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The Lady, the Lords and the Priests: the Making and Unmaking of Marriage in *Amadas et Ydoine*.

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Studies of the Anglo-Norman romance *Amadas et Ydoine* have concentrated on the text's relationship to its sources and analogues,[1] or on the connections between the extant MSS of the romance.[2] However, a new perception of the complexity of this somewhat undervalued work can be obtained by focusing on the issues which relate to the female protagonist, and in particular on the topic of marriage.

Amadas et Ydoine is a reworking of the adulterous schema of the Tristan legend and of Chrétien's *Cligès*. Like the latter work, it concludes with the marriage of the lovers, the heroine having preserved her virginity for the man who has her heart. The unwanted husband, however, is treated sympathetically by the *Amadas* narrator, and allowed to share in the harmonious resolution; he is not killed off, as Chrétien's Alis is, but separates amicably from his wife and marries again (for love, we are told). Thus marriage, non-consummation, separation and remarriage are the basis of the action in this romance.

By the end of the twelfth century, the church had established its right to jurisdiction in matrimonial cases.[3] Yet *Amadas et Ydoine*, written at this period[4] for the educated courtly public, depicts marriage as an institution regulated largely by laymen, and in which priests play only a minor role.[5] The makers and unmakers of marriages in *Amadas* are the men with established positions in the feudal hierarchy, the lords - the duke of Burgundy, Ydoine's father, and her husband, the count of Nevers. The opposition to the lords' control over marriage does not come from the church, but from the lady, whose weapons are deceit, witchcraft and affabulation. Her lover, Amadas, has little direct influence on the unfolding of events, and is effectively a pawn in the game played out between the other parties. An examination of the matrimonial strategies depicted in *Amadas et Ydoine* will show how

the narrative marginalises the priests, depicting marriage as being controlled by the lords; yet the powerful lords of Burgundy and Nevers are themselves manipulated by the lady. Ydoine's preferred means of influence is through fiction; her aims are achieved through the creation of narrative and theatrical illusions. This association of the lady with fictionality has implications for the presentation of female power in the romance.

A central issue in Ydoine's marriage to Nevers is clearly that of consent. The church held the consent of the spouses themselves, expressed *per verba de praesenti*, to be essential in the formation of a valid marriage.[6] Yet the principle that *consensus facit nuptias* is ignored by the secular lords of *Amadas et Ydoine*. Ydoine is betrothed by her father to the count of Nevers aginst her will: 'a grant duel,[...]a grant ire / Outre son gré fu fianchie' (1980-81).[7] When it comes to the nuptials, her helplessness is dramatised by her fainting as the wedding-party arrives at the church door (2342-3). The wedding is not depicted; at the decisive moment of the bride's verbal consent, the text itself is voiceless. The narrator focuses instead on the count's reaction to his bride's fainting-fit (2344-53). When the narrative returns to Ydoine, she is already 'la contesse [...] qu'il espousee avoit' (2354-55), and she is carried away, still - or again - unconscious, still silent. The lady's voice is suppressed, and so is that of the narrator himself. The *verba de praesenti* are, literally, unsayable, and the narrative follows the model of Chrétien's *Cligès* in leaving this key moment in silence.[8] The only verbal consent which we hear Ydoine give in the entire transaction is her agreement that the wedding-feast should proceed (2360); and even here, her inner refusal is demonstrated by her inability to eat or drink (2361-62). In a romance as resonant as *Amadas* with intertextual references, the parallel with Enide refusing to eat in the banqueting hall of Oringle of Limors is unmistakable.[9] But, unlike Enide in the Limors episode, Ydoine does not vocally reject her forced union. Her silence recalls that of Enide when betrothed to Erec or that of Fenice married to Alis; it is the silence of the woman who is *donee* and *prise* by the lords who have the right to make such transactions.

