

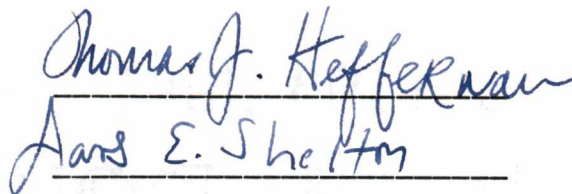
To the Graduate Council:

I am submitting herewith a thesis written by Thomas van Riper entitled "A Mathematical Demonstration and Structural Analysis of La vie du pape Saint Grégoire." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a degree in French.

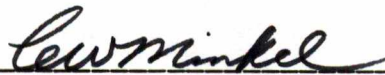


Paul Barrette, Major Professor

We have read this thesis
and recommend its acceptance:



Accepted for the Council:



Associate Vice Chancellor
and Dean of the Graduate School

STATEMENT OF PERMISSION TO USE

In presenting this thesis in partial fulfillment of the requirements for a Master's degree at The University of Tennessee, Knoxville, I agree that the Library shall make it available to borrowers under the rules of the Library. Brief quotations from this thesis are allowable without special permission, provided that accurate acknowledgment of the source is made.

Permission for extensive quotation from or reproduction of this thesis may be granted by my major professor, or in his absence, by the Head of Interlibrary Services when, in the opinion of either, the proposed use of the material is for scholarly purposes. Any copying or use of the material in this thesis for financial gain shall not be allowed without my written permission.

Signature THOMAS VAN RIPLEY

Date 22 APRIL, 1992

A MATHEMATICAL DEMONSTRATION AND
STRUCTURAL ANALYSIS OF
LA VIE DU PAPE SAINT GREGOIRE

A Thesis
Presented for the
Master of Arts Degree
The University of Tennessee, Knoxville

Thomas van Riper
December 1992

DEDICATION

do mo mháthair agus a deartháir:
Tá mé buíoch neart díbh.

ACKNOWLEDGEMENTS

I thank Professors Paul Barrette, Thomas J. Heffernan and James E. Shelton, who served as members of my committee. I would particularly like to thank Professor Paul Barrette for his patience and advice in the preparation of this thesis. I would also like to thank the members of my family and Mr. Kaveh Dabir, without whose help this would have been a much more difficult task.

ABSTRACT

This thesis presents a mathematical demonstration and an analysis of the structure of the thirteenth century La vie du pape Saint Grégoire. It is based on the diplomatic edition of the text prepared by Hendrik Bastiaan Sol, which is based on the A1 text, with limited borrowings from both the A2 and A3 texts to fill lacunae.

Numerous critics have dealt with this poem in the past, but only in as much as it posed a problem in establishing a text or the bearing it might have on the Middle High German Gregorius of Hartmann von Aue. No one has explored the purpose and structure of the poem previously.

The thesis is divided into five chapters: Chapter I is concerned with the Prologue (lines 1-64) and the first quarter of the story (lines 65 - 766); Chapter II treats the second quarter of the poem (lines 767 - 1221); Chapter III deals with the third quarter of the story (lines 1222 - 2002); Chapter IV examines the fourth quarter of the story (lines 2003 - 2770) and the Epilogue (lines 2771- 2812); Chapter V is a study of the structure of the poem.

The purpose of the poem is essentially didactic. The poet is interested in demonstrating a moral, that is the virtue of asceticism and strict penance practiced in this tradition. In the poem, the poet presents the life of the mythic pope Saint Grégoire in order to show the possibilities that may be achieved by a follower of this tradition. Indeed, Grégoire's example would be a reason for hope for believers whose sins are of a more mundane variety. Grégoire, after

all, is charged with expiating sins that are horrific in their rarity: son of an incestuous brother and sister, Grégoire later marries his mother/aunt. When this fact is discovered, he immediately begins a harsh program of penance in an attempt to save his soul; he is ultimately so successful that he is chosen as pope through divine inter-vention and later takes his place among the saints in heaven as one of the holiest.

The poem proves to be an effective demonstration of the moral truth which it tries to establish. The art of the poet in establishing the worth of the tradition that he expounds is quite in fitting with the work's q.e.d. The story proceeds in an extremely step-wise fashion, with virtually no detail that is not part of the demonstration. This is not to say that the poem lacks more art than mere exposition: the poet employs many subtle devices in order to heighten the effect of the demonstration among which are number symbolism, typology, and recapitulation.

In order to fully appreciate the demonstration, the technique employed was to search for the implicit in what the poet himself has already made explicit and the most effective means of achieving this is to proceed in a step-wise explication. Through this painstaking attention to detail, the true proportions of the poem are more clearly revealed. Thus the main thrust of this study is to make clear these aspects of the art of the poem.

A further interest of this study is to examine the structure of the poem in light of the results of the examination proposed above to see if the poet constructed the poem with the demonstration in mind

rather than composing it in a haphazard manner. While major divisions in the story offer little in symmetry when considering the proportions sheerly by the number of lines, the study establishes that there was a high degree of symmetry in the poem when it is considered episodically rather than by lines.

CONTENTS

CHAPTER	PAGE
Introduction.....	1
I. Prologue and Section I.....	10
II. Section II	24
III. Section III.....	32
IV. Section IV	53
V. Structure	72
Conclusion	77
Bibliography	80
Appendix.....	83
Vita	87

LIST OF TABLES

TABLE	PAGE
1. Characters appearing as percentage of total in part 1.....	23
2. Characters appearing as percentage of total in part 2.....	30
3. Characters appearing as percentage of total in part 3.....	51
4. Characters appearing as percentage of total in part 4.....	71
5. Episodes and number of lines in part 1	84
6. Episodes and number of lines in part 2.....	84
7. Episodes and number of lines in part 3.....	85
8. Episodes and number of lines in part 4.....	85
9. Poem viewed per part and number of lines	86
10. Characters appearing as percentage of total lines in poem	86

INTRODUCTION

The Old-French Vie du pape Saint Grégoire is a thirteenth-century story of incest, superhuman penance, Godly charity and an amazing rescue, both in a physical and spiritual sense. Son of an incestuous brother and sister, the future pope Grégoire marries his mother/sister after a voyage. When the "bon pecheur" realizes that his wife is, in reality, his mother, he allows himself to be chained to a rock in the ocean in order to do penance for seventeen years. Upon the death of the pope, an angel appears to the cardinals assembled at the Vatican to inform them that the holy hermit Grégoire is the holiest man on earth and that God wishes him to be the next pope. The story must have enjoyed a great popularity in the Middle Ages, due to the number of different versions existing in various languages.

Previous studies of the Old-French Vie du pape Saint Grégoire have concerned themselves with establishment of a text or of the relationship of the Old-French Vie and the Middle-German Gregorius written by the poet Hartmann von Aue. Besides the Old French manifestations of this myth, there are several Middle-English versions that appear to be based on the French texts. Lastly, there is a Latin version (Gesta Romanorum #81, ed. Oesterly, 1872).

The most famous version of the story was composed by the medieval German poet Hartmann von Aue. Of the previous studies not

concerned with the Gregorius or establishing a text, Hippolyte Delehaye mentions the story briefly in a study of legendary saints' lives; J.-C. Payen makes passing reference to the story in a study of the motif of penitence in Old-French literature and Otto Rank pays similar attention to this tale in a study of the theme of incest in poems and sagas.

The studies which concerned the French texts themselves were, in general, mostly concerned with producing a critical text, something which as yet has not been done. Most of the previous studies of La vie du pape St. Grégoire concerned themselves with the French texts only in as much as how they influenced the composition of Hartmann von Aue's poem and speculation about which version served as its base.

There have been several attempts to prepare a critical edition of La vie du pape St. Grégoire. Littré (ed. Luzarche 1857) based his edition on the A1 text and used borrowings from the B2 manuscript to fill gaps. The first edition of B1 was published in 1933 by Gerta Telger. Mario Roque has rather obscurely and tentatively opted for the B1 manuscript as being closest to the original, despite its comparatively conservative length (Romania LXVII, 1956).

In the most extensive study of the Gregorius and La vie du pape Saint Grégoire, Herlem-Prey searches for the source of Hartmann von Aue's story based on the B1 text and rather dubiously with the Luzarche text that was prepared with the A1 text and borrowings from the B-group of texts. She judges B1 to be a truncated version of a lost antecedent; she also reaches a similar conclusion

regarding A1. In her study concerning possible sources for Gregorius, she speculates that an older alliterative poem was the basis for Hartmann von Aue's poem of this legend. Unfortunately, if indeed this is the case, it exists no longer. Spaarnay disputes the argument that Gregorius is a mere reflection of some earlier French source. This relationship he judges as tenuous at best in light of Hartmann von Aue's Iwein, a German version of Chrétien de Troye's Yvain.

In order to avoid losing perspective in another discussion of the relationships between the various Old-French texts of the perhaps lost original on which the extant versions are based, or even worse, completely ignoring the textual problem, one must try to be conscious of the poem itself as well as the manuscripts which survive. Others have dealt in detail with the present situation as regards the manuscripts and this does not bear repeating, but for the sake of clarity a brief review would perhaps here be appropriate.

This hagiographic tale exists in several versions in Old French. There are two main groups, Group A and group B. Both of these groups are represented by three extant texts. Besides these six versions, there is a prose version and a version written in alexandrines. Groups A and B are written in octosyllables.

The A1 text is from the manuscript 927 in the Bibliothèque municipale in Tours. According to various paleographers, this text dates from the mid-thirteenth century. Because of certain Provençal features in the poem, some philologists ascribe a southern origin to the work. At least two folios are missing in the middle of

the text and perhaps the final folio is missing as well. The text contains 2736 lines.

The A2 text is from the Bibliothèque de l'Arsenal in Paris. Paleographers also point to a thirteenth century date for the composition of this text. It probably was written in Théroutanne in the arrondissement of St.-Omer (Sol, XIX). The text contains 2692 lines.

The A3 text can be found in the Bibliothèque Nationale in Paris. This text was copied in 1469 by Guillaume le Moyne de Couchey, a notary public. This text contains 2724 lines.

The B1 text is in the British Museum in London. It dates from the beginning of the thirteenth-century and it has been suggested that it is a translation from Latin by Willame Adgar. It contains 2076 lines.

The B2 text is in the Bibliothèque de l'Arsenal in Paris. It dates from the fourteenth century. It has been suggested that it is northern in origin because of elements of Picard and Walloon dialects identifiable in the text. It contains 2736 lines.

The B3 text is in the Bibliothèque Municipale in Cambrai. It is a later copy of a presumably older text that came from the north of France. It contains 2378 lines.

