

5

Pour une soule avoir et rejoïr,
Toutes les autres laisse a noun chaloïr.
Jeo me doi bien a tiele consentir
Et faire honour a trestout moun pooir,
5 Q'elle est tout humble a faire mon voloir.
Jeo sui tout soen et elle est toute moie;
Jeo l'ai et elle auci me voet avoir.
Pour tout le mond jeo ne la changeroie.

Qui si bone ad bien la devera cherir,
10 Q'a sa valour n'est riens qe poet valoir.
Jeo di pour moi, qant jeo la puiss sentir,
Il m'est avis qe jeo ne puiss doloir.
Elle est ma vie, elle est tout mon avoir,
Elle est m'amie, elle est toute ma joie,
15 Elle est tout mon confort matin et soir.
Pour tout le mond jeo ne la changeroie.

La destinée qe nous ad fait unir
Benoite soit, car sanz null decevoir,
Je l'aime a tant com coer porra tenir.
20 Ceo prens tesmoign de dieu qui sciet le voir.
Si fuisse en paradis, ceo beal manoir,
Autre desport de lui ja ne querroie.
C'est celle ove qui jeo pense a remanoir.
Pour tout le mond jeo ne la changeroie.

25 Ceste balade en gré pour recevoir,
Ove coer et corps, par tout u qe jeo soie,
Envoie a celle u gist tout mon espoir.
Pour tout le mond jeo ne la changeroie.

9 devera. See the note to this line in the commentary.

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To have and to give joy to one alone,
I leave all other women with indifference.
I ought well concur with such a one
and to do (her) honor with all my power,
5 for she is completely humble to do my will.^o
I am completely hers and she is all mine;^o
I have her, and she wishes to have me too.
For all the world I would not replace her.^o

Who has so good a woman well ought to cherish her,
10 for there is nothing that can match her worth.
I say for myself, when I can feel her presence,^o
it seems to me that I cannot be sorrowful.
She is my life, she is everything I own,
she is my *amie*, she is all my joy,
15 she is all my comfort, morning and evening.
For all the world I would not replace her.

May the destiny that caused us to unite
be blessed, for without any deceit,
I love her as much as a heart could sustain.
20 For this I take witness of God, who knows the truth.
If I were in paradise, that fair dwelling,^o
I would never seek any other joy from Him.
It is she with whom I intend to remain.
For all the world I would not replace her.

25 This ballade, to receive with pleasure,
with heart and body,^o wherever I might be,
I send to her in whom^o lies all my hope.
For all the world I would not replace her.

This is the third ballade that celebrates a mutual love, and though it contains no language that is specific to marriage, it is consistent in tone with both of the preceding ballades, and it contains several echoes of their diction. The link to 4.1 is particularly strong. "Une soule" (5.1) recalls "vous soul" (4¹.8); "rejoir" (5.1) recalls the same word in 4¹.17; "toutes les autres" (5.2) recalls "sur toutes autres" (4¹.6); "jeo me doi a tiele consentir" (5.3) echoes "jeo me doi a vous soul consentir" (4¹.8); "Jeo sui tout soen et elle est toute moi" (5.6) recalls a bit less precisely the balanced refrain of 4¹, "vostre amant sui et vous serretz m'amie" (4¹.R); "la destinée qe nous ad

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fait unir" (5.17) echoes "moun coer s'ad fait unir" (4¹.3); and the hypothetical in 5.21-22, which ends "autre desport de lui ja ne querroie" recalls that of 4¹.18-19, which ends "jeo ne querroie avoir autre alliance." Finally, "u gist tout mon espoir" (5.27) recalls "en qui j'ai m'esperance" (4¹.2), and in this new context, "hope" takes on a slightly different meaning from the sense it bears in most earlier lyrics, not a hope for something that the persona doesn't yet have but a hope to continue possession of something that he possesses. The echoes of 4² are fewer: "jeo l'ai et elle auci me voet avoir" repeats 4².12 with only a change of person; the lady is "bone" in both 5.9 and 4².9; the persona will cherish her in both 5.9 and 4².4; and she is "toute ma joie" (5.14) and "ma joie maire" (4².7).

For all the similarity in diction and circumstance to 4¹ and 4², Gower chooses, perhaps as a deliberate variation, a third form of address: the persona speaks of his lady only in the third person, even in sending the poem to her in the envoy. As noted in the introduction, such a use of the envoy is unprecedented as far as I know. There are two other examples in 50B, in 17 and 18, where the lack of direct address is expressive of the persona's relation to the lady. 36 also lacks any reference to the lady either in the vocative or in the second person even as the persona sends his ballade to her.

Like ballade 1, 5 is constructed around three linked rhymes: *-ir*, *-oir*, and *-oie*.

