have already been discovered but also in other places where deeper analogies might be the sole elements to add to the coherence of the anthology.

Secondly, the distinction raises questions about the adequacy of the working notion, implicit in the survey so far, that the structures to be found will fix in position narrative components which are more or less unitary rather than being made up of multiple sections. Once again, it becomes necessary to look more deeply into the anthologies, this time in order to decide what difference divided stories may make to their structures. It is a problem highlighted by Philippe’s introduction to his eighty-eighth nouvelle when, after two nouvelles about ‘la simplesse d’aulcuns hommes’ (CNN, p. 342) he explicitly decides to tell two stories about similarly foolish women within one nouvelle. This second point, focussing on the more evident of the two questions, will be examined first.

1. DIVIDED STORIES

a. The Paragon-Parolles Joyeuses

Just as it is possible for the presence of a theme or a character to extend beyond the bounds of one nouvelle or dit, so too is it possible for more than one anecdote about the same protagonist or the same theme to be recounted in the course of one nouvelle or dit. In fact, this latter practice is totally absent from the Paragon and the Parolles Joyeuses. This may not be surprising in the case of the Parolles Joyeuses,
where the emphasis is on brevity and concentration of purpose; however, it is hard to imagine a reason which would absolutely preclude the use of a divided dit in that anthology. Almost without exception, too, the nouvelles of the Paragon are clearly defined, one-themed stories: no second, or secondary, anecdote appears within a nouvelle in this anthology. The only case where evidence of a division might be expected to be found is in the thirty-ninth nouvelle, because this narrative unit is derived from two chapters in the Flemish translation of Eulenspiegel's adventures which was the direct source used by the compilers of the Paragon. But the seam is invisible, the story uninterrupted, for as Lefebvre comments, 'il s'agit [...] moins d'une simple contraction que d'un véritable remaniement'. Never in the Paragon does anyone — the collection's compiler, or a narrator or implied author from one of the sources — interrupt a nouvelle to indicate a change of direction to the narration of another anecdote; in this way the Paragon joins its companion anthology in being quite different from the other two.

b. Philippe de Vigneulles's and Des Périers's collections

The commonest practice adopted by Philippe de Vigneulles and Bonaventure Des Périers is the division of a nouvelle into two or more parts of more or less equal importance, parts which may deal with various anecdotes about one person or in which are portrayed various protagonists about whom similar anecdotes may be told. Thus in Philippe's collection, several nouvelles contain anecdotes about either the same protagonist or a similar type of protagonist: nouvelles 2 (seven parts extant), 5 (five parts), 19 (two parts...
extant), 20 (three parts), 27 (two parts extant), 37
(four parts), 52 (two parts), 56 (two parts extant), 59
(two parts), 62 (two parts), 83 (two parts), and 91
(four, more unequal, parts). In nouvelle 59 there is
also a similarity of theme between the two parts: the
anecdotes are both about replies made to others by a
group of monks. The thematic link between anecdotes can
also be the only common factor in parts of nouvelle, as
is the case in nouvelles 55 (five parts), 61, 63, 76,
78 (two parts each), 82 (three parts), and 88 (two
parts). Though the division into two parts is most fre­
quent in Philippe's collections, he quite often divides
a nouvelle into more parts, the greatest number being
seven in a nouvelle which is mutilated both at the
beginning and the end — which means, of course, that
there may have been more. Des Périers never divides his
nouvelles into more than three parts. Multiple anec­
dotes about the same protagonist or type of character
occur in nouvelles 2 (three parts), 17, 19, 26, 27, 30
(two parts each), 47 (three parts), 48, 51, and 73 (two
parts each). Of these, five (nouvelles 19, 47, 48, 51,
and 73) contain anecdotes also linked by similarity of
theme. Thematic continuity alone between parts may be
found in nouvelles 4 (two parts), 15 (three parts), 44,
57, 60 (two parts each), 66 (three parts), and 68 (two
parts).

It is not surprising to find that both protagonist
and theme are common to the parts of a divided nou­
velle, since if the main character has strong attri­
butes or attitudes it is quite conceivable that more
than one anecdote can be told which will show the
effects of these. Thus in Philippe's fifty-ninth
nouvelle, which according to its title speaks of some
'moïines et de la responce qu'ilz firez tant à leur
abbé comme à des gens d'armes lesquelz se trouverent en
une taverne* (CNN, p. 246), the transition from one part to the other can be achieved very easily; after the first anecdote, Philippe directs his reader: 'Ores escouster encor la responce que firent aucuns d'iceulx moines à des hommes de guerre ou gens d'armes' (CNN, p. 248). Equally simple is Des Périers's transition between the two anecdotes about Blondeau in nouvelle 19. The title introduces a nouvelle about the two occasions when his life was made unhappy, so the second anecdote is quite adequately signalled by a new beginning: 'Une autre fois, il se trouva fasché d'un monsieur qui demeuroit tout vis à vis de sa logette' (NRJD, p. 97). Des Périers's seventy-third nouvelle is similarly divided (NRJD, p. 283), but in nouvelle 51 the otherness of the second anecdote is not emphasized in this way, being introduced merely by a change of scene: 'Un jour les Genevoys [....]' (NRJD, p. 204).

Nouvelle 47, which is made up of three anecdotes, has first a simple transition — 'A une aultre foys [....]' (NRJD, p. 194) — and then a more explicit reminder of the selection process undertaken: 'On dit encore tout plain de bons motz venans de luy [i.e., l'Abbé de saint Ambroyse]. Estant à table [....]' (NRJD, p. 195). In nouvelle 48 the otherness of the second anecdote is signalled by its very similarity to the first and with a reference to its currency (rather than by drawing attention to the author's imminent recounting of it as Philippe does): 'On dit que le mesme personnage [....] en donna d'une semblable [i.e., a similar reply] à un Cardinal [....]' (NRJD, p. 198).

The divided nouvelles of Philippe's collection which figure a common protagonist or type in all of the anecdotes offer an interesting range of links between their parts. Besides 'Une aultre fois' (e.g., nouvelle 5 — CNN, p. 76), temporal links occur in other guises:
'Mais ne demeura guiere après que ledit messire Johan George en fist bien aultant, comme vous oyrrés, car environ ung mois ou VJ sepmaines après [...]'

(nouvelle 37 — CNN, p. 174); 'Ce temps pendant que Mannis estoit quaichié en la maison du tanneer du cuyr, ledit tanneer vint pour disner [...]'

(nouvelle 20 — CNN, p. 114); 'En celluy temps meysme advint que [...]'

(nouvelle 5 — CNN, p. 75). Other links recall Philippe's storytelling activity as well as the otherness of the anecdote to be introduced: 'Or les [the aforementioned tanneer and his wife] laissons en leurs puanteurs et retournons à Mannis [...]'

(nouvelle 20 — CNN, p. 116); 'Ores vous vueil encor dire et compter d'ung cas joyeux qui fut fait à ce mesmes homme, et est chose assés pour rire se aucune de vous en ait tallent'

(nouvelle 52 — CNN, p. 221); 'Ores escoustez encor de ce maistre verlet et qu'il fist du temps qu'il demeuroit encor en Fornelrue [...]'

(nouvelle 56 — CNN, p. 235); 'Ores escoustez qu'il advint encor'

(nouvelle 91 — CNN, p. 352). Nouvelle 91 is alone among the divided nouvelles so far cited in being somewhat difficult to interpret. The division just quoted has been characterized as introducing a new anecdote; but another change of subject occurs shortly after (CNN, p. 352) which is marked only by 'Cestuit Hannes [...]'.

Because he is merely returning to the centre of the narrative stage, a clear division marks the transition to the fourth part of the nouvelle: 'Ores advint bien tost après [...]'

(CNN, p. 353). This fourth part, which has its own temporal and structural subdivisions, is twice as long as the first three parts together, and the whole makes the longest nouvelle in the collection. Philippe's division of this nouvelle is the least explicit of all those noted, and its length tends to mask the natural divisions of the anecdotes, but these do seem
to form separate parts rather than to be merely developmental sections of one long narrative. It is also necessary for some judgement to be exercised in the interpretation of the internal divisions of nouvelle 83. The discovery of two anecdotes within it is in accordance with the information given in the title—‘La IIII° et IIJ° nouvelle faict mention d'ung fol saige qui estoit de la court du roy de Cecille et aussi d'aucune joieuseté faicte par ung fol de Mets nommé Howay, comme il s'ensuit’ (CNN, p. 327). This division is also supported by the transitional passage which follows the completion of the first anecdote:

Ores maintenant je vous diré que fist ung aultre fol demeurant à Mets, car avec ceste histoires de Braie laquelle avez icy devant ouy vous veule dire et compter une aultre petite raillerie qui vous donnera cause de rire se en avez talent. C'est d'ung aultre folz [...]. [CNN, p. 328.]

The second part, however, turns out to be a sequence of anecdotes in which Howay's exploits are recounted. This requires a reconsideration of the statement that only two anecdotes are present. Five themes are discernible in the material about Howay, but while these are made discrete by phrases clearly designed to change the subject—‘Item, une fois [...]; ‘Ledit Howay alloit voulentier [...],’ (CNN, p. 329) — they do not do this in the radical manner which is customary for the division of a nouvelle. Taken in conjunction with the information given in the title and with the well-defined hiatus after the anecdote about Braie, the brief and restrained transitions within the material about Howay suggest that Philippe thought of this nouvelle as one which has two centres of attention and therefore two parts.

All of these transitional phrases, linking anecdotes about the same person or similar people, are
fairly simple: Philippe either marks the change to another moment in their lives, or he tempts the reader to hear more of the same sort of story. It is generally true that more, apparently, needs to be said where a transition is to be made between anecdotes which share a theme but not a protagonist. Here Philippe seems to keep the overall structure of the nouvelle much more in mind. In nouvelle 88, where he warns that he will tell two related anecdotes in the same nouvelle in contrast with the previous two related stories recounted separately in nouvelles 86 and 87, Philippe recalls this plan when he reaches the end of the first anecdote:

Et ainsi avons ouy de la première sen qui en advint, mais maintenant rest à voir de la seconde, qui est quasi une mesme chose, comme vous orrés. Il est vray que en ce mesmes temps y eust encor à Mets une autre jeune fille toute bonne et simple [...]. [CNN, p. 343.]

The title of nouvelle 82 speaks of 'aucune joyeuseté de deux ou de trois personnages lesquels, par deffault de trouver les noms d'aucuns, ne trouvèrent de grant piece leurs maisons' (CNN, p. 322). The first transition is managed as follows:

Et ainsi avons ouy l'entendement de la bonne femme Jaiquemette.
Mais maintenant rest à voir d'ung autre homme chaireton et ce qu'il fist. Par quoy, en acquictant ma promesse, vous dirés de celuy charmon, lequel fist quasi le cas semblable ou pareille et en ensuit assés la simplesse de ladicte Jaiquemette. [CNN, p. 323.]

The second transition, too, recalls the planned structure of the nouvelle:

Or vous dirés encor daventaige qu'il advint, car, puis que nous sommes à parler de gens simples d'entendement lesquelles ne scevent retenir sen qu'on leur dist, il faut par ce [...], par quoy aucune fois en ont du mal beaucoup, comme cy devant avés ouy. Et à ce propos, je vous dirés encor deux
Without the natural continuity provided by the presence of one protagonist throughout the anecdotes, Philippe seems to find it necessary to dwell on the thematic continuity which binds them into one nouvelle. In each case this is prepared at the beginning of the nouvelle and recalled at the point of transition from one anecdote to the next. In nouvelle 61, Philippe tells us that those who are the subjects of the nouvelle 'entendent bien le langage; neantmoins ilz répondirent sottement en la maniére comme il s'ensuit'. Immediately, he begins: 'Et premier serait dit de Goffin du Quartal' (CNN, p. 256). Then at the point of transition, the change is as explicit and simple as can be: 'Ores avés ouy de Goffin se qu'il en advint, et maintenant vous veuillez compter et dire de la simple responce que jadis fit ung joueur d’orgues en nostre cité' (CNN, p. 257).

In two cases, the transition between anecdotes linked only by theme is achieved by means quite different from those just reviewed. The second anecdote of nouvelle 78 is told by the husband who, with his wife, forms the focus of the first anecdote. He thus becomes part of a framing story as he recounts a tale to illustrate his views. The transition is longer than those already discussed, and is therefore achieved in a gentler and more natural manner; it begins when their vast projected enterprises have been wrecked by the spilling of milk from which all was to start:

Et il, veant qu’il en avoit partie du tort et que sa femme n’avoit pas du tout le droit par ce qu’elle accordait à sa folie, ait dit ainsi: 'Ha, ma femme! tu fais merveille de me injurier et de me tencer, mais touchant du dommage qui nous est advenus tu en es cause en partie par ce que tu m’entretenoie en la folie et accordoie à mes
parolles. Or tu es, dit il, semblable à une femme qui fut jadis au temps passés à qui Dieu donna trois souhet, mais rien ne luy en vint à proffict, comme il est advenu de nostre lect. Lors celle femme, desirant savoir quelle chose c’estoit que celle femme du passés avoit faict, luy demande et luy enquiert comment celle chose avoit esté et luy pria fort que il luy dit. [CNN, p. 306.]

And at the end of the story, the husband withdraws from it, saying to his wife: “Par quoy, ma femme, ce dit le powre fortuné, tout fut perdu comme en est de nous, car qui ne doit avoir que deux blancz jamais n’aura V sous en son vivant” (CNN, p. 307). Thus the level of the framing anecdote is regained before Philippe rounds off the whole nouvelle.

The five anecdotes of nouvelle 55 are all encased in a framing story which Philippe introduces:

Je me suis trouvez n’a mie loing temps en une bonne compaignie en laquelle se disoient plusieurs bonnes nouvelletez pour rire. Et là y estoit et avoit des bons compaignons qui racomptoient plusieurs choses estranges qu’ilz avoient veu en pays estrange et lointains et qui estoient, sy sembloit, incredible à gens que n’y ont point estez et qui ne les ont veues. Entre lesquelles y eust un bon compaignon de la ville qui leur dit ainsi:

‘Messeigneurs, ne parlons plus de choses si estranges, mais parlons de chose de ces pays cy et qui se pevent prouver, car, dit il, vous dictes avoir veu beaucoup de bestes estranges et de choses difficile à croire, mais n’y avons point esté et n’en sçavons nous. Ores je vous dirés que j’ay veu [...]’. [CNN, p. 231.]

The first would-be narrator outlines his story, and is followed by four others in quick succession who each promise a marvellous tale; the last also proposes a wager, which is accepted by all. Philippe then provides a short transitional passage between the anecdotes, marking the completion of a tale and the rising of the next narrator to tell his story. Most of the fifth anecdote and the end of the nouvelle are missing but,
from that which remains, the framing structure is seen to be used consistently; it is a simple device which, whether or not the story-telling events Philippe portrays actually took place, neatly unites a group of thematically linked anecdotes through the provision of an inherent justification for their conjunction in the nouvelle — with an effect quite different from that of a nouvelle such as the sixty-first.

The framing story device is not used by Des Périers, either for uniting groups of anecdotes or for integrating a subordinate anecdote illustrative of the main theme of the nouvelle. But Des Périers's way of incorporating a second anecdote as a comment on the main anecdote of a nouvelle compares well with Philippe's method in his seventy-eighth nouvelle. Towards the end of his fourth nouvelle, Des Périers inserts a brief anecdote to offer a parallel to the story of an archdeacon whose anger towards a bassecontre has just been dissipated by the latter's wittiness:

"L'Archediacon, à cette responce, ne sçavoit que faire de s'en facher ou de s'en rire: mais il se tourna du bon costé. Car il appaisa un peu sa colere. Et luy fut force de faire comme l'Evesque du Courtisan. Lequel pardonna au prebstre qui avoit engrossé cinq nonnains, ses filles spirituelles, pour la soudaine responce qu'il luy fit, 'Domine, quinque talenta tradidisti mihi. ecce alia quinque superlucratus sum.' [NRJD, p. 30.]

After this, Des Périers does not return to the main narrative but begins a commentary on the protagonist's attributes. The brief anecdote from Castiglione therefore seems to belong with this commentary on the first part of the nouvelle; rather than finish the nouvelle with commentary alone, Des Périers spices it with a short and amusing parallel. Another, closely analogous, case may be found in the structure of nouvelle 44.

Similarly, two anecdotes — the latter one very
short — about Augustus Caesar are introduced at the end of nouvelle 15 because the main character of the nouvelle, the Cardinal de Luxembourg, is prepared to be the object of laughter: his humour is ‘A la mode d'Auguste Cesar’ (NRJD, p. 80). This time no commentary follows the illustrative anecdotes since they adequately indicate the significant aspects of the story of the Cardinal. And such commentary is provided even more briefly and eloquently at the end of nouvelle 60, where a priest ‘qui monta sus le mareschal, pensant monter sus sa femme’ (NRJD, p. 222) is cruelly punished by the blacksmith. Des Périers concludes:

Encores en eut il bon marché au pris de celuy qui eut les deux temoings enfermez au coffre et le feu allumé derriere: tellement qu'il fut contrainct de se les coupper luymesmes avec le rasoir qui luy avoit esté baillé en la main. [NRJD, p. 225.]

There could be no more apposite commentary than this with which to close the nouvelle, since it not only places the flagellation suffered by the priest in context but also conjures up the whole story of this other victim in very few words.

The techniques used by Des Périers to link anecdotes which have either a protagonist (or a type) or a theme in common are in some ways similar to those employed by Philippe. The temporal transition is used to link anecdotes about the same protagonist both where the two episodes are quite separate — ‘Environ ce mesme temps [...]’ (nouvelle 17 — NRJD, p. 92) — and where the second follows a more general, descriptive anecdote which has already given the necessary background information — ‘Une foys donc de par Dieu [...]’ (nouvelle 27, NRJD, p. 128). But when Des Périers introduces another anecdote as such he concentrates more on its existence than on the fact that he is going to tell it. In introducing the second anecdote of nouvelle 30,
therefore, he begins: 'On dit du mesmes Pontalais un compte, que d'aultres attribuent à un aultre. Mais quiconques en soit l'aucteur, il est assez joly' (NRJD, p. 143); and the second part of nouvelle 68 is introduced: 'Il se fait un aultre compte d'un maistre Jordain, mais qui s'estimoit un peu plus habille que cestuy cy [i.e., maistre Berthaud] (NRJD, p. 252).

Furthermore, Des Périers differs from Philippe in his treatment of anecdotes where the nouvelle has been announced as containing more than one object of attention and where there is no other purpose than to present similar situations together. While Philippe tends to mark the point of transition with an explicit indication of the completion of one anecdote and of his readiness to start the next, Des Périers often simply changes subject without explicit reference to the change. Thus in nouvelle 2 where the reader expects to hear of 'troys folz, Caillette, Triboulet et Polite' (NRJD, p. 19), the first transition is merely a change of subject, and the second alone introduces 'un autre fol' (NRJD, p. 22). Similarly, the second anecdote of nouvelle 57 — which is about a 'damoiselle de Thoulouse qui ne souppoit plus, et de celuy qui faisoit la diette' (NRJD, p. 212) — is introduced by the simple comment, 'J'aymerois aultant celuy qui disoit à son valet [...] (NRJD, p. 213). Nouvelle 66 ('D'un Juge d'Aiguesmortes, d'un Pasquin, et du Concile de Latran — NRJD, p. 246) is furnished with equally scant transitional passages: 'Il sembloit quasi à celuy que l'on dit, que [...] (NRJD, p. 247) which ushers in the second anecdote, while the third begins: 'C'estoit encore un bonhomme qui [...] (NRJD, p. 248). It appears that where several parts are expected in a nouvelle no detailed transitional passage is deemed necessary.
Des Périers does not, however, completely shun the more developed type of link between anecdotes of equal weight since in nouvelle 26 he seeks to strike a balance between its two parts. The 'Copieux de la Fleche en Anjou' (NRJD, p. 122) have their way in the first part when an outsider falls victim to their mockery, but the tables are to be turned in the second part, as Des Périers makes clear:

Mais comme on dit en commun proverbe, que les mocqueurs sont souvent mocquez: ceulx de la Fleche en recepyent bien quelque fois de bonnes: comme celle que nous avons dicte de maistre Pierre Faifeu [nouvelle 23]: Et encore leur en fit donnee une aultre bonne par un qui s'appelloit Picquet. Ce fut qu'il achezpta une lamproye à Durtal [...]. [NRJD, p. 123.]

The nature of this transitional passage is to be explained in the light of the need to ensure a sense of continuity at the level of the ever-present Copieux while yet effecting a change from the theme of their mockery of others to that of the mocqueurs mocquez; the requirements of this transition are different from those others already discussed and so too therefore is the solution to the problem.

The distribution of divided nouvelles in the collections of Philippe de Vigneulles and Des Périers is shown in Figures 32 and 33 (see below), along with indications of their characteristics. It will be clear at a glance that both authors must find the procedure enjoyable or useful, for of Des Périers's ninety nouvelles seventeen (almost 19 per cent), and nineteen of Philippe's ninety-six extant nouvelles (almost 20 per cent), are divided. What, then, is the attraction of the nouvelle containing two or more anecdotes?

The most immediately tempting and plausible answer to this question is that both authors find in this procedure a means of grouping anecdotes which have a
### Figure 32. Divided nouvelles in Philippe de Vigneulles's collection

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**Figure 32 (cont.). Divided nouvelles in Philippe de Vigneulles's collection**

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<thead>
<tr>
<th>Key</th>
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<tbody>
<tr>
<td>M</td>
<td>Indicates a nouvelle (excluding the sectional title) which has suffered some mutilation; the symbol is intended to serve as a general cautionary reminder</td>
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<tr>
<td>(3)</td>
<td>The number of anecdotes which make up the whole nouvelle</td>
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<td>f</td>
<td>A nouvelle in which one or more of the constituent anecdotes is a framed story</td>
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<td>p</td>
<td>Anecdotes having protagonist or protagonists, or a type of character, in common</td>
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Figure 33 (cont.). Divided nouvelles in Des Périers’s collection

Key

(3) the number of anecdotes which make up the whole nouvelle

i a story followed by one or more illustrative, subordinate anecdotes

p anecdotes having protagonist or protagonists, or a type of character, in common

t anecdotes having a theme in common
common theme. It is an answer which is plainly furred by the tabular summary of characteristics; yet when it is placed in the context of the structural lines already surveyed in these collections its inadequacy is manifest. It has already been noted that both authors are quite prepared to have character types and themes, and even protagonists in Des Périers’s case, overflow from one nouvelle into the next. Stories about the same subject do not need to be confined within one nouvelle. Is it then a matter of controlling the lengths of nouvelles? Are anecdotes conjoined to make a nouvelle of a suitable length, or separated to obviate tedium? Again the matter is not so simple, for Philippe’s longest nouvelle (91) is divided, and his shortest (fully extant) story (29) could conceivably have been joined to its predecessor with which it is thematically related - as the introduction to the following nouvelle (30) explicitly states. In Des Périers’s collection, the short nouvelles 70 and 71 (both about Poyteving) might have been joined, and even with the addition of the other, somewhat longer and related nouvelle 69, the combined length of the nouvelle would only make it the tenth longest in the collection. Conversely, if the three anecdotes of nouvelle 66 were separated and each designated a nouvelle, none would be as short as the shortest nouvelle of the collection (nouvelle 56). It seems unlikely that length alone had much influence on the gathering of anecdotes in one nouvelle in either collection.

Similar problems are encountered when consideration is given to those nouvelles in which one or more of the constituent stories is framed, for in Philippe’s collection framing is not confined to these nouvelles. (Des Périers does not use a frame in any of his divided
nouvelles, though he does in his undivided nouvelle 6.) Philippe's sixty-fourth nouvelle consists of a story told by one of several ladies who gather together to tell stories as a pastime; the story she tells is framed by Philippe's telling how they gather and of her emotions when she inadvertently reveals her involvement in her story. Thus framing is not peculiar to the divided type of nouvelle and cannot contribute to an explanation of why some anecdotes are concentrated within one nouvelle.

The only device which is not common to divided and undivided nouvelles is by definition peculiar to the former. This is Des Périers's practice of adding one or more anecdotes which are shorter than, and apparently subordinate to, the main narrative of a nouvelle; in these cases the shorter anecdote seems to be added to highlight some aspect of the main narrative. The narrative commentary added by the author can be as short as the few lines which conclude nouvelle 60 (which amounts to about one twentieth of the length of the whole) or as long as the subordinate anecdote at the end of nouvelle 44 (which amounts to almost a quarter of the length of the whole). In this type of divided nouvelle it is possible to see clearly the function of the division — one part of the nouvelle illustrates another — and in this may be found a clue to an understanding of divided nouvelles in general. The subordinate anecdote in such cases provides an immediate comment on the main narrative of the nouvelle, where a similar parallel separated by the boundary between nouvelles might be thought too distant and therefore inadequate. It is a principle which can be seen in operation elsewhere, especially in those of Philippe's divided nouvelles which contain framed stories: the framed story in nouvelle 78 is just as illustrative of the main (framing)
narrative as any of Des Périers's illustrative anecdotes, differing from these only in that it is told by the protagonist and not by the author; and if the five tales told in his fifty-fifth nouvelle were instead five individual nouvelles, they would become very like part of a framed collection — moreover, the competitive drive of the five narrators at the beginning of this nouvelle needs to be matched by their five stories appearing in close succession so that they can be compared more easily.

This principle may also be that which underlies the other divisions of a nouvelle into two or more narrative components. Thus it would not be merely the desire to group anecdotes about related subjects under one heading which would have prevailed, but rather an awareness that these anecdotes require comparison to be made primarily among themselves, and then only secondarily (if at all) as a group with the subjects of other nouvelles. This conclusion would accord well with the evidence in Philippe's collection, where anecdotes about the same protagonist always occur within one nouvelle, while anecdotes about a character type or on a common theme may be found both within nouvelles and throughout several nouvelles. It would suggest that Philippe considered those anecdotes about the same protagonist as especially requiring comparison through their immediate juxtaposition within a nouvelle. Anecdotes sharing a theme or with a common character type as protagonist would be considered on their merits, resulting in, for example, the initial sequence of nouvelles about clergymen, or in the conjoining of two anecdotes on the theme of simplesse in nouvelle 88. Indeed in the latter case, Philippe makes the principle explicit, contrasting this two-anecdote nouvelle with the previous two one-anecdote nouvelles.
Nous avons ici devant parlez ez deux precedentes nouvelles de la simplesse d'aulcuns hommes, mais maintenant je vueil fournir ceste presente petite nouvelle de deux femmes demeurant en Mets lesquelles toutes deux et chascune d'elles firent ung tour de simplesse assés semblable l'une de l'autre et pour ce, en lieu des deux precedentes je metteray ces deux femmes icy toute en une nouvelle pour ce que leur cas est assés semblable [...]. [CNN, p. 342]

Des Périers's collection provides, to a large extent, similar evidence. Some stories seem more suited to juxtaposition as separate nouvelles (e.g., the two stories involving monkeys, nouvelles 88 and 89), while others deserve to be treated together within one nouvelle, especially when the result is a perfect balance between two anecdotes as in nouvelle 26 where the Copieux de la Fleche are first victorious and then vanquished in battles of mockery. But unlike Philippe, Des Périers does not confine all his anecdotes about one protagonist within one nouvelle. Thus, for example, there are four nouvelles (33-36) about the Curé de Brou, but two anecdotes within one nouvelle (19) about Blondeau the cobbler. It seems likely that the two anecdotes about Blondeau form one nouvelle because they are so closely related, because they illustrate two analogous periods in Blondeau's life, and for that reason they are to be considered first and foremost in relation to each other. The stories about the Curé de Brou may well also be read and compared mentally with each other, but they are really quite different one from another and it would seem to be this which has led to their being recounted separately. They do not add to each other in the same closely interactive way that the anecdotes about Blondeau or the Copieux de la Fleche do.