As previously noted, a prose version exists in the Bibliothèque Nationale (f.fr. 1707) in Paris and a version in alexandrines in La Laurentienne (ms. med.-pal. 141) in Florence. Both these versions date from a much later time than the poems of the A-group and the B-group.

The principle textual problem posed by the two groups of octosyllabic poems consists in the poem's end. Does B1 conserve an older missing ending? Or did B1 abridge an older missing ending? Does A1 contain an invented ending? Where do the endings of B2 and B3 come from? Verhuyck (Revue belge de philologie et d'histoire LXII, 1984) succinctly sums up these difficulties: "Il faudrait se prononcer sur la tradition écrite. Qui l'osera?". Mr. Verhuyck did not; the present study will not either.

This study is based on the A1 text with several amendments which will be described and explained in the following discussion. H. B. Sol's text is a diplomatic text, "diplomatique dans un sens restreint du mot" (Sol, p. XXIX). Instead of using only A1 or A2 (A1 is older but contains lacunae; A2 is newer but incomplete), Sol's proposed critical edition was used. This edition consists basically of A1, with the lacunae (following line 1498, lines 1499-1500 [A2 lines 1429-1430 because of an "enchaînement illogique"] and following line 2592, lines 2593-2662 [2473-2542]) filled by lines from A2, thus smoothing what would be inexplicably abrupt changes in narration or logical gaps. In addition, 4 lines were added to complete the ending of A1 from A3. Lines 1499-1500 were removed when the folio varnish came loose; this appears also to be the cause of the missing lines filled by A3 [2721-2724]; lines 2593-2662 are absent due to missing folios. The total number of lines thus added is 72. The author of this present study then renumbered the lines in order to reflect these additions; thus the total number of lines is 2812 instead of the 2736 which are extant owing to lacunae. (In

contrast, the Luzarche edition contains 2810 lines, all borrowings coming from the B-group of poems.)

It seems far more consistent to propose a critical edition as Sol has done, based solely on one group (group A or B) than to mix parts of the two groups as in the Luzarche edition.

No one has studied the structure of the Saint Grégoire except in trying to establish the relationship between it and Hartmann von Aue's Gregorius or in the effort to establish a text; while not completely ignoring certain esthetic qualities of the poem, in general previous studies have failed to demonstrate the essential spirit of the poem, instead tending to become bogged-down in aspects of the Oedipus legend that are used in the story. Delahaye, Payen, Rank and Rosenfeld have dealt with this classical aspect of the text. There are motifs of the chanson de geste to be found in the story as well, particularly in the battle against the Roman duke. Indeed, it could be possible that the story is a synthesis of various other stories (cf. Fischer).

The essential spirit of the story, however, lies elsewhere: it is a demonstration of rigorous asceticism and the rewards for such penance. Similiar to the chanson de geste, the important thing in the story is the act of penance; the story is not a study of the act itself, but rather the study of the process which makes this act necessary and inevitable.

An explanation in light of this tradition must be quite conscious of the qualities of this tradition: penance must be performed so that atonement will be complete and one is thus

rendered acceptable in God's eyes. These are suggested by this tradition as the requirements for knowing Christ and being received by him. These qualities are capable of overcoming any sin, no matter how grave or deadly.

If a work of art may be regarded as the sum of the artistic features of the whole work, then these features must be part of the purpose of the story as well. In the Vie du pape Saint Grégoire, the purpose of the story is didactic, that is it shows the qualities of the tradition it teaches and glorifies a follower of this tradition. The poem is predicated on the inevitability, necessity and truth of the practice of the tradition of penance. In the case of La vie du pape Saint Grégoire, a horrible sin, twice associated with one individual, is still capable of being overcome through strict, harsh penance. Not only can it be overcome, but Grégoire manages to perfect himself despite the grievous nature of the sin; indeed, he becomes the leader of Christendom, God's representative on earth. In the case of Grégoire, God even intervenes through the agency of an angel to ensure that Grégoire is recognized as the holiest of the holy men.

Given this, the poem can be considered as a demonstration of some moral truth. Any art involved in this demonstration should only further the truth that will be demonstrated. The moral truth of the work should be demonstrated in a step-wise fashion. No step should be more than an unfolding of what has been presented before it and thus is but a further continuation of the preceding. Hatcher has applied similar techniques in examining La vie de saint Alexis;

Bulatkin also employs a similiar appraoch to both the St. Alexis and to Roland.

In order to reach this understanding, one must search for the implicit in what the poet himself has already made explicit: the only effective means of achieving this is to proceed in a step-wise explication. While a quick scanning of the poem cannot fail to have an effect on the emotions because of the adventure involved in the main character being cast adrift, fighting in battles or the horror of the facts of his birth and marriage or his miraculous elevation to the papacy, one would perhaps encounter scarcely little more than a somewhat bizarre adventure story which meets the eye and the demonstration might be misconstrued or distorted in the reader's understanding. The elaborately contrived aspects of the poem, to be very effective, must not be too overt to avoid ruining their effect. Painstaking attention to detail should clearly reveal the true proportions of the poem. Thus the exercise of this study is to make clear these aspects of the art of the poem.

A further interest of this study is to examine the structure of the poem in light of the results of the examination proposed above. As noted earlier, most of the studies concerned with this poem were concerned with the problem of establishing a text or examining the Old French tradition of this story in an attempt to shed light on which text might have served as a model for Hartmann von Aue's Gregorius. Herlem-Prey has to this end studied the structure of La vie du pape Saint Grégoire . It will be interesting to see if the conclusions of that study are still valid in light of a mathematical

demonstration of the poem. Additionally, aspects of number symbolism, typology¹, and recapitulation presented in the poem will be examined.

Chapter 1 will treat the prologue and first section of the poem, lines 65-766; Chapter 2 will deal with the second section, lines 767-1223; Chapter 3 will cover the third section, lines 1224-2000; chapter 4 includes the fourth section and the epilogue; Chapter 5 will deal with structural considerations.

¹ The limits of approaching a work through types are treated by Hollander.

CHAPTER I

PROLOGUE AND SECTION I

"Or escotez, por Deu amor,/ la vie d'un bon peccheor": the poem begins its sixty-four line prologue in this somewhat ironic and enigmatic manner. The first line is repeated again in line 33: "Or escotés, por Deu amor", which is in keeping with the medieval rhetorical ideas of repetitio. The prologue presents the barest outline of the facts of the story. But even before explaining the nature of the sin of the "bon peccheor", the poet in line 4 informs the reader that "Si peché furent molt estrange".

The essential point of the story, that is its didactic purpose, is revealed in lines 9 through 12:

icist pechez dont parler veuil,
ne fait a dire par orgueil,
mais por eissemple d'autre gent,
que il prenent chastement.

The poem is thus something that one might profit from, if one heeds its warning. The poet continues expounding the example of Grégoire, telling Christians that if they fail to heed the example, then they alone are responsible through their own negligence for the fate of their souls. It matters little what the sin they are guilty of might be, as the poem makes clear in lines 28-32:

Sertes, ce sont cil crestien
qui tant cuident estre mesfait
que pui ne puissent, par nul plait,

de lor peché merci crier:
por ce n'ont cure d'amender.

This passage reflects the medieval rhetorical device of using proverbia or exemplum for the exordium. This device is also to be seen in lines 13-16. Numerous examples can be drawn from the Bible as precedent for this practice (e.g. in Paul's First Letter to the Corinthians, chapter 10, verses 6 and 10: "Now these things occurred as examples, to keep us from setting our hearts on evil things..."; "These things happened to them as examples and were written down as warnings for us, on whom the fulfillment of the ages has come."

In lines 44-46, we are informed that Grégoire became pope despite his 'strange sin' through penance. It is in line 46 that we first learn that the holy man in question is named Grégoire. Thus suspense is built in the prologue, for we are informed of the strange nature of the story without knowing any facts of the tale, even to the point that the protagonist's name is not known throughout two-thirds of the prologue.

Finally in lines 49 through 54, the poet presents us with the bizarre facts of his birth:

Que un suens uncles l'engendra,
une soe ante le porta.
Encore fist li enemis
icel saint ome faire pis,
Quar serorges devint son pere,
e maris fu sa charnel mere.

Note the prominence of the devil ("li enemis") here - indeed he is present in six of the sixty-four lines of the prologue; six lines may

also be significant in the following way: six is the third triangular number and three, of course is symbolic of the Trinity. Further, six is three doubled; perhaps the poet is here doubly underlining this symbol. (Note that triangular numbers can be derived through the following formula: $n(n + 1) / 2$. Thus, for example, 666, noted in Revelations as "the mark of the beast" and hence, evil, may be analyzed in the following manner: six squared equals thirty-six; the thirty-sixth triangular number is "666": $6^2 = 36$; $36(36 + 1) / 2 = 666$ ². Six was Saint Augustine's perfect number (City of God II, chapter 30) ³; thirty-six is both six squared and the eighth triangular number: $8(8 + 1) / 2$; the first number being both square and triangular made it the great tetractys of the Pythagoreans.) Equally, keeping in mind medieval ideas of typology, the devil is God in malam partem. It will be seen that the devil was a busy fellow in the life of this mythic saint, even if his purposes go unfulfilled ultimately, but his evil intent is often doubly underlined through numerical symbolism.

From the prologue we do have the essential elements of the story: with nothing but the tenacious hope of knowing God motivating his penance for a horrific sin, Grégoire succeeds in realizing his hope-which is to know and love God. His hope and penance thus underlined, and with little more known of him except that he was from Aquitania (line 3) or that his parents were both his

² For a different explanation based on alphabets and numerical expression see MacQueen, p. 8.

³ For the platonic and neo-platonic basis for this attitude towards the number six, see MacQueen's comments on Vitruvius (p. 1).

father/uncle and mother/aunt (lines 49-54) or that his name is Grégoire (line 46), the poet begins the story of Grégoire's strange journey toward God.

As in the prologue's thirteenth line, the poet begins the story of Grégoire's birth with a statement that lends more credence to the story that will follow: "Seinte escripture nos raconte". "A long time ago" there was a widowed count of Aquitainia who, feeling that his death is near, calls his son to him and charges him with the care of his sister. The sister is beautiful and her beauty is well-renowned, but " ... sa grant biauté mar vit/ quar a grant duel li revertit" (lines 70-71). The poet stresses her beauty by mentioning it six times in this part of the story dealing with the death of the father. (cf. duel mentioned six times immediately before in the prologue.)