The principle of consent, moreover, is itself unexpressed. The poet eschews mention of any figures of priests at the betrothal, the wedding, or the wedding-feast; apart from Ydoine, there is no representative figure to either articulate the consensualist viewpoint, or to give it a physical presence within the text. The narrative thus

avoids giving substance to the consensualist theory. The concept that *consensus facit nuptias* is not shown to be performative; the secular lords are not restrained by it, the lady is unable to use it to her advantage, there is no priest to represent it, and the narrator does not at this stage articulate it. Yet the very silence of the text during the *verba de praesenti* alerts the reader to the importance of the words which are not heard. The consensualist principle is fundamental to an understanding of the romance, and, as an unspoken subtext, enables the audience to perceive the defectuosity of Ydoine's marriage.

In drawing attention to the absence of consent on the part of the silent bride, the subtext of both *Amadas* and *Cligès* can be seen to challenge the presumption that a daughter would assent to the marriage arranged for her by her *paterfamilias*. The maxim that 'silence gives consent' was commonly applied in such cases, as is indicated by Peter Lombard in his *Sententiae* (*c*. 1152), where he comments that:

> Whoever does not clearly object is considered to agree. The next argument follows from this. In betrothal, it is necessary to obtain the consent of those whose consent to the marriage is desired. However, a daughter is understood to support the agreement, unless she clearly dissents. Moreover betrothal, like marriage, is made through the consent of the contracting parties. And therefore, as in wedding vows, so also in the betrothal arrangements [made by] the head of the household, it is proper for a daughter to consent - and she is understood to consent, if she does not resist the will of her father'.[10]

It is in keeping with this application of the concept that *qui tacet consentire videtur*, that the text of the *Amadas* does not present the marriage of Ydoine to the count of Nevers as legally invalid through a defect of consent. Yet at the same time, the union's legality is subverted in the mind of the audience by an awareness that consent is lacking.

The status of the marriage is similarly undermined by the absence of consummation. Non-consummation could not normally, at the end of the twelfth century, invalidate a marriage, which was formed by consent alone. Peter Lombard had formulated this principle clearly: 'From these [authorities] it is clear that consent, that is, the conjugal pact, makes the marriage; and from that moment the marriage exists,

even if it is neither preceded nor followed by sexual union', and the view that consummation was not essential to the validity of marriage came to prevail in the church as a whole once it had been adopted by pope Alexander III (1159-81).[11] However, the bedding of the bride, and its associated festivities, continued to be an important element in the popular perception of the formation of the marriage-bond: 'Dans la conscience des laïcs, ce qui concluait vraiment le mariage c'était la conjonction des corps, le mélange des sangs, la fête nuptiale'.[12] The eventual defloration of Ydoine by Amadas, with the drinking of the celebratory wine to mark the loss of her virginity, is depicted by the poet as the crowning moment of the couple's nuptials at the conclusion of the poem (7828-48). Similarly, in *Erec et Enide*, the narrative dwells far longer on the joys of the wedding night than on the formalities of the exchange of vows, and it is the act of consummation which transforms Enide into a *dame* (ed. cit., 2021-30, 2065-2104). The wedding and bedding of Enide provide an exemplary model[13] against which to measure the defectiveness of the unions of both Fenice and Ydoine, which lack both the canonical imperative of consent and the popular focus of consummation.

Yet Ydoine's marriage, despite its questionable validity, is treated in the text as an authentic union. The narrator refers to her, from the moment of the wedding, as *la contesse*. This title is routinely given her in public scenes, when the narrative adopts the point of view of the onlookers, as in lines 3787-88: 'En la sale estoit la contesse; / Venue estoit de la grant messe'. More tellingly, she is also *la contesse* in private moments: 'Plaist vous de la contesse oïr? / Pour rien ne puet la nuit dormir' (3701-02). She also has the title *dame* (4637, 4818, 7033), though this is less securely hers, since, unlike Enide, she has not traversed the needful rite of passage, defloration:

> Ydoine, qui dame est noumee
> Pour çou qu'est contesse espousee,
> Mais encore est pucele et pure. (2051-53)

But there has been a ceremony, she is a *contesse espousee*, and Nevers is her *signour* (2922, 3715, 6746, 6811). At the level of appearance, the text thus endorses the validity of a marriage made on the *qui tacet consentire videtur* principle, even while the subtext points to the opposite conclusion, namely that silence does *not* indicate consent.