The full significance of these divisions within nouvelles, as well as of the explicit or very prominent
indications of structure discovered so far, must be judged in the light of other, implicit, clues as to the organization and structure of the collection. These features might be merely superficial, a façade giving an impression of a well-designed house of fiction while the rooms, passages, and staircases behind are quite haphazard. Some examination of these constructions in detail, and behind their façades, is necessary if the true extent of the structural planning which informs them is to be disclosed. Nevertheless, it will be clear that the structures already examined reveal very different houses.

The Parangon-Parolles Joveuses may be likened to a pair of semi-detached houses built to a very modular pattern. The halves are different, but share many characteristics. In the case of the Parangon, the rooms seem to be joined by a passage which leads always forward; the rooms are merely numbered, and though they vary in size, none is divided. These are prefabricated modules, bought from a variety of suppliers, modified in places, and juxtaposed with some thought for their organization, but retaining their modular, discrete, character. There seems to be nothing to stop the visitor stepping outside the house at any time, and re-entering at another room. Only very rarely, and then only by chance, is there a sign which confirms that he has come along a predetermined path, and in one case the sign is obviously in error. But in the entrance to each room is a picture: though it bears no clear relation to the room, it witnesses to a desire to provide some decoration.

Modular construction is also characteristic of the Parolles Joveuses, though the path forward though them is here less clear: there are no numbers to indicate a sequence, and the similarity of many of the signposts
leads to their providing indications which are more
general than specific — though they do show that some
groups of rooms have common features. The pictures
appear less regularly, but still have little to con­
tribute other than as mere ornaments.

Philippe's house is quite different. Signposts
abound, numbering and describing the next room,
recalling the last, referring even to others visited
long ago and in one case to a room still a good way
off. The visitor is constantly (it seems) told how and
why the rooms are juxtaposed as they are; and not only
that, for he is guided just as carefully around rooms
which have been partitioned. He is made constantly
aware of the additions made to the building with the
passing of time, and it seems clear that he is intended
to begin with the oldest part of the house and progress
through its rooms to the most recent. Sometimes, too,
he is allowed to wander through a room or the parts of
a room with no explanatory, guiding comments, but these
occasions seem rare. Perhaps the most striking overall
feature of Philippe's house is the sad state of ruin in
which so many of the rooms are found: this is said to
be the result of the depredations of those who wished
to steal the pictures that hung in those rooms.

Des Périers's house has rooms which are described
on entry but not numbered. There are occasional indi­
cations about where to go as the present room is left,
and several signs giving confirmation that the correct
path has been followed in reaching a new room are
given. Once only, the visitor is reminded of a more
distant room. Here too he is told that some rooms are
smaller than they might have been because space is
limited, and the reader is occasionally informed of a
choice that had to be made between different sorts of
room for inclusion in the house. Sometimes he is left
to wander unguided by explanatory comments, and indeed, this seems to be the case for much of his visit. Some rooms are partitioned, and though this is generally indicated, the divisions are not always explained. And when he nears the end of the visit, the reader is reminded of the conditions he accepted on entering the house. This house seems to hold more surprises than the others, with the visitor sometimes coming upon the exit from a room more suddenly than he would have expected, or upon a small partitioned section at the end of a room. It seems, perhaps, a more exciting house of fiction than the modular or much signposted varieties.

2. BEHIND THE FAÇADE

In this last of the sections devoted to the exploration of the relationships between stories in the body of each anthology, it is necessary to look behind the explicit connections made by authors and compilers and beyond the prominently displayed common features which also contribute to the coherence of each work. The inherent difficulties of this activity make it impossible either to be absolutely certain about the significance of its objects, or to be exhaustive in the coverage of them. The aim must therefore be to discuss a representative sample of cases, giving indications of their likely significance. Given these uncertainties, it is most appropriate to consider first the stories already discussed because they contain references which remind the reader of their place in the whole collection or in relation to another story.
a. Examples of further common features in linked nouvelles

(i) The *Nouvelles Récréations*

Des Périers’s twentieth and twenty-first *nouvelles* offer a good point of departure, for besides the fact that in the titles to both *nouvelles* reference is made to the use of Latin, there is also a hint of the further levels of linking which exists between them. The twentieth *nouvelle* is advertised as 'Des trois frères qui cuiderent estre penduz pour leur Latin', the twenty-first as 'Du jeune filz qui fit valloir le beau Latin que son Curé luy avoit montré' (*NRJD*, pp. 99, 102); already, here, there is the contrast between a near-tragic usage of the language and the promise of a more profitable one — a contrast which is subsequently heightened through the presence of several similar features in the narratives.

In both cases, the initial situation is that of sons returning from Paris. In *nouvelle* 20, the link with Latin is made clear immediately:

Trois frères de bonne maison avoyent longuement demeuré à Paris. Mais ilz avoyent perdu tout leur temps à courir à jouer et à folastrer. Advint que leur pere les manda tous trois pour s'en venir: dont ilz furent fort surpris. Car ilz ne sçavoient un seul mot de latin. Mais ilz prindrent complot d'en apprendre chacun un mot pour leur provision. [*NRJD*, pp. 99-100.]

In the twenty-first *nouvelle*, the son is brought home very quickly, without the question of his competence at Latin being raised:

Un laboureur riche et aisé, apres avoir tenu son filz quelques années à Paris, le manda querir par le conseil de son Curé. Quand il fut venu, le pere qui estoit ja vieulx, fut joyeux de le veoir. Et ne faillit à envoyer incontinent querir monsieur
le curé à disner pour luy faire feste de son filz.

After these initial stages of setting the situation, preparations are made for the circumstances in which their Latin will be tested. In nouvelle 20, the three sons each learn a phrase, and resolve that on their way home, they will speak only Latin to all those they meet, 'se voulans faire estimer par là les plus grands clercs de tout le pais' (NRJD, p. 100). Thus it is their own false and foolish pride which leads them into the situation which is about to unfold. However, in the subsequent nouvelle, the son simply responds to the questions of the Curé, who at the request of the boy's father, sets out to discover how well the boy has been taught in Paris. Here it is the pride of the Curé which, through his desire to show his own greater prowess, leads to the development of the situation.

The three sons in nouvelle 20 are taken into custody on suspicion of murder, because they are found near the scene of the crime. They respond with their inappropriate Latin phrases to the questions of the prevost de mareschaulx and thereby inculpate themselves.

Ainsi les povres gens eussent esté penduz à credit, n'eust esté que quand ilz virent que c' estoit à bon escient, ilz commencerent à parler le latin de leur mere: et à dire qu'ilz estoyent. Le prevost qui les veid jeunes et peu fins, congnueit bien que ce n'avoyt pas esté euix: et les laissa aller, et fit la poursuite des volleurs qui avoyent faict le meurdre. [NRJD, p. 101.]

With this, nouvelle 21 presents some interesting inversions. The son's responses to questions are, like the three sons' responses in the preceding nouvelle, in Latin, but this time they are meaningful. They are not misunderstood, but nevertheless, they are said to be incorrect, in that the Curé prefers more poetic
metonymies. Finally, however, on a return visit to the Curé's house, instead of having to resort to his mother's 'latin', he uses the Latin the Curé has taught him to good effect:

Le jeune filz qui avoit bien retenu le latin que luy avoit enseigné le curé, et qui avoit desja songé la maniere de le mettre en execution et pratique: s'estant levé de table de bonne heure, va gentiment prendre le chat, et luy ayant attaché un bouchon de paille à la queue, met le feu dedans la paille, avec une allumette: et vous laisse aller ce chat qui se print à fourir comme s'il eust eu le feu au cul. Le premier lieu ou il se fourre, ce fut soubz le lict du curé. Là ou le feu fut tantost espris. Quand le jeune filz congneut qu'il estoit temps d'adoaperer son latin, il s'en vint vistement au curé, et luy dit.

'Prestole, mitis habet gaudium in suavi: quod si abundantia non est, tu amittis tuum reguius,'

Ce fut au curé à courir: voyant le feu desja grand. Et par ce moyen, le jeune filz approufita le Latin que luy avoit appris monsieur le curé: pour luy apprendre à ne le faire plus infame devant son pere. [NRJD, pp. 104-05.]

It will be clear, then, that in this pair of nouvelles it is not only the use of Latin that the narratives have in common. The paternal summons, the return from Paris, the questioning, the inadequacy (for one reason or another) of the Latin used initially, and then the efficacy of the 'latin' (whether 'de [...] mere' or as taught by the Curé) which is eventually used — all contribute to the structural binding of the two nouvelles. It is not that the stories are very similar one with another; no reader would be bored by the second because of these links with the first. Nor would any reader who read only the second for some reason, without ever reading the first, be conscious of anything being missing. But for the reader who does read both, in order, there is more which can delight him, and on which he can dwell, if he so chooses. It is possible that the memory of nouvelle 20 will resonate
in his mind as he reads nouvelle 21, allowing him to appreciate the variation which is being played on the theme. And though the theme is not new, the careful choice of the details for each story may be safely attributed, as Kasprzyk observes, to the author; so too can he take the credit for their mutually enhancing juxtaposition.\(^6\)

Some similar points arise in the consideration of the structures and juxtapositioning of Des Périers's forty-seventh and forty-eighth nouvelles. Both are divided nouvelles, and both are about Jacques Colin, Abbé de saïnt Ambroyse, but there seems to be some ambiguity in the way they are linked which invites closer consideration.

Nouvelle 48 begins with a double reference to the preceding nouvelle: the title speaks of 'ledit Abbé' and the introduction of 'Le mesme personnage dont nous parlions' (NRJD, p. 195). However, the end of nouvelle 47 might have led the reader to expect a change of direction, in that its theme is dismissed fairly abruptly: 'Il y en ha de luy assez de telz, mais tout cela appartient aux Apophtegmes' (NRJD, p. 195). Why, then, after three anecdotes about Jacques Colin does the author return to the same protagonist in the next nouvelle? Closer attention confirms that there are some differences between the stories, and that the apparent abandonment of the theme of the first nouvelle may serve to heighten this contrast while yet maintaining a measure of continuity in stories about the same person.

In nouvelle 47, each section covers a witty remark made by Colin. These are prepared for by the general introduction which concludes with a reference to the range of material available to the author: 'On dit de luy, tout plain de bons comptes, lesquelz seroyent longs à reciter: Mais parmy tous j'en compteray un ou
deux qui sont de bonne grace, qu'il dit devant ledict seigneur [i.e., François I]’ (NRJD, p. 192). The first leads to his punning on a verse from the Bible which he applies to the description of his troublesome monks. Des Périers assures some degree of continuity by introducing the next anecdote with a supposition about its possible relationship with the last: ‘A une aultre foys il avoit perdu un proces à la court, et peult estre que ce fut contre ces moines susdits […]’ (NRJD, p. 194). This time it is a legal phrase rendered in Latin which he punningly misinterprets for the amusement of the King. There is no specific link to lead to the third anecdote, but Des Périers does introduce it by referring again to the wealth of stories about Jacques Colin: ‘On dit encore tout plain de bons motz venans de luy’ (NRJD, p. 195). Here, the pun is made at table and is in the vernacular. It also requires less preparation and so seems slightly less sharp and clever than the other two; the dismissal of apophthegms immediately afterwards therefore cuts the nouvelle short at just the right moment.

But this turns out neither to be a dismissal of the protagonist nor of the type of anecdote, since both reappear in nouvelle 48. There is another introduction which concentrates on his physical characteristics, and his stubby nose in particular. There is even, within this preliminary discussion, an amusing digression to quote a woman’s comparison of male and female beauty: ‘“quand nostre beauté est passée, on ne tient plus compte de nous. Quant est des hommes je n’en voy point de laids, je les trouve tous beaux”’ (NRJD, p. 196). This sort of opinion does not save Colin from becoming the butt of a clever rejoinder, thus reversing the position which prevailed in the previous nouvelle. At Fontainebleau, he recognizes someone in the courtyard,
It is only after this long and careful preparation that the occasion for the clever remark appears. Colin asks, rather condescendingly, what his companion is doing at court, supposing that there must be some particular reason for his attendance — which elicits the reply, "je n'y fay pas grand chose pour ceste heure: je regarde qui ha le plus beau nez" (NRJD, p. 197). Colin makes the best of this by pointing to the prominence of the royal specimen and by then returning to his friends to recount the incident:

'Par le corbieu mon homme m'ha payé tout comptant, je luy ay demandé qu'il faisoit de bon icy, il m'ha respondu qu'il regardoit qui avoit le plus beau nez.' [NRJD, p. 198.]

Thus Krystyna Kasprzyk's comment, that this nouvelle presents 'le même caractère que la précédente, n'étant qu'une 4e anecdote ajoutée aux trois autres' (NRJD, p. 198, n. 4), fails to indicate this reversal of roles and neglects to suggest that this shift may justify the separation of the two nouvelles. Its adequacy is further thrown into question by the recognition that the nouvelle ends with a fifth, and very
brief, subordinate anecdote which illuminates the calibre of Colin's interlocutor:

On dit que le même personnage, que lon dit avoir esté le Receveur Eloin de Lyon, en donna d'une semblable à un Cardinal qui luy demandoit: 'Or ça, dit il, que faîtes vous maintenant de bon? vous n'estes pas sans avoir quelque bonne entreprise.'

'Ma foy monsieur, Respondit il. Sauve vostre grace: Je ne faiz rien nonplus qu'un prebstre.'

In fact, then, Des Périers's method of closing nouvelle 47 is simply a means of shifting his narrative ground: there is irony in the change he proposes, just as there is in that to which he calls attention at the beginning of nouvelle 87. The boundary between the two nouvelles serves to emphasize this transition to what turns out to be, in contrast with the former nouvelle, a biterbit situation in the latter; in the latter nouvelle, too, Colin gradually comes to share his central position with the person who is thought to have been Eloin. This pair of nouvelles does not present quite the same range of complex interrelationships as that found in nouvelles 20 and 21, but it is, at least, possible to surmise, by looking at them more closely, why they are separated and juxtaposed as they are.

It seems likely that the difference of complexity between these pairs of nouvelles is in large measure due to the differences between their contents. In the case of nouvelles 20 and 21 the common element is thematic, the use of Latin; in the other, it is the common protagonist which constitutes the basic link between the two nouvelles. In the former case there is naturally considerable scope for creating modulations between the stories, making an element now less important, now more, or for changing the function of an element, or otherwise shifting the emphasis slightly. In juxtaposing two stories about the same character,
however, there may well be less incentive to attend to
detailed transformations; it may be that simply linking
two such stories seems in general to provide an
adequate measure of continuity between them. It may
also be that the small transformations of detail and
the subordinate thematic links which may appear will
seem less noticeable; events common to both stories may
simply be attributed, by the reader, to the constancy
of the protagonist’s character.

In Des Périers’s collection, the Curé de Brou has
four nouvelles (33–36) devoted to his exploits. From
these little seems to emerge which can increase the
sense of continuity and familiarity which, when reading
them en bloc, is provoked by the constant presence of
the protagonist. But putting aside the character
temporarily to concentrate on the events reveals that
they have a common feature as well: in each nouvelle at
least part of the narrative depends on words being
deprived of their customary meaning by being both too
closely and too narrowly understood.

In nouvelle 33, the Curé is in church, where he has
his own ways of doing things:

[... ] sus tout, ne luy plaisoit point la façon de
dire la passion à la mode qu’on la dit ordinaire-
ment par les Eglises: Et la chantoit tout au con-
traire: Car quand nostre Seigneur disoit quelque
mot aux juifz ou à Pilate, il le faisoit parler
haut et cler, que chascun l'entendist. Et quand
c'estoyent les Juifz ou quelque autre, il parloit
si bas qu'à grand peine le poivoit on ouyr. [NRJD,
p. 151.]

When taxed with this fault by a woman in the congre-
gation, his justification shows this removal of words
from their normal context:

‘[... ] appartient il à ces coquins de Juifz de
parler aussi haut que nostre Seigneur? Non non ma
dame, assurez vous qu’en ma parroisse je veuxx que
Dieu soit le maistre. [... ]’ [NRJD, p. 152.]
The next nouvelle presents further examples of words being taken au pied de la lettre. Indeed, the main 'misunderstandings' of the story result indirectly from a preliminary example. The Curé's young chambrière is known to serve him both day and night, a fact which eventually causes the bishop to forbid him to have 'chambrières qui n'eussent cinquante ans pour le moins'; but this restriction is circumvented: 'Le Curé en print une de vingt ans, et l'autre de trente' (NRJD, p. 153). The next step is for the bishop to forbid him any maid, a prohibition which rebounds upon him when he visits the Curé and requests to dine on 'viandes legieres: par ce qu'il s'estoit trouvé mal les jours passez: et que les medecins les luy avoient ordonnees pour luy refaire son estomac'. The Curé in fact provides him with 'force courees de veau et de mouton' (NRJD, p. 154) which he has boiled in a large pot and which prove their lightness by floating. More acceptable food is ready in the wings for the moment when the point has been made and the bishop has realized that without a maid the Curé becomes a less attractive host.

The bishop retires for the night and the scene is set for another misunderstanding:

Le Curé, qui congnoissoit sa complexion, avoit appresté un petit tendron pour son vin de coucher: et d'autre costé aussi à tous ses gens chascun une commere. Car c'estoit leur ordinaire quand ilz venoyent chez luy. [NRJD, p. 156.]

So when the bishop asks that his horses be treated as he himself would be, the Curé sends people out 'par toute sa parroisse emprunter force jumentz' (NRJD, p. 156). The noise which results requires explanation the following morning, and the Curé again shows how he has taken the instructions literally:
"Monsieur, ne me distes vous pas au soir que vos chevaux fussent traitez comme vous mesmes? Je leur ai faict du mieulx que j’ay peu. Ilz ont eu foin et avoine. Ilz ont esté en la paille jusques au ventre: Il ne leur falloit plus qu’à chacun leur femelle: Je la leur ay envoyé querir. Vous et vos gens n’en aviez vous pas chacun la vostre?" [NRJD, p. 157.]

The above events do not exhaustively cover the contents of nouvelle 34, but they are certainly significant parts of it. A similar occurrence is found in nouvelle 35 where the Curé buys a carp for his lunch on the morrow:

Il se soucioit du l’endemain le bon homme de Curé: nonobstant le mot de l’Evangile, Nolite solici
t esse de crastino. Lequel pourtant il interprétioit
gentiment à son avantage. Car quand quelqu’un luy
dit,

‘Comment monsieur le Curé? Dieu vous ha
deffendu de vous soucier du l’endemain. Et
toutefois vous acheptez une carpe pour vostre
provision,’

‘C’est dit il, pour accomplir le precepte de
l’Evangile. Car quand je suis bien pourveu, je ne
me soucie pas du l’endemain’. [NRJD, pp. 159-60.]

And in nouvelle 36, having lost in a hole a list of names of people to be excommunicated, the literal meaning of his words — ‘j’excommunie tous ceulx qui sont en ce trou là’ (NRJD, p. 161) — produces a similar comic effect.

In spite of these thematic similarities, however, the nouvelles appear, on first reading at least, to be primarily a set of stories about the Curé de Brou, for he is prominently mentioned in each title and is clearly the central figure in each story. The thematic element is thus subordinate to the constant presence of the protagonist in just the same way that the constant location in Brou is subordinate to the identification of the protagonist. The events are therefore seen as evidence of the constancy of his character, rather than
as discrete yet related anecdotes, and so the sequence of stories seems to present a pattern far less complex than that woven into a pair of nouvelles which are linked only by thematic elements.

It may be that linking a group of stories about the same protagonist makes the author feel he is already doing enough to ensure some continuity between the stories; certainly it appears to diminish the importance of other common features. Still, Des Périers does reveal an awareness that thematic links are present and are significant. Although, throughout, the Curé de Brou is the central figure, the author throws in comments which undermine his individuality. At the very beginning of the sequence, in nouvelle 33, he opines:

Et ha esté si grand bruit de luy, que quand un Curé ha faict quelque chose digne de memoire, on l'attribue au Curé de Brou. Les Limousins ont voulu usurper cest honneur pour leur Curé de Pierre Buffere: Mais le Curé de Brou l'ha emporté a plus de voix. [NRJD, pp. 150-51.]

The attribution of the narrated acts to the Curé de Brou is clearly — if, perhaps, with tongue in cheek and an intention to keep his readers from being diverted by the question of the source of a story — presented as being the result of a majority vote; at least in part, therefore, the theme is shown to be the important facet of the nouvelle.

The focus shifts again at the end of nouvelle 34, when the perspective of the bishop is paralleled in a subordinate anecdote about another bishop. Again, though the protagonist is named, there is some uncertainty — 'Je ne sçay si c'estoit point l'Evesque Milo' (NRJD, p. 157) — but there is an undoubted emphasis on thematic continuity.

Des Périers pursues this still further at the end of nouvelle 35, when he looks back on the narrative and
again dismisses doubts about the identity of the protagonist as irrelevant:

Les uns veulent dire que ce fust un moyne qui avoit caché un pasté en sa manche, estant à disner à certain banquet, Mais tout revient à un. [NRJD, p. 160.]

This time his heightening of the reader's awareness of thematic considerations is immediately counterbalanced by his resolute return to the Curé de Brou in preparation for the next nouvelle:

On dit encorestout plein d'aultres choses de ce Curé de Brou qui ne sont point de mauvaise grace: comme entre autres celle qui s'ensuit. [NRJD, p. 160.]

Right at the end of the sequence comes Des Périers's longest digression in this vein:

Les uns attribuent cela à un aultre Curé: et disent que c'estoit un Curé de ville. Et de faict, ilz ont grande apparence. Car es villages n'y ha pas communement des chayres pour faire le prosne. Mais je m'en rapporte à ce qui en est. Si celuy qui c'est, pretend que je luy aye faict tort en donnant c'est honneur au Curé de Brou pour le luy oster: m'en advertissant, je suis content d'y mettre son nom. Au pis aller, il doit penser qu'on en ha bien faict aultant des Jupiters et des Hercules. Car ce que plusieurs ont faict, on le refere tout à un, pour avoir plusost faict: d'aultant que tous ceulx du nom ont esté excellentz et vaillanz. Aussi il n'y aurtoit point d'inconvenient de nommer par antonomasie, Curez de Brou: tous prebstres, vicaires, chanoines, moines et capellans qui feront des actes si vertueux comme il ha faict. [NRJD, pp. 161-62.]

This, his final word on the subject, shows indeed that his concern with the generic quality of the words and deeds which have been narrated, has itself become a thematic element in the sequence of stories about the Curé; yet it is a subordinate theme, existing only in relation to the character of the protagonist, which remains unscathed and is even elevated to the status of
an archetype. In this sequence of stories, therefore, the structural links offer very different characteristics from those observed in the group about the misuse of Latin and greater complexities than the pair of nouvelles in which Jacques Colin figures.

Nouvelles 33-36 thus present something of a compromise between the juxtaposition of stories with a shared theme and stories with a common protagonist, in that they are based on a named individual who nevertheless might just as well be a character-type. An example of the true middle ground is found where stories are based on shared character-types, as in nouvelles 23 and 24. At the beginning of the latter nouvelle, the author explicitly prepares for some similarity with its predecessor:

Il y en avoit un en Avignon, je ne sçay s'ilz avoient esté à mesme eschole maistre Pierre Faifeu et luy: mais tant y ha qu'ilz faisoient d'ausi bons tours l'un comme l'autre. Et si n'estoyent pas loing d'un mesme temps. Cestuy cy s'appelloit maistre Arnaud. Lequel mesme usa en Avignon de la propre praticque d'avoir des botes que nous avons dicte. Et si n'estoit point si pressé de partir comme maistre Pierre. [NRJD, p. 144.]

The similarity of their activities then emerges in the juxtaposition of the stories. There is a further mention of the need to acquire boots and then, among other things, a horse. But what appears at first to be simply another theft of a mount, a repeat of maistre Pierre's act in the preceding nouvelle, turns out to be a more subtle deception, for the mount is returned to its owner in such a way as to win his confidence and thereby to open up further possibilities for gain. Equally, the antagonist undergoes a transformation, from being simply the victim of theft in one nouvelle to being a gullible victim of deception in the next. The theme thus remains constant, but the elements
change sufficiently to create the material for a
different story.

The group of stories about coupeurs de bourses
sheds further light on the thematic linking of stories
in Des Périers’s collection. It is a sequence in which
each nouvelle is clearly advertised in its title as
being part of the group, but is also a sequence in
which there are further indications of careful struc­
turing. The first nouvelle (79) of the sequence begins
with some preparation for a variety of stories:

Il n’y ha pas mestier au monde qui ayt besoing
de plus grande habileté que celuy des coupeurs de
bourses. Car ces gens de bien ont affaire à hommes,
à femmes, à gentilz hommes, à Advocatz, à marchantz
et à prebstres, que je devois dire les premiers:
brief à toutes sortes de personnes, fors paraven­
ture aux cordeliers [...]. [NRJD, p. 278.]

The range of antagonists, having been presented at the
beginning, is then exploited in the stories, not with
exactly the same groups but with a similar level of
variety.

Des Périers goes on to introduce their modus
operandi and to say why it seems so galling:

[...] le pis est et le plus fort qu’ilz vous
desrobent en vostre presence, et ce que vous tenez
le plus cher. Et puis ilz sçavent bien deguoy il y
va pour eulx. et pource vous laisseray à penser,
comment il fault qu’ilz entendent leur estat. Par
quantes manieres. Je vous racompteray seulement
deuux ou trois de leurs tours, lesquelz j’ay oyu
dire pour assez subtilz: ne voulant nier toutesfois
qu’ilz n’en facent bien d’aussi bons, voire de
meilleurs quand il y affiert. [NRJD, p. 280.]

The first story offers a perfect illustration. A
Curé manages, initially, to defend his purse quite
well, but is defeated by the concerted actions of a
group of cutpurses; he is forced to let go of the purse
when they injure his leg, and immediately it is taken.
Le curé avec tout son mal, voulut reporter la main à ce que il tenoit si cher, mais il n'y trouva plus rien que le pendant: dont il se print à crier plus fort que de sa jambe: mais la gibeciere estoit desja en main tierce, voire quarte, si besoing estoit: car en telles executions ilz s'entre-secourent merveilleusement bien. [NRJD, p. 282.]

