

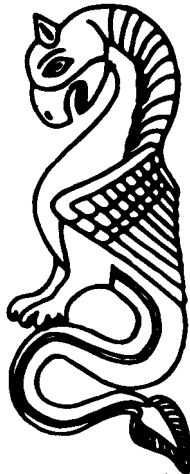
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## GRACE: THE HEALING HERB IN WILLIAM OF PALERNE

By ERIK KOOPER

Although the text of *William of Palerne* has been generally available to students of Middle English for over a hundred years it has received only scant attention from the critics, and what is said is usually not much more detailed than Skeat's own comment that "as a whole, the story is well told, and the translator must have been a man of much poetic power, as he has considerably improved upon his original".<sup>1</sup> In 1881 Max Kaluža<sup>2</sup> criticized Skeat's remark as biased and based on too little evidence as Skeat had compared only the first 500 lines.<sup>3</sup> According to Kaluža certain parts of the French are definitely superior, such as the depiction of the love relationship between Guillaume and Melior, and his final conclusion was that on the whole "das französische gedicht unserem modernen geschmacke viel näher steht, als das englische" ("the French poem comes much nearer to our modern taste than the English one").<sup>4</sup>

Some eighty years later Dieter Mehl re-asserted the more favourable view when he stated that "*William of Palerne* is in many respects one of the most successful and interesting of the Middle English novels in verse".<sup>5</sup> Though a fairly close translation it has a style of its own, "quite different from that of the original" (p.247), Mehl contends, and also on the matter of the love-affair between Melior and William, Mehl disagrees with Kaluža. He applauds the English adaptor for the "particular exactness" with which the beginning of their passion is described and for the way in which "the symptoms of *amour courtois* are analysed in detail" (p.248).<sup>6</sup>

Quite recently Mehl's favourable opinion has found support in an article by John Finlayson, who concludes that the poem "though not as polished a work as its French source, nevertheless demonstrates a laudable ability to handle courtly material".<sup>7</sup> Also the most recent editor of the poem, Norman T. Simms,<sup>8</sup> is convinced that the English poet has been given less than his due, e.g. as regards the tone of the poem, which, according to Simms, has been changed "to the comic spirit of an English entertainment - humorous, but with a strong tinge of ironic comment as criticism" (p.xi). Less favourable, however, are the comments of Derek Pearsall, who thinks *William of Palerne* a failure as an alliterative poem:

[The poem] has none of the distinctive stylistic features of fourteenth-century alliterative poetry, neither in diction, phraseology nor in handling of syntax. One may conclude that the poet had only limited access to the tradition or simply that he was

a poor poet.<sup>9</sup>

This last verdict is perhaps unfair, recent work<sup>10</sup> on the alliterative corpus having drawn attention to the extreme earliness of *William of Palerne*, which allows us to wonder whether the sheer difficulty of the medium may have impeded the full development of the skills of William the poet. He seems to hold this view himself - witness his "humble apology for his lack of craftsmanship and his choice of metre" at the end of the poem, which Thorlac Turville-Petre sees as probably stemming from William's "feelings of insecurity inspired by doubt about the reception his audience will give to this new form of verse".<sup>11</sup> Apparently the poet has made a conscious attempt at converting his French original into an English poem without quite knowing how an English audience would react.

It is my intention in this paper to show that the poet had at least the linguistic competence to be able to undertake such a task with success, and, besides that, to demonstrate that he was not so naïve or limited in his poetic skills as some critics would have him.<sup>12</sup> For this purpose I shall analyze closely the passage dealing with the beginning of the love-affair between Melior and William, and we shall see that in this passage the poet has elaborated on a line of thought only hinted at in the French text, thereby using to the full the possibilities that fell into his hands while translating. This is best done by following the English text closely, with reference to the French whenever necessary, though for the first indications that Melior has fallen in love with William, the shepherd boy growing up at the court of her father, we have to rely on the French text alone as one leaf of the English MS is missing here. She hears about his superior qualities and sees "qu'il n'a si bel el mont" (GP 820: "there is no one so fair in the world"). Soon the symptoms of the lover's disease become manifest in her:

"Diex! quex maus est dont tant me duel,  
 Qui si me fait estendillier?" (GP 836-7)  
 ("God! What evil is it that causes me so much sorrow,  
 that makes me stretch myself so much (i.e. in anguish)?")