The simultaneous endorsement and questioning of Ydoine's marriage points out the contradictions of the church's doctrine on consent. The position of the priests is further undermined by the possibility that the validity of the union does not derive from the church ceremony, but from the agreement made between the duke of Burgundy and the count of Nevers, the secular lords. The verb *espouser* denotes that an action has taken place which has brought the marriage into being:

> Contesse sui en ma contree
> Et mult rice dame clamee
> Qu'a un conte espousee fui. (3507-09)

But what is the action which has resulted in the formation of this marriage? Is it the ceremony at the church door, which, in spite of the *qui tacet consentire videtur* maxim, is so vitiated by lack of consent that it cannot be narrated? Or is it the preceding ceremony, the transaction between the duke of Burgundy and his son-in-law, when the daughter is handed over and becomes a wife? The narrative of this key moment begins with the count, who

> ...a Dijon vait tot droit.
> Li dus a joie le reçoit,
> Qui son barnage avoit mandé:
> Issi com il ert devisé,
> Ydoine li doune a moillier (2337-41).

In this secular transaction, there appears to be no equivalent to the *verba de praesenti*, no moment at which the woman is required to express her consent. The marriage is made by the two lords, in a format which seems to be that of the *traditio*, the transferral of the bride from her father to her husband. The *traditio* was probably a survival of the Germanic custom of *Kaufehe*, the conveyance of the bride herself and of legal power over her (*Munt*, *mundium*) from the family group of the father to that of the husband. It appears to have had particularly strong roots in England, the probable birthplace of the *Amadas*, and in the middle of the twelfth century it had been seen by the canonist Vacarius, writing in England, and by Bishop Henry of Winchester as the transaction that formed a marriage.[14] In contrast to

the wedding narrative, the narrator experiences no embarrassment in relating this legal transfer of Ydoine from one lord to another, and the text indicates that proper formalities are observed: the transaction fulfils the pact the two men made with each other at the moment of betrothal ('com il ert devisé'), and it is publicly witnessed by the vassals of the father's domain, the *barnage*. It is from this moment that Ydoine is a *moillier*, the wife of the count of Nevers.

The same picture of matrimony being controlled by feudal grandees is apparent when Ydoine's marriage is unmade. The church fulfils only a functionary role, prescribing and administering the necessary formalities: it is the duke of Burgundy, as feudal senior and head of Ydoine's family, who is in authority. He has decided that the marriage should be ended, and is looking for an opportunity to do so:

> Pieç'a ques vausist departir
> Mult volentiers, se il seüst
> Comfaitement estre peüst
> Par conscïence et par raison.
> Or i a raisnavle ocoison (7322-26).

The *raisnavle ocoison* sought by the duke is not a canonical impediment, but his son-in-law's desire to be free (7327). Nevers for his part wishes to remarry, but is restrained by his respect - not for the church, but for the duke (7336-38). He knows that Burgundy's permission must be sought before the couple can part ('se il vient au duc a plaisir', 7274). The two secular lords who made the marriage now wish to unmake it. The agreement of all concerned - including, on this occasion, the woman - is reason enough for ending the marriage: 'Tuit voelent departir adés' (7342). The duke and the family council are to decide which piece of church legislation will be most applicable:

> Or si esgart a son avis
> Avoec ses plus privés amis[15]
> La raison qui mix i affiert (7311-14).