In contrast with the market scene in nouvelle 79, the next presents the well-dressed varieties of cutpurse at work at Blois. In this case, it is not a physical injury which is associated with the loss of the antagonist’s purse, but a wounding of his pride. A cutpurse is taken before the Prevost de la Voulte, who does not suspect that others may be in the crowd:

[...] ce pendant qu'il examinoit celuy qu'il avoit entre ses mains, touchant la bourse qui avoit esté couppée, il y eut un en la foule qui luy couppa la sienne dedans sa manche, et la bailla habilement à un sien compagnon et amy. Le Prevost, quelque ententif qu'il fust environ ce prisonnier, si sentit il bien qu'on luy fouilloit en sa manche. Il taste, et trouve sa bourse à dire: dont il fut le plus despité du monde: et ne voyant autour de soy que des gens de bien, au moins bien habiliez, il ne sçavoit à qui s'en prendre: Mais à la chaude vint saisir un gentilhomme le plus prochain de luy, en luy disant: ‘Est ce vous qui avez prise ma bourse?’ [NRJD, p. 285.]

His pride is hurt still further by the reply he receives:

‘Tout beau, monsieur de la Voulte, luy dit le gentilhomme, retournez vous cacher, vous n'avez pas bien deviné: prenez vous en a un aultre qu'à moy.’ [NRJD, p. 285.]

Des Périers then sums up the final position which develops from this ridiculing of la Voulte:

Le Prevost cuida desesperer. Et le bon fut, que pendant qu'il estoit empesché à questionner de sa bourse, celuy qu'il tenoit, luy eschappe, et se sauve parmy le monde. Dont la Voulte, par un beau depit, en fit pendre une douzaine d'aultres qu'il
tenu prisonniers: et puis leur fit faire leur procès. [NRJD, p. 285.]

Though la Voulte takes his vengeance on other members of the same character-type, in this story the particular cutpurses win the day. In the following nouvelle, however, the cutpurse in question gets his punishment, though only after making a considerable impression with his daring and forthrightness. He commissions a cutler to make a special knife for him, and then, when asked to explain its purpose, uses it to cut the cutler's purse. He is later captured and persuaded to confess, being promised that 'il n'aurait point de mal, s'il vouloit parler rondement: et dire les veritez en tel cas requises' (NRJD, pp. 288-89), but in the end, the Prevost

luy dit en riant. Mais c'estoit d'un ris d'hostelier:

'Viença, tu estoit bien mauvais de coupper la bourse à ce coultelier qui t'avoit faict l'instrument pour gagner ta vie.'

'Oh, Monsieur, dit il, qui ne la luy eust coupée? Elle luy pendoit jusques aux genoux.'

Mais le Prevost après tous jeux, l'envoya pendre jusques au gibet. [NRJD, p. 289.]

Thus the sequence of three stories presents a gradual increase in the audacity of the exploits and an interesting range of motivations. The first exploit is not very unusual, but is simply an example of the cutpurses' cleverness. A more personal hatred enters into the second robbery which has la Voulte as the victim in a tale which may be characterized as being about a situation where a would-be biter is bitten. Finally comes an example of the obsessive cutpurse who cannot resist the pleasure of biting the hand that will, effectively, have fed him. Though there is mention of the eventual hanging of the first cutpurse, and the hanging of others in the second nouvelle, in both cases
the exploits recounted give the profession a favourable report; in the final story this is raised almost to the level of art for art's sake in the encounter between cutpurse and cutler and the sequence thus ends with a story which caps the others. Once again, this apparently careful arrangement of the stories bespeaks a deeper level of structural planning underlying the overt links already observed and shows that the degree of interrelationship between the nouvelles where a common character-type is present is less complex than may be found in those where the theme alone can be elaborated and more complex than in those where a named individual is the common feature. This is, no doubt, as might be expected, since the character-type is a mixture of particular protagonist and general theme.

(ii) Philippe de Vigneulles's collection

None of the groups of nouvelles in Philippe de Vigneulles's collection share a common protagonist, but some are linked by the presence of a shared character-type. Instead, when Philippe wishes to include several anecdotes about the same person, he does so within the confines of one nouvelle. This happens in his thirty-seventh nouvelle which contains four anecdotes, the first and fourth about Jehan George and the second and third about his friend, both of whom are gue斯塔ins. This nouvelle comes after four other nouvelles, none of which is divided, about other representatives of the same character-type. This distinction provides an immediately plausible answer to the question as to why the anecdotes of nouvelle 37 are combined into a separate narrative sequence, in contrast with the single-anecdote nouvelles which precede them. It is easy to see that the common protagonists, a pair of friends,
fit together neatly and that the simple chronology which links the anecdotes further binds them into one nouvelle. But this unity points the diversity of the preceding four nouvelles: is there some further structural difference between the divided nouvelles about questains and the composite nouvelle 37, and is there any sense of development between the stories such as can be observed in Des Périers's sequence about cutpurses? It would seem that an affirmative response is called for, once the progression of the stories is examined.

The first, nouvelle 33, presents the arrival of a questain in a village, and sets his relationship with others. Philippe begins with the regular visitor to the village:

N'a guise que au pays de Lorraine en ung village vint ung Cordelier pour preschier lequel avoit de coutume à y venir chascun ans plusieurs fois et pour les bonnes predications qu'il faisoit et aussi pour la bonne renommée qu'il avoit estoit cestuit Cordelier tant aymés de ceulx du village que merveille. Et pour la grant fois et amytié qu'ilz avoient en luy que ne luy pouvoit donner de ses biens, si luy en gectoit. [CNN, p. 155.]

Into this harmonious tradition steps the interloper:

Or advint que en icelluy jour mesme qu'il debvoit preschier vint ung quettain nommez Symon Latriquay, lequel vouloit aussi bien prescher audict village. [CNN, p. 155.]

The story, then, is about how Symon succeeds in deceiving the populace into thinking badly of the Cordelier, such that he leaves virtually unrewarded, while Symon can go on to preach and profit from the town's generosity.

The next nouvelle is not just another anecdote about a questain's tricks. It takes a questain who has established himself in a particular area and who is
proceeding to profit from the people who from the
neighbouring villages come to hear him. On one occasion
he persuades some to stay on to hear him preach the
next day by making an enticing offer:

'[...]' je vous diriez aultant du conseil de Dieu que
la Vierge Marie, les apostres et tous les saints
et saintes de paradis en sevent. Secondement, je
vous direz la manier comment qu'il fait tousjours
quel temps que je vœul.' [CNN, p. 159.]

Thus, after the undermining of the competitors in
nouvelle 33, in this story the reader is presented with
an indication of the ways in which the questains ensure
the attendance of large numbers of people.

The promises prove to be empty, and his audience is
not impressed. So he quickly appeases them, and a
further theme is introduced - the manipulation of the
captive audience:

'[...] il print une pierre en sa main et dit ainsi:
'Or escoutés, mes beaux seigneurs, et vous mes
belles dames, je gaigerez de estaindre tout main-
tentant de celle pierre icy que je tiens le plus
wyhot ou le plus quocu de la compaignie.' Et en ce
disant, faisait semblant de ruer ladite pierre.

Or y avoit alors une femme en l'église qui veit
son mary, lequel estoit tout droict devant ledit
prescheur, et se monstroit tout par dessus les
aultres. Celle femme, que possible ne se sentoit
pas trop neste, eust peur qu'il n'ataindit ledit
son mary. Aussi, pour tant qu'elle savoit bien
comment il fut alloit et affin qu'on ne dit point
qu'il fut le plus oysieu ou coqueu de la compai-
gnie, pour ces choses et plusieurs autres se escria
ladicte femme à haute voix en disant ainsi: 'Garde
ta teste, Wennesson, garde ta teste et baisse toy!' [CNN, pp. 159-60.]

Everyone hears, all laugh, and Philippe draws the
conclusion, 'Et par cecy appert les bonnes finesses que
font aucuns prescheurs par ses villaiges' (CNN,
p. 160).

In nouvelle 34, therefore, the reader also learns
how the questains are able to manipulate people. In
this case, the aim is simply to divert the audience's attention from their disaffection for him, and this is achieved admirably; in the next nouvelle the manipulation, by a questain called Gaday, is more subtle and is directed towards a particular end. Somewhat down on his luck and impecunious — 'il avoit tout juez ou gourmendez et n'avoit plus rien tellement que force fut de vendre ou engaigier ses reliques' — Gaday is forced to turn some straw from a stable into 'le Saint Foin sur lequel nostre Saviour Jhesus Crist fut né' (CNN, p. 162). This highly efficacious straw soon brings the gifts flooding in — among which are two sheets 'que une bonne femme luy donna [...] sans ceu que son mary en sceust rien, car il estoit au bois qui besingoit, et sa femme, que demeurée estoit à l'ostel, donna ses deux linssieux à Gaday pour tant qu'elle avoit esté à son sermon, aussi affin qu'elle et son mary fussent participant de tous les pardons qu'il donnoit' (CNN, p. 163). The husband returns and disapproves; he forces his wife to go to Gaday to retrieve the sheets. Gaday pretends to understand, and gives back the sheets, but only once he has had chance to fold a hot coal into them. The end of the nouvelle is missing, but it is not difficult to see that Gaday's parting comments will be remembered:

'Or tenez, m'amye, vecy voz deux linssieux lesquelx vous aviez donnez en bonne devotion au benoy Sainct Foin, et vostre mary ne l'ait voulu. Pour tant dictes à vostre mary que je prie à Dieu et au benoist Sainct Foin qu'il y monstre tel miracle que luy et tous aultres y prengnent exemple.' [CNN, p. 164.]

When the manipulation turns out to be unsuccessful, therefore, the same elements of the initial deception are reworked to carry through the questain's vengeance on the husband, and a further dimension is added to the
portrayal of the methods used by this type of person.

Nouvelle 36 picks up the themes of reversed fortunes and lost relics, and also concentrates on the delaying element which began to figure at the end of the remaining fragment of its predecessor. Two questains are staying with a notary, and accept his invitation to play a game of cards, thinking that he will not be skilful enough to beat them. He is, however, and the questains soon lose their money and are forced to bet their reliquary. When they lose this too, they plead with their host to keep the matter secret and promise to return to redeem it in a few days. Intent on securing a favourable outcome from these contrary circumstances, they make him promise to take good care of the reliquary, which contains an unspecified amount of saint Adrian, and while it is being wrapped in a white cloth for storage, they substitute a small and very dirty pair of bellows from the fireside. The questains depart, and the period of suspense begins. Initially,

Le notaire et sa femme estoient bien aise d’avoir saint Adrian en gage, et ne leurs challoit bien peu des questains puis qu’ilz avoient bon gage. Et quasi tous les jours mettoient et la femme propre une chandelier de cire allumée devant son escrin pour l’amour du saint, mais au debout d’un jour ou deux elle serchoit son soufflet et ne le pouvoit trouver. Si s’en print à sa servande, disant que rien n’avoit durée devant elle et qu’elle perdoyt tout. La servande respondit ung peu fierement, et vindrent tant les parolles de l’une à l’autre que la pouvre servande fut trop bien batue. [CNN, p. 167.]

By concentrating on the misplaced reverence and by digressing to give details about the fate of the poor servant, Philippe begins to hold off the advent of the denouement and increases the importance of the element of suspense.
VII1 jours se passent, puis XV, puis ung mois, puis deux, que nulles nouvelles on ne oyoit des questains, dont le notaire fut bien esbahis, pensant que par adventure le gaige qu'ilz avoient n'esoit mye de bonne argent, puis qu'ilz mettoient tant à le venir raicheter. [CNN, p. 167.]

Gradually the doubts become stronger, and eventually he calls in his friend, the village priest. When the cloth is unwrapped and the trick discovered, the notary takes it in good part, and the priest 'se print si tres fort au rire qu'on luy eust tirés tous les dentz de la bouche, voyant le notaire, que si fin estoit, lequel toutesfois estoit ainsi trompez' (CNN, p. 168).

In this case, therefore, the tricks and reversals of fortune are really only incidental to the profession of the questains, for the main interest of the story lies in the competing levels of finesse and the long approach to the denouement.

The sequence of themes which may be discerned in nouvelles 33-36 is followed very closely in the four anecdotes which constitute nouvelle 37. The nouvelle begins with the promise of stories about 'deux bons questains', but introduces immediately 'ung frere de l'ordre des Prescheurs nommez frere Jehan Clerey' who preaches against questains. Nevertheless, the reader is told, some questains 'passèrent tousjours oultre et quelque chose que maistre Jehan Clerey eust dit et fait contre ceulx, si firent il par force de langaige croire les gens en leurs Dieux ou, se croire ne les vouloient, si en avoient il par aultre maniéré de faire' (CNN, p. 170). In this context, Philippe introduces his protagonists: 'Entre lesquelz questains y avoit ung prebrete en Mets nommé messire Jehan George avec aussi ung aultre que je ne scay le nom, lesquelz estoient comme privez et familier compagnons d'armes.
The first anecdote, like the tale of Symon Latri-quay, concerns the methods employed by Jehan George to get a hearing; this time, however, the questain simply turns the words of Jehan Cleray to his own advantage by redefining their contexts. In the second anecdote, his unnamed companion is presented in a situation similar to that in nouvelle 34, where the winning of a large captive audience is achieved; here, though, events go wrong, and in spite of the questain’s injunction that various undesirable elements ('excommuniez ou excommuniées, sorciers ou sorcières, divin ou devineresse') should leave immediately and not hear him preach, people do risk leaving:

As a consequence of this poor turnover, he resolves to try harder the following Sunday when he goes to preach in a village, 'car, comme il luy sembloit, se n’estoit point de les faire tenir à son sermon, comme il avoit fait à Sainct Simplice, s’ilz ne venoient à l’offrande' (CNN, p. 173). So the third anecdote concentrates on the success of his stratagem, which consists in adding a prohibition to the same
undesirables as before against contributing to the offering:

Cela dit, il fit fin à son sermon, et alors vous eussiez vu les gens se houter et avancer l’ung l’autre pour venir toucher et baiser les reliques quant temps en fut, et n’y eust oncques en l’église homme ne femmes, jeunes ne vieux, que tous ne venissent à l’offrande appourter bonnes et grosses oblacions. [CNN, p. 173.]

This anecdote therefore neatly pursues the theme elaborated in the second anecdote, and also provides a foil for nouvelle 35, where the efficacy of the relic is equally great but rests on the benefits it is said to confer rather than, as here, on its unapproachability by those who are unfit to touch it.

The fourth anecdote features Jehan George again, who is to match his friend’s finesse:

Mais ne demeura guiere après que ledit messire Jehan George en fist bien aultant, comme vous oyrrés, car environ ung mois ou VJ sepmaines après ledit messire Jehan George s’en alla prescher en ung villaige à quatre lieues ou VJ de Mets et pour ce que c’estoit loing, il partist le jour devant de Mets et s’en alla coucher audit villaige le sabmedi dont il debvoit prescher le dimenche après. [CNN, p. 174.]

This anecdote not only pursues the theme of the third, by obliging a woman to approach the relics against her will, but also echoes the circumstances of nouvelle 36, for the woman is Jehan George’s hostess, ‘laquelle estoit aucunement notée d’estre bonne galloyse’ (CNN, p. 174) and who has wagered that she will not touch and kiss the relics, and who is yet obliged to do so when Jehan George announces that any woman who has been unfaithful to her husband should not. As a variation on the antagonist-type of the thirty-sixth nouvelle and a story to cap the third anecdote of nouvelle 37—which it does by its emphasis on the personal competition
involved — this last anecdote provides a climax both to the nouvelle in which it appears and to the sequence of nouvelles about questaine. Not only, therefore, is there a sense of parallel development from plot to plot with nouvelle 37 and in the sequence of nouvelles 33-36; there is also a sense that the last nouvelle serves as a microcosmic image of the others: by compacting the same themes into a fifth nouvelle — where the two protagonists are friends and have much in common — at the end of the sequence of four, this group of tales becomes more closely integrated, with the benefits of variety and continuity equally prominent.

Philippe’s nouvelles 59–67 offer an opportunity to examine a group where the explicit articulations he makes between the stories depend on thematic links rather than the presence of a common character-type. There is no single common feature which could be said to tie these nouvelles together, but the themes which do emerge are closely related.

The first (nouvelle 59) consists of two anecdotes in which Benedictine monks make telling remarks. In the first anecdote, in response to their abbot who exhorts them to bear in mind that ‘panis et aqua est vita sancta’, they reply that ‘aqua [et] panis est vita canis’ (CNN, pp. 247, 248). In the second, the choicest food will go to whichever group can find the wittiest expression of a theme: the spokesman for the soldier opines ‘“qu’il n’y a aujourd’hui sous le ciel plus beau umbrage que d’estandart, plus beau coussin que beau ronponne que clincailles que de harnas”’; the merchant’s spokesman his opinion that ‘“il n’y a plus beaulx umbrage que belle maison, plus beau couassin que belle table ne clincailles que de monnoie”’; but there is no doubt among those present as to the winner when the monk’s representative is encouraged to participate
and concludes "qu'il n'y a aujourd'hui au monde plus beau umbraige que de courtine, plus beau coussin que de tetine ne clinquailles que de coillons" (CNN, p. 250).

The links made by the author to introduce the next story picks up the theme of making responses and proposes to turn from those 'fondées en malvaitiez et malice' to others made 'inosseamment et simplement sans malenging ne sans mal penser' (CNN, p. 251). The story which follows is very similar to Des Périers's twentieth nouvelle mentioned above, but here French is the target language for three Germans who are almost hanged for their misuse of the few words they know. In its repeated tripartite structures — three phrases learned over three days in three places by three Germans — it follows the pattern set by the latter anecdote of nouvelle 59, a fact which confers some further structural substance on the explicit articulation by which it is introduced.

By pointing out in the introduction to his sixty-first nouvelle that the subject will again be a foolish remark, though this time from people who understand the language used, he explicitly offers a further variation on the response theme. This time, however, there seems to be no other justification for the juxtaposition of the two nouvelles, no comparison made at the level of detail which might illuminate afresh what is becoming a familiar theme, and even the splitting of the nouvelle into two anecdotes seems not to have led to any significant shift of emphasis.

Two more anecdotes are conjoined in nouvelle 62, both relating death-bed conversations, and the same pattern is repeated in nouvelle 63. This brings Philippe fully into the realm of 'simplesse de répondre' (CNN, p. 259), a clear change from the clever responses of the Benedictines earlier. But why
have two nouvelles, each of which contains two anecdotes about death-bed remarks; why not four nouvelles, or just one, with four parts? In fact, the stories fall naturally into this structure; in nouvelle 62 the two deaths are those of a husband and wife, and the foolish remarks are made by the husband in both cases — to his wife as she is dying, and then to the priest as he himself lies dying; nouvelle 63, on the other hand, contains two anecdotes which are linked by their common theme, the comments of a woman and a man when they are offered extreme unction. Thus, while either of the other structural arrangements envisaged could have been adopted, there can be little doubt that this pairing of similar anecdotes enhances their coherence.

A further shift of theme occurs with the introduction to nouvelle 64, a shift which will lead to a small cluster of stories in which naïve confessions are prominent. Nouvelle 64 is about 'une jeune dame laquelle, en racontant une nouvelle, par son trop parler fut bien honteuse, car elle decela son cas, lequel pour rien ne vosist avoir dit' (CNN, p. 266). Philippe links it to the previous nouvelle by pointing to a similar level of significance: ‘le simple compte que fist jadis celle noble dame de quoy cy à present je parle luy fust quasi aussi grevable comme fust la simple responce de ceulx icy devant nommés’ (CNN, p. 266); however, the change of theme is also marked by a significant structural change, in that the young lady is set amid a group of her peers and tells her story as one of several told on that occasion. Philippe says he will leave the others aside for the sake of brevity. Then he completes his introduction by presenting the young lady and permitting her to speak for herself. It seems very fitting that, in a case where the protagonist tells a story about herself under the cloak of a
third-person narration that this should be achieved by recording her direct speech: thus Philippe's presence is reduced to brief interjections — 'faict elle', 'dist elle' (CNN, p. 267) — a rare occurrence in his collection.

This change in the mode of presentation of a story helps to emphasize the new departure which has been made. Nevertheless, there are some other thematic links in the detailed elements of nouvelles 63 and 64. The first anecdote in nouvelle 63 is about a woman who on her death-bed eventually cries out to the priest who has several times offered her extreme unction: "'Ha, monseigneur le curé! appourtez la pour l'amour de Dieu et que je soie enhuilliée, car je vous promés [...] qu'il y ait plus de trois jours que je ne hongne aultre avoine'" (CNN, p. 263). Livingston points out in his introduction to this nouvelle that this expression may have provoked laughter because of its incongruity on a solemn occasion, but also points to 'le jeu de mot sur avoine pris dans un sens figuré obscène qui était courant pendant le moyen âge et la Renaissance' (CNN, p. 262). This figurative sense comes to seem, in fact, quite intentional when in nouvelle 64 the reality is portrayed, for here it is a lively young woman who is caught in bed with her lover by her husband, and whose nakedness is exposed when the lover tries to jump out to hide and drags the covers with him. Indeed, the metaphor is used more explicitly in the second anecdote of nouvelle 63, and its relationship with the situation portrayed in nouvelle 64 is further emphasized. Rather than a woman on a death-bed, the protagonist is on this occasion a man; he refuses to accept extreme unction, suggesting that the priest take the oil along to the tavern and wait there a few days to see if it will be necessary; the priest returns to his church instead,
and as a result the man dies in due course without having received it. In this case, the presence of the priest and the oil fulfil a function similar to that of the husband in the following nouvelle, for in each case the intrusion is most unwelcome. This inference is justified by Philippe's return to the metaphor: 'ne demeura guiere après que le bon homme morut et ne fut point enhuilliez, car il ne fist point comme la femme devantdicte par ce qu'il hainoit toute aultre awoinne et n'en volt point de celle' (CNN, p. 264); again, the ground is prepared for another bed and another story.

It is right at the end of her story in nouvelle 64 that the young lady gives herself away: "je me trouva toute nue et ne fut jamais plus esbahie ne apoventée que adoncques je fus". Only then does Philippe take over fully to point the moral of the story and, it would appear, to prepare for the next. He concludes:

Lors que celle dame raconteresse de ceste nouvelle presente oit dit ce mot, elle devint rouge comme feu et ne sceust jamais plus que dire, ains demeura toute honteuse et veit bien qu'elle avoit mal parlez de soy avoir nommez, par quoy les auditeurs et escoustans congnirent son cas, qui par avant estoit secret et celez. Mais par son trop parler le decela, et en fut depuis regardée en mainctes lieux, et eust vossu, comme j'ay dict devant, avoir racheté le mot de L escus et il ne fut point esté dict. Et ainsi donques est bien vray ce proverbe mis à l'encommencement que trop grater cuit et trop parler nuyst. [CNN, p. 268.]

Philippe says, in his introduction to the next nouvelle (65), that it is 'Quasi au propos de celle nouvelle devantdicte' and about women who foolishly or ignorantly say what they should have kept quiet (CNN, p. 269). But this does not introduce a faintly similar story which had to be linked to its predecessor by some means or other; rather Philippe is understating his case, for the new story goes on to show not only that
too much speaking may be inadvisable but also that too much listening can be equally disadvantageous.

In the first part of the story, a young bride proves, on her wedding night, to be rather too agile for her husband and eventually naively reveals to him that she has had some previous experience with her father’s servant. The story might have ended there and might have ended differently, but instead Philippe goes on to relate how the husband complains to the girl’s father, and how her mother is sent to sort the matter out with her daughter. Meanwhile, the father, anxious to placate his son-in-law, assures him that the girl will be thoroughly told off by her mother; furthermore, he suggests they should go and eavesdrop to prove it:

Quant ilz vindrent à l’huix de la chambre, ilz escousterent qu’elle disoient. Si oyrent comment la mere tençoit sa fille et la contraindit de dire le vray, car elle ne savoit mie son genre ne son maris à l’huix. Et tellement la constraindoit que la pouvre fille luy congneust tout le fait et comment leur verlet luy avoit fait plusieurs fois. ‘Mais quant je le dis, fait elle, à mon mary, je n’y pensoie pas.’ La mere fut presque enraigié de ces parolle. ‘Et comment, dicte elle, mauvaise tracyte gloutte, puis que tu avoie faict ta folie, le falloit il dire à ton mary? Ne te scavoit tu celer? Que bon gré en ait Dieu, de la mauvaise langue! J’ay bien, dit elle, estez jeune et ait fait moult de chose, car je scay bien, quant ton pere me print en mariage, que avant et ansois que je fusse sa femme, j’avoie esté aymée de plusieurs gallans, lesquelz pareillement j’aymoie bien et souvent et plusieurs fois avoie fais la bonne chere avec euix, tant au coucher que de plain jour, mais nous faisions noz choses si celeement que jamais on n’en sceust rien; mesmement ton propre pere ne s’en apperceust jamais, et aussi mi gardoiis je bien de lui dire.’ Et plusieurs aultres choses luy dit la mere, la cuidant chastier, lesquelles je laisse ad cause de briefté. [CN, pp. 271-72.]

Finding that they are in the same poor situation, the father- and son-in-law make their peace and go off for a drink together. Philippe, ignorant of whether more
was ever said on the subject, ends his nouvelle with the same proverb.

Once again, in nouvelle 66, the initial explicit link — ‘Nous avons parlé icy devant ung peu de femmes de Mets et de plusieurs aultres lieux, si parlerons aussi de celles de villages, car au village aussi bien comme à la bonne ville en y a des simples et des fines’ (CNN, p. 273) — understates the case, for in this story the themes of foolishness and conjugal infidelity are taken a step further. A simple woman is seduced by a cobbler in exchange for a new pair of shoes; she is so proud of her bargain that she tells her husband when he comes home from work; he berates her, forbids her ever to wear them in his presence, and then tells her to return them the next morning. When she does so, the cobbler cannot resist profiting further from their simplicity: "‘Venés vous en, dit il, avec moy en ma chambre, et je suis content, puis qu'il est courroucés, de vous redesfaire sen que je vous ait faict et de reprendre mes soulliers’" (CNN, p. 275). The denouement is no less amusing for being predictable:

'elle [...] compta arriere à son maryt comment le cordonnier avoit esté courtois et debonnaire et que volentier luy avoit redesfait affin qu'il ne la tença plus. Quant son mary l'entendist, à peu qu'i ne saillit hors de son scens et alors se tint pour fol de luy avoir renvoiée et luy defanda que jamais plus n'y retournist. [CNN, p. 275.]

Thus, in this case, the intended retribution leads not to the revelation of hitherto concealed misdeeds, but to an occasion for further acts.

There is a hint in the title of the next nouvelle — 'La LXVIJ® nouvelle faict mencion d'une femme qui demandoit se son petit filz avoit courronne’ — that it will present a similar case of infidelity and naïve confession; Philippe also pursues the town-country
opposition in this nouvelle, though his reference to it in his introduction is ever so slight: 'En Val de Mets en ung aultre village [...]’ (CNN, p. 276). Philippe introduces a woman who has just given birth to a son, and sketches in the background:

Et comme ainsi soit que icelle femme avoit aultre fois fait vouller son mary et l'avoit fait estre de la grant confrarie, au moins en courroient les nouvelles, je ne açay se c'estoit à tort ou à droict, car je ne m'en mesle plus avant et m'en rapporte à Dieu et à elle, et seuffit seulement de dire aucunes des parolles que furent dictes au naissement de cest enfans, lesquelles vous donront cause de rire. [CNN, p. 276.]

This gradually leads to the comment from one of the women present that the baby resembles his father, at which the mother asks 'se l'enfant avoit courronne, c'est assavoir courronne comme les prebtres les portent, car pour tant que les femmes luy certiffioient si bien qu'il ressambloit son pere' (CNN, p. 277).