Here the English text begins again:

"& seppe sike i & sing samen to-gedere,  
 & melt neigh for mournyng & muche ioie make."  
 (WP 433-4)

Melior analyzes what is happening to her in a long interior monologue in which she blames her heart, but which she concludes by saying "I giue me holly in his [i.e. the heart's] grace" (l.531), even though that does not diminish her anxiety about the result:

"Allas! i trowe pis bitter bale botlesse wol hende!"  
 (WP 540)

She sees no remedy for she will never dare to tell him, lest he think her foolish (WP 541-6; GP 932-9). What if she told him that

she were ill,

"& told him al treuly þe entecches of myn euele?"  
(WP 558; GP 940-2)

But no:

"he knoweþ noujt of þat kraft bi krist, as i trowe."  
(WP 559)

At the most he would sympathize with her, merely saying,

"serteinly, swete damisele þat me sore rewes."  
(WP 562; GP 944)

Melior leaves it to the reader to decide what kind of craft she is referring to, that of medicine or of love, but one suspects she means that William is too naïve to know of the lover's malady, so that there would be little chance that he could heal her. At the end of Melior's soliloquy the poet describes how she falls ill, and, he adds,

þer nas leche in no lond þat liif hire bihiȝt,  
3it coupe non by no craft knowen hire sore.  
(WP 576-7)

Melior finds herself in the unenviable situation that her doctors are not lovers, while her innocent lover cannot act as a doctor. Both poets are here playing on the idea of love as a disease that cannot be cured except by the lover, and it is on this ambiguity in the field of sickness, healing, and medicine that the English poet in particular embroiders to the end of the passage. He does so by giving the old cliché of the love-sickness a new piquancy through the punning use of the words *gras/grace*. In the medieval medical handbooks the lover's disease was considered one of "five species of mental alienation", which could be diagnosed on the basis of a number of specified symptoms, and for which certain causes were recognized and certain cures stated.<sup>13</sup> Since herbs could be part of the doctor's prescriptions for those suffering from this malady, there is nothing remarkable in Alisaundrine's promise to procure a herb that will heal Melior. But one of the words in Middle English for a herb happens to be *gras* (MED, sense 2(b)), and thus, with the word *grace* prompted by the context and by the occasional occurrence of the word *merci* in GP (e.g. 1137, 1315, 1648), a rich hoard for word-play was opened up for the English poet, of which he has indeed capably availed himself. On the literal level he has made *gras* to act as a curative for the physical disease, while at the same time he has applied *grace* to the figurative level, where it stands for the favour or good-will a lady may show her lover (or vice versa), the salutary effect of which is well-known.

That the poet has introduced this theme of sickness, healing, and medicine with great care is illustrated by such lines as those quoted above which have no equivalent in the French (cf. GP 540,

559, 576-7). Melior's illness is then discovered by her favourite and cousin, the girl Alisaundrine already mentioned, who offers to advise her, for

"bi cas of cunsail ful wel can ich hele,  
 & be trusty and trew to 3ow for euer-more,  
 and help 3ow hasteli at al 3oure hele to gete.  
 (WP 595-7; GP 1001-12)

We may, incidentally, have a further example of word-play here: Skeat would see in the *hele* of 1.595 "to heal" only (cf. his Glossary), but considering the French text, which has *celer* (GP 1005), a pun on the meaning "to conceal" is no doubt intended, and would well suit the context: after all, secrecy is mandatory for a confidante.

Melior replies that Alisaundrine's words have already *warsched*, i.e. cured, her well, and therefore she commits herself entirely to her *grace*:

"I 3iue me al in 3i grace to gete me sum hele."  
 (WP 605)

She ends her confession by urging Alisaundrine to counsel her for the best,

"For but ich haue bote of mi bale bi a schort time,  
 I am ded as a dore-nail,"  
 (WP 627-8)

in which *bote* refers back to the *hele* of 1.595, and continues the "illness" metaphor.<sup>14</sup> Alisaundrine, who is more worldly-wise than Melior (as is the audience, no doubt), knows that a complete recovery is possible only if Melior can obtain the love of William in return for hers. In other words: she can only achieve it herself, it cannot be achieved for her. It is no use, however, to tell Melior, for in spite of her low opinion of William's understanding of the "craft" of love Melior is just as naïve as he is. Because of this naïveté Alisaundrine decides to pose as a real doctor promising to provide Melior with a *grece* that will cure her, rather than with the "grace" of William - but she phrases her offer in such a way that the audience can have little doubt about her real intentions:

"I schal 3urth craft 3at ich kan keuer 3ou i hope,  
 Mow i geten a grece 3at i gaynli knowe!<sup>15</sup>  
 haue 3e sleiliche it seie & a-saide ones,  
 & feled 3e sauor & 3e swetnesse 3at sittes in 3e rote,  
 hit schal veraly 3urth vertue do vanisch 3our soris!"  
 (WP 635-9)

In 1.636 the key word of the passage, *grece*, occurs for the first time. Simms has been the only critic to consider the presence of a pun in this word, but his interpretation takes a direction altogether different from mine:

The thought in line 635 is more explicit than in the French at this point. The word *grece* in line 636 is rather important in the context of the alliterative poem. There is a triple pun possibly at work. The pun most probably works on *grece*, which here denotes *grass* or *herb*, in the sense of *grece* = *grease* or *flesh*. This bawdy sense is confirmed by the use of the word *rote* in line 638, in Alexandrine's and William's playfulness in the garden scene later, and is suggested again by the poet in 639-640. The word *grece* may also be a pun on *grace*, which fits in with the religious theme of divine will at work behind the various events in the plot, and a pun on *Grece*, ironically hinting at the coming of Partenedon and the ill-arranged marriage." (Op.cit., p.281)

It is true that the spelling *grece* against *gras* for all other occurrences seems to signal a specific usage of the word (by the scribe or the poet?), but neither *OED* nor *MED* ever equates *grece* with "grease" in the sense of "flesh". The second possible meaning, "(divine) grace" would be entirely out of place in this context of the bawdy use of *grece*, while the reference to Partenedon cannot convince either; it is probably coincidental, like the *grece* of l.811, meaning "stairs". In the light of the courtly nature of the passage a pun on the meaning "mercy; favour, good will" seems more plausible, and appears to be borne out by what follows.

The sexual connotations evoked by the description of the herb, and already pointed out by Simms, are doubtless intentional, as is clear from the lines immediately following:

oper-wise wold sche nou3t wissen here ladi  
 bi what maner che ment last sche were a-greued.  
 (WP 640-1)

Melior now urges her cousin to get her "pat gode gras" (l.644) as soon as possible, which the latter promises to do.<sup>16</sup>

Alisaundrine's first move to bring Melior and William together is to let William, through a dream, fall in love with Melior.<sup>17</sup> The trick works superbly, and, still in his dream, William behaves as

a gome ful glad for pat grace fallen, (WP 670)

in which *grace* refers to Melior, or to the fact that she is in love with him. In his dream Melior had said he must love her or else she would die (l.696),<sup>18</sup> and now, like her, William falls a victim to the lover's disease, so that

he nist what bote his bale best mi3t help. (WP 741)

Despairing of success he spends his days in a garden watching the windows of Melior's room from under an apple-tree. After a week he is so exhausted from lack of sleep and food that he falls asleep

under his tree.

Meanwhile Melior, conversing in her room with Alisaundrine, asks,

"wher sche hade gete hire gras þat schold hire greues  
hele?"<sup>19</sup> (WP 799)

Alisaundrine's answer shows her again as Melior's physician: she has often attempted to find the herb, though unsuccessfully as yet, but if she would like to step outside into the garden with her, with its fair flowers and songs of the birds<sup>20</sup> - who knows? -

". . . swiche happ mai falle,  
to haue þe better hele at 3oure hom-kome." (WP 806-7)

The word *happ* is here a partial synonym of *grace*, in the sense of "(good) fortune", so that Alisaundrine seems to imply that by going into the garden Melior might finally find the *grace* that will heal her. This is borne out a little later in the text when the poet tells us that Alisaundrine, by her magical craft, knows that William is to be found there, asleep under his tree (WP 834-6). All this makes Alisaundrine a much more active plotter for the lovers' welfare than her French counterpart, although it should be added that both very cunningly say, when pointing William out to Melior, that,

"he semes bi semblant in sekenes ful harde."  
(WP 841; GP 1432)

Melior immediately feels better at the sight of her sick beloved (WP 845), and where she first had feared that William would not recognize her illness even if she told him its causes (WP 559) she herself now fails to identify his, although she suggests that he has come to the garden for the same reason as herself:

"sum hard hacche has he had & hider com to plei3e  
Forto lissen his langour."<sup>21</sup> (WP 847-8)