In this section dealing with the father's death (lines 65-134), the operative word would appear to be duel; this is perfectly natural given that it is a death bed scene we witness, but if one is careful to notice how the poet applies this word, as alluded to in the previous paragraph, the grief and sadness are not equally attached to the beauty of the young girl as to the count's condition. The count himself expresses grief for his daughter only and this he does on five occasions; the daughter, in lines 110 and 113 begins to cry for her father after hearing him express his sorrow for her; it is only then that the assembled ladies and barons join in the crying.

The next episode lasts a mere fourteen lines (135-148). Here the poet tells of the great care the brother takes of his sister. The

love of the brother for the sister is presented as something beyond normal filial love, for the poet depicts them as behaving in an almost twin-like fashion (lines 143-46):

la vesteüre fu comune,
e leur escuële tote une.
ensemble burent d'un vaissel,
e si taillèrent d'un cotel.

Given what the poet has told us in the prologue, the events that follow seem practically inevitable. Maybe this is also part of the idea of "the necessity of saints", commonly held in medieval times.

"Quant le deable vit cest plait" (line 149): immediately in the next section, where we are told of a behavior change in the brother (lines 149-174), the devil begins his intervention. The brother and sister are consoling one another often because of the father's death; here is the devil's opening. He begins to put ideas in the brother's head, but he does it with such art that "la pucele n'en saveit rien" (line 165). Thus the sister continues behaving as she has and her brother is no longer the person that she believes him to be. This is the first of several occasions of misconstrued or mistaken identities in the poem, almost all of which have painful consequences.

From line 175-222, the first instance of incest is recounted. Because of fear for herself and her brother the girl submits to her brother, acting on the devil's wishes; thus we find that in line 210, Grégoire, here mentioned for the first time since the prologue, is conceived as part of the devil's desire to ensnare the brother and sister in hell. It is also one of the few instances in the story where

someone is joyful. It is, of course, "li enemis de nature" who feels this emotion. But the poet also tells us that while the devil is aware of what he caused the brother and sister to do, he is unaware of the fact that the girl is pregnant and in lines 210-214 the poet reminds us that Grégoire becomes pope, despite this sin which attaches to his parents and his conception and as we are led to suppose, through association, to Grégoire himself.

The next section, lines 223-304, deals with the immediate aftermath of the incest that has taken place. It is here that we hear the brother and sister speak for the first time. The sister feels herself pregnant and begins to manifest her sorrow, which for her will be a long series of incidents of extreme sadness. Some of this has already been suggested in what the poet has said in the preceding. Here, the girl describes herself thus (lines 239-240): "Molt puis dire que mar fu nee/ quar molt par sui maleüree". This is an echo of the girl's "ill-fated beauty" as described by the poet in lines 71-72. The first instance of incest is also the first time where we can see how this is so. Here also, in line 230, the poet describes her beauty as having been trespassee by her sorrow and shame.

The tearful condition that we see here of the sister is the second time that she is presented in this fashion, the first time being her mourning for her father on his deathbed. This is the beginning of a series of scenes in which she is presented in keeping with medieval typology - her type is that of Mary Magdelene, i.e. that

of tearful penitence. She might also be viewed in malam partem, as a sort of anti-Mary, as will shortly be seen.

The condition of his sister causes the brother to ask her what troubles her. Although a little surprising given what he has done in the previous part of the story, he is completely overwhelmed by her response, that is, that she is pregnant. He faints at the news. This is the first of many occurrences of fainting in the poem. In instances where characters are emotionally shocked or surprised in some way, the poet has them faint in response to the stress. It is also interesting to note a lack of recrimination towards the brother when she describes her predicament. Rather, the devil is given almost equal blame with herself, much more of the blame than her brother, in lines 243-247:

ce cuit, que fust en terre vive
qui tant ouvrast contre la nature
e puis n'eüst de s'arme cure.
molt fu temtee en cel ore
o diables me corut sore,
quant concenti vostre folie

Other than this, the sister expresses more fear for the safety of the as yet unborn Grégoire than she does for anyone else.

When the brother comes to, he admits to his sister that he does not know what to do. Luckily for the two, the brother remembers the deathbed advice of the father to seek out one of his barons. The brother sends a messenger for this man.

Upon arriving, the baron is puzzled by the great sorrow of the brother and sister while greeting him: "Molt se merueille: ne seit

mie / que sele chose senefie" (lines 327-328). He is even more saddened after hearing the details of their story (lines 345-348).

From here it was decided that the baron will take the girl to his castle so she can give birth and the brother will go "en Jerusalem ou Judeu" (lines 374 and 393) to seek atonement. If he returns alive, he will have his land and soul back; if not, all will go to the sister. All of this is explained to the nobles of the area, leaving out the reasons why this sudden decision has been made, but the noblemen accept this story unquestioningly.

At their parting, the baron foresees future events with his comment that "n'est pas merveille s'il plorent / car onques puis ne s'anenblerent" (lines 411-412). This is very important for the succeeding events in this story if one is to accept it as a moral demonstration. If the demonstration is to be effective, each step should be foreshadowed. The first foreshadowing in the story is the sister's "ill-fated beauty"; the second is the baron predicting that the brother and sister will never meet again.

Grégoire is born in the section which follows (lines 413-454). The sister is cared for by the baron and his wife, who had great pity for the young girl. The birth takes place in great secrecy and all we learn of Grégoire, besides being reminded of what his future will bring, is when the baron tells the girl that she has a son "qui molt par est biaux et cortois / onques plus bel n'ot cuens ni rois" (lines 453-454). Later in the story, Grégoire is often described in this very manner by various other characters.

The baron then tells the sister that she must do exactly as he tells her with the child. The mother once again expresses her concerns for his safety but finally begins the preparations which will see Grégoire set adrift on the ocean: instructions for whomever may find him, money and precious cloth for his keeping. Four golden marks are placed beneath his head, ten silver marks beneath his feet and ivory tablets containing his story and a command to raise him as a Christian are contained in the baby's cradle. This scene, when taken later with the cradle being sealed in a barrel, seem to take the form of a sort of burial. Indeed, Grégoire is about to save everyone from their shame by symbolically being entombed, to be "born again" in some other guise in some other land. Thus, as a baby incapable of any choice, Grégoire is already engaging in a sort of imitatio christi⁴, for this is not unlike Christ's ordeal after His crucifixion. Grégoire will be cast away with little or no chance of survival to avoid shame for the parents, while the mother hopes against any realistic hope that her infant son will be rescued. Here Grégoire is put into a boat in his barrel and set adrift on the sea (line 610), not to be heard of again until line 768. This is another suspense building device, not unlike that which the author employed in the prologue where the hero goes unnamed for forty-five lines.

Further, this abandonment at sea is a symbolic baptism, Grégoire's "first baptism" if considered in light of typology. This "baptism" will physically remove him, for a time at least, from the

⁴ On the importance of imitatio christi in hagiographies, see Thomas Heffernan, Sacred Biography. New York: Oxford University Press, 1988. p. 215-218 and p. 220-221.

shame his birth brought to his parents. No sins are expiated by this "baptism", but the shame of his parents, as well as his own, is at least temporarily displaced by it.

The abandonment of Grégoire is a very moving event: a tiny baby set adrift alone on the ocean. One is tempted to consider the mother as a selfish mother only trying to salvage her reputation by getting rid of the source of her shame; a sort of anti-Mary. This is a possibility, but maybe this is too harsh. Maybe the poet had in mind the words of Saint Bernard of Clairvaux who urged the true Christian to abandon their family without pity because parents do not love the child, but the enjoyment of the child. In this light, one could view the mother as truly loving her child by giving him the chance to escape the inevitable shame that would come to him because of the acts of his parents. She certainly cares enough to provide for him in the event that he survives.

The next section, lines 613-722 begins with the sister filled with sorrow for the child and fear for the sin she has committed; this is immediately followed with a flashback through which we learn more about the brother. The brother's fate is quickly revealed by the poet. The brother caught a fever and died the same day; this was the day that the brother and sister said their good-byes to one another, before he undertook his pilgrimage to the Holy Land and she left to secretly give birth to Grégoire. She is informed of this by a messenger "...ancor le tiers jor avant / Que a messe alast d'enfant"(lines 621-622). We see here that Grégoire was born three days after his parents parted. In this fashion the story remains

focused, without the loose end of the brother left to potentially distract the reader.

The distress of the sister is only augmented by the news; she is described as crying with "les cheviaus traire" (line 634); this description will be repeated later. The sister now blames herself for her brother's death and wishes for her own. In her grief, she loudly laments all that has happened, until she is admonished by the baron and his wife. They tell her in lines 651-652 "Li maus est grans, ce nos est vis / Mais l'on se deit garder de pis." It is difficult to imagine how things could become worse for this girl, except for the turmoil that would come to Aquitania if this story were widely known; that must have been what the baron and his wife had in mind had in mind when warning that things could become worse than they already were.

In line 683, the sister faints upon being told by the messenger of her brother's death. She again faints when she sees her brother's body in its bier. Her nobles come to her aid and they try to comfort her to no avail; at least now her sorrow is a quiet one. The poet describes the actions of the nobles thus in lines 719-722:

De la dame lur fiés quereient,
Quar de li tenir les deveient.
Serveient si bien com dame,
De li alot molt bone feme.

The poet will soon make this last line clearer.

The sister is thus left alone to be the sole ruler of Aquitania at the death of her brother. The "molt bone feme" of line 722 is further described (lines 734-737) as building churches, fasting and

sheltering the poor in an attempt to save the soul of her brother ("por l'arme son frere acheter" [line 733]). This saintly program does not last long, however; at the news of the death of her father, many suitors came seeking the hand of his beautiful daughter in order to have the land as well, but the sister has sworn to never take anyone as her husband.

Her next trial comes in the form of a Roman duke who refuses to be refused. Since she will not have him, he starts a war (lines 747-750):

e sil rejure molt forment
que, s'il viveit mil ans ou cent,
que de guerre ne li faudra
jusque par force la prendra.

The ensuing war lays waste the country and the lady is left without aid, refusing to submit.

It is interesting that the sister does penance for the soul of the brother, but nowhere in this part is Grégoire mentioned in connection with a sense of her having sinned. His only mention is an aside toward the end when the poet reminds us that he has been set adrift on the ocean. This mention is also a transition into the next larger part of the story, where once again the story of Grégoire will be taken up. But the immediate effect of the poet's reference to Grégoire is somewhat mysterious in light of the sister's plight: we are told that she can find no help while the Roman duke wreaks his destruction in Aquitania, but then a clue is left in the concluding lines (760-766):

par ome ne secors ne pais,

truisque sil li vieigne aidier
e de ses enemis vengier
que ele repost el tonel
e fist metre en mer el batel.
mais cist secors li est trop loinz,
quar maint travail sofrira ainz.