After reporting the general laughter which this provokes, Philippe draws the nouvelle to a close by recalling the town-country dichotomy and by explicitly putting an end to that theme: ‘Et ainsi nous avons ung peu parlez des femmes de villages aussi bien que des aultres, car elles ne tiennent mie tousjours leurs piedz en un clive non plus que font selles de la bonne ville' (CNN, p. 277).

This group of nouvelles (59-67) demonstrates that among thematically-linked stories in Philippe's collection, just as among those which share a type of protagonist, there are other, deeper, levels of coherence besides the explicit similarities and contrasts which are indicated by the author. Some of this is to be expected, for if two stories are to be told about adulterous relationships, some common ground among the details of the stories is likely. But as the
above examples show, Philippe goes further by juxta­posing stories with tripartite structures, fuses elements from both parts of a two-part nouvelle in the next, and in some cases contrives to continually cap one story with the next. This is not to deny that there are neighbouring stories in the collection (as in nouvelles 60 and 61, here) where there is little, apart from the explicit rapprochement made by the author, to link them; however, the presence of so many areas of consonance suggests that the explicit links are not simply added to join otherwise disparate tales.

(iii) The Parangon de Nouvelles

The predominant absence of explicit links or of prominent and common details in juxtaposed nouvelles in the Parangon leaves few cases to be considered here. Dante appears as the common protagonist in nouvelles 15 and 16; there is the link created by the suggestion of a common frame-story in nouvelles 28 and 29, when the latter begins, ‘Après la facetie devant dicte, ung autre Florentin dit [...]’ (PN, p. 103); and the recurrence of Eulenspiegel in five nouvelles — two of which are contiguous — towards the end of the collection is also relevant. This last example of a place where further common features between nouvelles might be sought is in fact more properly considered along with those cases where the nouvelles do not otherwise appear to be linked, since with the exception of nouvelles 36 and 37, the stories about Eulenspiegel are not contiguous and are interspersed with others, with which they are not plainly linked. They will, in consequence, be examined in the next section.

The link between nouvelles 28 and 29, besides being unexpected in itself, appears to be entirely lacking in
support from the details of each story. Even the terminological substance of the link remains undeveloped: nouvelle 28 is an example of 'aucune chose recreative' (PN, p. 102) such as Florentines would relate to each other, and is subsequently defined in the next nouvelle as a facetie, in common with the latter narrative. But the point remains undeveloped, and it is hard to conceive that anything would have been lost if the point had not been made at the beginning of nouvelle 29. As a thematic link between the two nouvelles it operates on the most basic of levels.

On the other hand, the links between nouvelles 15 and 16 go beyond the simple reference to the same persons, Dante and the ‘seigneurs de Verone nommé Chiens’ (PN, p. 54). In each case, the setting for the story involves detail about the Chien family. In nouvelle 15 some background is given for the first time, and is justified specifically by the necessity of knowing the background in order to understand the ‘responce’ which is to come:

Pour congnoistre le sens de la responce que fist Dantes Alligerus poete florentin, il est à noter qu’il y a une place au pays nommé Veronne en laquelle aussi demouroyt une lignee de gens nommez les Chiens, nobles gens, grans seigneurs riches et puissans, avec ce plaisans et recreatifz, qui bien aimoient avoir gens clercz avec eulx. Pour tant volurent avoir cestuy Dantes qui estoit homme clerc et bien sçavant. [PN, p. 52.]

Having set this scene, a fool living in the Chien household is introduced, and the way is made clear for Dante's rejoinder to him on the subject of the similarities between masters and their servants.

Nouvelle 16 picks up these themes by mentioning the time when, 'comme dict est' (PN, p. 54), Dante lived with the Chien family, and by reiterating how they took greater pleasure in foolish than in wise things. Their
depositing of all the bones from a meal at his feet is related, and then Dante's prompt response is recorded:

Et de ceste responce commencerent tous à rire, pour tant que si soubdainement l'avoit trouvée. [PN, p. 54.]

After a story which follows a pattern so similar to that of its predecessor, it is at this point that a divergence occurs, for the previous nouvelle closes with a record of Poggio's commentary on Dante's wise remark and a repetition of the theory that masters take pleasure in the acts of those who are like them. Thus, it seems, there is some justification for putting together these two nouvelles, beyond the simple presence of a common protagonist: for out of the two related situations come different conclusions, one sharp, the other witty. The measure of variety and of continuity sets each story in sharper focus.

Nevertheless, such elements of continuity are so rarely made explicit that they must be supposed to owe more to their juxtaposition in the source from which they were taken than to innovative intentions on the part of the compilers of the Parangon. The combination of explicit link and detailed analogy between nouvelles cannot therefore be regarded as a representative characteristic of the Parangon.

(iv) The Parolles Joyeuses

The presence of a large number of linked anecdotes in the Parolles Joyeuses has already been noted, as has the fact that the majority of these owe their existence to juxtaposition in the source text. So too, therefore, are the further elements which bind the stories together due in large measure to earlier relationships established in the source text. But, in contradistinc-
tion with the Paragon, the combination of explicit or prominent links with more detailed analogies may be found. Thus the linking of the eleventh anecdote to its predecessor is due not only to the initial reference to 'La dessusdicte Julia' (PN, p. 194) but also to the binding together of the two anecdotes by their joint concern with Julia's dress. In the tenth anecdote, Julia is presented as being 'tres pompeuse et ambitieuse de soy parer et cultiver effrenement à la maniere d'une femme impudique qui en ses habitz ne garde modestie ne mesure' (PN, p. 193), which annoys her father. So one day elle se habilla honnестement, ainsi qu'il affiert à une femme pudique, et se presenta devant l'empereur son pere, auquel elle dit: 'Sire, ne congoissez vous pas combien de trop plus cest habit affiert et advient à la fille de l'empereur que celluy de hier? Certes, je me estois hier habillee pour moy presenter devant les yeulx de mon mary, pour luy complaire; et aujourd'hui me suis habillee de autre sorte, pour moy presenter devant vous qui estes mon pere'. Et partant contenta et appaisa l'indignation de l'empereur. [PN, p. 193.]

Though the basic theme of the following anecdote is very similar, its elements represent variations on those of the tenth anecdote. In no. 11 Julia is not left to discover a problem about her dress herself but is amonnestee par son amy, sobre et prudent, qu'elle fust imitatrice de la modestie et bonté paternelle, et qu'elle ensuivist les meurs et conseil de son pere, lequel par tant de fois l'avoit amonnestee de soy gouverner, habiller et orner honnестement. [PN, p. 194.]

The statement she makes is similar to that recorded in the previous anecdote in that she cites a characteristic of a person not present at the conversation to justify herself, but here it is not her husband's preferences which she uses; instead she turns the
tables on her interlocutor by appealing to her father's status:

‘Quant mon pere me amonnest que je laisse mes grans pompes et habitz sumptueux, il ne luy souvient point qu'il soit empereur; mais quant je prens habillemens sumptueux à ma plaisance, j'ay souvenance et memoire que je suis fille au grant et noble empereur Cesar'. [PN, p. 184.]

Once more she manages to justify her behaviour by her neat reply. And it is a doubly neat reply in that it also leaves this anecdote in exactly the way that the previous one was introduced: the wheel has come full circle, from 'Julia Augusta, fille dudit Auguste Cesar empereur rommain' (PN, p. 193) back to a point where she is claiming precisely that status. At the end of the sequence of stories in which Augustus figures this pair fulfills the role of a cadenza of sorts—a final flourish that is related to the main subject but which is quite different and which also brings the sequence to a fitting close.

In the latter part of the Parolles Joyeuses, the presence of Diogenes becomes so familiar that he becomes less prominent and the thematic mutations of the anecdotes become more significant. This can be seen quite clearly in nos. 58-62. The first of the sequence, all of which are entitled 'Autre dit moral', runs:

Diogenes vit une fois ung jeune mignon qui acoustroit sa perruque et paroit tres curieusement. Et, ce par luy veu, il dist à ceulx qui lâ estoient: 'Se il se pare pour plaire aux hommes, c'est chose perdue; et se il se par pour plaire aux femmes, c'est chose vicieuse'. [PN, p. 214.]

This tale of vice is followed by an anecdote (no. 59) about virtue. A youth, who is ashamed when he blushes 'pour aucunes paroles que on luy disoit', is told by Diogenes: ‘'Mon filz, ne te effroye de ainsi rougir,
car ta rougeur est la propre couleur de parfaicte vertu’’ (PN, p. 214).

No. 60 returns from good to evil:

Ung quidam disoit audit Diogenes que c'est mauvaise chose que de vivre en la peine et labeur de ce monde. Il respondit: ‘Ce n'est pas mauvais que de vivre, mais c'est chose tres mauvaiese que de mal vivre en faisant mauvaises euvres’. [PN, pp. 214-15.]

And a second switch is made in no. 61, back to a concern with goodness and virtue, when Diogenes finds men and women sacrificing in the temple so that they might have children: ‘Ausquels il dist: “Vous sacrifiez pour avoir des enfans, mais vous ne sacrifiez point affin qu'ilz soient bons et vertueulx”’ (PN, p. 215).

In no. 62, the last anecdote about Diogenes, the question of good and evil appears again but in a different context:

Alexandre, roy de Grece, demanda une fois audit Diogenes se il le craignoit point. Il respondit: ‘Es tu bon ou mauvais?’ Alexandre luy dist: Je pence estre bon’. — Et tantost Diogenes luy dist: ‘Certes, je ne te crains point doncques’. [PN, p. 215.]

This fusion of good and evil, which hitherto has been present only in separate anecdotes, leads to a shift of ground to the question as to whether someone is feared; this new subject is then pursued in the two final anecdotes which are not about Diogenes but another philosopher, Zeno. Thus the thematic consonance which provides a deeper level of structural linkage between some of the stories about Diogenes overflows into the final pair of stories which otherwise would be linked to the Diogenes group only by their prominent introduction of another philosopher. In the first anecdote about Zeno (no. 63), he is asked ‘quel homme l'en
povoit dire et reputer pour son amy', and replies in a way which is closely related to Diogenes's reply:

Il respondoit que c'estoit celluy duquel on povoit veritablement dire: 'Voicy ung autre moy'. Comme se il vouloit dire que vrays amis ont mesme vouloir, et ce que l'ung veult l'autre le doit vouloir en toutes choses honnestes et licites. [PN, p. 215.]

And finally, the theme of fitting company appears again in anecdote no. 64, where Zeno is silent at table with a king; on being asked why this is, he replies: "'Fays assavoir au roy qu'il a en sa compaignie ung homme qui se sait taire'" (PN, p. 216).

In these cases, as in others — such as in the training of birds in nos. 8 and 9, or in the corruption mentioned in nos. 19 and 20 — thematic correspondences, as well as the reappearance of common protagonists, extend the mechanisms provided by explicit links or the prominence of shared features which can bind stories together and make the rewards of reading them in conjunction very different from those of reading them at random. However, their unoriginality means that the full evaluation of their significance in the Parolles Joyeuses can only be sought when consideration is also given to the presence or absence of deeper structure which might tie together those stories which were not juxtaposed in the sources upon which the compilers of the anthology drew.
b. Examples of further common features

in unlinked nouvelles

(i) The Paroles Joyeuses

The group of anecdotes 19-25 offers an interesting range of problems with which to pursue the analysis of the Paroles Joyeuses for, besides the fact that nos. 20, 21, 22, and 23 are not apparently linked by any explicit comment or prominently displayed common feature, nos. 22 and 21, and 23 and 22 were not juxtaposed in the source texts and are thus brought together here for the first time. The others — nos. 19, 24, and 25 — are in fact linked to the central group, but will be considered briefly at the same time because they are part of the context for anecdotes 20-23.

Besides the prominent references to corruption which have already been noted as linking anecdotes 19 and 20, there is also a weaker link in the repeated references to volition. In no. 19, Gaius Pontius is reported to have said: "A la mienne voulenté que je eusse esté nay environ le temps ouquel les Rommains se prindrent à estre corrumpus par argent et par grans et magnifiques dons!" (PN, pp. 199-200), and Jugurtha, in the following anecdote, inwardly cries out to Rome: "O noble cité mise en vente, et qui bientost periras se il vient marchant qui pour te destruire te vueille acheter!" (PN, p. 200). From this beginning, with first of all a wish which is simply clarified in the course of the anecdote and then one which is mentally addressed to Rome but, of course, receives no reply, the volition theme becomes more significant in anecdote no. 21. As in no. 20, a wish is expressed, but here it is said aloud to a live interlocutor who replies and contradicts the first speaker:
Ung noble homme tres ancien disoit, ung jour qui passa, à ung sien amy qui vieil estoit: 'Certes j'ay grant compassion de toy, quant me souvient du temps passe; à la mienne voulenté que tu fusses tel que tu estoies quant je te congneu premièrement!' L'autre, qui prompt estoit en reponce, luy dist: 'Ne te suffit il point de m'avoir veu une fois fol, se tu ne desieres me voire encoret aussi fol que devant? Je te prie, ne aye aucune compassion se je suis viel et ancien, mais ayes compassion que j'ay esté jeune et fol'. [PN, pp. 200-01.]

This impossible and rejected wish is followed by a similarly impossible, but more lighthearted, one in anecdote no. 22. Having tasted an excellent wine called 'la lerme Dieu', the protagonist, 'Ung noble Frisian', says: '"À la mienne volenté que Dieu pleurast telles lermes en nostre pays!"'.

Another rejected wish is found in no. 23:

Après le trespas du Roy Philippe de Grece, pere de Alexandre le grant, le Roy Darius de Perse envoya ses ambassadeurs par devers ledit Alexandre pour querir certaine somme de deniers lesquelz ledit Philippe avoit accoustumé payer audit roy Darius. [PN, p. 201.]

To these ambassadors, Alexander replies:

qu'ilz s'en povoient bien retourner en leur pays, se autre chose ne avoient à faire; car la geline (ce estoit son pere, le roy Philippe) qui telz eufz leur avoit pons, c'est à dire payé le dessusdit tribut, estoit morte: pourquoi disoit qu'ilz ne se attendissent plus à elle.

The next two anecdotes have Alexander as their protagonist again, and are linked explicitly. However, there are further links which may contribute to the consonance of the stories. The twenty-fourth offers a further variation on the volition theme, though it is much reduced in importance: 'Alexandre fut increpé et reprins par ung sien conseiller de ce qu'il vouloit aller personnellement en bataille avecques ses gens' (PN, p. 202). The twenty-fifth anecdote then pursues
the war theme but concentrates on the period after battle rather than the deliberations before it:

Ledit Alexandre avoit gaingné certaine journée sur ses ennemys; et, pour icelluy cuider decevoir, on luy amena toutes les plus belles dames de ceulx qui mors estoient, lesquelles luy furent offertes pour en faire à son plaisir et pour icelluy dece­voir et vaincre. Ce voyant par luy, il respondit à ceulx qui lesdictes dames avoient amenees: 'Il n'est pas bien seant à ung roy qui a eut victoire des hommes, de estre effeminé, vaincu ou surmonté par folles femmes'. [PN, pp. 202-03.]

In spite of the excision of two stories from between nos. 22 and 21, and 23 and 22, therefore, the sequence of anecdotes remains coherent, both in the parts where explicit links are made and also in those where there are no explicit or even prominent links. It is also interesting to find that the distribution of titles accords with the shifts in narrative structure, the adjective 'joyeulx' coinciding with the central group of unlinked anecdotes and the 'moral' epithet marking the surrounding groups of anecdotes linked by a clear theme or common protagonist. In short, the struc­tural elements which appear to have been incorporated — or, at least, preserved — as part of the compilation, and which may affect the ways in which it will be read, are not limited to the explicit or the very prominent features observed in the course of earlier chapters; nor are the latter merely imposed upon the stories used in order to create a sense of coherence for the reader. But while the reader of the Parolles Joyeuses may find that by reading the anecdotes in order he has a greater sense of their coherence than if they are taken at ran­dom, this coherence is very different from that which shapes the other anthologies — a difference which is due in large measure to the brevity of the anecdotes.
and the limited scope for creating more detailed analogies and contrasts between them.

(ii) The Parangon de Nouvelles

The present concern with deeper links between apparently unlinked nouvelles offers an opportunity to re-examine the question of the juxtaposition of nouvelles 17, 18, and 19 in the Parangon, where nouvelle 18 may seem out of place because it comes from Decameron while it might be expected to be a story borrowed from Poggio's Facetiae, and yet seems fitting because it is a shorter story included at a point where a longer one might be deemed inappropriate. Consideration of story-content can illuminate the relationships between nouvelle 18 and its neighbouring stories.

Nouvelle 18 is the story of a meeting between lovers, Peronnelle and a beau jouveneau. Their mutual delight is interrupted by the husband's return; discovery is avoided by the pretence that the young lad has come to purchase a grant pot (large enough for him to have hidden in at first); and the deception is made more piquant by his claim that the vessel is dirty and must be thoroughly cleaned by the husband before the sale can be completed.

Nouvelle 18 also begins with the meeting of two lovers, Laurence and Pasquin. They meet in a garden, et se assirent pres ung saulger, duquel Pasquin print une fueille, disant que la saulge est bonne à frotter ses dens pour en oster le fleume et la puanteur, et de celle fueille frotta ses dens, et incontinent ainsi que fortune permist, il cheut mort et enflé comme ung tonneau. [PN, p. 64.]

Laurence, accused later of having poisoned him, returns to the scene of the supposed crime with a judge, and shows him what Pasquin did; as a result of which 'elle
The judge concludes that the sage must be contaminated and orders that it be uprooted, which in due course reveals

au pied de celluy saulger ung crapault ort et venimeux, si grant et si horrible que c'estoit mer­veille. Et par ce fut jugé que par la longue espace de temps que celle crapault avoit esté souvz le sauger, les feuilles d'icelluy estoient infectes. [PN, p. 65.]

Sage and toad are burned; the lovers' bodies are placed in one coffin and buried. Nouvelle 19 tells of a Perusien known among his neighbours for keeping good wine. One of them sends a child with 'ung grant pot' to ask for some. The Perusien is somewhat dismayed by the size of the vessel — 'disant en soy mesme que trois ou quatre fois plain ung tel pot vuyderoit son tonneau' (PN, p. 66) — and so seeks a pretext to avoid having to fill it with wine:

il ouvrit le pot, bouta le nez dedans, et faignant le sentir tout puant dist à l'enfant: 'Fy! mon amy, va-t-en! ton pot put. Jamais ne bouteroye mon vin dedans. Reporte le, ce n'est que ordure, et dy à ton maistre que s'il veult envoyer ung autre pot, je luy envoyayer de mon vin.' [PN, p. 66.]

The neighbour is successfully discouraged by this stratagem.

There can be little doubt that here is some strong supporting evidence for the conclusion that nouvelle 18 is a properly placed shorter story rather than an inconsistently placed borrowing from the Decameron. With its predecessor it shares the lover's meeting theme; with its successor it shares references to unpleasant odours; with both its neighbours it has an element of pollution in common; and with both it shares references to large vessels.

In nouvelles 17 and 18, the lovers' meeting
provides the main setting, but the development from this is tragically different in nouvelle 18 from the trick in nouvelle 17 which gets the lovers out of trouble. While the vessel in nouvelle 17 only becomes significant as part of the deception, and in nouvelle 19 another vessel plays a major role in the story, the detail is not lost in nouvelle 18: although there is no use in the plot for such an element, the dead Pasquin is still described as 'enflé comme ung tonneau', a description which gains in impact for coming after a story in which a man can get inside a large earthenware vessel, and contributes then to the reader's sensitivity in nouvelle 19 about the relative sizes of the 'tonneau' and the 'grant pot'. It is an unwelcome and unpleasant odour which, in nouvelle 18, Pasquin seeks to dispel by using the sage leaf, while in nouvelle 19, the nasty smell is a welcome fiction, invented by the Perusien. In all three stories, pollution has a part: in the first, it is merely an amusing part of the deception, adding to the irony of the situation (not only do Peronnelle and the jouvenceau outwit the husband, they make him clean out the vessel as well); in the second, the toad's pollution of the bush results in the tragic deaths of the two lovers; and in the third, it is a pretence of pollution (from which the aforementioned unpleasant smell is supposed to result) which is the trick played on the neighbour to avoid giving him any wine. Thus do several narrative threads weave in and out of these stories, performing in each slightly different functions, and supporting the belief that nouvelle 18 is placed as it is with good cause; the examination of the structural elements which are apparent when reading closely elucidates the process of selecting stories for incorporation in the anthology. In addition to its comparative brevity, the story which
became nouvelle 18 was also, no doubt, attractive because of its thematic consonance with those stories with which it was to be juxtaposed. Obviously, these modulations will affect only the reader who reads all three nouvelles together, and it is likely that such a reader will have taken the stories in their sequential order — since the very linearity of the reading process makes it improbable that a reader would read from the beginning of nouvelle 19 through to its end, then return to the beginning of the eighteenth and follow that to its end, and then finally go back further in the collection to read nouvelle 17. Therefore such resonances as are set up by the recurrence of related details and themes across the boundaries of nouvelles are likely to reinforce a sequential reading of the collection: consciously or subconsciously, the reader who responds to the resonances will feel a sense of complicity, of having understood the finer points of the anthology as a collection rather than simply being amused by the individual stories. Not reliant upon the explicit indications of structural coherence alone, he will sense a more fundamental bond between the stories he is reading.

Another particularly interesting group of nouvelles which merits attention is that which contains the stories about Eulenspiegel interspersed with others from the Decameron. Again, this mixing of sources, including the fragmented use of some contiguous chapters from the Eulenspiegel source, raises questions about how and why the nouvelles of the Parangon were juxtaposed as they were, and what effect this mixture may have on the reader.

Joël Lefebvre’s comments on the use of the Eulenspiegel stories in ‘un ensemble qui relève d’un esprit totalement différent’ have already been quoted. So too
has his verdict on the use of two chapters from the Eulenspiegel source in one nouvelle in the Parangon. But while being prepared to accept that the reader may be ‘surpris par la brutalité dans le changement de ton’, and to accept that chapters 45 and 46 of the Eulenspiegel source were thoroughly reworked to make one nouvelle in the Parangon, it is still possible to enquire whether some other aspects of these nouvelles may give the reader cause to feel that they are related, and whether there is a reason why other contiguous chapters from the Eulenspiegel source were not fused into one nouvelle. Neither the sectional titles nor the prominent references to the common protagonist explain these points; nor can the reader find much to guide his response in them. Only the deeper levels of structure can elucidate the bringing together of these stories.

In this group of stories too, several elements recur and recombine to create a sense of continuity in spite of the differences of tone between the stories from different sources and in addition to that provided by the recurrence of Eulenspiegel. The texture woven by these threads is summarized in Figure 34 (see below).

The common ground indicated in this table seems beyond doubt. Nor is it entirely due to the fact that several of the nouvelles are from a work devoted entirely to one protagonist, for of the common elements listed, only that which concerns excrement appears in the Eulenspiegel stories alone. Each of the others shows, in varying measures, that each story featuring Eulenspiegel shares further aspects with its neighbours from the Decameron. In particular, it will be seen that nouvelles 36 and 37 have the greatest number of common elements among all the pairs of juxtaposed narratives, and it will be noted that these two nouvelles derive
Figure 34. Common elements in *nouvelles* 32-40 of the *Paragon de Nouvelles*

The preliminary information immediately following is culled from Joël Lefebvre's discussion of 'La Source allemande dans le *Paragon*' (PN, pp. lxvi-lxxvii, esp. p. lxx), and from the 'Table de concordance entre le *Paragon* et ses sources' (PN, p. 178); it is intended to allow the relationships of stories in the source texts to be borne in mind.

<table>
<thead>
<tr>
<th>No.</th>
<th>Decameron</th>
<th>Flemish edition of the</th>
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<td>45-46</td>
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<tr>
<td>37</td>
<td>'ung pot de terre' (140)</td>
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<td>39</td>
<td>'ung grand escrin avec quatre serrures grandes bien gardé' (145);</td>
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<tr>
<td>40</td>
<td>'ung escrin des mors' (145)</td>
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Note: Parenthetical numbers are page references to PN.

- **VESSELS**
  - 32 'ung grant pot de terre' (117)
  - 33 'ung pot en quoy l'en plante des herbes' (121)
  - 34 ___
  - 35 a 'mortier de pierre' (133-34)
  - 36 'douze boites en lesquelles avoit de la sirope et autres medicines' (136)
  - 37 'ung pot de terre' (140)
  - 38 ___
  - 39 'ung grand escrin avec quatre serrures grandes bien gardé' (145);
    - 'ung escrin des mors' (145)
  - 40 ___

- **EXCREMENT**
  - 32 'Ulespiegle luy [le docteur] donna une forte purgation pour le bien faire chier' (117);
Figure 34 (cont.). Common elements in nouvelles 32-40 of the Parangon de Nouvelles

No.