Finally, the lay lords send for the clergy and lawyers to complete the formalities:

> Eveskes font venir assés
> Et autres gens, clers et letrés,
> Qui les ont par crestïenté
> Partis tout a leur volenté,
> Soit par parage u par el (7343-47).

In the dissolution of the marriage, the role of the priests is clearly necessary, since they know the requisite legal stratagems, which the poet dismissively summarises as 'parage u [...] el'. Yet, in a seeming reversal of the Gregorian distinction of powers, the authority resides with the feudal lords.

The text seems to understand the process of ending the marriage as one of divorce, not of annulment. The terms used are *partir, departir*, and the action envisaged is that of separating the couple, not of nullifying the marriage. This again is a secular view, harking back to Germanic customs which allowed divorce, and lacking in the finesse by which canon law provided for the annulment of the indissoluble bond of matrimony.

The ecclesiastical lawyers end the marriage on the grounds of consanguinity, a convenient legal fiction. The original defect in the marriage, the absence of the bride's consent, seems to be inoperative as far as the church is concerned. It is, however, clear to the laymen that lack of consent from all parties is the true reason for the divorce ('tuit voelent departir'), and Ydoine obtains an explicit recantation from her father: 'Je ne fis mie dont savoir: Contre vostre gré vous donai' (7482-83; my punctuation). In this ironic twist, the lay lord of Burgundy is shown to be more aware of the significance of consent than are the priests themselves.

In so far as *Amadas et Ydoine* articulates a priestly view of marriage, it does so in the context of the strategies of the female protagonist. Ydoine acknowledges the claims of both the priests and the lords. She respects the requirement for the formal approval of the Burgundian nobility and endorses the legal right of the family council to arrange her marriage, but she also wishes to conform to Christian marriage law:

> Si quic, voiant tot mon barnage,
> Ouvrer ensi qu'a grant hounor
> Me partirai de mon signour

> Et que serai vostre espousee
> Et de tous mes amis donee
> Sans pecié a l'ouneur de Dé
> Par esgart de crestïenté (6744-50).

She even seems at one point to envisage an action for nullity, based on lack of consent, and it is at this point that the text articulates the consensualist principle:

> En içou a mult bon espoir
> Que outre son gré fu dounee
> Au conte et a force espousee (3720-22).

However this project is without consequence. Ydoine does not pursue any legal challenge to her marriage, but relies instead on her *controeve*, the fiction of a contrary destiny she elaborates with the help of the three witches. Her pilgrimage to Rome is a cover for her quest for Amadas, not a journey to lay her case before the papal curia; and, as we have seen, the grounds for the divorce are the legal loophole of consanguinity, not the lack of consent which would, in theory, be a valid cause for an annulment.[16] The church's condemnation of forced marriage, though it provides the theoretical structure by which lack of consent can be seen as the substantive issue, is not shown to offer Ydoine any practical way out of her predicament.

Ydoine is therefore thrown back on her own resources. Amadas is of no use to her, having run mad on learning of her betrothal. The text, indeed, consistently disempowers the male protagonist. His fighting skill is largely for display, and only becomes of benefit to his lady in the duel in the cemetery. At other moments, as the squire half-dead of unrequited love, as the persecuted madman, his principal function in the text is not to act, but to suffer. In this, there seems to be a clear project to distinguish Amadas, the lover, from the other males of the text, the lords, who exercise power and act decisively.

Ydoine's route out of the forced marriage is, instead, through the creative imagination. She is the playwright and director of the dramatised folktale which the three witches stage for Nevers ('el meïsme leur aprent', 2052). The count is to be frightened out of his marriage-plans by the power of words and of fictional invention ('controeve', 1999). Magic serves only to gain access to his bedside, to

ensure that he remains a literally captive audience, and to replace costumes and makeup in transforming the witches into 'beles figures de fees' (1090).[17] This, Ydoine's first essay in creating fictions, uses material from classical mythology (the Fates Clotho, Lachesis and Atropos) to give added *gravitas* to the folk motif of the cradle-curse from the offended fairy, perhaps originally associated with the Norns.[18]