In this first part of the story, the main character scarcely appears. Indeed, of the 766 lines from the prologue until the poet takes up once more the fate of Grégoire, he appears in only one-hundred lines, which is a mere thirteen percent of the total. The true main character of this part of the story is the sister /aunt /mother, who appears in 366 lines which constitutes forty-eight percent of the total. For comparison, Table 1 shows all the characters presented thus far, the number of lines in which they have appeared and the percentage this number is of the total.

From Table 1 it is clear that the mother is the most important character in this part of the story. Indeed, her brother, who appears in the next greatest number of lines is outstripped by the sister two to one. In descending order, the baron is next, with Grégoire, God, the Devil and the Baron's wife appearing in in a significantly smaller number. From this we could say that this is the mother's story as much as it is that of Grégoire. The poet, as alluded to previously, has given us a hint of why this is so and why he has here included the story of the sister's travails as the ruler of Aquitania.

TABLE 1
CHARACTERS APPEARING AS PERCENTAGE OF TOTAL LINES IN PART 1

CHARACTER	NUMBER OF LINES	PERCENTAGE
Grégoire	100	13
Mother/Sister	366	48
Brother/Father	185	24
Father	55	7
Baron	168	22
Baron's wife	26	3
Devil	30	4
God	36	5

CHAPTER II

SECTION II

The poet now leaves this story behind and takes up, once again, the story of Saint Grégoire. We find him as he had been abandoned alone and adrift at sea "La o il en la mer esteit / so com fortune le voleit.." (lines 773-774). This idea of fortune seems somewhat contradictory, given the fact that the poet himself tells us that God was the infant's only protection of comfort (lines 775-777). But it is the purpose of the poem to demonstrate a truth, and the inexorable progression of events is necessary to the demonstration. Thus far, as will be seen, there have been absolutely no extraneous events depicted or details given that do not bear on the demonstration. This explains what might be considered an almost predetermined universe felt at various places in the poem: despite the dangers faced by a helpless baby at sea all alone, it is necessary for him to survive the storms and the waves. Indeed, the poet himself tells us that this is due to the fact that "que li plaist [God]" (line 778). This idea of "the pleasure of God" is often repeated throughout the poem.

Two fishermen who are brothers are out fishing on this stormy night, sent there by an abbot to obtain food for his monks. It is they who find the boat bereft of sailors. At first they are a bit puzzled by the empty boat, but they recover their senses long enough to retrieve the barrel which contains the still-unnamed infant

Grégoire. The poet leaves the impression that the two are almost compelled to take the barrel with them (lines 799-806):

si quiderent, trestuit de fi,
que li ome fussent peri.
ne vuelent le batel moveir
mais le tonel veulent avoir,
si com fortune le faiseit,
qui encore pas ne voleit
que li petit enfes perist
qui la dedanz el tonel gist.

It seems that the word "fortune" could be read as a synonym of "Dieu"; earlier as noted, in lines 775-776 the poet tells us that "fors sol Deu qui le conduiseit / si com li suens plaisir esteit." So it is that the fishermen are inevitably sent out by the abbot, for God wants them to find the baby.

After a struggle with the stormy sea, the fishermen finally arrive in port, greeted by the abbot who sent them out. This event is also a matter of "fortune" or "the pleasure of God" (lines 819-821):

donc plot a Deu omnipotent
qui li abes tant solement
vint encontre eaus a l'ariver

The fishermen's attempt at dissimulation is foiled by the baby's cry. The abbot then hatches a plot of his own after he reads the tablets left by the mother. His plan is to hide the baby's origin by using the fact that the wealthier of the two brothers has a daughter living in a far-off land; the abbot gives the poorer brother the silver marks and the richer brother will raise the child. They all swear to secrecy: Grégoire's story, agreed on by all, will be that he was sent to be baptized and instructed in Christianity by the abbot.

But first the abbot indulges in a bit of intrigue to make the story more plausible: the baby is brought to him later in the day by the rich brother who then recounts the story that the abbot taught to him. The abbot, of course, graciously agrees to the proposal.

In line 905 we learn that the child will be named after the abbot when he is baptized. This is repeated again in line 942 and line 944 making the number of times this is presented to us three. The implications of this number are easy to guess: the Holy Trinity, Christ's three days in the tomb, the three kings, etc. It is also interesting that three is the second triangular number ($2(2 + 1) / 2 = 3$) and that in the 2812 lines of the poem and the many characters contained therein, we only learn the name of two characters: the hero Grégoire and his namesake mentor, the abbot Grégoire. The fact that there are only two named characters (everyone else being referred to by their station in life, i.e. fisherman, duke, baron, sister, etc.) and that this is stressed in three lines (three being the second triangular number) serves to underline the holiness and affinity of these two characters.

Grégoire then goes to the rich brother's house to be raised under the fisherman's and the abbot's care. By the time he was five, people remarked on his noble appearance and intelligence. This is the second time someone has remarked on him in such a manner; the first being the baron at his birth who described his beauty and nobility. By the time he reached the age of twelve, we are told that some people found it difficult to believe that any fisherman ever had a son "de si grant valor" (line 970); indeed some remark that he

would be worthy to rule a country and "a gouverner un grant empire" (line 974). It is noteworthy that this is ascribed to the boy at the age of twelve: we already know the outcome of his story, that is that he is destined to be the apostle of Rome and the apostles were twelve in number. While this could be viewed as the third instance of foreshadowing, it is also an interesting reflection of Saint Luke, chapter 2, where Jesus is described in the temple at the age of twelve. It is interesting to compare the description of Grégoire with Luke 2:47 in particular: "Everyone who heard him was amazed at his understanding and his answers". This serves to establish Grégoire's Christ-like nature, despite what has and what will befall him.

But Grégoire's good breeding is not to save him from what follows. Under pressure from his wife, the poorer brother reveals the truth of Grégoire's origin to her. This takes place, the poet informs us, when Grégoire is 15 years old (line 988). The event which causes Grégoire's idyll to become unhinged was his inadvertent injuring of one of the poorer fisherman's sons while they were playing on the beach. His wife then reacts all out of proportion to what Grégoire has accidentally done (lines 1010-1020):

molt fu iree, crie e brait,
e fist si come fole
qui ne set garder sa parole.
l'enfant comensse a blestenjer
e a haute vois ucher:
"uns avotres e uns chastis!
que a demandé a mon fis?
uns povres, uns las, uns mendis,
qui n'a amis en cest païs!

bien sai qu'en la mer trovés fu.
dout li est cest orgueils venu?"

Thus Grégoire first learns that he is a foundling. This scene is all the more forceful because we see that he has done no more than pull the hair of another boy his own age when a group of boys was scrambling for a ball, and the poor fisherman's wife in her rage tells Grégoire what she herself should not know. The poet even makes this comment in line 1024: "por poi qu'il ne s'en est desvé".

Grégoire goes to see the abbot to tell him what he has heard. The abbot is very angry at hearing his story, for the poor fisherman has broken his vow of secrecy. Grégoire begs leave of the abbot, so that he might go and seek his fortune somewhere where his shame of being a foundling will not be something that he is constantly confronted with. He is already quite ashamed, even though he does not yet know the full extent of the story of his birth as the abbot does, for he does not know of the tablets as yet.

The abbot leaves Grégoire to go and see the fisherman and his wife with "grant iror" (line 1063). The abbot demands the 10 silver marks back for having betrayed the trust, but the supplications of the poor fisherman cause the good abbot to forgive the two.

The abbot calls Grégoire to him on his return to the cloister. He tells Grégoire of the fisherman's begging for forgiveness and assures him that he will hear no more of the matter. The abbot invites Grégoire to join the monks in the cloister, but Grégoire has already decided that he must become a knight (lines 1119-1120): "Car tout a en chevalerie / e mon cuer torné e ma vie". The abbot's main argument against his becoming a knight lay in two things.

Grégoire's education has been in letters and as for a life as a knight he admonishes, "ne prendre or chevalerie / que molt est mauvaie lor vie " (lines 1127-1128). But in the end he acquiesces and supplies Grégoire with the necessary equipment. It is the abbot alone who understands the futility of ambition in the eyes of God's plans, but he realizes that Grégoire must find out for himself that "man proposes and God disposes".

When Grégoire finishes his training, he asks the abbot to allow him to leave the country once again. Promises of land and marriage do no good to dissuade him; Grégoire is still deeply troubled because he has found out that he is a foundling. When he explains that he can have no rest until he finds out where he came from and who his parents were, the abbot sadly brings him the tablets so that he may know the truth. Grégoire has reached the point where he can understand his story; this is part of the instructions left for him in the tablets.

Grégoire at first does not understand that the child in the story he reads is himself. He describes the mother of the child as "wretched" (lasse, line 1177), the same term applied to him by the fisherman's wife. When the abbot tells him that he is the child, Grégoire responds: "Deu pere, que ferai?" (line 1205).

The abbot's response is loaded with portent (lines 1206-1210):

...je te dirai
si tu maintiens chevalerie
l'arme sera enfin perie
mais remaion ci en cest mostier
e si ser Deu ton mestier

But even this does not change Grégoire's mind, the abbot sadly gives him the gold that was left for him and the two say good-bye for the last time.

This is the end of the second part of the story. It has now become truly Grégoire's story, unlike the first part as has been shown where the main character scarcely appears. For comparison, Table 2 shows the characters presented in part II, the number of lines in which they have appeared and the percentage this number is of the total.

TABLE 2
CHARACTERS APPEARING AS PERCENTAGE OF TOTAL LINES IN PART 2

CHARACTER	NUMBER OF LINES	PERCENTAGE
Grégoire	227	50
Mother/Sister	5	1
Brother/Father	3	1
Father	1	<1
Abbot	172	38
Poor Fisherman	96	21
Poor Fisherman's Wife	33	7
Rich Fisherman	121	27

From Table 2 it is clear that Grégoire is the most important character in this part of the story. Discounting the number of lines in which Grégoire appears and the characters mentioned in passing (i.e. the mother, brother, and father - whose stories are told in the first section), the poet seems to have ranked the remaining

characters in terms of their "goodness" by the amount of space they occupy in this, their only appearances in the story. Clearly, the abbot has and will have a great influence on Grégoire; besides giving him his name, the abbot is the father that Grégoire never had.

Although the rich fisherman is not as well-developed as that of his poorer brother, he is much more sympathetic because he does just as the good abbot instructs him and he never betrays the vow of secrecy. But if the poor fisherman is taken together with his wife, their total is almost equal to the rich fisherman. They might then be taken as the flawed mirror image the "good" brother.