33 ‘en icelluy [le pot] il chia ung grant monceau’ (117)

34 ‘il [...] trouva [...] environ les portes des fesses, une figue laquelle il print, et puis encore deux ou troys des mesmes figues’ (123-24)

35 ----

36 ‘il [...] chia en toutes les boites’ (136);
‘“il me despleut que quant je veoie aucun nettoier ses dens atout ung cousteau ou d'aucune autre chose, que je ne avoie point chié ou emmerdé le cousteau”’ (138-39)

37 ‘Ulespiegle print ung pot de terre et l'emplit de merde à la moitié’ (140)

38 ----

39 ----

40 ----

• FALSE CONTRACTS OR DECEPTIONS

32 Eulenspiegel is supposed to be ‘ung expert maistre en medecine qui scavoit ayder les patiens’ who will attend the ‘tres saige docteur’ (116, 115)

33 ‘ilz [...] faignirent avoir envoyé celluy Laurens dehors pour leurs besongnes et affaires ainsi que ilz avoient de coustume’ (120)
‘faingnant aller à l’esbat avecques une bonne femme secrrette’ (121)

34 ‘il dist que [les figues] estoient prunes des prophètes, et que d’icelles prendroit en sa bouche bien les masticquant, en boutant aussi une partie aux narines, il auroit incontinent l'esperit de prophetizer et deviner’ (124)

35 ‘“Pren ce mortier et le porte à Belecoleur et luy dy grant mercy de son mortier, et qu'elle m'envoye ma robe que le filz de mon prochain voysin luy laissa en enseigne et souvenance de son mortier”’ (134) – in fact the robe was left in lieu of a monetary loan which was to be made in return for sexual favours

36 ‘il [...] chia en toutes les boites disant: “Hors des boites sont sorties toutes les medecines, par quoy il convient derechef les y mettre, et ainsi l’apoticaire ne perdra riens, car je ne
Figure 34 (cont.). Common elements in nouvelles 32–40 of the Parangon de Nouvelles

No.

luy sçay ne peux donner argent’’ (136)

37 ‘‘je vous donneray certes quelque argent.’’ [...] Le prestre estoit fort hastif mais l’avarice le deceut, car il s’avança au pot cuydant prendre une bonne poignie, mais quant il sentit le fond mol et froit, il retira sa main et vit qu’elle estoit orde et breneuse’’ (140, 141)

38 ‘Saladin [...] pensa en soy quelle subtilité il pourroit trouver, affin de reprendre celluy juif Melchisedech pour avoir occasion de avoir de son argent, fust par amour ou par force’’ (142)

39 ‘Ulespiegle [...] fist son testament et donna ses biens en trois parties: une partie à ses amis, l’autre partie au conseil de Mollen et le tiers au curé de Mollen. [...] ung mois après qu’il eust esté trespassé, se assemblerent les trois parties et allèrent d’ung commun accord ouvrir l’escrin pour partir la chevance. Quant l’escrin fut ouvert, ilz ne virent autre chose dedans que pierres’’ (145, 146)

40 ‘‘Je feray le malade et le contrefaict de mains, de bras, de bouche et de jambes, et vous deux me porterez chascun d’ung costé et direz que vous me amenez à ce sainct corps pour estre guery, et par ainsi nous entrerons’’ – and after a while next to the tomb: ‘Marcellin, qui bien le scavoit faire, faingnit qu’il luy amendast, et commença à dresser une main, puis l’autre, destordre sa bouche, et semblablement des autres membres, tant que le peuple creut celluy estre guery par les merites du sainct’’ (148)

• DEATH

32 —

33 ‘ilz prindrent Laurens et le tuerent’’ (120)

34 —

35 —

36 ‘‘Je ne mouray pas doucement ne mollement, car la mort est dure et amere’’ (138)

37 ‘‘Ulespiegle mon bon amy, devant vostre trespas [...]’’ (140)

38 —

39 ‘Bientost après mourut Ulespiegle’’ (145)
**Figure 34 (cont.). Common elements in nouvelles 32-40 of the Parangon de Nouvelles**

<table>
<thead>
<tr>
<th>No.</th>
<th>Summary</th>
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<tbody>
<tr>
<td>40</td>
<td>'après la mort de [Henry], le vouloient clamer saint pour la bonne vie dont il avoit esté' (147)</td>
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</table>

**CURING (OR NOT) ILLNESS**

- 32 Eulenspiegel's attention to the docteur (116-18)
- 33 ---------------------------------------------
- 34 ---------------------------------------------
- 35 ---------------------------------------------
- 36 an apothecary's attention to Eulenspiegel (136-37); Eulenspiegel at the 'hostel du Saint Esprit' (137-39)
- 37 ---------------------------------------------
- 38 ---------------------------------------------
- 39 ---------------------------------------------
- 40 Marcellin's supposed cure effected by his nearness to the saint's body (148-49)

**SUMMARY**

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<th>32</th>
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from contiguous chapters in the source text. Why then, given their obviously greater homogeneity, were they not fused into one nouvelle in the same way that chapters 45 and 46 were merged to become nouvelle 39?

One answer to this question may lie, once again, in the significance of story-length. The two chapters which were combined to produce nouvelle 39 make a tale which is only forty-five lines long in the CLEH edition. Nouvelles 36 and 37 respectively are eighty-six and fifty-one lines long; thus if they had been combined, they might have produced a nouvelle which would have been the tenth longest of the collection. It is possible, therefore, that the decision to deal with the stories in this way was made on grounds of length, especially if it is to be admitted that as the collection draws towards its close its compilers sought to offer shorter nouvelles and to reduce the frequency of longer ones.

A further explanation may lie in the very similarity between nouvelles 36 and 37. With so much in common, the preservation of the division into two narrative units probably permits a greater exploitation of the themes: the excrement theme in nouvelle 36 is comparatively minor, whereas in the following nouvelle it is much more significant, while the death and illness themes are more prominent in the former story and merely provide the background and occasion for a practical joke in the latter. In this pair, as in the other stories of this group, variations are played on the themes which surface here and there, ensuring that there is a sense of continuity to be felt among the stories which exists at a deeper level and is more extensive than the mere presence of a protagonist who reappears in some of the nouvelles. This type of continuity, created by the consonance of details in
neighbouring *nouvelles*, must certainly help the reader, who without the benefit of more informative sectional titles is likely to read the stories in the order laid down by the compilers of the anthology; once he senses it, he will more easily accept the prologue's implication that the stories have been gathered carefully and arranged to the best advantage.

(iii) Philippe de Vigneulles's collection

In the *Parangon*, whatever coherence is to be found in the arrangement of the stories will be found mainly at the deeper levels because the more apparent and superficial ones are not thus exploited. In Philippe's collection similar intricacies may be discovered, providing links between *nouvelles* otherwise apparently unconnected or introduced only in terms of their place within the work as a whole. Evaluation of the significance of these features is inevitably rendered more difficult because so many of the *nouvelles* which are situated neither by title nor by explicit or prominent links are mutilated: forty-two of the seventy-two *nouvelles* in which no apparent link has been discovered are deficient in part or are completely missing. Nevertheless, reliable examples may be found among the remaining whole, or less mutilated, *nouvelles*.

Philippe's introduction to his eighty-second *nouvelle* situates that story in the context of the whole collection, but also in a haphazard manner in juxtaposition with its neighbours, when he begins: 'En attendant que une autre nouvelle me viengne en la mémoire, je ferés passer ceste petite joyeuseté, et sera mise par manière de passetemps on rans des aultres' (*CNN*, p. 322). The difference between this type of claim in this collection and a similar claim in
the *Heptaméron* has already been discussed, as has its apparent inconformity with the statement in the prologue about the ordering of the stories. Examining the content of this *nouvelle* may now show whether there is anything which particularly fits it to follow its predecessor — which might add weight to the suggestion that Philippe did impose some order on the sequence of stories and that the nonchalance of its introduction serves merely as a stylistic variation — or whether the contrary argument is supported by a lack of evidence of special appropriateness in its juxtaposition with *nouvelle* 81.

*Nouvelle* 81 is a long story told to the author by one Jaiquemin Phelippin. On the return journey from a pilgrimage, Jaiquemin falls in with a man and wife from Rouen, with whom he arrives late one evening in a village near Lusignan; they spend the night in the house of the priest, who has designs on the wife and who arranges for the husband to be given a preparation which later causes severe abdominal pain and diarrhoea. The wife overhears the laying of the plan and by persuading her husband to relieve himself in various unaccustomed places ensures that she is not deprived of his protection and that, in due course, the deception is turned on the would-be deceivers, the priest and his clerk. Shortly before dawn, the bed is used as a latrine, and the man and his wife make their way out of the house, making it sound as though just the husband is on his way to find relief. The priest rushes to the bedroom and soon both he and his clerk are much besmirched. With this tale, *nouvelle* 82 presents several contrasts: it is much shorter, and is yet divided into three anecdotes; the three anecdotes tell of *personnages lesquelz, par deffault de trouver les noms d'aucuns, ne trouverent de grant piece leurs*...
maisons' (CNN, p. 322) and who therefore are victims of a self-imposed deception; and, finally, the *quid pro quo* element here is much more innocent and inconsequential. It might therefore be that Philippe's juxtaposition of *nouvelle* 82 with its predecessors is intended to shift the tone while maintaining the deceptions and the *quid pro quo* elements; though these may be only coincidentally juxtaposed — especially if the *faute de mieux* claim of the introduction is true. However, there is a further detail which suggests that the juxtaposition is calculated: after the story of Jaiquemin Phelippin, the protagonist of the first anecdote of *nouvelle* 82 is called Jaiquemette. This similarity may be intended to provide some degree of continuity and Philippe may have given this name to the first protagonist of *nouvelle* 82 to encourage an awareness of it; or it may be that, if the *faute de mieux* claim is true, this similarity called the story to mind for inclusion here. In either case, the reader's response of finding that the transition is not so abrupt seems justified.

In view of the fine balance of this judgement, it would be impossible to justify an interpretation of these features without the supporting evidence of Philippe's other links; but with them, it seems possible to recognize a similar level of consonance in the elements of two stories in spite of the lack of any explicit linkage. This type of link between *nouvelles* introduces another level of structural coherence; into the picture of this anthology which is gradually being pieced together comes an aspect which shows that Philippe's concept of ordering of the stories does not require that each should be placed explicitly — an aspect for which further evidence may be adduced.

*Nouvelles* 46-49 are stories which have remained intact but are neither explicitly linked nor linked by
prominent references to a common theme or protagonist. They do nevertheless share some common features and themes, and these are indicated in Figure 35 (see below).

It is interesting to note — in addition to the further evidence for the careful juxtaposition of stories with related elements of a less prominent nature — that the nouvelles in this group also share some features with some of their predecessors and successors. Nouvelle 45 is mutilated at the beginning, but yet presents a coherent narrative which is neither linked explicitly nor by prominent references to its neighbours. It presents a wife, Ysabeau, dissatisfied with her husband, as in nouvelle 46, but in this case her opportunities for establishing other, secret, relationships rest on the absence of her husband at work. There is also a hint of consonance with the presentation of the relationship in nouvelle 46 when Ysabeau is described as 'chaulde comme une caille' (CNN, p. 199): this attribute leads her to the problem that will face her, whereas heat might prove the wife's salvation in the following nouvelle. And though the problems of each wife, as recounted in the nouvelles, are different, similar stages occur: there is a threatened interruption to Ysabeau’s way of life in nouvelle 45 when the priest forces her to agree to reveal her infidelity to her husband, but as in nouvelle 46, the interruption proves only temporary; the denouement is the inverse of that of nouvelle 46, however, in that she creates a situation which will achieve the ideal solution — she confesses to her husband in a way which embeds her confession in other meanings — and thereby preserves the desired status quo, while the young wife in nouvelle 46 takes advantage of a chance occurrence, speaks words which present
a fictitious motivation in her husband's situation and in which her own wishes are transparent, and is thwarted because others intervene. And a further similarity between the two stories lies in the fact that in each the husband's property has an important role: in nouvelle 45, the priest is concerned lest the husband's property should be passed on to children of other fathers, while in nouvelle 46, it is the man's money which persuaded the young girl to marry him.

The mutilation of nouvelle 45 makes it impossible to know whether Philippe might have linked it explicitly or at least more prominently with nouvelle 46 — its lost introduction could for example have introduced two nouvelles about two women whose quick thinking allowed them to speak cleverly — so its juxtaposition with its successor cannot be said to contribute to proving that, in cases where more prominent or explicit links are absent, the author nevertheless chose to place related stories together. It does, however, support the general thesis that Philippe's arrangement of his stories shows evidence of careful ordering, as do the related features (cold, deceit, and seduction by a priest in nouvelle 43; cuckoldry and double meanings in nouvelle 44) which assume some significance for the elucidation of the ordering of the stories among other neighbouring stories.

At the end of the group discussed above comes another mutilated nouvelle, but one in which the introduction remains intact and contains an explicit reference to the preceding nouvelle. Here, the only common ground which is evident in the extant text is the maintenance of the background to the narrative in the environs of Trieve, where nouvelle 49 is also set. Again, ignorance of how the story would have developed
Figure 35. Common elements in nouvelles 46-49 of Philippe de Vigneulles's collection

Note: Parenthetical numbers are page references to CNN.

- SECRET RELATIONSHIPS

46 the young wife takes lovers without her old husband knowing: ‘secrettement et en couverte elle fournissoit à son mary de monnoye de Flandre’ (205)

47 ‘ung gentil compaignon’ and ‘une gentilz gouge jeune fille’ want to find a ‘lieu opportuns et propre auquel secrettement puissent joyr de leurs amours’ (206)

48 ‘ung bon chappelain [...] fut fort enamourez d’une belle jeune nonnains [...] Et furent plusieurs fois visiter la bonne dame et ses reliques en gaudissant decoste elle, et parloit de contemplacion et des choses sainctes, Dieu le scieit et congoit, sans ceu que jamais furent apperceu d’aucuns’ (208, 209)

49 a monk and a nun meet in a mill

- WINTER

46 ‘Ores advint par un jour d’iver’ (205)

47 -----

48 ‘c’estoit au temps d’iver’ (209)

49 -----

- AN UNKNOWN PRESENCE

46 -----

47 the lovers ‘se misrent sur ung monceau d’estrain auprez duquel estoient lesdits porceaux gisant, mais ilz ne les y scavoient pas’ (207)

48 ‘par coup de fortune tout ne se pourta pas bien, car pour tant qu’il estoit nuyt et ne veoit on pas bien, il print une bille d’estron avec les oysillons qui estoient tumbés dehors du pastez et mist estron et tout au pastez’ (210)

49 Jehan Regnault is hidden in the ‘tremeure du moulin’ (212), from which vantage point he finds himself watching the monk and the nun

- INTERRUPTION

46 the relationship of the young wife and old husband is potentially interrupted when the latter falls on to the fire; she is quite pleased, but the guests who are present rescue him
Figure 35 (cont.). Common elements in nouvelles 46-49 of Philippe de Vigneulles’s collection

No.

47 the pigs begin to move, the chaos which ensues brings out the girl’s father, and although the lovers are not caught in the act, ‘pour ceste fois ne joyrent point [...] de leurs amours’ (207)

48 the relationship is brought to an end because ‘par cop de fortune le morceau friant qui estoit en celuy pastelz ainsi confis vint en la part de madame la nonnains, et luy fut donnez de la main de nostre chapellain, que rien n’en savoit, dont, quant se vint à le sentir entre ses dentz, fut si tres marie, cuidant qu’il l’eussent fait par malice, qu’elle les boutta hors de sa chambre ne jamais depuis n’en vol fuyre parler’ (210)

49 ‘par cop de fortune la tremente, qui vielle et demandée de vers estoit, se rompit et fondait par le meilleur. Tellement que le pouvre homme tumba à terre et fit si grant rumeur et si grant bruit que le moine et la nonne cuidoient parfaictement que se fut le deable qui fuit cheu leurs. Si n’eurent aultre loisir de parfaire leur ouvrage, ains se leverent bien vistement sans regarder darier eulx et sans demander qui l’ait perdu ne gainnez et s’en fuyrent’ (213)

SUMMARY

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prevents the full classification of this juxtaposition, but the apparent shift of technique to the explicit mention of a common location is worthy of comment since it does demonstrate that such diverse procedures can appear in successive nouvelles. From the evidence of this variety of techniques it seems likely that the reader of Philippe’s collection too will be able to sense other similarities and contrasts between nouvelles, besides those which are suggested prominently or explicitly pointed.

(iv) The Nouvelles Récréations

At one end of the range of further links created in the Nouvelles Récréations may be set the gentle hint about the forthcoming story which occurs at the end of nouvelle 37, which is about ‘Teiran, qui estant sus sa mule, ne paroissoit point par dessus l’arson de la selle’ (NRJD, p. 162). At the end, Des Périers digresses from the subject of the story to discuss its narration:

Aulcuns ont voulu dire que la mule n’estoit pas grise: et qu’elle estoit noire. Mais il y ha des gens qui ont un esprit de contradiction dedans le corps. Et qui voudroit contester avec eulx, ce ne seroit jamais fait. [NRJD, pp. 163-64.]

This must surely be regarded as a low-key preparation for the next nouvelle which begins:

Du docteur qui blamoit les danses:
et de la dame qui les soustenoit,
et des raisons alleguées d’une part et d’autre.

En la ville du Mans y avoit n’ha gueres un docteur en Theologie [...]. [NRJD, p. 164.]

In fact the docteur turns out to be prepared to let the matter drop when he is surrounded by women, ‘craignant qu’à un besoing elles ne l’eussent pris pour le mener
danser' (NRJD, p. 167), but the reader is well prepared for his methods of disputation by the hint at the end of the preceding nouvelle.

At the other end of the range lies the extraordinary complexity of the transformation of themes and elements which can occur in certain neighbouring nouvelles. Discussion of relevant examples may be found in Appendix 2. Nouvelles 18 and 19 (the latter consisting of two anecdotes) are linked neither explicitly nor by prominent references to their common details, but they present a fascinating set of variations through the recurrences and recombinations of a small group of narrative elements. The longer sequence of nouvelles 23-27 shows that, equally, it is possible for some narratives to be incorporated into a complex group by deeper, implicit, levels alone while others are explicitly linked to their neighbours. In this group, the twenty-fourth nouvelle is explicitly linked to its predecessor and also to its successor, while nouvelle 26 contains an explicit reference back to nouvelle 23. Neither of nouvelles 25 and 27 is integrated in the sequence in this way, though each is clearly part of the group because of its embodiment of related elements.

Elsewhere, consideration of the deeper structural ties between stories can explain why some of the narratives offer in isolation a theme which is treated in a group of nouvelles in another part of the collection. It shows why some of the nouvelles which concern the use of Latin are separated from the group in which that theme is most prominent and are instead juxtaposed with other stories, and why the coupeur de bourses in nouvelle 56 is separated from his colleagues in nouvelles 79-81.
3. SUMMARY

The examination undertaken in this chapter of both the internal structures of divided *nouvelles* and the common features which implicitly bind groups of *nouvelles* together demonstrates clearly that in none of these four anthologies is structural planning merely a matter of providing a commentary which indicates the presence of related features or situates a story within the context of the whole collection. The explicit or more prominent pointers observed in Chapters V and VI are shown not to be merely 'Du mécanique plaqué sur du vivant', for they must be seen as parts of the wide range of methods employed to bring individual *nouvelles* into closer relationship one with another; so too must the use of divided *nouvelles* be seen as a method of providing further variation in the arrangement of stories at a structural level and more continuity between related tales where this is desirable.

Naturally, the proportions vary from collection to collection. In the *Parolles Joyeuses*, no divided anecdotes are included and their brevity seems to diminish the necessity for elaborate links of any kind. The longer *nouvelles* of the *Parangon* leave more scope for elaborate transformations of elements, for the working of variations which seem to match the overall planning of story-length. Philippe's collection, in spite of the difficulties which arise as a result of its mutilation, can be shown to have deeper levels of consonance between *nouvelles*, though these seem less pervasive and complex than those which are found in the *Nouvelles Récréations*, perhaps because Philippe provides so much more explicit guidance to his reader. In both these collections, too, the use of divided *nouvelles* bears witness to yet another level of structural awareness.
Most important of all, however, is the discovery that the reader who chooses to read the stories of any of the anthologies at random will receive a totally different impression of the work in hand from that of his counterpart who follows the printed sequence. It is not just a question of accepting that the explicit links would become nonsensical; the random reader would also miss the various concentrations of related elements which recur in small groups of stories. This is not to deny that the stories are able to stand alone, for even the explicit links could be ignored without serious loss of basic comprehension; but it would be impossible to regard the links and the parallels and the transformations as extras, provided merely to permit the linear reading of each collection. Each shows too much commitment to these structural devices for them not to play a full role in a full reading. Even in the Parangon and the Parolles Joyeuses, which show perhaps the least commitment to these devices — respectively, because in one case there are so many fewer examples, and because in the other so many of the examples are second-hand — they are nevertheless there and are present in sufficient numbers and depth to be convincing. Philippe's collection provides full support for his contention that he has ordered the stories, and the prevalence of his explicit links would, even without the implicit analogies and modulations, surely persuade the reader to try a linear approach. Des Périers is much less open about the methods of construction, but the degree of consonance which is to be found between his nouvelles commands assent to the proposition that they are very carefully arranged and argues cogently that it is hoped that they will be read thus.
NOTES

1. See Ch. IV, p. 136, and Joël Lefebvre ("La Source allemande dans le Parangon", in the introduction to PN, pp. lxvi-lxxvii) according to whom the compilers of the Parangon used the forty-six-chapter Flemish translation (c.1520-30) rather than the ninety-six chapters of the 1515 Volksbuch d'Eulen­spiegel. The material in nouvelles 32, 34, and 37 comes respectively from chapters 11, 23, and 44 of the Flemish version, which in turn come from chapters 15, 35, and 92 respectively of the Volksbuch - single nouvelles deriving from single chapters. The material for nouvelle 39 comes from chapters 45 and 46 of the Flemish text, which derive from chapters 93-95 of the Volksbuch. The discovery of a hiatus of some sort might therefore be expected within nouvelle 39, reflecting the chapter division of the Flemish text. Though the content of nouvelle 36 derives ultimately from chapters 90 and 91 of the Volksbuch, the Flemish version had already condensed these chapters into one (no. 43), so the Parangon cannot reasonably be expected to mark a hiatus in nouvelle 36.

2. Lefebvre, op. cit., p. lxxi.

3. Krystyna Kasprzyk, in a note (NRJD, p. 198, n. 4) at the end of this nouvelle likens it to its predecessor: "La nouvelle présente le même caractère que la précédente, n'étant qu'une 4e anecdote ajoutée aux trois autres". She does not appear to consider the passage quoted as an introduction to a second, short anecdote within nouvelle 48. Nevertheless, comparison of this passage with other transitional passages does suggest that it is intended to mark a fresh, though brief, departure into a different anecdote.

4. Philippe's eighth and twenty-fifth nouvelles, which Livingston refers to as being made up of two parts in his introductory notes (CNN, pp. 79 and 128), have nevertheless been excluded from the category of divided nouvelles. Though it may be true that two sources were used for each nouvelle, and that different parts of them reflect different narrative traditions, they do not appear to have been intended to be presented as divided nouvelles. Each nouvelle seems to develop from beginning to end, and lacks any clear transitional phrase which might herald a separate, second anecdote.

5. These ninety-six cases include nouvelle 75, which is represented only by its title, while the others all survive in narrative parts of the nouvelle. The
The title to nouvelle 75 demands no expectation of a divided nouvelle, so it is counted here as an undivided extant unit.


7. See Ch. VI, pp. 297-98.

8. See Ch. V, pp. 206-08.


10. See above, Ch. VII, p. 340 and n. 2.


15. Nouvelles 7, 14, 65 (isolated tales concerning the use of Latin) and the distribution of stories about coupeurs de bourses are discussed in my article, ‘The Arrangement of Stories [...]' , pp. 137-38 – see App. 2, pp. 477-79.
CHAPTER VIII

CLOSURE

1. PHILIPPE DE VIGNEULLES’S COLLECTION
2. THE PARAGON-PAROLLES JOYEUSES
3. THE NOUVELLES RÉCRÉATIONS
In this chapter, the closure of each anthology will be examined with the aim of elucidating the methods chosen to end each work and the relationship between its closure and the foregoing sequence of stories. It is a part which may be expected to repay attention, for just as the prolegomena have been shown to have an important role in setting the scene for the stories in each case and in launching the reader upon them, so too may the devices chosen to stop him at the end prove interesting.

It is, of course, possible that readers who do choose to take the stories in one of these anthologies at random will never reach the end of the book which contains them. For such readers, the end of the collection will be the end of the last story read before the book is put down and never picked up again. One aspect of the relationship between the closure of the book and the sequence of stories which must then be treated is the question as to whether that way out of the collection is intended to be different from all others and whether the reader who does leave the collection at its end will take away a different experience of the end from the reader who exits in another manner. Once again, it is a question about 'Du mécanique plaqué sur du vivant': is the ending simply added to stop the infernal machine which would otherwise continue to pour out its stories, or does it represent the natural term of a coherent progression?

This question has a more fundamental importance in
relation to anthologies than it would have for framed collections. In the latter, the question of the coherent progression need not arise, since the frame-story could be charged with providing a coherent network within which the most incoherent and unrelated stories could be located, and in such a case the ending of the collection could furnish a natural term for the frame story alone. Without the narrative of a frame-story, the ending of an anthology has to be considered in relation to the many stories which precede it.

1. PHILIPPE DE VIGNELLES’S COLLECTION

The lacunae at the end of the extant manuscript of Philippe’s collection are bound to hamper consideration of its closure. In particular, it is a serious disadvantage not to have any of nouvelles 101–109, rendering an examination of the final stories for evidence of a gradual preparation for the end impossible. However, part of nouvelle 100 and the whole of nouvelle 110 do remain, thus permitting some worthwhile discussion of their significance.

Nouvelle 100 is mentioned because, of course, Philippe had originally planned that his collection should contain one hundred stories, that they should be ‘centz nouvelles ou compte joieux’ as it still says in the introduction to nouvelle 62 (CNN, p. 259). The title of nouvelle 100 still announces ‘La C® et derniere nouvelle’ (CNN, p. 408), and Philippe is more explicit at the end of his introduction:

une nouvelle laquelle je vueil ici mettre pour la derniere et pour achever la centiesme nouvelle, qui est le tout pour achever cedit livre [...]. [CNN, p. 409.]

It seems likely, therefore, that this nouvelle would
have been subject to further editing in the light of the addition of another ten stories.

It also seems possible that some further rearrangement of the final stories had yet to be accomplished, since the material for nouvelles 99 and 100 seems to be intentionally different from that of the earlier stories while the content of nouvelle 110 is so similar to it. Philippe introduces his ninety-ninth story by explicitly setting it apart from its predecessors:

J'ay icy devant comptez plusieurs nouvelles estre advenues en la cité de Mets et on pays entour, mais la pluspart a estez voulentiers de gens d'eglise ou gens laie et mecanique sans en avoir peu racomptez de gens nobles ne de gens de court. Et pour ce, à ceste heure j'en vueil icy dire une laquelle est vraie, comme je l'ay ouy dire et reciter à pluseurs gens de biens et de credite; mesmement l'ais oy dire au filz du president de Lorraine, lequel l'afermoit pour vray et s'en faisoit avouer de pluseurs essprit en cest manier.

Il est vray, comme chacun sceit, que le duc Jehan de Lorraine, dont Dieu ait l'ame, se partit d'icellui pais pour aller en Ytalie en intencion de conquester le royaume de la Grant Cecille, qui luy appertenoit. Et pour ce faire, emmena toute sa puissance et gentillesse avec luy, entre lesquel y alla ung noble gentil homme de Lorraine appellez Charle de Wauldrecourt, de quoy je pretends à four nir cestedicte hystoire et nouvelle. [CNN, p. 398.]

The tone set here is maintained then in nouvelle 100. In the course of the lengthy introduction, Philippe mentions 'l'empereur, le duc Charles de Bourgongne, le duc René de Lorraine ou aultres' while concentrating on 'ung notable et noble chevalier de nom et d'arme nommé seigneur Andrieu de Rineck, seigneur de Laidonchamps' and his experience of travel in foreign parts (CNN, p. 408). Philippe also draws himself into the setting in a passage which begins to sound the valedictory note which results in the reference to his hundredth and last nouvelle quoted above:
Et je Phelipe de Vignuelle, le marchant, acteur et composeur de ses presentes nouvelles, de la graice dudit seigneur hantoie et frequentoie journellement par aulcuns temps avec sa seigneurie et personne, car, moy indigne, m'a ledit seigneur par plusieurs fois de sa grace envoié querir pour disner ou soupper avec luy et pour avoir compagnie et deviser ensembles de plusieurs nouvelles et joyeusetez.

[CNN, p. 408.]

The relatively serious tone of nouvelle 99 and of the remains of nouvelle 100 contrast markedly with the levity of the story which now appears as the final one of the collection. The introduction of nouvelle 110 also contributes to this difference, since it is much shorter and seems intent on pressing on to the end of the collection as quickly as possible:

Affin que en ce present livre y ait le nombre de cent et dix nouvelle, je veult pour la dernier escripte mettre ycy ung petit compte lequelle acheverait le nombre devent dit. [CNN, p. 410.]

The story which follows is indeed one of his shortest (judged against those which remain in their entirety), and is very short in comparison with both nouvelle 99 and nouvelle 98. (Nouvelle 100, though it is mutilated, also seems set to be a more substantial contribution to the collection.) Nouvelle 110 is the story of a wife so stubborn that she contradicts everything and maintains her opinion no matter what her husband says or does. There is nothing, apart from the statement in the introduction, which makes it particularly appropriate as the tailpiece of the collection, whereas the extra weight given to nouvelles 99 and 100 is more consonant with a progression towards the end. As it stands, nouvelle 110 suggests the short item offered in response to cries of 'Encore!'.