This first attempt of Ydoine's to use fiction to change the course of events is only partially successful (the count is not intimidated out of the marriage, but is sufficiently unnerved to be susceptible to his bride's wedding-night pleas against consummation). Ydoine's second narrative exploits Christian material (the thrice-repeated vision of St Peter summoning her to Rome, 2950-60), and succeeds in its objective of gaining her leave of absence from the conjugal domicile and permission to travel without her husband. These two narrative strands, the classical/folkloric and the Christian, are then brought together in the fictive construct which at last leads to Ydoine's divorce from her husband, and in which St Peter is used to give *auctoritas* to the Fates, as they had in the first fiction lent authority to the folk motif of the cradle-curse. This accumulation of layers of the *controeve*, moreover, enables Ydoine to manipulate the succeeding strata of her fiction to create the appearance of truth. In recounting to her husband his own experience with the three witches, Ydoine uses Yseut's stratagem of telling the truth about a previous fiction, and Nevers, hearing the tale of the Fates' curse corroborated from an apparently independent source, dutifully responds:

> Certes je le sai mult tresbien
> Que menti ne m'avés de rien;
> *N'est pas controeve* que me dites (7253-55: my italics).

The intertext here is Beroul's *Tristran*, where Mark 'sout bien qu'el [Yseut] ot voir dit' after she has 'truthfully' recounted to him the mendacious scenario he has already witnessed during the Tryst Under the Tree.[19]

That Ydoine should use *controeve* to escape her marriage is, of course, consonant with the contemporary association of women with *engin* and *mensonge*. Hence it is not surprising that it is always in connection with Ydoine's *controeve* that the narrative's expression

becomes misogynistic. That the lady's inventiveness should give her the power to outwit the lords is, clearly, outrageous. Yet the narrator's comments on Ydoine's fiction seem at first appreciative of the exceptional skill of this fellow-practitioner:

> ...ja mais jor c'aiés a vivre,
> En fable n'en cançon n'en livre,
> N'orés ausi fiere controeve (1997-9).

This exordial topos evidently functions on two levels; in calling attention to the excellence of Ydoine's *controeve*, it also extols that of the poet. The two are not to be confused, however, for the inventions of the woman are suspect. The apparently admiring tone is subverted by the conclusion of this passage, which inscribes Ydoine's *controeve* within a different topos, that of female deceit, as Ydoine's faculty of invention provokes the narrator to an ironic homage to women's resourcefulness: 'feme n'ert ja desgarnie' (2006). This 'women always get their way' topos is the first of the two motifs around which the poet's antifeminist tirades are built.

The narrator's tone becomes one of openly censorious misogyny when Ydoine's second fiction has led to her reunion with her lover (3568-3642). Ydoine's *controeve* is now indisputably located within the construct of female deceitfulness; fiction is transgressive when it is an instrument of wifely insubordination. The topos of feminine guile appears again, at the denouement, to propagandize Ydoine's final, successful hoaxing of her husband (7037-66). On this second appearance, the feminine-guile theme is associated with an amplification of the earlier ironic acknowledgement of women's ability to get their own way: 'eles ont conquis / Trestout le mont a leur voloir' (7074-75). The structure of the narrator's antifeminist commentary thus moves from tongue-in-cheek recognition of Ydoine's resourcefulness, to a repeated use of the topos of women's wiles, returning to the ironic presentation of women as having supremacy by their resourceful use of their guile ('par leur savoir' 7076). The narrator's commentary in effect uses a chiasmus structure to signal women's power as a key issue in the romance.