CHAPTER III

SECTION III

Grégoire goes to hire passage on a ship. This is his second time at sea; the first having been discussed above. Here the poet tells us that it is fortune which guides him once again. But it is somewhat curious this time for the word has thus far been used as almost synonymous with God; here the poet informs us that now it is somewhat different (1228-1233):

e li bonz ventz les a droit mis
en cele encontree tot droit
de quel sa mere dame estoit,
quil fist metre es ondes de mer
por la grant honte eschiver

Here fortune and "the good winds" take on a more ominous aspect; we are once again reminded of how Grégoire was put to sea the first time as a child by his mother and now, in his second voyage, he is led directly back to his mother's country. While the use of fortune is in keeping with the strong sense of a certain predestination which prevails in this story, it has now ceased to be a question of providence and is now only a force which leads the main character to his destiny, with all that we know it entails from the prologue and the foreshadowing that has already taken place. The demonstration thus proceeds in an inexorable fashion; the only thing that we learn as it proceeds are the details.

As Grégoire disembarks from the ship in his mother's country, he is admired by the people of the port for his physical appearance and for his demeanor. This is the fourth such incident in the story: the first was by the baron at his birth; the second was at the age of five; the third was at the age of twelve; and now on arriving here in his mother's country (although we do not know exactly how old he is due to the telescoping of time between when he found out he was a foundling to his becoming a knight to his finding the truth of his origins and leaving the abbot behind him to seek his place on earth) we have the fourth example. There will be others which are still to come.

Grégoire finds lodging with a wealthy man in the port who dares not ask the stranger (Grégoire) questions about his origins. All that Grégoire is interested in finding is the nearest war. The listener already knows this war is close at hand thanks to the stubborn and spurned Roman duke we learned about earlier in lines 723 through 766.

The host then describes to Grégoire the conditions in the country: everything has been laid waste and the only city left in Aquitania that is not in the Roman duke's hands is the port that Grégoire has sailed into. When Grégoire learns this and the circumstances of the ruler, his mother, he immediately asks to be introduced to her so that he might fight. This is soon arranged for the following day at a church where the lady goes to Mass each morning.

It is interesting that the meeting will take place in a church. The poet has taken pains to inform us that despite the sin of the brother and sister, she has been active in caring for the poor and homeless, building churches and fasting for the sake of her brother. Grégoire, while not ignorant of the barest facts of his birth, is however completely in the dark as to where he is and with whom he is about to meet. The fact that the meeting takes place in a church certainly must be viewed as holding some portent, and since it is a church, it must be at least somewhat good.

Grégoire enters the church the next morning, uncovers his head in front of the crucifix and bows toward the countess in respect, "come cil qui esteit senez / e de lettres bien doctrinez" (lines 1312-1313). It is interesting that he is not described as having a knightly bearing, but as acting as someone who is educated, since he has come seeking work as a soldier. Nevertheless, everyone admires his physical appearance, described in much the same way that he has been previously.

Grégoire wears a tunic made of the fine silk cloth that his mother had placed in his cradle when he had been abandoned, but even with this clue to his identity, she fails to recognize Grégoire. This is the second case of mistaken identity in the poem, the first having taken place at the time of the incest between the brother and sister.

Not only does Grégoire's mother fail to recognize him, but after glancing at him initially, she does not look at him at all. This is in contrast to Grégoire:

Gregoire sovent la regarde,
mais ne se done nule garde;
ne tant ne quant ne se mescreit
que la dame sa mere seit.
anceis que l'uns l'autre conoisse
lur avendra molt grant angoisse.

Here, in lines 1325-1330, the failure to recognize one another is strongly underlined, for the poet hints at the troubles to come.

At this point, we are given no description of the countess; Grégoire is probably not attracted to his mother at this point for no other reason than the fact that he is intent on only two things: to serve as a knight in a war and to discover the truth of his origins.

Grégoire then meets the countess and asks to be taken on as a soldier. She does this and was happy at having done so ("ele fu lee en son corage" [line 1342]). This is the first time in the poem that this character is described as being joyful. But both characters continue in their ignorance: "petit se conoissent andui / ne la conois ne ele lui" (lines 1343-1344). This is to remain so for quite some time.

Grégoire, now a soldier, quickly is remarked on by the citizens of the city (by both knights and young girls the poet tells us) for his physical beauty, once again described in terms that have been used before. His fame spreads so quickly that people start to come to the house of the man who is keeping him in order to get a glimpse of the new knight nonpareil. The appearance of Grégoire in the town seems to offer encouragement to the people, even though Grégoire has yet to prove his mettle, but his opportunity will soon come.

The next episode is one of the longest in the poem; it lasts for 186 lines. Here the poet describes Grégoire in his newly found role of soldier.

The war had experienced a lull just before Grégoire's arrival in Aquitania, but almost as soon as Grégoire becomes a soldier, the Roman duke besieges the city. The duke's army set up camp outside the walls of the city. As the invaders prepare to scale the city wall's; the lady's troops choose this moment to begin their attack. A door swings open and the mounted knights sweep into the field, with Grégoire being foremost of the attacking knights.

"Grigoire est el front devant" is how this is described in line 1375; this is repeated in similar ways on two more occasions in this section, in line 1388 and line 1395. This three-fold repetition of Grégoire's place in the attack underscores his courage with the number three: the Trinity is, at least at this instant in the story, protecting and giving strength to the principal character.

Grégoire is once again described in a manner which underlines his physical beauty. Here the poet describes him by means of remarking on the fineness of his armor and clothing, finally remarking in line 1387 "molt resemble bien chevalier."

The distance between the two armies quickly closes and the battle begins in earnest. The daring of Grégoire is described thus before the two armies meet in the field (lines 1395-1398):

Gregoires fiert le premerain,
del cheval l'abati el plain;
ne li valut escuz ne broine,
quar de la mort n'i ot essoine.

In the exciting battle scenes which come, Grégoire is to show his dauntlessness.

Some of his courage and physical prowess was foreshadowed before where he was playing on the beach with the fisherman's sons; this led him to discover his origins and to decide to become a knight; now he is about to prove himself as a knight and the consequences of his physical prowess will be much more grave than as before, when the only pain that he experiences is of learning that he had been abandoned as the result of an incestuous relationship between a brother and a sister. These parallels are suggested both by the events themselves but also by the use of certain words. For example, in lines 993-994, Grégoire walks down to swim in the sea: "erent alé esbaneier / desor la mer en un gravier^" Here, as the battle is about to begin, Grégoire holds his ground as his men almost reel from the first attack in lines 1401-1403: "fait Gregoires les suens tenir / ne les lait guaires departir / esperonant vient al gravier." The physical resemblance of the battle and the scene of Grégoire's learning of his parentage is thus established; the consequences of his becoming a knight remains to be seen.

The duke is well guarded despite the losses inflicted by Grégoire and his comrades. Some of the duke's men try to escape the battle but the duke reforms his men. It is at this point that Grégoire asks who is reforming the troops and is told that it is the duke himself. Grégoire then displays his reckless courage in lines 1431-1435:

quant Gregoires l'a entendu,

lez e joiant forment en fu.
son cheval broche cele part,
trait se vers lui; molt li est tart
qu'il ait joste ensemble o lui.

The duke responds to Grégoire's boldness with a long insult (lines 1445-1456). Grégoire's only response is his attack.

The duke's horse is mortally wounded in the attack, and the duke himself is seriously injured. Grégoire, still mounted, at first prepares to cut off the bloody duke's head, but after reflection, he reaches down with one arm and lifts the duke to his saddle by the nose-piece of his helmet. Grégoire then makes for the walls of the city with the duke, hotly pursued by the duke's now ashamed troops. Grégoire delivers the duke to soldiers in the city and the duke is there placed under guard. Grégoire then rejoins the battle.

The remainder of the battle is now a foregone conclusion. The poet describes it all in very graphic detail. When Grégoire strikes one of the duke's soldiers on the top of his head with his sword this is the result (line 1530): "tot le porfent jusqu'el menton". Seeing his courage, Grégoire is joined by more of the lady's soldiers are motivated to join him; they set upon the duke's remaining forces.

In the mêlée which ensues, Grégoire is described in a manner that reminds one of a Viking berserker (lines 1533-1534): "e de ceauz de l'ost i ot cent / ocis a merveillos torment". As the episode ends, the duke's soldiers are convinced that it is useless to continue; they send an envoy to the castle to sue for peace. Here the war ends.

It is interesting to consider Grégoire's development up to this point. At first we know him only as a beautiful baby. Then he is

presented as the exceptional son of a fisherman (although we of course, know better); then at age twelve as handsome and accomplished. Upon arriving in his mother's country, he is once more admired for his appearance. As yet, Grégoire has not given any demonstration of anything exceptional connected with his actions, aside from his youthful beauty and intelligence, and perhaps even more remarkable is the fact that he has not even exhibited anything resembling holiness. The nearest indication we receive of anything approaching holiness we are given is in line 1545 when the captured duke remarks that Grégoire had been kind to him. From the description of previous events, it is not entirely clear what the duke means by this; perhaps he is thanking Grégoire for not having chopped off his head when he had the opportunity during the battle. This however is scarcely grounds for canonization. This lack of any indication of predisposition towards holiness is especially true in the scene in which he meets the countess his mother in the church; Grégoire stares at her rather than praying. But here in the scene of the battle, Grégoire pursues the fight with reckless abandon, so much so that he is an inspiration to the other soldiers who are constantly being described as rallying around Grégoire. What sets Grégoire apart at this point then is not holiness, but great physical courage and decisiveness.⁵ This is quite an important trait to keep in mind when considering this character. Grégoire stubbornly refused the abbot's offers to remain in the abbot's country and this

⁵ The indications that Grégoire will at some time be a holy man, are almost solely to be found in the prologue of the poem.

decisiveness held throughout his training as a knight. He makes immediate and dangerous decisions on the field of battle as well. This trait will be quite important very shortly, for Grégoire is truly a man of action.

In the war's aftermath, Grégoire is treated as a great hero. In lines 1549-1553, the citizens make the following judgement of their hero:

trestuit dient comunement
que onques home de son jovent
ne fu de plus gente valor,
ne miauz deüst estre seignor
d'un grant païs o d'un conté

Here we find a reflection of an earlier judgement of Grégoire in line 974, when he was just twelve years old: "a gouverner un grant empire". The difference here, of course, is that he has now proven himself on the field of battle.