Alisaundrine now makes William have another dream in which the two ladies come up to him. Melior presents him with "a ful real rose" (WP 866), and as soon as he holds it in his hands he feels entirely cured of his illness. The symbolic meaning of this is of course clear: the lover is cured as soon as the lady grants him her favour, or *grace*. The question is rather whether there is a place for the rose in the "disease-medicine-recovery" metaphor of the entire passage. In the *Roman de la Rose*, which is later than GP but much earlier than WP, it is "the fragrance of the flower . . . [which] excites the lover's ardor, but also dispels the pangs of love when once he has breathed it in",<sup>22</sup> but in both GP and WP references to the rose's odour are missing. In one of the medical works quoted by Lowes in his article on the "lovenes maladye of hereos" the author suggests strewing the floor of the languishing lover's house with flowers and odoriferous herbs of various kinds, such as roses, myrtle-leaves, basil, balm-mint, and

the like,<sup>23</sup> in which enumeration the rose is apparently considered to be of the same kind as the herbs. On the other hand the rose is sometimes called *herbe*, i.e. plant, in certain French texts.<sup>24</sup> Bartholomeus Anglicus, in his massive *De proprietatibus rerum*, describes the medicinal properties of the rose, though without calling it a herb:

Among alle floures of þe worlde þe flour of þe rose  
is chief and bereþ þe prys, . . . , bycause of veirnes  
and swete smylle and sauour and vertu. For by  
fayrenesse þey fedith þe sight, and plesep þe smylle  
by odour, and þe touche by neysshe and softe handelynge,  
and wipstondeþ and socoureþ by vertu aþeins many  
siknesses and yueles, . . . , and acordeþ to medicyne  
þe grene and druye.<sup>25</sup>

This quotation shows clearly that the mere handling of a fresh rose could be expected to have a very beneficial effect on a sick person. Thus we see that on the literal level Melior hands William a *gras*, a plant, that may have a curative effect on his somatic disease, while on the metaphorical level she presents him with the *grace* that will heal his spiritual malady.<sup>26</sup>

After the offering of the rose William wakes up, sees the ladies and salutes them. Melior replies by calling him "Mi loueli swete lemman" (WP 876; GP "amis dous", 1.1464), which so completely bowls him over that he cannot utter a word. Alisaundrine sees his confusion and asks what sickness ails him. (In GP, 1.1488, she asks what it is that destroys him.) William describes his disease, and Alisaundrine, remarking that he must surely die, demands that he reveal its cause, but "þat schal i neuer!" (WP 916) is his reply. Meanwhile Melior has finally recognized the symptoms of William's disease as identical to those of her own, and has thus discovered their cause; however, again she sees no way of telling him. Fortunately Alisaundrine knows all, as appears from her words to William (which Melior cannot overhear), who consequently places himself entirely in her hands:

"I gif me al in þi grace my greues to help."  
(WP 956)

But how can I help you? Alisaundrine replies: "what haue i to þi bote?" (WP 959). William assures her that his life is in her *warde*, and

"but i þe sunner haue socour of þat swete mayde,  
þe comliche creature þat in þi keping dwelles,  
alle the surgens of salerne ne schul saue mi liue."<sup>27</sup>  
(WP 962-4)

Alisaundrine now turns to Melior, urging her to grant William her *grace*:

"he has langured for þour loue a ful long while;



& but 3e graunt him 3our grace him greipli to help,  
 & late him be 3our lemman lelly for euer,  
 his liif nel nougt for langour last til to-morwe."  
 (WP 983-6)

To save his life Melior will accept him, and she vows to love him till the end of her days. William naturally is delighted, thanks God, and kisses Melior. Alisaundrine, seeing she is no longer wanted, takes a stroll in the garden to pick some flowers, while

william wel wiþ meliors his wille þan dede. (WP 1025)

Finally, when night falls, Alisaundrine returns to them and asks Melior:

"haue 3e geten þe gras þat i 3ou geynliche hiȝt?  
 I trowe trewli be þis time 3our sorwe be passed;  
 eiþer of 3ou, as y leue is god leche til oþer,  
 alle þe surgyens of salerne so sone ne couþen  
 haue 3our langoures a-legget i leue for soþe."  
 (WP 1030-4)

Alisaundrine has indeed provided Melior with the healing *grace* she promised, and both lovers have been saved by it. They amply thank their benefactress,

"For sche hade brouȝt hem of bale boþe," þei seide,  
 "& i-lengþed here lif mani long 3ere."<sup>28</sup> (WP 1039-40)

In the final words of Alisaundrine the various meanings and connotations of *grace* come together. William, like all the other lovers of his age, had been courting for the *grace*, i.e. the favour(s), of Melior, knowing that the disease caused by her would be remedied as soon as he had obtained that. Melior, in her innocence, thought that a simple medicinal *gras*, i.e. herb, might relieve her of her malady, notwithstanding the fact that she was quite well aware of its cause. Alisaundrine knew better than that: she realized that only if Melior granted William the favour he was seeking would she herself receive the thing that would in turn heal her, a *gras/grace* nobody but William could give her, and whose curative power was in its root.