The chief object against whom Ydoine's *controeve* is directed is her husband. It is for Nevers that she has recourse to the powers of theatre and of the three witches. Her father and the Burgundian *barnage* are

manipulated by a lesser stratagem: the feigned submission of Ydoine to the will of the council of vassals, certain that their choice will light on Amadas. This too is ironically signalled by the narrator as an 'admirable' instance of female skill in deception (7516-17). As for Amadas, his role, like that of the *jeune premier* of a Marivaux play, is simply to love Ydoine no matter what the cost, and to allow himself to be controlled by her. He benefits from a separate fiction of hers, that of the three incestuous lovers and the three murdered babies, based, like the cradle-curse, on folktale material (the ballad of The Maid and the Palmer seems to derive from the same source).[20] Except for the duel in the cemetery, Amadas is allowed little initiative, and is excluded from the power-play between the lords and the lady.

In the marrying, unmarrying and remarrying of Ydoine, the structures of power are owned and wielded by the lords. Burgundy and Nevers make the first marriage in the betrothal and *traditio* ceremonies; Burgundy makes the decision that the couple should divorce, and the *barnage* choose Amadas as her second husband. The priests appear subordinate to the lords; they administer the laws by which the decisions of the lords can be effected *selonc crestïenté*. The text gives an insight into lay indifference to the church and its concerns; there is no mention of the clergy at Ydoine's first wedding, the necessity for consent is largely ignored by the lay lords, and the principle of indissolubility is depicted as being spurned by the clerics themselves in arranging Ydoine's divorce. The lady, at first powerless (dramatised by her fainting during the wedding ceremony), draws on the female art of deceit, presenting fiction as truth, and thus manages the lords - husband, father, *barnage* and lover. Through them, she also manipulates the priests who 'les ont par crestïenté Partis tout a leur volenté' (7345-46). On this reading, *Amadas et Ydoine* is a tribute to the power of fiction, and of women. However, it is an ambiguous tribute, since the narrator's recourse to the antifeminist 'women's wiles' topos means that fictionality in the form of Ydoine's plots is castigated by the fictional text which, at the same time, celebrates it. At the mimetic level, too, Ydoine's triumph is a hollow one. Her activity does not belong to the same referential sphere as that of the lords or the priests. The actions of the latter two groups are recognisable as representations of behaviour in the real world of the late twelfth century. Ydoine's stratagems belong instead to the intertextual world of story-telling, and are recognisable as re-tellings of

the tales of Yseut and Fenice, and of various folk myths and fairy stories. The lady's power, based on fictions, is itself fictional, and belongs as much to the domain of myth as do her own implausible inventions.

NOTES

[1] Alison Adams, '*Amadas et Ydoine* and Thomas's *Tristran*', *Forum for Modern Language Studies* 14 (1978), 247-54; Francis Dubost, 'D'*Amadas et Ydoine* à *Jehan et Blonde*. La démythification du récit initiatique', *Romania* 112 (1991, publ. 1994), 361-405; Alexandre Micha, '*Amadas et Ydoine*', in *Grundriss der romanischen Literaturen des Mittelalters*, dir. by Jean Frappier and Reinhold Grimm, *IV: Le roman jusqu'à la fin du XIIIe siècle, I: Partie historique*, Heidelberg, Carl Winter Universitätsverlag, 1978, pp. 454-55; John Revell Reinhard, *The Old French Romance of 'Amadas et Ydoine': an Historical Study*, Durham, NC, Duke U.P., 1927.

[2] Pierre Le Gentil, 'A propos d'*Amadas et Ydoine* (version continentale, et version insulaire)', *Romania* 71 (1950), 359-73; Terry Nixon, '*Amadas et Ydoine* and *Erec et Enide*: Reuniting *membra disjecta* from early Old French MSS', *Viator* 18 (1987), 227-51.