The logical conclusion of this judgement is that Grégoire should marry their countess. This would be entirely appropriate given that Grégoire has been their and her savior. But we are aware of certain facts that none of the characters are yet conscious of.

Soon these suggestions are heard by the countess herself. She then consults her barons about the advisability of such an action. Earlier, in lines 727-728, we have been told that the countess had decided to remain celibate after her experiences with her brother ("mais la dame dist bien e jure / que ele de seignor n'a cure").

This news brings the devil back into the story for the first time since line 175, when the first incest took place. The poet gives

us his (the devil's) reaction to this turn of events in lines 1563-1574:

lores fu deables angoisos
quant ce oï e molt joios.
de l'ajoster molt se pena,
quar premeirement ajosta
le frere e la seror ensemble.
bon porchaz fera ce li semble,
s'ajoster puet, par nul espleit,
que li filz a la mere seit
e que le prenge en mariage.
molt les en met en bon corage,
molt s'entremet d'elz atraire
por la soe volenté faire.

This follows perfectly in the demonstration: it was prefigured in the prologue. This news adds to the feeling of inevitability that pervades the poem; we know what is going to happen and often it is a bit like watching an accident that is about to happen, with nothing possible to do about it.

But before this will take place, the Roman duke amazingly declares his love to the countess once more. He even offers her great riches in exchange for her hand. Instead she takes the offer of riches and holds the duke in exchange for a ransom of one-hundred well-rested horses, one-thousand gold marks (compare this to Grégoire's cache of four that were placed with him when he was abandoned), and ten counts to serve as hostages with him until the ransom is paid. This is almost a parody of what the duke had earlier sworn in lines 748-50:

que s'il viveit mil ans o cent
que de guerre ne li faudra
jusque par force la prendra

Instead of fighting for one-hundred or one-thousand years, the duke must pay in ten (10^1) counts, one-hundred (10^2) horses and one-thousand (10^3) marks. His payment is thus threefold and the duke reluctantly complies; he then returns to his home in line 1602.

Grégoire decides that he wants more than just being a knight "quar iluec ne gaignot mie" (line 1606). He approaches the countess and soon the marriage is suggested. The devil once again makes an appearance to expedite the proceedings (lines 1617-1619). Thus, with no description of the wedding, Grégoire unwittingly marries his mother.

In the next section we are told that "GREGOIRE OT EN BAILLIE / TERRES E AUTRE MANENTIE" in lines 1629-1630. The judgement of the people in the abbot's country of Grégoire at age twelve in line 974 and the judgement of the people of Aquitania in line 1552 are fulfilled through Grégoire's marriage to his mother. But Grégoire is not satisfied. It will be remembered that in his discussion with the abbot before leaving, Grégoire's two ambitions were to become a knight and to discover the identity of his family. Now, with the first ambition realized, Grégoire turns to the second. He has retrieved his tablets and gold, giving away the silver that he had left, and he spends a lot of time reading and re-reading the story that his mother had written on the ivory tablets. But he was still ashamed of the story they contained, so he keeps them well-hidden in his room. The only person who knew anything of Grégoire's activities was one of his servants, and all that he knew was that Grégoire was reading something, but he knew no more than this.

Soon Grégoire becomes more and more obsessed with the tablets and he begins spending increasing amounts of time reading the tablets. The poet describes Grégoire reading his tablets in this manner (lines 1666-1670):

tant com il puet, le tint en us
que tant com il les veeit,
ploreit des oilz e duel faiseit
por le peché e por la rage
que nez esteit de tiel lignage.

Because of his obsession with the tablets, one of the lady's servants sees him reading and crying. Her conclusion is that there might be some difficulty between her lord and lady, and in her concern, she confronts the lady with Grégoire's actions.

The lady is thankful to the servant for her concern, but assures her that there is no problem. All the same, her curiosity has been piqued. The lady/mother/wife goes to Grégoire's room and searches until she finds the tablets carefully wrapped in Grégoire's hiding place.

This all sets up the action in the next and longest section of the poem. It is also the most agonizing section of the story, as the two principle characters are forced to confront their true identities as well as their actions.

When Grégoire's mother finds the tablets, she immediately recognizes them for what they are. The poet describes her reaction in an almost identical way to lines 223-304, in which she first discovers herself pregnant as the result of the incest with her brother. This is easily seen in lines 1720-1723:

idons se paume maintenant
après en vent au lit corant
o ele jut o son enfant:
ses cheviauz trait, e brait e crie

In line 634, the poet uses the description "les cheviaus traire" in speaking of the sister's great sorrow; the first fainting spell is found in line 683; the sister faints again when she sees her brother in his bier; line 1720 is the third such occurrence in the poem involving the sister. There is a fourth such occurrence so far: the brother also fainted when told by his sister that she was pregnant.

The lady's steward rushes to her to find out what is wrong. The lady is by now inconsolable; all she wants is to talk with Grégoire, who is away at the moment. A messenger is sent for Grégoire: this is third messenger sent so far in the poem. The first was sent to the baron to ask for his help; the second was sent to tell the sister that the brother had died. As yet, none of the messengers used in the poem bear good news. Indeed, the message of the rider sent to Grégoire contains little else but alarm (lines 1740-1745):

e cil li dist "ne gaires beles!
ma dame vos demande a besong,
nen a de demorance soing.
chevauchez tost, ne demorez,
si vos a li tost ne parlez
ja mais n'i parlerez, ce quit."

The poet tells us that Grégoire wanted to die at hearing these words, even though he does not really know precisely what the trouble is with his wife, the lady.

Upon dismounting, Grégoire immediately hears the lady crying. When Grégoire finds her inside, the two embrace for a long time,

during which neither speaks. Finally Grégoire asks his wife what is troubling her.

In lines 1783-1788, the lady touchingly describes her torment without revealing what the cause of it is:

"ceste enferte est si averse,
si honie e si desperse
qu'en terre n'a cele racine
qui me poüst faire mecine;
ne ja n'en avrai garison,
ne par herbe ne par poison."

This is a further demonstration of what the poet has told us much earlier in the poem as in lines 70-71 when speaking of the sister's ill-fated beauty being trespassee: "... sa grant biauté mar vit / quar a grant duel li revertit".

When the countess then tells Grégoire that she absolutely must know the names of Grégoire's mother and father, Grégoire refuses to answer her. He even adds this to his refusal in lines 1801-1804 :

il li respont: "laissez m'en pais
ja mar m'en parlerez ja mais!
nel dirai a feme n'a home,
por tot l'aver qui est a Rome."

This is a further demonstration of Grégoire's stubbornness first described in the scene with Grégoire and the abbot, immediately before the departure of Grégoire.

At this adamant refusal, the lady produces the tablets which she had hidden in one of her sleeves. Grégoire's reaction upon seeing the tablets is given as this by the poet in lines 1809-10: "miauz vousist morir en place / ne siet que dire ne que face ". Line 1809 is

a reflection of Grégoire's reaction to the messenger in line 1746:
"cil vousist miauz morir..."

Grégoire then breaks down and cries, only the second such time he does in the entire poem, the first being the description of Grégoire reading the tablets secretly in his room. It will be remembered that Grégoire's response after reading the tablets for the first time and then learning that the child described in the tablets was him was simply to ask the abbot rhetorically: "Deu pere, que ferai?" (line 1205).

His wife/mother tells him that it is useless to try to hide anything from her now that she knows of the tablets. Grégoire then cries, the third time that he cries in the poem. Grégoire finally responds (lines 1835-1841):

por amor Deu, fait il, amie,
ne recordez tiel felonie.
ne la deit om surremenbrer
ne de tiel merveille parler.
sachez que je sui ci pechables
dont l'estoire est escrite es tables,
dont oïsez merveilles e duel.

At this point, Grégoire still does not know that his wife is his mother; nevertheless, in line 1842 the poet tells us that "chascuns vousist morir son vuel": Grégoire from his shame and his wife/mother from the fact that what she at first fearfully suspected has now proven to be true.

The response of the lady has already been prefigured in earlier passages: lines 70-71 and lines 223-304. This is then the third time we find a similar description (lines 1843-1844): "lasse cum

dolorose estreine / fui nee en cest siecle de mere." She then sorrowfully recounts what had happened between her and her brother and what had happened to Grégoire (i.e. his abandonment), further adding that she had now had the misfortune of having, in Oedipus fashion, wed her son. This is done in a similar manner to lines 48-54 in the prologue.

Continuing her lament, the lady expresses her wish to die twice, in lines 1846 and 1881. This is also something that she expresses in line 638 and lines 706, making the total number of times she expresses this wish five times (including line 1842). It is also interesting to note that the mother/wife speculates that one hundred years would not be enough to do penance for what she had done; earlier, in lines 748-50 the Roman count had sworn:

que s'il viveit mil ans o cent,
que de guerre ne li faudra
jusque par force la prendra.

Compare this to the wife/mother's comment in lines 1883-1886:

se je cent anz deüsse vivre,
ne quit que je en fusse delivre
por penitence ne por aumosne,
ne par negune bone chose.

These two passages are virtually mirror images of one another: one is shrouded in sin and the other is a hope to escape from sin. It is also interesting to compare this to the duke's ransom of one-hundred well-rested horses, one-thousand gold marks and ten counts to serve as hostages with him until the ransom is paid.

Now all of Grégoire's ambitions have been realized: he has proven himself as a knight; and in a manner he never thought to

consider, he has discovered the truth of his lineage. After reflecting a moment Grégoire begins to counsel his mother/ wife. Here he says in line 1900 "garderons nos de faire pis"; compare this to the baron's admonishment in line 652 when the sister learns of the brother's death: "mais l'on se deit garder de pis." The difference here is that Grégoire includes himself more forcefully by using the first person plural rather than the more indefinite "one".

Look as well at the way Grégoire refutes his mother's lament in lines 1903-1908:

vers Deu somes nos molt colpable,
mais il nos sera merciabile
s'il veit que aions repentance
e cuer de faire penitence
selonc la colpe e le peché
dunt nos avons le col chargé.

Grégoire once again takes control of destiny. He first had done this upon leaving the abbot, but fate and the devil led him inexorably to his marriage to his wife/mother. The lady remains more or less as she has been throughout the poem, particularly when fate deals her an ugly hand, that is, passive and completely open to the suggestions of others. She is lead by fate, the devil, and the counsel of others only. The devil changed her brother's behavior leading to the first incest; her brother talked her into accepting the baron's aid and counsel; following the baron's advice, she abandons Grégoire and loses her brother; following the wishes of her people and the advice of her baron's, she has married Grégoire, bringing about the second incestuous episode. There is no reason at this point to think that she will act on her own, even when one considers that her only act

on her own in the poem was to stubbornly refuse the Roman dukes advances even at the cost of war and suffering to her own land. She is essentially a passive character. Grégoire is the opposite: he is a man of action and has so far demonstrated great courage and decisiveness.