In the analysis given above we have seen that the English poet has employed the possibilities inherent in the "sickness" metaphor and the vocabulary of his own language skillfully and consistently, and yet without undue emphasis. The imagery never becomes more important than the story and never impedes its progress; on the contrary, like all good figurative language employed for poetic purposes, it appears merely to support and to help develop the general line of the narrative. One can therefore easily agree with Dieter Mehl when he says, by way of conclusion, about *William of Palerne*: "It is to be regretted that it seems to be the only one of its kind".<sup>29</sup>

## NOTES

- <sup>1</sup> *The Romance of William of Palerne*, ed. W.W. Skeat, EETS ES 1 (London, 1867) p.v. Skeat virtually reproduced Frederick Madden's edition, done for the Roxburghe Club in 1832. Since then there has been one more edition, for which see below, n.8. All quotations are from Skeat's edition, henceforth referred to as *WP*.
- <sup>2</sup> "Das mittlenglische gedicht William of Palerne und seine französische quelle", *Englische Studien* 4 (1881) pp.197-287.
- <sup>3</sup> This was not entirely Skeat's fault as the French text was not edited before 1876: *Guillaume de Palerne*, ed. H. Michelant, SATF 5 (Paris, 1876; repr. New York, 1966). All references to the French are to this edition, designated *GP*.
- <sup>4</sup> P.273. All translations are my own.
- <sup>5</sup> *The Middle English Romances of the Thirteenth and Fourteenth Centuries* (London, 1968) p.246.
- <sup>6</sup> Although agreeing with the general tenor of his remarks, I cannot quite agree with Mehl when he says that the English adaptor "turns a chiefly spiritual relationship into a frankly sensual love-affair" (p.248). In her soliloquy on love Melior admits that love has made her *fole et niche* (*GP* 882: "mad and silly") and that her heart has gained the upper hand over her reason (ll.885-6, 894-5). In her confession to her cousin Alixandrine she adds to this:  
     "Si est mes cors sor lui esmers  
     Et li miens cuers au sien aers  
     Que nes puis en nule maniere  
     Partir ne faire traire arriere."      (*GP* 1053-6)  
 ("So much my heart is turned to him and my heart attached  
 to his that I can separate them in no way nor make them  
 move back.")  
 This "inclination" of the body to Guillaume is ignored by the English adaptor, as are all the later passages in which explicit reference is made to the physical aspect of her or Guillaume's love, or to the nakedness of their bodies when Guillaume dreams that she visits him in his room (*GP* 1133-40, 1145-52).
- <sup>7</sup> "Definitions of Middle English Romances", Part II, *Chaucer Review* 15 (1980) pp.171-2.
- <sup>8</sup> *William of Palerne: A New Edition* ([Philadelphia], 1973). This work, an edition-cum-commentary and a rather poor reproduction of Simms' typewritten thesis, was brought to my attention by Gerrit Bunt of the State University of Groningen who has been preparing a new edition himself (forthcoming).
- <sup>9</sup> *Old English and Middle English Poetry*, The Routledge History of English Poetry, Vol. I (London, 1977) p.158.
- <sup>10</sup> Especially *Middle English Alliterative Poetry and its Literary Background. Seven Essays*, ed. David Lawton (Cambridge, 1982), which was not to hand at the time of writing.
- <sup>11</sup> *The Alliterative Revival* (Cambridge, 1977); the quotations are from pp.24 and 25 respectively.