[3] Christopher Brooke situates the establishment of church jurisdiction around the middle of the twelfth century in *The Medieval Idea of Marriage*, Oxford: Oxford University Press, 1989, p. 128. Georges Duby considered the process complete by the end of the eleventh century in *Medieval Marriage: Two Models from Twelfth-Century France,* transl. Elborg Forster, Baltimore and London, Johns Hopkins University Press, 1978, p.20; but, in his later *Le Chevalier, la femme et le prêtre: le mariage dans la France féodale*, La force des idées, Paris, Hachette, 1981, pp. 301-302, Duby describes the process as taking place throughout the twelfth century. This view is implicitly endorsed by James A.Brundage, who places the church courts' establishment of a monopoly over questions relating to the formation of marriage in the period 1140-1190: see his *Law, Sex and Christian Society in Medieval Europe*, Chicago and London, University of Chicago Press, 1987, p. 269.

[4] The case for dating the fragments of the Anglo-Norman MS of *Amadas* to c. 1200 is convincingly made by Terry Nixon in his article '*Amadas et Ydoine* and *Erec et Enide*: Reuniting *membra disjecta*'.

[5] *Amadas* thus provides evidence of the divergent ways in which the church and the feudal laity of the late twelfth century perceived their respective significance in the control of marriage. Georges Duby, lamenting in *Le Chevalier, la femme et le prêtre* (pp. 19 and 25): 'Je suis contraint de ne

voir jamais ce qui m'intéresse, les manières de penser et de vivre des
guerriers, que par les yeux des prêtres....Ce que l'on peut percevoir des
conduites matrimoniales parvient de l'extérieur, le plus souvent en négatif,
par l'entremise de condamnations ou d'admonestations à changer
d'habitudes', evidently overlooked the evidence for the feudal point of view
which literary texts might provide.

6 Brundage, *Law, Sex and Christian Society*, pp. 268-9, locates the
church's universal adoption of the principle of consent in the late 1180s.

7 All references to the text of *Amadas et Ydoine* are to the edition by John
R. Reinhard for CFMA, Paris, Champion, 1926.

8 'Mais que vos iroie contant? / Lor afere ont aprouchié tant / Li dui
empereor ensemble / Que li mariages assemble / Et la joie el palés
comence. / Mais n'i vueil fere demorance / A parler de chascune chose':
Chrétien de Troyes, *Cligès*, ed. Charles Méla and Olivier Collet, Paris,
Livre de Poche 'Lettres gothiques', 1994, lines 3195-3201.

9 Enide's refusal of food and drink at the wedding feast of Oringle is a
forceful demonstration of her rejection of him as a husband: Chrétien de
Troyes, *Erec et Enide*, ed. Jean-Marie Fritz, Paris, Livre de Poche 'Lettres
gothiques', 1992, lines 4808-12.

10 *Patrologiae cursus completus [...] series latina*, ed. J. P. Migne, 221
vols, Paris, 1844-1902 (hereafter *PL*), Vol. 192, col. 916 (Dist. xxix, 2):
'Consentire autem probatur, qui evidenter non contradicit: secundum illud:
In sponsalibus eorum consensus exigendus est, quorum in nuptiis
desideratur. Intelligitur tamen patui filia consentire, nisi evidenter
dissentiat. Item, sponsalia sicut nuptiae consensu fiunt contrahentium. Et
ideo sicut in nuptiis, ita et in sponsalibus patris familias filiam consentire
oportet, quae si patris voluntati non repugnat, consentire intelligitur'. I am
most grateful to Dr Rhiannon Ash, of the Department of Greek and Latin,
University College London, for her assistance with the translation of this
passage.

11 'Ex his apparet quod consensus, id est, pactio conjugalis, Matrimonium
faciat; et ex tunc Conjugium est, etiam si non praecessit vel secuta est
copula carnalis': *PL* 192, col. 911. See also Brundage, *Law, Sex and
Christian Society*, pp. 264-66, 268-69 and 333-34. The nullity of an
unconsummated marriage derived from impotence, not from non-
consummation in itself: the chaste marriage of Joseph and the Virgin was
held up as a perfect union. Although Ydoine's marriage might appear to
involve impotence produced by a magic spell (*impotentia per maleficium*),
which was a recognised category in canon law, this concept would be

unlikely to apply to the count of Nevers, since the witches do not render him impotent. His physical ability is not impaired, and he would have shown his wife *le cortois jeu* (2437), but makes a conscious decision not to consummate his marriage on the wedding-night (2367-2429).