In lines 1909-1919, Grégoire addresses the devil. He regrets having inadvertently done the devil's will, but for Grégoire this is the first time that he has done the devil's will and he adds in lines 1915-1916 "se je ai fait ta volonté / ne l'ai a esciënt ovré." He then addresses God, expressing some regret for his ambition (lines 1926-1927). He also acknowledges his mother as his mother for the first time in line 1931. He then sets the course for the remainder of the story (lines 1932-1935):

dame, dist il, or deseavons
ja mais, je quit, ne nos verrons
deci qu'al jor de jugement
que Deu jugera tote gent.

Grégoire's only hope is that the two will have enough time to expiate their sins. He also qualifies their need to separate by saying that they must be careful only to comfort one another as too much damage has been done.

In describing the course they should follow to atone for their sins, Grégoire includes a sort of "mini-exemplum" in lines 1958-1961:

bien volt [God] que a li retornon,
e il nos fara bon pardon
s'il veit la bone repentance
en nos de nostre foleance.

This could be applied to virtually any one; the "foleance" is of course turning away from God and not believing in His mercy. These ideas have been alluded to in the prologue in lines 23-32 and lines 41-46; this will be repeated again in the poem, particularly in the exemplum found in lines 2637-2659.

Again, the mother/wife proves to be a passive character, saying to her husband/son in lines 1970-1973:

a mei dites, por bien estruire,
cumfaitement me dei deduire,
en quel guise en quel semblant
me contendrai d'ore en avant.

Grégoire then tells his mother to care for the poor, found churches, support monks and hermits, recite the psalms, to fast and to wear a hair shirt (lines 1974-1987). Compare this to the description of the sister's actions after the death of her brother (lines 732-737):

tot a son cuer en Deu servir,
por l'arme de son frere acheter.
se peine molt de jeüner
e des iglises essaucier
e des povres Deu herbergier.

This is almost identical to what Grégoire later suggests to her; the only differences being the addition of his advice to wear a hair shirt and to recite the psalms. Thus, the sister/mother/wife was on the correct path before the arrival of the Roman duke distracted her and ultimately brought Grégoire into the country with the results we are already familiar with.

Grégoire then says that he will do the same. Both then shed their good clothes in exchange for clothing made of poor cloth. Grégoire then stays until the next morning when "...a la lei de mendiant / s'en est alez al coc chantant" (lines 2002-2003).

This is the end of the third part of the story. It would seem that this section is almost equally the story of the mother/wife and the son /husband as both appear quite often and the consequence of almost all the action falls on them. For easier comparison, here is a Table 3 shows all the characters presented in the third section, the number of lines in which they have appeared and the percentage this number is of the total.

TABLE 3
CHARACTERS APPEARING AS PERCENTAGE OF TOTAL LINES IN PART 1

CHARACTER	NUMBER OF LINES	PERCENTAGE
Grégoire	479	61
Mother/Wife/Sister	327	42
Brother/Father	7	1
Roman duke	79	10
Citizen	32	4
Devil	32	4

From Table 3 it is clear that Grégoire is the most important character in this part of the story, with predictably, his mother running a close second. The "evil forces" of this section, the Roman duke and the devil, occupy a relatively small amount of the story in

this part, even though their roles in propelling the action forward are essential. It is also interesting to note that the citizen, who so kindly housed and set Grégoire on his way to becoming a knight appears in the same number of lines as the devil. The brother/father has now become an almost forgotten figure, but he will never completely disappear from the story.

CHAPTER IV

SECTION IV

As the fourth part of the story begins, Grégoire sets out to do penance. He leaves with great nostalgia despite the fact that it is due to his and his mother's sin which compels him to leave. He reflects on his wife/mother, on the palace of his father, on the land of his ancestors and on the battle which he had fought; these thoughts, the poet tells us, sadden him, but further, the poet describes Grégoire's reaction thus in lines 2006-2009:

molt a grant duel e grant pitié
qui ensi s'en vait eissellé.
mais grant confort li a doné
ce qu'il le fait por amor Dé.

This is in perfect keeping with the demonstration: Grégoire does the difficult thing for the love of God, so that his soul will not be lost. He continues to be a character who possesses a tremendous resolve; now his resolve is turned for the first time toward his love of God.

"Tant a erré que a la mer / vint al tierz jor; volst la passer" (lines 2024-2025) begins the next episode, the second longest in the poem. This is the third time that Grégoire comes to the ocean in order to cross it: the first is when he was abandoned; the second was when he crossed the ocean to his mother's country; here, the third time, he reaches the ocean to leave his mother's country to do penance. It is also significant that he reaches the ocean after wandering for three days: there are three persons in the Trinity,

Christ appeared to the apostles after three days, Christ appeared to the apostles three times before entering heaven, etc. This is an indication that Grégoire is on the correct path, especially taken together with line 2009, where the poet tells us that he does this, despite the pain, "for the love of God". The first time that Grégoire came to the sea he was a child and had no control over what was to befall him; the second time Grégoire was motivated by the ambitions of becoming a knight and discovering his origins; now he goes to do penance.

Grégoire now comes to the house of a fisherman. This is the third character who is a fisherman in this story; they all stand in marked contrast to one another: of the fishermen brothers, one is rich and strong, the other poor and weak. The fisherman we are about to encounter is both poor and mean spirited. From this it can be seen that they do not have parallels in the four fishermen who became Christ's apostles; Simon Peter, his brother Andrew, along with Simon's partners, James the son of Zebedee and his brother John.

This fisherman is described as a man "qui mol saveit petit d'onor" (line 2029). Grégoire asks the fisherman to put him up and then explains that he is doing penance for a horrible thing that he has done. The fisherman's response is to mock Grégoire; he says to his wife about Grégoire that "bien ressemble marchaant / qu'autrui avoir vait espient" (lines 2048-2049). In this mocking episode, as in the others which follow, the fisherman's mocking tone is augmented by his use of the second person familiar pronoun. When speaking to

the fisherman, both the fisherman's wife and Grégoire address him with the respectful form of the second person pronoun. As Grégoire turns to leave, the fisherman's wife intercedes with her husband on Grégoire's behalf. This woman will prove to be a good, kind woman in regard to Grégoire; she is the antithesis of the poor fisherman's wife.

The fisherman gives into his wife's wishes. Later, the good woman offers Grégoire fish and fine wine. Grégoire responds thus to her kindness in lines 2111-2119:

e si lit dit: "ma chiere amie
n'ai soing de si faite viande,
quar mi cors autre me demande.
peneanz sui; n'est pas raisons
que gost de vin ne de peissons.
se tu me vous faire bonté,
si me done, par charité,
de ton pain d'orge petitet
e de l'eigue en un vaisselet."

This second speech of Grégoire's in this section underlines the seriousness of his actions since leaving his mother's land; this is as much for our benefit as for that of the fisherman and his wife: Grégoire has abandoned the riches and comfort of his recent life in order to do penance in earnest.

This speech thanking the fisherman's wife only brings more mocking scorn from the fisherman himself. Grégoire responds by "turning the other cheek" in lines 2128-2131: "trop par avez encore poi dit / assez sui je grant masse pire / que ne vos oi encore dire". Here Grégoire's manifestations of imitatio christi have truly and clearly begun.

The fisherman's wife then gives a speech in lines 2140-2165 in which she chides her husband for his stinginess and wickedness, pointing out that Grégoire has sought nothing in exchange for the wine and fish that he declined to eat because of the penance he is doing.

The effect of this speech is only to set the fisherman off again. This time he accuses Grégoire of being no more than a beggar, for, in the opinion of the fisherman (lines 2190-2193):

ja home de si saintisme vie
ne deüst estre d'abaië,
mais estre en un hermitage,
o en desert o en boschage.

Surely the fisherman fails to recognize the seriousness of the nascent ascetic in his midst.

Grégoire speaks for the third time in this section in lines 2196-2205:

bien sai que dites verité,
mais n'ai encore lue trové,
qui me seit venuz en corage,
n'abee ne hermitage.
mais se je alcun lue seüsse
o toz solz abiter pousse
e demener en paiz ma vie,
ne queüsse autre manentie,
ne ne queüsse compaignon
se Deu solement e jei non.

This is a continuation of Grégoire's behavior seen in lines 2111-2119 and 2128-2131, that of responding to the fisherman's mocking by being extremely humble and meek; the poet describes Grégoire as being humble in line 2195. His humility here will shape his destiny

for years to come; it is in marked contrast to the brash knight of the last section. It is also important to note that Grégoire is now acting with humility; this virtue in medieval typology was linked to imitatio christi; indeed, Christ's type was humility.

The fisherman then describes to Grégoire a rock in the sea that he knows which has not been visited for one hundred years (lines 2206-2233). He offers to take Grégoire there where he will never be disturbed by anyone to do his penance. Then, to increase the cruelty that he has already demonstrated, the poet has the fisherman make the following offer in lines 2230-2233:

un autre chose vos dirai:
ce sachez q'unes ferges ai.
se vos volez bien enferger,
jel vos otrei a cel mestier.

Here the fisherman speaks more respectfully to Grégoire (note the vousvoyement), perhaps suspecting that Grégoire is serious about what he has said and that he is more than the madman that the fisherman characterized him as being in line 2177: "asez est dit que dit la folie". Grégoire, not surprisingly, accepts the fisherman's offer. Thus the course of his life is now set.

The following morning, Grégoire goes silently with the fisherman to his boat. This is the fourth time that Grégoire will cross the sea; this time it is to fulfill his desire to do penance. In this context, the number four could be significant in the following ways in numerical symbolism: there were four evangelists who wrote the four gospels; these were prefigured in the Bible by the four faces and equally call to mind the four rivers of paradise, the

four beasts and the four fishermen who became Christ's disciples. Each can symbolize the other as well, so the repercussions of this number are many. Thus as Grégoire takes this momentous step in the story, it is fitting that thus, his fourth ocean trip could signify so many different things.

In his haste to get on board, Grégoire leaves behind the tablets he has carried with him, hidden away in the fisherman's house. These he must leave behind.

The fisherman takes Grégoire to the rock and chains him there. Upon leaving, the fisherman looks back at Grégoire and throws the key to the chains into the sea and says to him (lines 2268-2270):

....."ensi estez
e en ceste roche manez
tant que la clef seit trovee
que ci devant vos est getee."

The fisherman thus remains true to the unkindness that he has already demonstrated.