- 12 Madden's original verdict, quoted in full by Skeat (p.xix), set the tone for such critics: "the translation [of Melior's soliloquy] is sufficiently naïve to be interesting even to those who may, in general, despise the simple language of our old Romances".
- 13 Cf. the classic article on this subject by John Livingston Lowes, "The Loveres Maladye of Hereos", *Modern Philology* 11 (1913-1914) pp.491-546; the quotation is from p.495, on which Lowes quotes from the *Liber de parte operativa* by Arnaldus de Villanova. It may be true that certain cures were available, but one gets the impression that the doctors were not entirely convinced of their efficacy.
- 14 There is no exact equivalent in GP:  
 "Vesci le mal qui me destruiſt,  
 Qui enſi me deſtraint et maine  
 Et ſi me fait et pale et vaine." (GP 1068-70)  
 ("Here the evil/illness which destroys me, which so much  
 oppresses me and governs me and makes me so pale and weak.")
- 15 In the French text it says that she knows a herb and has it: "Une herbe connois que je ai" (GP 1086). This is in conflict with her later statement that she has not found it yet (GP 1356-8).
- 16 Here GP is more explicit: if the medicine (*meicine*, GP 1102), which the herb carries, is not provided quickly, she will die.
- 17 By having the lines with William's dream follow immediately on the preceding scene with the "herb" conversation, it is once more implied that at least in Alisaundrine's opinion only William can supply the "medicine" wanted.
- 18 The French has a clear reference to the healing effect of his acceptance (GP 1197-8; cf. also GP 1141-4).
- 19 The French makes Melior much more desperate, as before:  
 "Lasse, com ſui fors de mon ſens,  
 Qui en ſi faite error ſui miſe!" (GP 1350-1)  
 ("Alas, how I am out of my senses, who have landed in  
 such trouble!")
- 20 One of the cures suggested in the medical handbooks quoted by Lowes (see n.13 above) is  
 incedere per prata cum ſociis et dilectis viridaria et nemora:  
 et per iardinos floridos vbi cantant aues et resonent philomenae.  
 (to walk through the meadows, parks and groves with companions and  
 dear ones, and through flowering gardens where the birds are singing  
 and the nightingales resound.)  
 The passage is part of the fifth *curatio* from the *Philonium*, finished in 1418, of the Portuguese Valescus of Taranta (see Lowes, pp.505-6). The important difference between the French GP and the English WP is that in the former Alixandrine indeed goes into the garden to distract Melior, as appears from the fact that she does not know beforehand that Guillaume is to be found there, whereas in WP it is part of Alisaundrine's plan to bring the two together.
- 21 It is difficult to fathom the exact meaning and connotations of *hacche*; neither OED nor MED are of much help here. In view of the context, *pleiſe* and *liſſen his langour*, it may be that Melior was thinking of a psychosomatic disease, i.e. of one much like her own. Note that the words *langour* and *liſſen* are repeated in l.869, which describes William as recovered from his illness by the arrival of Melior.

- 22 F.M. Warren, "On the Date and Composition of Guillaume de Lorris' *Roman de la Rose*", *PMLA* 16 (1908) p.282.
- 23 Cf. Lowes, p.511, where he quotes from the *Tesrif* of Abulkasim, "which was early translated into Latin", i.e. not later than the twelfth century.
- 24 Cf. Tobler-Lommatzsch, *Altfranzösisches Wörterbuch*, vol. 8, s.v. *rose*, e.g. col. 1474, ll.46-50.
- 25 The original work was written c. 1250; the translation is that of John of Trevisa, done at least a century later. The quotation is from Book XVII, from the recent edition by a collective of editors (Oxford, 1975, vol. II, p.1030).
- 26 Tobler-Lommatzsch, vol. 3, s.v. *erbe*, col. 747, give the following enlightening quotation from the *Enéas* (ll.7969-72):  
 Encor s'en siut la granz dolçors  
 Ki tost saine les mals d'amors;  
 Senz erbe beivre et senz racine  
 A chascun mal fait sa mecine.  
 (Then the great tenderness also follows which quickly  
 heals love's distresses/illnesses; without drinking a  
 herb, and without a root, it gives to each illness its  
 own medicine.)
- 27 *GP*, which has used the image of a balance, still ends with a reference to a doctor: "If the balance does not come my way, a doctor is no longer necessary for this wound." ("N'a mestier mire a ceste plaie", *GP* 1660).
- 28 The French is slightly different:  
 [Guillaume] dist: "Bele très douce suer,  
 Del tot m'avés rendu mon cuer:  
 Mon sens et ma vie et ma joie  
 Et tot enfin perdu avoie,  
 Si m'en avés del tot conquis." (*GP* 1755-9)  
 ([Guillaume] said: "Fair, sweet sister, you have entirely  
 returned my heart: my senses and my life and my joy and  
 all I would eventually have lost, but you have made me win  
 back everything.")
- 29 *The Middle English Romances*, p.251.

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