In short, Philippe’s sometime ending of the collection bears witness to a desire to offer a fitting means of closure which would present the reader with a
different experience as he read the final stories. The present final story, nouvelle 110, seems to belie that intention, suggesting either that Philippe could not stop adding stories to his compilation of one hundred, or that he might yet have returned to rearrange the final stories to provide a different terminal progression. The latter possibility is supported by the presence of the now incorrect references to one hundred stories and of autograph corrections and changes in the extant manuscript; the former conclusion would suggest that the present ending is a case of 'Du mécanique plaqué sur du vivant', the writing in of phrases which merely speak of closure because if further good stories presented themselves he might feel tempted to add them. There remains, therefore, an ambivalence about the closure of this collection: it seems to be unfinished in some senses, but it seems that Philippe did, at an earlier stage, intend that there should be an ending which would present different characteristics in its final stories from those which were present elsewhere.

2. THE PARANGON-PAROLLES JOYEUSES

The Parangon de Nouvelles is closed with a full and explicit reminder of the aspects of the collection which were set out on the title-page and elaborated in the prologue. The distribution of the terms in this brief epilogue is somewhat different from that in the title-page, but their repetition is fairly comprehensive; and besides conveying the closure message through its contents, its layout also contrasts sufficiently with that of the narrative text further to mark the end, as the following quasi-facsimile representation of the Lyon edition shows:
It might be thought that the reminder of the possibility of 'moralizing' the stories could take the reader by surprise, for it is the amusing and entertaining aspects of the narratives which seem most prominent in most cases; the reader might be forgiven for having overlooked this additional justification for reading the stories. Nevertheless, the final sequence of stories offered as nouvelles 41-47 do have a moral flavour to them — as might be expected of tales which come ultimately from Aesop — and this does give the epilogue a better context for its statement about the moral potential of the narratives.

There appears, however, to be nothing in the subject matter of these final stories which fits them particularly for their position in the collection. Only their comparative brevity seems to suit their location at the end of the anthology, and this assertion depends on the view that the presence of brief stories at this point paves the way for the much shorter anecdotes of the Parolles Joyeuses — thus requiring some consideration of the validity of this view.

The interrelationship of the two collections is further supported — beyond the features noted in the course of considering their respective prolegomena in Chapter IV — by the manner of their closure. As with the Parangon, the Parolles Joyeuses also have their own epilogue, but one which also shares the function of a colophon, and which is set out as follows in the Lyon edition² (quasi-facsimile):
Since the epilogue to the Parangon does not give any details of its printing history, this colophon which is combined with the epilogue at the end of the Parolles Joyeuses might be thought to serve both collections. However, there is no positive evidence for this, and, on the contrary, there is some evidence which suggests that it serves only the Parolles Joyeuses, for after this epilogue-colophon comes the following passage, set out on the last page of the book in both the Lyon and the Paris editions and followed by a final woodcut in both cases:

Grant plaisir prent nature à s’esjoyyr,
Rememorer et veoir diverses choses.
Incessamment veult de plaisir jouyr.
Notez ces motz et faites y les gloses.

Enseignement pour gens qui vont à cheval:
Qui pense son cheval par procureurs,
Doyt aller à pied en propre personne.

[PN, p. 217.]

This envoi thus stands outside the limits of both collections and seems to refer in particular to neither of them. Gabriel-A. Pérouse seems to suggest that its addition is rather fortuitous:

D. de Harfy, disposant d’un dernier verso vierge, en a profiter [sic] pour glisser un ultime bois gravé de son Virgile et prendre congé de nous sur un quatrain moral (bien révélateur de sa conception du genre narratif) et une maxime pleine d’humoristique sagesse. ³

However, with such short anecdotes appearing in the
Parolles Joyeuses it is hard to imagine that one or two further narratives could not have been introduced to fill out the final section had that been deemed preferable. It seems more likely, therefore, that the envoi is intended to play a serious part at the end of the book. Certainly, its message is consonant with that of pleasure and utility promoted in the prologue to the Parangon and the emphasis on memorability in the title of the Parolles Joyeuses. It also departs from the impersonal application of the benefits of short stories and anecdotes which characterize both the prologue and the epilogue of the Parangon; after the recapitulation of the benefits, the reader is told: ‘Notez ces motz et faictes y les gloses’, and is finally urged to seek the benefits further for himself: ‘Qui pense son cheval par procureurs, I Doyt aller à pied en propre personne’ (PN, p. 217).

At the end of a book of anecdotes and short stories which are supposed to be of types which arise from normal circumstances, this seems a sensible envoi. Just as Philippe's prologue is based on the claim that anyone can set out to make a compilation of stories, so here the reader is left with the same impression: after having had his stories gathered for him, now he must go out and find them himself. It is also a conclusion which seems to have been well prepared: not only does the moral tone of the final sequence ensure this aptness; there is also the subject of the final anecdote of the Parolles Joyeuses:

Ledit Zeno estoit ung jour assis avecques grant seigneurie à la table d'ung roy, sans dire mot. Ung des familiers du roy luy demanda pourquoi il ne parloit. Il respondit: 'Fays assavoir au roy qu'il a en sa compagnie ung homme qui se sait taire'. [PN, p. 216.]

Pérouse points to the 'Délicate ironie que cet aveu de
3. THE NOUVELLES RÉCRÉATIONS

In common with some other nouvelles in Des Périers’s anthology, the text of the last one is tapered to a point at its close. The finality of this typographic device is in this case conveyed by the addition of an arabesque and the word ‘Fin.’ just below the end of the story — a measure which should doubtless be attributed to the care of the compositor.

The descriptive tone of the heading which follows, on the last page of the text, suggests that it too is attributable to one of the producers of Des Périers’s text. Here, it appears to be the printer’s function, for the impersonality of the announcement of the text to come is similar to that of the printer’s epistle and the heading of the table of contents:

Sur le discours des Nouvelles Recreations et joyeux devis contenus en ce present livre. [NRJD, p. 313.]

Finally, however, the author reappears with his terminal sonnet:

Sonnet de l’auteur,
Aux Lecteurs.

Or ça c’est fait, En avez-vous assez?
Mais dites moy, Estes vous saoulz de rire
Si ne tient il pour le moins à escrire:
Ces gays Devis j’ay pour vous amassez.
J’ay jeune et vieux pesle et mesle entassez,
Hay au meilleur, et me laissez le pire:
Mais rejectez chagrin, qui vous empire
Tant plus songeards, en resvant ravassez.
Assez assez les siecles malheureux
Apporteront de tristesse entour eux:
Donq au bon temps prenez esjouyssance:
Puis quand viendra malheur vous faire effort.
Des Périers concentrates first on the ending of the collection of stories, but soon recalls his prefatory claims of carelessness in their gathering by suggesting again that the reader should take the best and leave the worst. The purpose of this is again to persuade the reader to reject sadness, but this time it becomes clear that the joy to be found in the collection will help to prepare the reader for any more difficult times which may lie ahead. Thus the terminal sonnet leads the reader out of the collection and back into the real world, reversing the progression which is detectable in the liminary sonnet. Des Périers's final address to the reader thus seeks to provide a clear exit from the stories of the collection: the reader who accompanied the author beyond the prolegomena and who joined the latter's merry progression through the stories rather than find his own path finally reaches this point, and it is here that the author explicitly takes his hand to guide him on his first steps beyond the end of the collection.

The sonnet appears to present a coherent method of finally closing the collection, but to what extent is the reader prepared by the final stories for this imminent event? The evidence of careful structuring in the collection which has been observed so far suggests that it would be appropriate also to consider the ending in some detail — a search which is richly rewarded, though, as always, the beginning of the end may not be clearly advertised as such.

The beginning of the progression to the close may be traced to the end of nouvelle 86 where the author makes reference to his prologue, reminding the reader...
that serious matters have been removed from the agenda:
‘Aussi n'ay je pas entrepris au commencement de mon livre de vous parler de rencherir le pain’ (NRJD, p. 298). This passage draws the reader’s attention once again to the nature of the collection as a whole, to his position in the midst of the stories. It is interesting therefore to find that the next nouvelle presents a thematic development from this position of dependence, in addition to the narrative link already observed. The magpie chicks in nouvelle 87 try to convince their mother that the dangers of the wide world are too great for them to be required yet to face them; however, they present their case in such detail that their knowledge of the potential dangers is turned against them:

‘Ah dit la mere, en sçavez vous bien tant? Or pourvoyez vous, si vous voulez.’ et ce disant, elle les laisse, et s'en va. [NRJD, p. 300.]

Thus, perhaps, is the reader prepared for his own dismissal, in the course of the terminal sonnet, from the world of the collected stories to the real world which may be full of cares and danger. At this stage, however, the point is meant to be an amusing one, for the author comments at the end of nouvelle 87, ‘Si vous n'en riez, si n'en ploureray je pas’ (NRJD, p. 300).

Nouvelle 88 turns from magpies to a story entitled, ‘Du singe qu'avait un Abbé, qu'un Italien entreprint de faire parler’ (NRJD, p. 300). Here too there is a thematic parallel with part of the terminal sonnet: the Abbé is, on the whole, quite content with his extremely clever monkey, though he does occasionally express the wish that it might speak as well, but when the Italian who undertakes to grant the wish takes the monkey away the Abbé is saddened — ‘il ne prenoit plus plaisir en rien (NRJD, p. 305) — and only regains his happiness.
when the monkey is returned. Thus emerges the theme which is prominent in ll. 9-11 of the sonnet, which urges the reader to be happy while he may.

Nouvelle 89 presents another monkey, but it also develops fully the theme of therapeutic laughter which figures also in the liminary sonnet, the ‘Premiere Nouvelle en forme de preambule’, and the final sonnet. The monkey who drinks its master’s medicine effects a complete cure:

Somme, il fit tant, en tastant, et retastant qu’il vint à bout de ceste medecine, et la beut toute, encores s’en leschoit il ses barbes. Ce pendant le malade qui le regardoit, print si grand plaisir aux mines qu’il luy veid faire qu’il en oublia son mal, et se print à rire si fort et de si bon courage: qu’il guerit tout sain. Car au moyenn de la soudaine et inopinée joye, les espritz se revigorèrent, le sang se rectifia, les humeurs se remirent en leur place, tant que la fiebvre se perdit. Tantost le medecin arrive, qui demanda au gisant, comment il se trouvoit, et si la medecine avoit fait operation. Mais le gisant rioit si fort qu’à grand peine povoit il parler: dont le medecin print fort mauvais opinion, pensant qu’il fust en resverie, et que ce fust fait de luy. Toutesfois à la fin il respondit au medecin.

‘Demandez, dit il, au singe, quelle operation elle ha faicte.’

Le medecin n’entendoit point ce langage, jusques à tant que luy ayant demouré quelque espace de temps, voicy ce singe qui commença à aller du derriere tout le long de la chambre, et sus les tapisseries: Il saultoit, il couroit, il faisoit un terrible mesnage. A quoy le medecin congneut bien qu’il avoit esté le lieutenant du malade: Lequel à peine leur compta le cas comme il estoit advenu, tant il rioit fort: dont ilz furent tous resjouis, mais le malade encore plus. Car il se leva gentiment du lict, et fit bonne chere, Dieu merci et le singe. [NRJP, pp. 306-07.]

With this story, the final nouvelle of the collection presents a parallel in that the resolution of the problem depends on an animal taking a drink. Here, however, in contrast with nouvelle 89, the action is
specifically prepared by a cuckolded husband to take revenge on his wife. This transformation of the drinking activity — from the chance drinking of a medicine by a monkey to the creation of an opportunity where the mule on which the wife is riding will jump into a river to quench its artificially induced thirst — preserves once again the pattern of variation from story to story in the final sequence of nouvelles, but beyond this narrative continuity there are also elements of thematic consonance between this tale and the opening and closing portions of the collection.

The concentration, in the long introduction to the nouvelle, on the position of women who are attracted by men other than their husbands is as carefully balanced to preserve the favour of female readers as is the banter with them which characterized their presence in the 'Premiere Nouvelle en forme de preambule'. The author's failure to make any moral judgement on the question, and in particular to side with either sex, is not only very elegantly achieved, it is also linked to references to closure which seem especially appropriate as the collection nears its end:

Donc la femme qui est de nature doulce, de cueur pitoyable, de parole affable, de complexion delicate, de puissance foible, comment pourra elle tenir contre un homme importun en demandes? obstine en poursuites? inventif en moyens? subtil en propos? et excessif en promesses? Vrayement c'est chose presque difficile jusques à l'impossibilité: mais je n'en resoudray rien pourtant en ce lieu cy, qui n'est pas celuy ou se doibt terminer ce different. [NRJD, p. 310.]

Once again, as in the 'Premiere Nouvelle', Des Périers refuses to resolve subtle points which are not central to the business in hand, which is the telling of a good story. He does, though, offer some morally uncommitted
categories which facilitate his further progress with the nouvelle:

Je diray seulement que la femme est heureuse plus ou moins, selon le mary auquel elle ha affaire; car il y en ha de toutes sortes, les uns le sçavent, et n'en font semblant: et ceux la ayment mieux porter les cornes au cœur, que non pas au front: les autres le sçavent et s'en vengent: Et ceux la sont mauvais folz et dangereux. Les aultres le sçavent, et le souffrent: qui pensent que patience passe science: et ceux la sont povres gens. Les aultres n'en sçavent rien, mais ilz s'en enquierent: et ceux la cherchent ce quilz ne voudroyent pas trouver. Les aultres ne le sçavent, ny ne entendent à le sçavoir: et ceulx cy de tous les cocus sont les moins malheureux, et mesmes plus heureux que ceux qui ne le sont point, et le pensent estre. [NRJD, p. 310.]

This discursive categorization is very similar to that found in the 'Premiere Nouvelle', where several alternatives to the Bene vivere et laeteri counsel are offered and then dismissed:


Thus in his final nouvelle the author may be observed using similar techniques to those used at the very beginning of his collection, and once again treating a subject where moral considerations can be rejected in favour of an approach which emphasizes the pleasure to be derived from the narrative itself. Nevertheless, the final story has its serious side: the cuckolded husband decides to arrange for his wife's mule to be deprived of water and its oats salted, with the result that when
she travels on it and approaches the river, she is carried to her death when it jumps into the water.

The husband's resolution at a time when events have conspired against him may perhaps be seen as preparing the reader for the final message of the terminal sonnet, that the reader must be stout-hearted in the face of adversity, though it should be admitted that the grimmer aspects of the nouvelle are not allowed to prevail. The author notes the serious side of the tale, but to the very end he refuses to be unduly concerned by it:

Voyla une maniere de se venger d'une femme qui est un peu cruelle, et inhumaine. Mais que voulez vous? Il fasche à un mary d'estre cocu en sa propre personne. Et si se songe que s'il ne se prenoit qu'à l'amy, son mal ne sortiroit pas hors de sa souvenance, voyant tousjours aupres de soy la beste qui auroit fait le dommage: et puis elle seroit toute preste et appareillée à refaire un autre amy: Car une personne qui ha mal faict une fois (si c'est mal faict que cela toutesfois) est tousjours presumée mauvaise en ce genre la de mal faire. Quant est de moy, je ne sçaurois pas qu'en dire, il n'y ha celuy qui ne se trouve bien empesché quand il y est. Parquoy j'en laisse à penser et à faire à ceux à qui le cas touche. [NRJD, p. 312.]

The foregoing evidence concerning the final sequence of stories which leads to the terminal sonnet suggests that Des Périers's closure of his collection is quite as carefully managed as his opening. The last nouvelles draw together several important thematic strands that define the reader's perception of the collection, and also guide him towards the end and the author's parting advice. Like Philippe de Vigneulles, who returns at the end to the numeric definition of his collection which is set out in his prologue, so too Des Périers recalls the themes with which he began, though he does so with greater subtlety and without needing to
justify a change of scheme (such as Philippe's hundred stories becoming one hundred and ten) along the way.

NOTES

1. Arsenal, Rés. 8° B.L.19009, or BN, Rés. Y2 1981-1982, fol. lxiii^v. The Paris edition (Arsenal, Rés. 8° B.L.19010, fol. xcvi^v) gives the same information, but in a blocked paragraph which makes the ending less evident (quasi-facsimile):

⇒ Fin du Parangon des nouuel; les ioyeufes & recreaties a toutes manieres de gens/ principalement a ceulx qui en vouldront faire leur prouffit/en moralifant lefdictes hon netes & facecieufes nouuelles.

In the context of the generally more cramped layout of the Paris edition this lack of distinction for the brief epilogue is not surprising. Clearly, its impact will depend more on the content than is the case in the Lyon edition.

2. Ibid., fol. lxxxv^r. Again, the Paris edition (Arsenal, Rés. 8° B.L.19010, fol. cxxv^r) offers a less distinctive epilogue, and here gives only the briefest of details of its printing (quasi-facsimile):

⇒ Fin des dictz ioyeulx & memoe; rables des anciës et faiges hômes cumulez par le scientifique Poete Meffire Francoys Petracq. Im; primez a Paris nouuellement.

Once more, a greater reliance on the content than the layout seems to be indicated.

3. Gabriel-A. Pérouse, in a note to 11. 1 and 5 of this epilogue, in PN, p. 217.
4. Pérouse, in a note to 1. 5 of the sixty-fourth anecdote, in PN, p. 216.
5. See Ch. III, pp. 88-89 and n. 20.
7. Again, the text here is taken from NRJD, but the format adopted is that of Granjon’s edition, BN, Rés. Y² 735, or BL, C.57.c.13, fol. 108r; cf., Ch. III, pp. 90-91 and nn. 22 & 31.
8. See Ch. VI, p. 261.
9. See Ch. VI, p. 258.
CHAPTER IX

CONCLUSIONS
The aim of this study has been to contribute to an understanding of early collections of French prose short stories as collections. Besides seeking to draw in a tiny part of a much larger picture—which would show how smaller works of art, literature, or music are related to each other and to the larger works in which they are found—this study has been undertaken in response to the specific challenge implicitly presented by the early framed collections and their defenders. It has been offered as a corrective to the rather narrow concentration on frame-stories which has led, for example, to a failure to observe analogous features in unframed anthologies, and which has denied the latter the structural coherence claimed for the former.

The survey of approaches to structure which was undertaken revealed the extent to which the edifices constructed to classify the collections stood on uncertain ground, and suggested the extent to which their perceived structures and comparisons between them were incomplete. The difficulties encountered in the assignation of collections to the framed or frameless categories (or their various cognates) illustrated the need to begin with the simplest of definitions and to proceed to more subtle differentiations only after detailed examination of the works under review. The same difficulties also suggested that the comparisons of unframed collections with frame-stories—resulting in, for example, the discovery of a 'cadre rudimen-
taire' \(^3\) in one work, or that in another 'the great majority [of the tales] are loosely linked' \(^4\) — might rest too heavily on the assumption that frame-story structures were properly understood and that it was right to define unframed anthologies in relation to them. To extend such arguments to the point where the *Heptaméron* could be said to require a sequential reading while, for example, the stories of the *Nouvelles Récréations* could be taken 'une à une, et éventuellement sans ordre' \(^5\) seemed to impose an obligation to cross-examine the latter to discover whether their own testimony would support such a judgement.

An important preliminary to this cross-examination was the identification of the witnesses and the labelling of the exhibits, for even in studies of the frame-stories the testimonies of editors had been only partly heard and confusions had arisen over the identity of authors and their literary representatives; but having done this it was possible to hear their opening statements and in particular to consider the positions taken up in relation to earlier or traditional statements in other works. Here it was important to define areas of doubt carefully and to mark such uncertain contributions accordingly. Most significant of all, however, were the passages which set out promised structures or which encouraged the reader to consider particular reading strategies.

In the core of the study, a careful progression was observed in the consideration of the evidence. Starting with the most obvious features which could be said to have a structural significance, and especially with those which pursued the structural themes set out or implied in the prolegomena, clear-cut examples were used to draw out similar attributes in less overt but analogous situations. Gradually, an image of the
general structural lines of each collection emerged, within which it became possible to fit structural details which were brought to light in similar ways. The requirement that the works should progressively reveal more and more of their structural aspects led naturally to the search for deeper layers of inter­relationship between the stories, layers which might indicate whether the features observed hitherto were isolated and superficial or part of a greater scheme of structural coherence. Throughout, those features already observed by others were re-evaluated, and newly discovered features analysed in detail. The significance of each in relation to the others was thus made clearer.

Last of all, it was necessary to examine the closure of each collection to discover the extent of its integration with the stories to which it brought an end, seeking to discover whether it represented the natural term of a coherent progression or an abrupt and arbitrary halt.

And after the addition of this last portion of the evidence it becomes possible to undertake the final review of the collections, each for itself, in relation to the other anthologies, and also in the context of other early collections of stories. The evidence adduced and the conclusions drawn in the course of the study show that none of these four anthologies is merely a compilation of unrelated stories. Instead, each reveals, when examined appropriately, a degree of coherence between the stories which must be seen as intentional.

Saying this might have seemed to be a truism in the case of Philippe de Vigneulles's collection, for his explicit commentary on the growing proportions of his
CONCLUSIONS

work is one of its most inescapable features. Equally, his explicit conjoining of related stories is prominent throughout — though the range of techniques he uses shows a capacity for ringing the changes and for invention. But beyond these features, which in spite of their forming part of a greater structural pattern may be said to lie on the surface, are the deeper parallels, transformations, and modulations which occur between and within the nouvelles: these show a facet of the coherence of his anthology which provides proof of a more fundamental concern with the arrangement of his stories.

Speaking of an intentional coherence in the case of the Parolles Joyeuses might have appeared to confuse intent with what could have been largely accidental, for the use of groups of stories from his source-text might seem to deny the compiler any claim to responsibility for the coherence of the final result; but some stories were excised, and one in particular was removed from among its neighbours in the source-text because it had already been used in the Parangon. Thus the responsibility for the final shape of the collection and for its coherence does lie with the compiler of the Parolles Joyeuses, even though he simply accepted so many links which already existed between his stories. But it must be remembered that his responsibility exists on another plane as well, if the conjunction of the two collections is due to him. Given the likelihood that the tandem publication seeks to offer the best of the new with the best of the old, it was probably necessary only to find a suitable collection of anecdotes about the ancients — a collection which with a minimal amount of editing would complement the anthology of newer stories.

The concept of coherence in the context of the
Paragon might have seemed inappropriate in the face of those commentaries which draw attention to the disorderly borrowings from the Decameron, or the "brutalité dans le changement de ton" which accompanies the Eulenspiegel stories. But here too, other facets of the work support contrary views: stories can be shown to have been carefully arranged when their relative lengths or the details of their content are considered, and the Eulenspiegel stories can be seen to be closely integrated with the neighbouring tales of the collection.

And in the Nouvelles Récréations, coherence might have seemed the preserve of the implied author, or simply a matter of loose linkages between stories. As with the other anthologies, however, this collection too reveals far more complex interrelationships in its stories and evidence of a carefully ordered arrangement which the author prefers not to discuss.

This perception of large measures of structural coherence in the early anthologies results, then, from a willingness to put aside the expectations raised by familiarity with the concatenation of stories within a framing structure, and from a carefully developed survey of the relationships between stories and the place of a story within the whole collection. But it is not associated with the revelation of a group of early collections in which each bears a close resemblance to the others. In fact, they could hardly be more different, despite their having certain features in common. The links which bind together the nouvelles of Philippe de Vigneulles's collection present, at the explicit end of the range, honest indications of the way in which a story relates to one or more others; many of the explicit links in the Nouvelles Récréations, on the contrary, are laced with irony. Philippe's explicit
links seem to display the pleasures of constructing a collection, and to engage the reader in that process as he is shown each new specimen. The links created by Des Périers, on the other hand, lure his reader onward, lose him amid the pleasures of the text, and trick him into expectations which are then twisted to provide further stimulation. The difference between the two collections at this level is, indeed, so great that the reader might get to the end of Philippe’s collection and breathe a sigh of relief to know that the target has been achieved, while at the end of the *Nouvelles Récréations* the reader is strengthened by the process of carefree enjoyment he has experienced: perhaps he is even recreated by it. But in fact the two compilations come closer together because both are also informed by implicit structures which are appreciated in a less conscious manner. These reinforce the processes described in relation to Des Périers’s collection; in Philippe’s, they make the compilation less like a textbook of examples by creating a more vital sense of integration behind the explicitly structured levels.

Different again is the *Parangon-Parolles Joyeuses*. In the end, the evidence combines to suggest with some force that the tandem publication is not the result of a haphazard conjunction. Whether that conjunction is fully explained by the structural concerns which have been discussed here is open to doubt, but it has to be said that the interrelationships discovered between the stories within each collection, the apparent preparation for the *Parolles* in the proportions of the later *nouvelles* of the *Parangon*, and the complementary facets of their presentation, support the argument that they were designed to go together. Exactly why this conjunction was arranged seems, though, to remain uncertain—unless the intention was simply to provide
the reader with the best of both worlds, both the old and the new. And if that hypothesis may be admitted, then the nouvelles probably came first because they were the new merchandise: there would be less risk of losing the reader's attention with something which might be less familiar or unknown than with anecdotes about the ancients which, however good, might be commonplace.

To some extent, the reader of the Paragon-Parolles Joyeuses remains in the dark because — in a passage which, technically, might apply only to the Paragon, but which in practice seems to cover the Parolles Joyeuses since they are bound within the same covers and share the same foliation — he is only told that the stories have been selected from good authors and compiled to provide a book which can always be at hand. But though he may not be taken further into the compiler's confidence, the reader who does take up the volume and read it can feel similar bonds linking the stories as in the other anthologies, and he may even sense the design which is apparent in the proportions of the work.

Amid all the many types of interrelationship which may be observed, there are nevertheless stories which seem to remain isolated, or which are perhaps just very loosely linked to others. But they seem not to destroy the sense of careful arrangement and of overall coherence which has been observed. They fall into place as part of that scheme, permitting a fresh start here and there, helping to maintain the reader's interest in the collection, through being different, just as much as do the positive articulations between the stories.

The consequence of finding so many linked, and indeed closely integrated, stories in these anthologies is the arrival at the conclusion that the reader must
soon realize that he is likely to appreciate much more of each individual story if he has read the preceding one— or, in some cases, if he can retain enough memory of the current one to call it to mind later on when he reaches another part of the collection. Such links do, then, create a linear impetus which encourages a sequential reading of the tales. It becomes quite clear that, while the reader could choose to read them one by one at random, he will, in each case, experience a very different book if he reads them in order.

Having taken up the challenge to discover whether or not these early anthologies show any structural coherence and whether or not their stories might just as well be read randomly, the response of this study is that the collections are carefully structured—not merely at a superficial level, but fundamentally—and that the reader who takes the stories at random will miss a great number of their pleasures. It is a response which brings forth a question as well, for if, in general, the structural coherence of the early unframed anthologies can have been so little appreciated when compared with the frame-stories, then perhaps there is more to be said about the coherence of the Heptameron, the Comptes Amoureux, the Propos Rustiques, and others. In particular, the demonstration that the coherence of the anthologies is assured in a manner not merely mechanical but vital provokes the question as to whether the frame structures of other collections are similarly complemented by a tissue of interwoven threads within their stories. Some approaches have been made to this question, but it may be hoped that more will yet come forth.9
NOTES

1. See the discussion of Jeanne Demers's view of the ways in which the stories of the fifteenth-century *Cent Nouvelles Nouvelles* are attached to the circle of narrators — Ch. II, pp. 37-38.