[12] Duby, *Le Chevalier, la femme et le prêtre*, p. 183. This remark is made in connection with the early twelfth century, but is still valid into the following century, as the marriage rituals of the counts of Guines demonstrate (ibid., pp. 275-6).

[13] Though the betrothal of Enide appears to us moderns to be marred by Erec's disregard for the girl's opinion, in the Joie de la Cour episode Chrétien's text holds up the couple's marriage as exemplary.

[14] On *Kaufehe* and *traditio,* see Brundage, *Law, Sex and Christian Society,* pp. 128-29 and 266-67. Like the proceedings depicted in *Amadas*, the *Kaufehe* involved a prior agreement between the father and the bridegroom, followed by a publicly witnessed ceremony at which the bride was transferred. The *traditio* as the constitutive element of marriage was also known to Peter Lombard, though not endorsed by him (*PL* 192, col. 915).

[15] The *plus privés amis* are clearly the closest of the *amis charnels*, the kinship group which would normally be involved in matrimonial decision-making. See Juliette M. Turlan, 'Amis et amis charnels d'après les actes du Parlement au XIVe siècle', *Revue historique de droit français et étranger* 47 (1969), 645-98.

[16] In practice, an assertion that she had been married against her will was difficult for a woman to prove. The relevant impediment was *vis et metus*, 'force and fear', but popes required the fear to be such as might affect a resolute man ('qui posset in virum constantem cadere'). Honorius III (1216-27) ruled that women who, at the church door, asserted they did not consent to their marriage, should only be heard if they demonstrated their antipathy by running away from their husbands before the marriage had been consummated. (*Corpus juris canonici,* ed. E. Friedberg, 2 vols, Leipzig, Tauschnitz, 1879-81, vol. II, lib. IV, tit. I, caps 6 & 28). See also Brundage, *Law, Sex and Christian Society,* p. 345.

[17] The diminution of the effective part played by magic in securing the non-consummation of the heroine's marriage is an intertextual response to *Cligès*. As Micha comments in *Grundriss der romanischen Literaturen des Mittelalters*, IV, p. 455: '*Amadas et Ydoine* est un *Cligès* revu et corrigé, une manière de néo-*Cligès*'.

[18]*Larousse Encyclopedia of Mythology*, transl. Richard Aldington and Delano Ames, London, Batchworth, 1959, p. 288; Stith Thompson, *Motif-Index of Folk Literature*, 2nd edn, Bloomington and London, Indiana University Pres, 1966, F316 'Fairy lays curse on child' and F361.1.1 'Fairy takes revenge for not being invited to feast'.

[19] Beroul, *The Romance of Tristran*, ed. A. Ewert, Oxford, Blackwell, 1939; line 459. The 'truthful retelling of a lie' motif is not found in other *Tristran* texts. It may have developed from an Arabic story, *The Carpenter's Wife*, in which the husband similarly confirms that he has completely accepted his wife's lies, though the specific element of 'truthful retelling' is not present in this tale. See Helaine Newstead, 'The Tryst Beneath the Tree: an Episode in the Tristan Legend', *Romance Philology* 9 (1955-56), 269-84.

[20] For texts of 'The Maid and the Palmer' and its variant, 'The Well Below the Valley', see Francis James Child, *The English and Scottish Popular Ballads*, 5 vols, 1882-94, repr. New York, Dover, 1965; I, 228-33 (Child no. 21), and Bertrand Harris Bronson, *The Traditional Tunes of the Child Ballads*, 4 vols, Princeton, NJ, Princeton University Press, 1959-72, IV, 457-59.