- 5 Though "humble" is often combined with "obeissant(e) [obedient]," e.g. in *Tr* 2.18, I know of no other example of "humble" followed by an infinitive, either in Middle French or Middle English.
- 6 Cf. *100B* 19.17, "J'estoie sien, elle estoit moie [I was hers, she was mine]"; and *MO* 29731-32 (Jesus to Mary), "O tu m'espouse, o tu ma drue, / Tu es la moye et je suy tue [oh, my spouse, oh, my lover, / you are mine and I am yours]."
- 8 It is not completely clear how to fit in "Pour tout le monde." This is either "I would not exchange her for everything in the world" or "For everything in the world, I would not replace her with someone else." And while the primary meaning of "changer" in this pledge of fidelity must be "quit, abandon, replace" and thus by extension "exchange" (*DMV* s.v. "changer," I.A.2; see also the note to 1.20), it's not impossible that the persona also declares that he "would not alter her" (*DMF*, *loc.cit.*, I.A.1).
- 9 On the extra syllable (in "devera"), see the note to 1.21.
- 11 *feel her presence*. See the note to 3.11.
- 21 Cf. *MO* 307, "Du paradis le beau Manoir [from paradise, the fair dwelling]."
- 26 *with heart and body*. I.e., "with all my being." *DMF* s.v. "corps," I.A.2, "*Coeur et corps./Corps et entention*. 'Tout son être' [all his being]." The collocation is common, and Butterfield counts it among the "clichés" of medieval French courtly poetry ("Forms of Death," pp. 173-74). Machaut uses it more than a dozen times, often in combination with other nouns, and usually with reference to the offer of service to the lady; e.g. "Eins vueil mettre mon desire et ma cure, / Mon cuer, mon corps et toute ma vigour / En vous servir loyaument, sans folour [Instead I wish to put my desire and my effort, my heart, my body, and all my strength, into serving you loyally, without folly]" (*Lou*. 133.10-12). Gower uses the phrase seven more times in 50B, in 8.23, 17.11, 21.4, 23.3, 28.16, 34.14, and 44.3, in a somewhat wider variety of contexts, and he also juxtaposes "coers" and "corps" in 33.2 and in the refrain to 34, but only in the last two instances of this refrain is there the slightest hint of the sensual implication that a modern reader might wish to find in the reference to "corps." See also the note to 12.6.
- 27 *in whom*. On the personal use of "u" see the note to 4¹.22.

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The marginal glosses

Les balades d'a-
mont jesques en
ci sont fait especi-
alment° pour ceaux
q'attendent lours
amours par droi-
te mariage

The ballades from above to this point
are written especially for those who
hope for their love through true
marriage.°

Mac especialement.

Les balades d'i-
ci jesques au fin
du livre sont uni-
verseles a tout le
monde selonc
les proprietés
et les condicions
des Amantz qui
sont diversement
travailez en la for-
tune d'amour.

The ballades from here to the end of the
book are universal, for everyone,
according to the characteristics and
conditions of lovers who are variously
troubled in love's fortune.

These two marginal glosses, the only ones in *50B*, appear on f. 15, the first at the top of the page, next to the last five lines of ballade 5, and the second next to lines 4-11 of ballade 6. With the presence of two number 4s, they constitute the second anomaly at this point in the manuscript, and they pose several puzzles. While they indeed mark a transition from the marital theme of 4¹, 4², and 5 to the more diverse ballades that follow, in their breadth, they are at best imprecise, for ballades 1-3 make no more allusion to marriage than do 6 through 48, and 49.15-19, at the "fin du livre," returns to the theme of marriage and exalts it as the only form of "bon amour [good love]" between a man and a woman. The two glosses also appear to have been added later than the rest of the text. Unlike the marginal glosses in *Tr*, both are clearly written in a lighter color ink, and both appear to be inserted into space left after the decoration of the large initial to ballade 6. The second occurs in the first space not occupied by the tracery from this initial, and the first is more clearly shaped around the tracery that ascends into the margin by the last two lines of ballade 5. (The evidence in *Tr* is not as clear, but the decoration of the initials at 11.1, 14.1, and 15.1 appears to have been added after the insertion of the glosses.) Except for the evidence of their late addition, one might suppose that the glosses are a

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relic of an earlier form of the collection. If not copied at the same time as the adjoining poems, however, it is difficult to explain both why and by whom they were inserted.

- 5 *q'attendent lours amours par droite mariage*. The sense here is not completely clear. "Amours" might be either "the objects of one's love" (in which case, however, we might expect "amis" instead) or "the condition of being in love" (see the note to 2.5). "Attendre" can have a range of meanings from "await" to "expect" to "hope for" (see *AND* s.v. "atendre¹, 1-3; *DMF* s.v. "attendre¹, II). It can also mean "pay heed to, tend to" (*AND*, *loc.cit.*, 7; *DMF*, *loc.cit.*, I.B), from which we get the modern English word "attendant." Gower uses "attendant" three times in *MO* to mean something like "servant" (881, 4705, 6507), and in *MO* 308-9, he writes that the devil "bien scieust que par estovoir / Cel homme doit el siecle attendre [knows that perforce man must *attendre* the world]," where one is tempted to translate "attendre" as "serve." It's clearly not a common meaning for the verb, but "Those who serve their love by means of true marriage" might come closer to what Gower intended here. Unless we are simply trying to make sense of something that got garbled in transmission.