2. See M.-M. de La Garanderie's encapsulation of this tendency — Ch. II, p. 60.

3. See Ch. II, pp. 43, and n. 23.

4. Ibid., pp. 54, and n. 47.

5. Ibid., pp. 60, and n. 61.

6. See Ch. V, pp. 221, and n. 23.

7. Ibid., pp. 202-06, and n. 16.

8. Examples of isolated stories from Des Périers's collection (*nouvelles 61 and 83*) are mentioned in my article, 'The Arrangement of Stories in Des Périers's *Nouvelles Récréations et Joyeux Devi's*', FS, 38 (1984), 129-43 (p. 141) — see App. 2, pp. 484-85. In Philippe's collection, *nouvelle 54* ('laquelle faict mencion de messire Philippe de Ragecourt, chevalier, qui fist chasser son chat dedans ung tuppin' — CNN. p. 227) appears to be similarly isolated. The last of the stories taken from Poggio's *Facetiae* in the Parangon (*nouvelle 31*) seems to offer no link with its neighbours, and the twenty-sixth anecdote of the Parolles Joyeuses, being the first of those about philosophers, makes at least a significant break with those about emperors, politicians, and military leaders (nos. 1-25).

APPENDIX I

THE TABLE OF CONTENTS AND THE HEPTAMÉRON

This article was first published in FSB, 7 (Summer 1983), 3-4

The text has been re-edited in accordance with the criteria set out on p. 13
Those who, today, would write about the Heptaméron have a choice of critical editions to which reference may, for convenience, be made. For most, this entails a decision about which presentation of the Heptaméron, that offered by Michel François or that of Yves Le Hir, offers a more reliable picture of Marguerite de Navarre's original work; some refer to both editions. The choice is therefore between the readings of BN MSS f. fr. 1512 and f. fr. 1524. No one would normally consider referring to the early edition by Claude Gruget, or still less to the confused version by Pierre Boaistuau. Le Hir's edition of Adrien de Thou's manuscript (f. fr. 1524) often wins the day, probably because de Thou's division of the text seems somehow more logical: he divides it not at the beginning of each story, but before that, so as to include in a new story part of the discussion which serves as its introduction. This is a part of de Thou's editorial policy, which seeks to conform the work to the pattern of Boccaccio's Decameron and to permit two sorts of reading:

pour faire conformer ces Nouuelles de la Royne de Navarre, sœur unique du Roy Françoys prémier, à celles de Jan Boccace, j'ai mis à chacune son sommaire ou argument, tirant le prémier du proëme, le second de la fin du discours de la première nouvelle, et ainsi subséquemment des autres, sans toutesfois riens omettre de ce qui y étoit, mais plus tot aioutant au commencement et à la conclusion des nouvelles, pour leur donner telle grace, que si elles se lisent tumultueusement, le commencement ne semble aiouté, ny la fin tronquée, si tout d'une tire, on les trouve si conzues et
lyées ensemble, que la fin de la précédente donne
demye intelligence à la subséquente.®

Though, in the division of the text, de Thou may
seem to have logic on his side, when we accept his
editorial policy we associate ourselves with a practice
of which we normally disapprove: the random reading of
the stories. With, for example, M.-M. de La Granderie,
we think that

le fait que, dans le cas de L’Heptaméron, [les
nouvelles] soient enchaînées les unes aux autres
par les propos des devisants interdit — à moins de
pratiquer, en négligeant ceux-ci, une mutilation
inacceptable — de les prendre une à une, et
éventuellement sans ordre, comme il est toujours
possible dans le cas des Cent nouvelles nouvelles
ou des Récréations et joyeux devis.®

Not only does de Thou divide the text differently.
He also places his summaries in a table of contents at
the front of the work, a palpable invitation to the
reader to dip into the work as he will, since to offer
such summaries in such a place is to advertise the
stories as self-contained units. However, the con-
sciences of those who follow, in preference, MS f. fr.
1512 will not be thus troubled: there is no table of
contents; nor are there any summaries between the
stories (those which appear in François’s edition are
from de Thou’s manuscript).

De Thou’s table of contents and the divisions of
his text greatly facilitate a fragmented and non-
sequential reading of the work. This must surely cast
doubt upon the validity of de Thou’s practice for those
who consider that the Heptaméron is a whole which must
be read as such to be fully understood. Yet Le Hir is
reassured by de Thou’s text: ‘Remarquons enfin qu’A. de
Thou n’a pas inséré ces résumés entre les nouvelles. Il
se proposait de le faire sur le texte imprimé. L’ab-
sence de tels résumés dans son manuscrit est un indice
nouveau de la fidélité de sa copie'. But we cannot be sure that de Thou found the inspiration for his summaries and his division of the text in an earlier authoritative manuscript. Indeed, his own explanation of his policy does make it seem as though that policy is the result of ideas entirely his own.

The question, then, is whether this realization should lead us to reject de Thou's presentation of the stories? Should the table of contents be regarded as a stumbling-block beyond which we cannot pass? These factors need not be seen as problematic, I would suggest, if we can come to look at them in a new light.

It is important to note that although the other most-favoured manuscript, f. fr. 1512, has no table of contents with summaries, the two early editions of Marguerite's collection by Boaistuau and by Gruget both have such tables. Boaistuau's 1558 edition presents an apparently haphazard sequence of sixty-seven stories, with no division into days, but it does have a 'TABLE DE TOUTES LES HISTOIRES contenues en ce present livre, laquelle contient aussi les sommaires desdictes histoires'. While Boaistuau gives no summaries between the stories, Gruget's 1559 edition, in contrast, gives both summaries between the stories and a 'TABLE DES SOMMAIRES DES Nouvelles de la Royne De Navarre'. In each case, therefore, the reader can choose individual stories instead of reading through the collection as it stands. (Indeed, in Boaistuau's case, the incoherence of presentation is so great that a sequential reading would amount to an unordered reading of another edition.) We do not know what sources were used by de Thou, Boaistuau, and Gruget, but since they all have different summaries, it seems likely that they are their own inventions rather than copies. This would indicate that if they were aware of
any unity at all in the collection (which de Thou and Gruget certainly were) they must also have made a positive decision to facilitate this fragmented approach to the work. That three people should have made this decision when preparing the text for the public suggests that it was not at all an unnatural thing to do. Therefore, though we may choose to see in MS f. fr. 1512 a text closer to that which Marguerite might have set out, we must look at the work of de Thou, Boaistuau, and Gruget as providing a viable alternative means of reading the collection. After all, this is the sixteenth century, when every short story, whether it be literary or oral, on its own or in a collection, is open to appropriation for use elsewhere. The fragmented reading may have been quite as acceptable to Marguerite's contemporaries as it is unthinkable to us.

NOTES

5. H(LH), 'Au lecteur', p. II.
8. BN, Rés. Y² 734, fol. 8r.
APPENDIX 2

THE ARRANGEMENT OF STORIES
IN DES PÉRIERS'S
NOUVELLES RÉCRÉATIONS
ET JOYEUX DEVIS

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The text has been re-edited in accordance
with the criteria set out on p. 13
Not chaos-like, together crushed and bruised,
But, as the world harmoniously confused:
Where order in variety we see,
And where, though all things differ, all agree.
Alexander Pope; Windsor Forest.

In a recent article on the Heptaméron, I raised the question of how we should read that collection — whether we should read the stories in order, or whether we can choose to read them singly, one here, one there.¹ I sought to show that the random approach may have been quite acceptable to Marguerite de Navarre's contemporaries (though she may not have intended it herself), by drawing attention to the editorial practices of Pierre Boaistuau, Claude Gruget, and Adrien de Thou, all of whom prefaced the collection with tables of contents which include summaries of the stories.² This advertisement of the stories as self-contained units allows the reader to choose them by perusing the summaries, and the fact that three people prepared different tables of summaries indicates, I suggested, that they were catering for a recognized demand among members of the reading public. My intention was to submit that we should accept this as one normal sixteenth-century approach to this collection of stories, treating it just as seriously as we do the linear reading which seems so exclusively right to the twentieth-century reader. I suggested that, in general, we readily agree with the judgement of M.-M. de La Garanderie, who writes: 'le fait que, dans le cas de L'Heptaméron, [les nouvelles] soient enchaînées les
unes aux autres par les propos des devisants interdit — à moins de pratiquer, en négligeant ceux-ci, une mutilation inacceptable — de les prendre une à une, et éventuellement sans ordre, comme il est toujours possible dans le cas des Cent nouvelles nouvelles ou des Récréations et joyeux devis. I argue, however, that we should recognize the historical validity of both reading strategies on the grounds that, to the sixteenth-century editor and reader, the selective, non-sequential reading, which probably neglected the narrators' conversations, was not an unacceptable mutilation of the work.

So much for reading the Heptaméron. So much for the sort of collection in which a frame story encourages a sequential approach while a table of contents permits a non-sequential one. But what of the collection of stories which is not encased in a framing narrative? To what extent is it true to say of an anthology such as the Nouvelles Récréations et Joyeux Devis that it is always possible to take its stories 'une à une, et éventuellement sans ordre'?

It can be said immediately that the posthumous first edition of the Nouvelles Récréations, which is the oldest form of the text we know, has a table of contents with fairly informative titles, and that, following my reasoning on the Heptaméron, the non-sequential reading of the collection is thereby encouraged. However, to discover the factors which may promote a sequential reading, we must look deeper into the work, asking what, besides a frame narrative, can impart a sense of unity and continuity to the variety of the stories?

Some attention has been given to this question. A. J. Krailsheimer has commented, in the course of a brief appraisal of the Nouvelles Récréations, on the
structure of the collection. He observes that the
'apparent discontinuity of the ninety tales is decep-
tive', and points to short sequences of stories linked
by theme or by setting. He finds several pairs and
trios of stories and 'at least three sets of four so
linked', and concludes that 'while each tale remains an
organic whole, the sequence and balance of the collec-
tion is such that additions or omissions would be
noticed, as is indeed the case with later expanded
editions'.

Some of these sequences had previously been noted
by Lionello Sozzi in his study of the Nouvelles
Réc créations. His indications on this subject are to be
found in a footnote to his discussion of 'la structure
du conte': 'Si un nombre important de contes sont
formés par l'assemblage de plusieurs anecdotes, il
arrive aussi que le "thème" d'un conte se prolonge
au-delà de ses bornes, et que plusieurs textes, bien
que différemment numérotés, soient liés par une
evidentement parenté: la nouv. III, par ex., consacrée à un
"bassecontre", se relie directement à la suivante grâce
da la profession du protagoniste (le bassecontre de
Reims); les contes XII et XIII sont apparentés par le
thème de l'alchimie; la vengeance de Gillet, le menuiel-
sier, appelle par analogie celle du savetier Blondeau
(XVIII et XIX); de même, on voit des affinités entre
les contes XX, XXI, XXII, développant le thème de la
connaissance du latin; XXIV, XXV, XXVI, XXVII, conser-
nant mules et haquenées; XXXI et XXXII, centrés sur les
réponses astucieuses de femmes insatisfaites; XXXIII,
XXXIV, XXXV, XXXVI, consacrés au curé de Brou; XXXVII
et XXXVIII, développant l'éloge de "bonne mère Nature";
XLII et XLIII (jeux de mots et équivoques de langage);
LXIX, LXX, LXXI (anecdotes sur les Poitevins); LXXIX,
APPENDIX 2

LXXX, LXXXI, LXXXII (coupeurs de bourses); LXXXVIII et LXXXIX (histoires de singes).  

However, both contributions to the study of the arrangement of the Nouvelles Récréations remain undeveloped. Krailsheimer evidently has no space to explore this in the general work on the Continental Renaissance in which his comment appears, and Sozzi concentrates on finding the unity and the continuity of the collection 'dans son allure directe, dans cette franche cordialité, cette aimable privaté entre l'auteur et son auditoire'. Sozzi seems to find the continuous threads of the collection more at the level of the author's conversation with the reader than in any indications of a sequential structure. Indeed, he speaks of 'ce manque d'ordre, cette apparente incohérence' which results from this close relationship between the author and his public, and asks: 'Des Périers lui-même n'a-t-il pas écrit dans son préambule: "Et ne me venez point demander quelle ordonnance j'ai tenue, car quel ordre faut-il garder quand il est question de rire"?'.

But can we rely on this statement which Sozzi quotes? It may not be as reliable as it seems, since this Des Périers who speaks to the reader must not be equated with the real man without some forethought. Since we must regard him as the author's 'second self', or as the 'implied author', he may be expressing views which differ from those of the Des Périers who compiled the collection. The cavalier attitude of the implied author Des Périers may be intended to convey a sense of informality, while the real author may have worked hard to dispose his stories in a certain order. When the implied author's statement is compared with some of the details of the structure of the work, the disparity is made plain. The lines drawn by Sozzi
in his picture of Des Périers's collection are, for the most part, accurate, but because they indicate only some of the more dominant structural elements, the resulting picture gives an incomplete impression of the structure of the work. It shows nothing of the complex nature of the linking elements—which emerges only when additional lines are drawn in and more attention is paid to the details of the picture. It is, indeed, quite a different picture which comes to light as a result of this activity: it shows a work held together, beneath its apparent incoherence, not only by the attitude of the implied author to his audience, but also by carefully constructed sequences of stories. The structure created by the author contributes perhaps more to the unity and continuity of the collection than the frequent comments of his second self, either as the implied creator of the collection or as the witty narrator of the stories. The following observations will not complete the picture at a stroke, but it is hoped that they will contribute to a further appreciation of the Nouvelles Récréations as an unframed collection of stories.

One of the links indicated by Sozzi (the analogy between the vengeance of Gillet in nouvelle 18 and that of Blondeau in nouvelle 19) has received close attention from J. W. Hassell,⁴⁰ who concentrates mainly on the question of Des Périers's adaptation of his sources in juxtaposing these two stories. Hassell's commentary goes further than does Sozzi's on the vengeance theme by indicating ways in which Des Périers may have inserted the first anecdote (a) of 19 to separate the analogous anecdotes of 18 and 19b. Even so, he does not bring out fully the subtle transformation worked by Des
Périers, since his main interest lies in the fusion of the two sources which furnish the two parts of 19. This transformation consists in a rearrangement of the elements of the stories, which means that while there is enough variety for them to be interesting as separate units, there is also an added interest which lies in the relationship between the stories. If we consider first of all the elements of 18, we observe that the problem arises when Gillet, a joiner, goes out to work, leaving his house empty (save for his young daughter) and his food cooking gently over the fire. It is then that the rich neighbour's dog enters, enjoys the feast, and leaves Gillet with no food when he returns home. However angry Gillet may feel toward the dog, he dare not complain to his neighbour. The problem is solved when, one day, Gillet is not out at work when the dog calls. Gillet closes the door to prevent the dog from escaping, takes up one of his tools, a straight-edge, and belabours the dog with it. He then opens the door and chases the dog out, waving a switch in the air for the benefit of any onlookers, especially the neighbour. Thus the dog is discouraged from attacking the pot of food in future.

The reader who has enjoyed this story probably continues to the next, where he meets, in a passage which constitutes a prologue to 19, a similar character, Blondeau, the cobbler. This prologue, and the similar epilogue, form, as Hassell rightly indicates, an important unifying element in 19. The reader learns how Blondeau experienced only two periods of sadness in his life, and then the narrator proceeds to relate what happened on the first occasion, beginning: 'L'une, quand il eut trouvé en une vieille muraille un pot de fer' (NRJD, p. 96). The transformations begin here: the pot of 18 which was full of food is now 'un pot de fer,
auquel y avoit une grande quantité de pièces antiques de monnoye: les unes d'argent, les autres d'aloï' (NRJD, pp. 96-97), which Blondeau finds. This pot also takes on a characteristic of the dog in 18, in that it is the external element which enters the protagonist's life to cause distress. Blondeau begins, as a result of finding the treasure, to mistrust goldsmiths and to fear robbers; his happiness is ruined. His fear of these groups is largely analogous to Gillet's of his neighbour, except that Blondeau's enemies are not so narrowly defined. The solution to the problem is in this case simple and direct, involving no trickery or deception: Blondeau throws the pot of treasure into the river 'et noya toute sa melancholie avec ce pot' (NRJD, p. 97). The simplicity of this anecdote (19a) thus makes a perfect foil both for 18, and for the second anecdote of 19 which makes a return to the complexity of the story of Gillet.

The transition from 19a to 19b is made by the simple phrase: 'Une autre fois [...] (NRJD, p. 97), which emphasizes the change from one set of circumstances to another, and also reminds the reader that this is the second of the two episodes from Blondeau's life which were mentioned in the prologue. As in 18, the protagonist is angry with a neighbour's animal because of the trouble it causes him. This time, however, the setting is Blondeau's workshop, and it is when Blondeau goes out to lunch or on business that the troublesome animal, a monkey, enters to cut up the pieces of leather, and to mimic the actions it has seen Blondeau perform while working. So while Gillet leaves his house to go to work, leaving his food unprotected, Blondeau leaves his workshop to eat or to conduct business, leaving his work unprotected. While the dog in 18 attacks the pot of food and suffers the vengeance
of its owner directly by means of one of Gillet's tools, in 19b the monkey itself uses the tools which will be the means of its own destruction; this death is only indirectly attributed to Blondeau, since he has only demonstrated an action which may result in the monkey slitting its own throat. While Gillet stays in to effect his revenge, Blondeau has to set his trap and then go out as usual. While the dog is simply discouraged from returning, the monkey is killed and can never again pose a threat to the protagonist. In each case, the stratagem adopted successfully deceives the intimidating neighbour. Blondeau is made happy again and lives thus, according to the epilogue, until the day of his death. His epitaph rounds off these episodes by emphasizing his happy-go-lucky nature.

Close consideration of these transformations of detail between the two nouvelles and between the two parts of 19 reveals a complex pattern of linking elements: similarities are emphasized (e.g., the status of the protagonist); parallels emerge (e.g., the problem → solution plot); the functions of elements and their interplay are inverted (e.g., Gillet leaving home and food to go to work, Blondeau leaving workshop and work to go for dinner or on business) or fused (e.g., the pot of treasure being both the source of the problem and the object which has to be defended). These shifting relationships are complex, as I have said, and it seems fairly obvious that they can be appreciated fully only by the reader who attends closely to the text; but if these patterns exert an influence on the casual reader, they will probably reinforce his pleasure on a subconscious level, encouraging him to read on.

Evidence to support the view that this is what Des Périers intends may be found in the 'Premiere Nouvelle
en forme de preambule'. Here, the (implied) author encourages his reader to approach the stories in a relaxed manner: they are to be taken as a pleasant medicine which will help the reader to follow 'le plus gentil enseignement pour la vie, [...] Bene vivere et laeteri' (NRJD, p. 14). He invites his reader to join him in laughter and begins to forge the close relationship with his reader upon which Sozzi has commented. In particular, he insists that these are 'plaisans comptes' (NRJD, p. 14), that there is no 'sens allegorique, mistique, fantastique' (NRJD, p. 15) to be found in them, and that more serious matters can well be left for another time. Most important is the way in which he encourages the reader to take up the collection:

Ouvrez le livre: si ung compte ne vous plait, hay à l'autre. Il y en ha de tous boys: de toutes tailles, de tous estocz, à tous pris et à toutes mesures, fors que pour plorer. Et ne me venez point demander quelle ordonnance j'ay tenue. Car quel ordre fault il garder quand il est question de rire? [NRJD, p. 15.]

Clearly, the order of the stories is of subordinate importance to the reader's enjoyment of them; all that matters is that the reader should read and that he should enjoy the stories. Somewhere he will find something to please him, and if one story does not, another will. He is told he may pick about here and there: the order is of no consequence if his enjoyment of the collection is at stake.

Yet when the 'Premiere Nouvelle en forme de preambule' is examined, a concern for order and sequence does emerge, showing that beneath the implied author's expressed wishes that his reader should feel at liberty to read as he will, Des Périers has provided a structure which encourages the reader to continue reading,
and to do so by going on to the next story. In the 'Premiere Nouvelle', this structure can be seen in the way that Des Périers gently begins to introduce illustrations into the preamble, so that the introductory discourse is gradually transformed into story-telling. This begins with a very brief anecdote to illustrate and complete the point the author is making concerning the origins of his stories: the reader is told not to worry about where the stories take place, or where the author went to find them; in fact, the author asserts, he did not have to go very far for them. The stories, he tells the reader, are 'telz que je les vous veulx donner, c'est à dire pour vous recreer n'ayje pas mieux fait d'en prendre les instrumens que nous avons à nostre porte, que non pas les aller emprunter si loing?' (NRJD, p. 16). Then follows the short anecdote, a sketch in which the point is perfectly illustrated:

Et comme disoit le bon compagnon, quand la cham-briere, qui estoit belle et galante, luy venoit faire les messages de sa maistresse, 'A quoy faire irayje à Romme? Les pardons sont par deçà'. [NRJD, p. 16.]

More discussion of the difficulties involved in the importing of foreign goods and stories follows. Then, before long, the potential readers themselves form the material for an illustration. Dealing with the approach his female readers should adopt, the author suggests that they might ask their brothers or cousins which stories would be suitable for them. The illustration of this is in the form of a dialogue:

'Mon frere, marquez moy ceulx qui ne sont pas bons, et y faictes une croix.'
'Mon cousin, cestuy cy est il bon?'
'Ouy.'
'Et cestuy cy?'
'Ouy.' [NRJD, p. 17.]

This discussion with the potential women readers is
immediately resumed and the reassuring aspect of the
 dialogue is undermined: 'Ah mes fillettes, ne vous y
 fiez pas: ilz vous tromperont, ilz vous feront lire ung
 quid pro quod!' (NRJD, p. 17). The debate on what women
 should read continues, with the author suggesting that
 they should enjoy the stories and laugh at them; then
 he declares that he does not believe what Plato and
 Xenophon say of Socrates: 'qu'il fust ainsi sans
 passions'. He goes on: 'Et quand bien il seroit vray,
pensez vous que je loue ceste grande severite, rusti-
cite, tetricite, gravite? Je loueroys beaucoup plus
 celuy de nostre temps, qui ha esté si plaisant en sa
 vie que, par une antonomasie, on l'ha appele le
 plaisantin' (NRJD, p. 18). In this manner, the author
 slides from the introductory discourse into narrative.
 This time, the narrative involves four pieces of
dialogue linked together; the nouvelle takes over and
the preambule is left behind. Of the joking attitude of
le plaisantin, the author, now the narrator too,
continues:

Chose qui luy estoit si naturelle et si propre,
qu'à l'heure mesme de la mort, combien que tous
ceux qui y estoient le regretassent: si ne peurent
ilz jamais se fascher: tant il mourut plaisamment.
On luy avoit mis son lict au long du feu, sus le
plastre du foyer, pour estre plus chaudement: Et
quand on luy demandoit,
'Or ça mon amy ou vous tient il?'
Il respondoit tout foiblement, n'ayant plus que
le cœur et la langue, 'il me tient, dit il, entre
le banc et le feu', qui estoit à dire qu'il se
portoit mal de toute la personne.
Quand ce fut à luy bailler l'extreme unction,
il avoit retiré ses piedz à cartier tous en ung
monceau. Et le prestre disoit,
'Je ne sçay ou sont ses piedz.'
'Eh regardez, dict il, au bout de mes jambes,
vous les trouverez.'
'Et mon amy, ne vous amusez point à railler,
luy disoit on: Recommandez vous à Dieu.'
'Et qui y va?' dict il.
'Mon amy, vous irez aujourd'hui, si Dieu plaist.'

'Je voudrois bien estre asseuré, disoit il, d'y pouvoir estre demain pour tout le jour.'

'Recommandez vous à luy, et vous y serez en huy.'

'Et bien disoit il, mais que j'y soys, je feray mes recommandacions moy mesmes.' [NRJD, pp. 18-19.]

By the end of this extended illustration, the author has completed the change from preambule to nouvelle, and his collection has been introduced in a very subtle way. The reader has begun to relax into the comfortable world of amusing stories and has left far behind the troubled and uncertain world of the beginning of the preambule. It only remains for the author to ask a question of his readers and to make a comment:

'Que voulez vous de plus naif que cela? quelle plus grande felicité? Certes d'autant plus grande qu'elle est octroyée à si peu d'hommes' (NRJD, p. 19).

Certainly, though, this happiness is granted to the three fools announced in the title of the next nouvelle, and so this comment, taken in conjunction with the title, makes an easy transition to 2. For the reader, it is easy to continue since Des Périers has provided guidance that will help. The reader has been drawn into a world of joyeux devis by means of a well-wrought sequence of illustrations, and now he is directed towards a group of similarly entertaining characters in the next story.

Thus the narrator helps the reader onward. He does so again at the end of 2: after a story concerning fools he suggests: 'Laissons les icy et allons chercher les sages. Esclairiez pres, je n'y voy goutte' (NRJD, p. 23). This change of direction prepares us for the altogether saner world of 3, and the story of a basse-contre. Sozzi, commenting on the internal structure of individual nouvelles, says: 'On remarque chez Des
Périers la précaution constante de ménager l'intérêt, d'éveiller la curiosité de ses lecteurs; this perceptive comment could equally be applied to the collection as a whole, and particularly to its opening stages. At the end of 4, concerning the misbehaviour of another bassecontre, an analogous anecdote tells us of the multiple pregnancies brought about by a priest; this prepares the reader for the theme he finds announced in the title of 5, 'Des trois Seurs nouvelles espouses qui respondirent chascune un bon mot à leur mary la premiere nuict de leurs nöpces'. And the title of 6 similarly announces a question of marriage which is to be the subject of that story.

Nouvelle 6 is also, to some extent, a new departure. It is one of the few stories of the collection to be told by an independent narrator, who is introduced by the main narrator. It is also, in its introduction, a nouvelle about nouvelles, reinforcing the notion expressed in the preambule that the material for many good stories is true and can be found close to hand. Of the King of France introduced at the beginning, who is to hear the story recounted, the main narrator says: 'Il se rendoit fort communicatif à toutes personnes, et s'en trouvoit bien. Car il aprenoit les nouvelles aupres de la verité. Ce qu'on ne fait pas quand on n'escoute' (NRJD, p. 38). Thus the frame story to 6 provides an opportunity for the narrator to digress on the subject of the King and on the usefulness of being able to listen well. In this way, the story of the mary de Picardie is separated from the previous, more light-hearted story of marriage, but it is still well integrated into the general sequence of stories and can be read as part of that sequence without the reader feeling the change has been too great.

My intention here is not to suggest that Des
Périers is concerned that all of his stories should be linked by theme or situation or protagonist, or by any other means. It is, rather, to indicate that many of his stories are so linked, and to suggest that, in the light of these linkages and the practice of the preambule, we may see this as a device to encourage the reader to go on reading, and to help to make the stories more than just a collection. Given the links commented upon so far, it seems obvious that efforts have been made to ensure that these stories need not be read only as individual stories, with a long pause after each one to reduce any interference set up between itself and the next.

There are, however, stories which are well separated from their fellows (in terms of theme or situation, etc.), among which we must count some of the stories about the use of Latin, and one story about a coureur de bourses.

Stories concerning the use of Latin (7, 14, 20, 21, 22, 65) are quite common. (In 59 and 63 the use of Latin is not of central importance.) Three of them are grouped together, while the rest are well spaced out. The group of three provides a mixture of themes connected with Latin: in 20, three brothers are nearly hanged for a murder they did not commit because the Latin phrases they have learned happen to incriminate them when they are questioned; in 21, a young student turns to his own advantage the Latin his village priest (who wishes to appear better educated than the Parisian teachers) teaches him when he returns home; 22 presents a young priest who substitutes the word Jesus for difficult words in the gospel reading during mass. In each case, there is a certain rigidity of language at the heart of the matter, but the stories are varied and never monotonous.
The first of the isolated stories (7) is closely related to 20, since it concerns the misuse of Latin phrases specially chosen in advance, but equally important is the picture of the Norman who wants to become a priest after his wife has died because priests have a good time. He is a man from the country who is misunderstood by an educated city-dweller — in this case, the Pope — a theme which fits the story well for its place before another encounter between town and country (8). The presence of this story as 7 may also indicate the reason for the final comments of 6, which bring the reader into the right subject area: 'Amen: Car un prebestre ne vault rien sans clerc' (NRJD, p. 43).

The second isolated story (14) concerns the perils of using Latin to a chambermaid who either has to have it translated by a third party (who may translate to his own advantage) or who may take the instructions too literally. Linked by the setting in Le Mans with 15, and contrasting with that story where an educated person is not so far removed from an uneducated one as to make their dialogue mutually incomprehensible, there is more to be said for its situation as nouvelle 14 than for its linking to the other Latin stories.

Finally, 65 is a short story of the wilful misuse of Latin by a student to an old woman who does not understand it. Though the phrases are innocent enough, they are used, and taken, as abuse. This element of quid pro quo links 65 strongly with similar misunderstandings in the following nouvelle.

There are four stories about coupeurs de bourses (56, 79, 80, 81). The three grouped together are primarily about cutpurses, while the isolated story is a very short anecdote concerned at least equally with the prompt action of the gentleman in question: his
somewhat excessive reaction to having his buttons stolen (he cuts off the thief’s ear) is quite in place after the anecdotes relating the wild adventures of the Seigneur de Vaudrey (55). Nouvelle 56 is told with sympathy for the gentleman’s point of view, while the other three are told with a strong interest in, and admiration for, the techniques of the cutpurses themselves. Furthermore, links are provided between the stories by the titles: ‘Des coupeurs de bourses, et du Curé qui avoit vendu son blé’ (79); ‘Des mesmes coupeurs de bourses, et du Prevost La Voulte’ (80); and ‘D’eux mesmes encore, et du Coultelier à qui fut coupée la bourse’ (81).

Sozzi includes 82 in the group just discussed as a story about coupeurs de bourses. Though its title is obviously intended to link it with 79-81 through its mention of a criminal (‘Du bandoulier Cambaire, et de la response qu’il fit à la Court de Parlement’), Cambaire is quite clearly not a cutpurse. If a link is to be made between 81 and 82, it should be seen as a shift to a more general concern with criminals, rather than as part of the sequence concerned specifically with cutpurses.

In his brief comments on these sequences of stories, Sozzi also omits to mention other possible connections, such as those above which claimed our interest due to their isolated treatment of a theme also developed in groups of stories. His concentration on single aspects in seeking connections also means that he fails to note other types of transformation between one story and the next. For example, Sozzi does note that 88 and 89 are both stories about monkeys, but he fails to comment on the relationship between 89 and 90, which concern drinking. In 89, it is the sight of the monkey drinking the medicine which makes the
patient laugh and which cures him of his illness; in 90, a husband causes his unfaithful wife's mule to be deprived of water and its oats to be salted, so that when she travels mounted on it and the beast sights a river, it will leap into the water to quench its thirst, carrying the wife to her death. The progression from 88 to 90 is therefore clear, and to indicate only one part of the sequence is to leave the picture incomplete. The major elements in the progression may be represented thus:

88 89 90
[monkey] ----------»[monkey] thirsty mule who in who is to who [drinks] — [drinking] is the be taught medicine instrument of the to speak husband's vengeance on his unfaithful wife

If we represent 18 and 19 in the same manner, the effect will be different, since all parts of those two nouvelles are linked, while there is no major link between 88 and 90. The stories of Gillet and Blondeau may be represented thus:

[ ] 
[ ] 
[18] — [19a — 19b]

Elsewhere, the linking structure can be even more complex. We may take as an example a sequence indicated by Sozzi: he tells us that 24-27 all concern 'mules et haquenées', but once again the concentration on one aspect leads to an incomplete impression of the relationships between these nouvelles. Not only are there other links to be observed, but it also seems worthwhile to add 23 to this sequence in which the equine elements are significant. The elements which recur and recombine in this sequence of five nouvelles
are numerous enough to require their presentation in tabular form (see Table, below, pp. 482-83).

Some of these links are made quite explicit by the narrator, and the complexity of the structure therefore extends far beyond the implicit links provided by the equine material. One particularly close link is formed by the similarity of the protagonists, maistre Pierre Faifeu and maistre Arnaud; the narrator introduces the latter by referring back to the former:

Il y en avoit un en Avignon, je ne sçay s'ilz avoient esté à mesme eschole maistre Pierre Faifeu et luy: mais tant y ha qu'ilz faisoyent d'aussi bons tours l'un comme l'autre. [NRJD, p. 114.]

The link between Picquet and Pierre Faifeu is less precise and is therefore represented differently in the Table, but it is still an important element in this sequence of stories. The narrator introduces the Picquet episode by commenting:

Mais comme on dit en commun proverbe, que les mocqueurs sont souvent mocquez: ceulx de la Fleche en recepvoyent bien quelque fois de bonnes: comme celle que nous avons dicte de maistre Pierre Faifeu: Et encore leur en fut donnée une autrite bonne par un qui s'appelloit Picquet. [NRJD, p. 123.]

Similarly, the trick involving the lamprey is not so closely integrated in the sequence of tricks involving animals since the rest are all of an equine nature, but it has its significance as part of the transformations between one story and the next. The Copieux de la Fleche en Anjou also have an important part to play in the sequence, especially since they function at different times both as antagonists and as victims.

To facilitate comparison, this multiplicity of links can be simplified and may be represented in the same sort of diagram as was used for nouvelles 88-90 and 18, 19. The sequence emerges thus:
**Table showing links between nouvelles 23-27**

<table>
<thead>
<tr>
<th></th>
<th>23</th>
<th>24</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Protagonists</strong></td>
<td>maistre</td>
<td>maistre</td>
</tr>
<tr>
<td>Pierre</td>
<td>Pierre</td>
<td>Arnaud</td>
</tr>
<tr>
<td>Faifeu</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Antagonists</strong></td>
<td>les</td>
<td></td>
</tr>
<tr>
<td>Copieux</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Victims</strong></td>
<td>les</td>
<td></td>
</tr>
<tr>
<td>Copieux</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(shoe-makers)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>le povre</td>
<td>misser</td>
<td></td>
</tr>
<tr>
<td>homme</td>
<td>Juliano</td>
<td></td>
</tr>
<tr>
<td><strong>Mounts</strong></td>
<td>horse</td>
<td>horse</td>
</tr>
<tr>
<td></td>
<td>mule</td>
<td>hackney</td>
</tr>
<tr>
<td><strong>Place of trick</strong></td>
<td>La Fleche</td>
<td></td>
</tr>
<tr>
<td></td>
<td>bedroom</td>
<td>la place</td>
</tr>
<tr>
<td></td>
<td></td>
<td>du palais</td>
</tr>
<tr>
<td><strong>Trick concerns</strong></td>
<td>two halves</td>
<td>equine</td>
</tr>
<tr>
<td>of a garment</td>
<td></td>
<td>deception</td>
</tr>
<tr>
<td>theft of a horse</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>26a</td>
<td>26b</td>
</tr>
<tr>
<td>---------------------</td>
<td>----------------------</td>
<td>----------------------</td>
</tr>
<tr>
<td>Didier</td>
<td>un grand seigneur</td>
<td>Picquet</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>les Copieux</td>
<td></td>
<td>les Copieux</td>
</tr>
<tr>
<td>(la vieille)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>le conseiller</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mule</td>
<td>horse</td>
<td>horse</td>
</tr>
<tr>
<td></td>
<td>La Fleche</td>
<td>La Fleche</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(not far from a</td>
<td></td>
</tr>
<tr>
<td></td>
<td>'palais'?)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>equine</td>
<td></td>
</tr>
<tr>
<td></td>
<td>swindle</td>
<td></td>
</tr>
</tbody>
</table>
Furthermore, though the complexity of the links in this sequence of stories is not extended beyond 23 and 27, it would be wrong to think that there is no link with 28 to carry the reader forward. As Krystyna Kasprzyk has observed, 'une autre composante structurale des N[ouvelles] R[éc Créations] — trait d’union entre des nouvelles de caractère divers — c’est leur groupement par régions'. At the beginning of 28, the narrator introduces the main character by placing him in the same setting as that which provided the location for 27; thus he begins: 'Au mesme pays du Maine y avoit h’ha gueres un Lieutenant du prevost des mareschaux' (NRJD, p. 131). And the reader remains in the same region for 29: 'En la ville de Maine la Ju hes, au bas pays du Maine, c’est es limites de ce bon pays Nus, y avoit un Bailly homme de bonne chere, selon le pays' (NRJD, p. 134). This linking of nouvelles through their shared location is one of the simplest means of assuring the reader's sense of the continuity of the collection.

Thus do the nouvelles succeed each other, the preceding story commonly linked with the following one by some element to be found in the closing stages of the former or the early stages of the latter. Often the link is announced in the intervening title. Yet there are breaks between the groups of stories, of course, and there are some nouvelles which seem quite isolated. It would appear that the story 'De l’honnésteté de
Monsieur Salzard (83), for example, would fall into this category. Nothing seems to link this nouvelle to its neighbours in the collection. The same can be said of 61, 'De la sentence que donna le Prevost de Bre­taigne, lequel fit pendre Jehan Trubert et son filz'. The effect of these isolated stories and of the breaks between complex sequences of stories seems, however, not to be detrimental to the reader's sense of continuity. Rather, they seem to add to the variety of the transformations between the stories when they are seen in the context of so many carefully wrought links. Such breaks are not at all disruptive; instead of seeming completely unrelated to the sorts of links discussed above, they merely seem to be at one end of a scale of transformations, which extends from these clear breaks between stories (of which there are few), through the simple links of place or character indicated by the narrator, to the complex transformations and analogies we have observed in 18, 19 and 23-27.

With these details added to our picture of the Nouvelles Récréations, it is not difficult to see, holding together the stories, a structure much more complex than that indicated by Sozzi and by Krailsheimer. To whatever extent the implied author may suggest in his preamble that the reader who does not like one story may jump to another, the structure of the collection would appear to discourage such a haphazard approach. Instead, Des Périers seems to have every intention of encouraging the reader who has just finished one nouvelle to progress directly to the next. The narrator's comments, and the familiar elements, themes, situations, and settings which Des Périers carefully juxtaposes, all contribute to this encouragement.
So, while we must recognize that it is possible for the reader to take the stories of the *Nouvelles Récréations* 'une à une, et éventuellement sans order', we may think it unlikely that he will do so. Though the table of contents and the statement of the implied author may encourage this non-sequential approach, the underlying structure provided by the author, and his careful arrangement of the stories increases the probability that the reader, wherever he begins, will succumb to the charm of the essentially linear construction of the collection. This careful arrangement of the *nouvelles* in Des Périers's collection shows that the unframed anthology can compel a linear reading just as powerfully as a framed collection in which conversations link together the stories.

NOTES

1. 'The Table of Contents and the *Heptaméron*', *FSB*, 7 (Summer 1983), 3-4.

2. For Boaistuau's table, see his edition, the *Histoires des amans fortunés* (Paris, 1558), BN, Rés. Y² 734, fol. A'-éij'; for Gruget's, see his edition, L'Heptameron des nouvelles de tresillustre et tresexcellente princesse Marguerite de Valois, Royn de Navarre (Paris, 1559), BN, Rés. Y² 737, fol. aiij'–é; for de Thou's, see his manuscript copy of the collection, Le Décaméron de treshaute, & tresillustre princesse, ma dame Marguerite de France, sœur unique du Roy Francoys premier, Royn de Navarre, Duchesse d'Alençon & de Berry, BN, f. fr. 1524, pp. 14-26 of 30 unnumbered pages of preliminary matter.


7. Ibid., p. 255.

8. Ibid., pp. 254-55. The quotation from Des Périers may be found in NRJD, p. 15.

9. These terms are taken from Wayne C. Booth, The Rhetoric of Fiction (Chicago & London, 1961). For the 'second self', see esp. pp. 71, 109; on the 'implied author', see esp. pp. 71-76, 151, 211-15, 395-96. I shall use the terms author and narrator as well as the heavier implied author to refer to the person whose voice speaks to the reader in the collection, and who must be distinguished from the man who, pen in hand, composed it. For the latter, I shall use the term author or the name Des Périers. Throughout, however, this clear distinction is maintained, whatever the terminology.


12. Ibid., p. 283.

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   b. Printed books

2. SECONDARY SOURCES
   a. Modern editions
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a. Manuscripts

BOCCACCIO, Giovanni.
(French translations of the Decameron)
Bodl., Douce 213
BL, Additional 35322 & 35323
BL, Royal 19.E.1.

MARGUERITE DE NAVARRE.
(more or less comprehensive copies of her collection of nouvelles, descriptions of which may be found in H(F), pp. xxi-xxiv)
BN, Collection Dupuy, no. 736
BN, f. fr. 1511
BN, f. fr. 1512
BN, f. fr. 1515
BN, f. fr. 1520
BN, f. fr. 1524
BN, f. fr. 2155

NICOLAS DE TROYES.
(the second volume of his Grand Parangon des Nouvelles Nouvelles)
BN, f. fr. 1510

PHILIPPE DE VIGNEULLES.
(his collection of nouvelles)
Bibliothèque Municipale de Metz, no. 1562
b. Printed books

In this section entries are arranged chronologically within alphabetical categories and are presented in quasi-facsimile form. As is customary, underscoring represents the use of italic type, unless otherwise stated (for the use of red ink).

BIBLIOTHÈQUE DE L'ARSENAL, Rés. 8° B.L.19010.
[in red and black, bastarda, characters:]
& Le paragö | de Nouuelles Honneftes & dele; | ctables a tous ceulx qui de; | firent veoir et ouyr | Cho; | fes nouuelles & Recrea; | tiues foubz vmbre & cou | leur de ioyeufete: vti | les & profittables | a | vng chafcun vray | amateur des bös | propos & plais | fans paffe; | temps | 15 Nouuellement 31 | a Paris. | [fleur-de-lis] On les vend au Palays en la | gallerie/Comme on va en la chan; | cellerie.

[colophon:]
[fleur-de-lis] Fin du Parangon des nouuel<s | les ioyeufes & recreative < a toutes | manieres de gens/principalement | a ceulx qui en vouldront faire leur | prouffit/en moralifant lesdicoptes hô | neftes & facecieufes nouuelles.

[followed by:]
Les Parolles io); | eufes et Dictz Memorables des nobles et | faiges hômes anciens Rediez par le Gra | cieux et honnê<te Poete Meffire Frâcoys | Petrarcque.

[colophon:]
[fleur-de-lis] Fin des dictz ioyeulx & memo<s | rables des anciés et saiges hômes | cumulez par le scientifique Poete | Meffire Francesco Petrarcç. Im<s | primez a Paris nouuellement.

[in red and black:]
LE PARANGON | de Nouuelles, Hôneftes & delecta | bles a tous ceulx qui defirét veoir | & ouyr Chofes nouuelles & Re<s | creatiues foubz vmbre & couleur | de ioyeufete, Vtiles & profittables | a ung chafcun vray amateur des | bons ppos & plaifans paffetemps. | 1 5 Nouuellement. 3 1 | [woodcut with the caption: 'LAVTEVR DE NOVELLES'] | [arabesque] On les vê<; a Lyon, en la bou | tique de Romain Morin | libraire | demourant en la Rue Merciere.

[colophon:]
[arabesque] Fin du Parangon des nouvelles ioyeufes
& I recreatives a toute maniere de gens, principa
I lement a ceulx qui en voul'drot faire leur |
proffit, en moralisant lefdictes hō; | neftes &
facecieuses | Nouelles.

[followed by:]
LES PAROLLES | Ioyeufes & Dictz Memora| | bles des
Nobles & faiges hō | mes anciens Redigez par | le
Gracieulx & Honeste | Poete Meffire Fran| | coys
Petrarque | [arabesque] | [woodcut with the
caption: 'FRANCOYS PETRARQUE'] | [BN:] 1531
[arsenal:] 1532
[arabesque] Fin des dictz ioyeulx & memorables des
anciens & fai | ges hōmes, cumulez par le
Scientifique Poete Meffire | Francoys Petrarque.
Imprimez a Lyon, par | Denys de harfy, pour Romain
Morin | libraire demeurant en la Rue | Merciere. |
[cross] | M. D. XXXI.

BIBLIOTHEQUE NATIONALE, VELINS. 611.
[BN Catalogue entry under 'ESOPE DE PHRYGIE: Trad.
fr.: Fables choisies':] '—Apologues d’Esope,
traduits du latin de L. Valla en français par G.
Tardif. — Fol. 1 recto: Au roy tres chrestien
Charles huitiesme de ce nom, Guillaume Tardif, du
Puy en Velay, son liseur — Fol. 2 recto: S’ensuit
les Apologues de Laurentius Valla ... — Cahier
D.fol. 1 verso: Le premier dit facécieux de
Francois Pétrarque. — A la fin: Et ce briefvment
suffise des ditz des sages hommes. — (Paris, A.
Vérard, vers 1490.) In-fol, sign. A-E, à 2 col.
car. goth. encadrements fleurdelises au 1er et 2e
f., miniatures, marque de Vérard au dernier f.
[...] (Ex. de Charles VIII, impr. sur vélin.)'

BOCCACCIO, Giovanni.
Le Decameron de | Messire Jehan Bocace Florentin. | Traduit de l’Italien en Français. | par Maistre
Laurens. | achevé d’Imprimer à Paris le 22.9^**®
1485 | Pour Antoine Verad. Libraire A l’Image | Sf
Jean l’Evangéliste, pont Notre Dame. [BN, Rés. Y2
402]

[In red and black, bastarda, characters:]}
Le liure Cameron Autrement fur | nomme le prince
Galliot Qui con | tient cent Nouuelles racomptees
| en dix iours par sept femmes & trois iouueceaulx.
Lequel liure cópila & escript Jehan | Bocace de
Certald. Et depuis tranflate de latin en francovs
Par maistre Laurens du | premierfaict. Nouuellement
imprime a Paris en la grant rue fainct Jacques A
len | feigne de la Roze blanche couronnee.
@ Cy fine le liure de Cameron autremêt | furnonne le prîce galiot qui contient cêt nou | uelles racomptees en dix iours par fept fems | mes et troyes iouuenceaulx/lequel liure la pie | ca compila et escript Jehan Bocace de certaild | de latin qui depuis naguerees a esté trâflate de | latin en francoys par maistre laurens du pres | mier fait. Nouellemët imprime a Paris par | la vefue feu Michel le noir demourant en la | grant rue faïncet Jaques a lenfeigne de la Ro | le blanche couronnee. Mil.v.c.vingt & vng. [BL, C.47.f.24]

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LE DECAMERON | de Mefsire Jehan Bocace | Florentin, | NOUVELLEMENT TRADVICT | d' Italien en Francoys par Maistre Anthoine le Macon | confeiller | du Roy & treforier de letraaordinaire de | fes guerres. | Avec priuilege du Roy | Pour fix ans. | Imprime à Paris pour Eftienne Roffet dict le | Faulcheur Libraire | demeurnat sur le pont faïncet | Michel a l'enfeigne de la Roze | blanche. | 1545 [BN, Rés. g. Y² 317]

BRACCIOLINI, Gian Francesco Poggio.
See: BRITISH LIBRARY, I.A.39234

BRITISH LIBRARY, I.A.39234.
[A compendium of works by Gian Francesco Poggio | Bracciolini, Lorenzo Valla, and Francesco | Petrarca:]

[fol. 1v:]
Incipit tabula super faceciae pogii;

[fol. 11r:]
Pogii florentini oratoris clarissimi | facetiarum liber incipit feliciter.

[fol. 104v:]
Facetie morales Laurentii vallenfis alias efo | pus grecus per dictum Laurentium tranflatus | inciunct feliciter.

[fol. 112v:]
Francisci petrarche de falibus virorum illuftri | ac faceciis. Tractatus incipit feliciter;

[fol. 118v:]
Expliciunt facetie Francischi petrarche impreffe | parifius;

[1475?]
DES PÉRIERS, Bonaventure.
[in civilité:]
Les | Noueules Recreations | et joyeux deuis de
feu Bonauanture Des | Periers valet de chambre de
la | Royne de Nauarre. | [vignette] | A Lyon, | De

DU FAIL, Noël.
PROPOS | RVSTIQVES, | DE | MAISTRE LEON LADVLFI
| CHAMPENOIS. | [arabesque] | [vignette] | A Lyon,

[arabesque] BALIVER; | NERIES, OV CONTES | nouueaux
d'Eutrapel, au: | trement dit Leon | Ladulphi. | A

PROPOS | RVSTIQVES | DE | MAISTRE LEON LADVLFI
| CHAM- | PENOIS | [arabesque] | Reueuz, corrigez, &
augmentez | par luymefme. | [vignette] | A Lyon

EULENSPIEGEL, Tyll.
Ein kurtzweilig lefen von Dy| Vlenspiegel gebore
vfz dem land zu Brunfzwick. Wie | er sein leben
volbracht hatt. xcvi. feiner geschichten. |
[woodcut]
[colophon:]
Getruckt vô Joha| Grieninger in der freien |
ftat Stra|zburg/ vffant Adolffs/ tag Im iar.
M.ccc|cксv. [BL, C.57.c.23.(1)]

FLORE, Jeanne.
Comptes amou- | reux par Madame Ieanne Flore, tou;
| chant la punition que fait Venus | de ceu| qui

LA PUVNITION DE | l'Amour contempne, extraict | de
L'amour fatal de | madame Iane | Flore. |
[vignette] | [rule] | M.D.XL. | On les vend a Lyon
chez Francoys Iu | fte, devant nof|re Dame de
Confort. [BN, Rés. Y® 3439]

LA PUVNITION DE | l'Amour contem|né, ex- | traict de
l'Amour fatal de | madame Ieanne Flore.
[vignette] | 1541. | [arabesque] On les vend à Paris par Denys lanot, en la Rue neuve Noftre Dame, à l'efneighe I faintc Ichâ Baptifte pres fainte Ge | neuefue des Ardens. [1541?] [Arsenal, Rés. 8° B.21047]


LA MOTTE ROULLANT, Le seigneur de.
Les Facetieux de | VIZ DES CENT ET SIX | Nouuelles, Nouuelles, tref recrea | times & fort exemplaires | pour reueiller les bons | & joyeux efprits Fran- | cys, veues & re- | mises en leur | naturel | par le feigneur de la Motte, | Roullât Lyônois, hom- | me trefdocte & bi- | en renom- | mé. | Avec privilege du Roy. | [arabesque] On les vëd à Paris au Palays en la galerie par ou on va à la châcellerie | par Iean Longis. | 1550. [BL, G.16493]

MARGUERITE DE NAVARRE.
[in a woodcut border:]
HISTOIRES | DES AMANS | FORTUNEZ. | Dediées À trefillustre Princesse Madame | Marguerite de Bourbon, Du- | cheffe de Niuernois. | A PARIS, | Par Gilles Gilles, libraire de- | meurant à la rue S. Iacques | à la Concorde. | 1558. | [within a cartouche at the bottom of the woodcut border: 'Avec privilege du Roy.'] [BN, Rés. Y 2 734]

[in a woodcut border:]
L'HEPTAMERON | DES NOUVELLES | DE TRESILLUSTRE ET TRES- | EXCELLENTE PRINCESSE MARGUE- | rite de Valois, Royne de Nauarre. | Remis en fon vray ordre, confus au parauant en fa premiere impref- | fion, & dedié à trefillustre & trefvertueufe Princesse Ieanne de | Foix, Royne de Nauarre, par Claude Gruget Parifien. | [vignette] | A PARIS | Par Iean CauelIer, rue Frementel, pres le cloz | Bruneau, à l'efneighe de l'Eftoille d'or. | [rule] | 1559 | Avec privilege du Roy.

[colophon:]
Imprimé à Paris, par Benoift Preuoft, demeurant en | la rue Frementel, pres le cloz Bruneau, à l'efneighe de l'Eftoille d'or | [rule] | 1559. [BN, Rés. Y 2 737]

[colophon:]
Imprimé à Paris, par Benoift Preuoft, demeurant en la rue Frementel, pres le cloz Bruneau, à l'enseigne de l'Eftoille d'or. | [rule] | 1559. | [BL, G.17750]

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Le Parangon de Nouvelles [...].
See: 1) BIBLIOTHÈQUE DE L'ARSENAL, Rés. 8° B.L.19010
2) BIBLIOTHÈQUE DE L'ARSENAL, Rés. 8° B.L.19009, & BIBLIOTHÈQUE NATIONALE, Rés. Y' 1981-1982

Les Parolles Joyeuses [...].
See: 1) BIBLIOTHÈQUE DE L'ARSENAL, Rés. 8° B.L.19010
2) BIBLIOTHÈQUE DE L'ARSENAL, Rés. 8° B.L.19009, & BIBLIOTHÈQUE NATIONALE, Rés. Y' 1981-1982

PETRARCA, Francesco.
Librorum Francisci Petrarchae Bafilicæ Impressorum Annotation.
SECONDARY SOURCES

Explicit Liber Augustalis: Beneventi de Rambaldis cum pluribus alijs opusculis | Francisci Petrarcae: Impressis Basileae per Magistrum Ioannem de Amerbach: Anno | salutiferi virginalis partus: Nonagésimo sexto supra millenium quatercentum. [Bodl., Toynbee 312]

See: 1) BIBLIOTHÈQUE DE L'ARSENAL, Rés. 8° 
B.L.19010 
2) BIBLIOTHÈQUE DE L'ARSENAL, Rés. 8° 
B.L.19009, & BIBLIOTHÈQUE NATIONALE, Rés. 
v 1981-1982 
3) BIBLIOTHÈQUE NATIONALE, VÉLINS. 611 
4) BRITISH LIBRARY, I.A.39234 
5) VALLA, Lorenzo. Les apologetes & fables 
[...]

POGGIO BRACCIOLINI, Gian Francesco. 
See: BRITISH LIBRARY, I.A.39234

VALLA, Lorenzo. 
Les apologetes & fables de | Laurens valle 
trañlatees | de latin en francois [followed by 
stories from Petrarch's De salibus virorum 
illustrium, translated by Guillaume Tardif (Paris, 
Antoine Vérard, c. 1492)]. [BL, I.B.41209]

See: 1) BIBLIOTHÈQUE NATIONALE, VÉLINS. 611 
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