The fact that Grégoire will do his penance on an ocean rock has many symbolic consequences for the story. In Matthew 16: 17-19, after Simon Peter's confession of Christ, Jesus says to him:

....."Blessed are you, Simon son of Jonah, for this was not revealed to you by man, but by my Father in heaven. And I tell you that you are Peter [rock], and on this rock I will build my church, and the gates of Hades will not overcome it. I will give you the keys of heaven; whatever you bind on earth will be bound in heaven, and whatever you loose on earth will be loosed in heaven ".

We have already been told in line 45 and line 212 that Grégoire will become pope. In this passage from Matthew we see how Simon

receives the name Peter, which means rock. Peter was the first pope in Catholic tradition; Christ is the Rock and redeemer. The significance of the key which the fisherman has thrown into the ocean will later have great significance in the story: the fact that Simon is charged by Christ with the keys to the gates of heaven and even the fact that Peter's father's name was Jonah will also be of significance later, as will be seen.

But the rock on which Grégoire does his penance offers other possibilities as well, if one keeps in mind aspects of typology. David's sling, with which he flung a rock at Goliath's forehead, was a prefiguration of Mary. Mary is called the sling (funda) of David, for just as David slings (fundere) the rock against the forehead of Goliath, so did Mary give birth (fundere) the Rock and Redeemer, Jesus, against the intents of Satan, symbolized by the forehead of Goliath. Grégoire's penance on the rock will transform him into Peter's (the rock's) successor (and Peter was the successor of Christ, thus an extension of David's sling); further, his penance is in contravention of Satan's already demonstrated wishes: this is the rock that Grégoire "flings in Goliath's forehead ".

All of these symbols make the demonstration of the story more effective; it increases the feeling of inevitability in the poem. We know from the outset that Grégoire will be pope despite the actions of his parents and his own actions, but how he will achieve this and demonstrate asceticism and penance are not. The dense use of numeric symbolism and the analogies which typology allows underscores Grégoire's development towards becoming pope. Already

at this point he has lost his brashness and exchanged it for Christ-like humility and taken the next step towards the papacy by going to do penance on the rock.

This episode is immediately followed by an equally dense part of the story in terms of its symbolism. Here the poet describes the conditions to which Grégoire is exposed on the rock: there he is companionless with no protection from the elements; he receives his nourishment from the rain which falls. He passes his time composing songs and prayers in praise of God. Then the poet informs us in lines 2284-87 that:

de lui nos recontre l'estoire:
dis et set ans i fu Gregoire
que onques nulz home ne l'i sot,
neïs icil qui mis l'i ot.

"Dis et set ans" at first might strike one as an arbitrary number, but it crops up in other medieval saints' lives. For example, St. Alexis spends seventeen years in a foreign country after leaving Rome the day of his wedding; later he returns to Rome to live for seventeen years as a beggar under the stairs in his father's own house. The number seventeen was significant in medieval symbolism as the numeric symbol of perfect Christianity (cf. Saint Augustine, City of God, on six as the perfect number and seventeen as the number of perfect Christianity). In the example of Saint Alexis, his imitation of Christ was doubly perfect. Saint Grégoire's penance will be cut short at seventeen years by God's will as we shall shortly see.

In the middle ages, two Johannine numbers were recognized as being triangular: 666 and 153. These two numbers came to

represent evil and good. 666 has been described above; the importance of 153, was explained by Saint Augustine in The City of God, starting with John 21. In this chapter, John tells of the disciples fishing with no luck, when Jesus, unrecognized by the men, instructed them to cast their nets into the water in another spot. They immediately catch so many fish that they have difficulty in hauling their catch over the gunwales. Here is what John reports in verses 11-14:

Simon Peter climbed aboard and dragged the net ashore. It was full of large fish, 153, but even with so many the net was not torn. Jesus said to them, "Come and have breakfast." None of the disciples dared ask him "Who are you?" They knew it was the Lord. Jesus came, took the bread and gave it to them, and did the same with the fish. This was now the third time Jesus appeared to his disciples after he was raised from the dead.

This is the third and last time that Christ appears to the apostles before the Ascension. The one hundred fifty three fish that the fishermen apostles catch are very symbolic: 153 is the seventeenth triangular number [$17(17 + 1) / 2 = 153$]. Christ has them catch 153 fish as 17 is the number of perfect Christianity and this is the third and last time he will see his followers on earth; the seventeenth triangular number is 153. ⁶

But seventeen is found in this story in more than one place. In line 2392 Grégoire's seventeen years of penance is mentioned again. Further, the story has seventeen different settings: 1) the court of

⁶ For a different explanation and the importance of 17 in Ireland, see Curtius, p. 503.

Aquitania; 2) the baron's castle; 3) the ocean; 4) the abbot; 5) the ocean; 6) a city in Aquitania; 7) the church where Grégoire meets his mother; 8) the battlefield; 9) Grégoire in the countryside; 10) the bedroom in the castle; 11) the fisherman's house; 12) the ocean; 13) the rock; 14) the cardinals assembled to pick a successor; 15) the streets of Rome; 16) in Saint Peter's Cathedral; 17) heaven. Beyond the settings, we find that of all the characters in the story, seventeen are of some consequence (i.e. they appear in 25 or more lines or if not, as in the case of the angel, they make the story move in a dramatic new direction): 1) Grégoire; 2) Mother/Wife/Sister; 3) Brother / Father; 4) Father; 5) Baron; 6) Baron's wife; 7) Abbot; 8) Poor Fisherman; 9) Rich Fisherman; 10) Poor Fisherman's wife; 11) Devil; 12) God; 13) Roman Duke; 14) Citizen; 15) Fisherman II; 16) Fisherman II's wife; 17) Angel. These further usages of the number seventeen strengthens the case for Grégoire's true holiness.

Another interesting aspect of the numbers used by the poet is the probable age of Grégoire when he became pope. We are told that Grégoire goes to train as a knight at age fifteen; further, we know that Grégoire spends seventeen years doing penance. It is not unreasonable to assume that Grégoire spent a year as a soldier and married to his mother. This gives us the following total: $15 + 1 + 17 = 33$. Thus Grégoire becomes pope at the same age that Jesus was crucified, further underlining the successfulness of his program of penance and imitatio christi.

The scene then shifts from Grégoire on his rock singing and praying to Rome. Here the pope is very ill; he dies in line 2310. The cardinals assemble to choose his successor.

The holiest of the group addresses the others about the importance of the task they are there to accomplish. In his speech, between line 2354 and line 2364, he repeats the number twelve five times applying it to the twelve apostles and to "nos qui noms de legat avomes" (line 2359). In the Bible, one finds the names of the twelve sons of Jacob, the twelve tribes of Israel, etc., in addition to the twelve apostles. This number had genuine significance, as the apostles selected Matthias in The Acts of the Apostles to replace the traitor Judas, thus preserving the original number of apostles. After the assembled men pray for guidance for several days, an angel appears to them, and speaks to them in lines 2383-2394:

un angele Deus lur enveia
qui joie lur dist e nonça,
e dist: "Dés vos mande par mei
veü a vostre bone fei.
quar enveés tost querre,
u seit par mer u seit par terre,
un peneant, sans demorer,
qui gist en un rocher de mer,
e cil apele om Gregoire.
Deus volt que cil seit apostoile;
dis e set ans i a esté."
tant dist e puis s'en est alé.

The angel tells the assembled what God wishes them to do in their search for a new pope. It should be noted that the angel accomplishes this in the twelve lines in which he appears; earlier, the holiest of the assembled clergy stressed the importance of the

number twelve by speaking of Christ's twelve apostles and the fact that the twelve who have the name of legat are their successors; the angel singles Grégoire out as the holiest man on earth, where as already indicated and discussed, he tells them that Grégoire has spent seventeen years on an ocean rock in penance (2393).

Those assembled to choose a successor to the dead pope immediately organize a group to go in search of the Grégoire that had been mentioned by the angel. This done, the search begins. This is the fifth occasion (there will yet be a sixth instance) that messengers are sent in the story; 1) to the baron; 2) to tell of the brother's death; 3) from the sister/mother/ wife to Grégoire in the countryside; 5) and here, the three men sent to find Grégoire to inform him that he has been selected as the new pope. Thus the number three appears once more in the story: here it has significance in that it calls to mind perhaps the three kings who sought Christ at his birth; but it is true that the number three always calls to mind the Holy Trinity.

The three come eventually to the hut of a fisherman where they stay the night. This we are told, is the same fisherman who had attached Grégoire to the rock seventeen years ago (lines 2413-2414). The fisherman treats them well, in contrast to his treatment of Grégoire, for he sees a potential profit from the visit of this three. When preparing a meal for them, he invites them to select a fish for their meal. They select from among the many fish "le plus chier" (line 2421). Then a miracle occurs (lines 2427-2444):

le peisson ovre, puis a gardé:
dedenz l'entraille a trové
la clef des ferges qu'il geta
el fonz de mer la o laissa
Gregoire enfergié el rocher.
dons se comence a merveiller.
bien la conut; auques dota.
del chrestiën se porpensa
que merveillos peché avait,
qui en tel lue laissé avait.
or a primes ne dota rien:
Dés li avait montré molt bien
qu'ore li avait fait trover
la clef qu'avait geté en mer,
o mal cuer e o felonie,
por ce qui il ne voleit mie
que cil jamais iluec issist;
miauz voleit qui il i morist.

Maybe the most surprising thing in this passage is that the "evil fisherman" does not begin to feel even the slightest bit of remorse when confronted with this miracle! However, the key being found in the fish is rich in suggestion. As noted above, Simon Peter, the son of Jonah, is charged by Christ to protect the keys to heaven. Here, the key to Grégoire's chains returns miraculously, in Jonah-like fashion, to the man who had thrown it away to begin with, all in the presence of the men sent from the Vatican to find Grégoire. Also, perhaps more importantly is the significance of the fish. In medieval etymology, the Greek word for fish "ichthys" is associated with Christ: *iesous-christos-theou-yios-soter*. It is possible that the poet is suggesting that it is Christ himself, in the form of the fish, who has miraculously brought the key to Grégoire's chains to the men after seventeen years at the bottom of the ocean.

After eating their meal, the fisherman questions the men as to why they had come this way. They tell him that they are seeking a penitent who was chained to rock in the sea, as God had commanded that this man be made pope (line 2457). The fisherman then tells them that he knows where to find Grégoire. In line 2467, the fisherman cites the number seventeen for the third time in the poem. He explains the miracle of the fish and the Vatican emissaries beg him to carry them to Grégoire. He agrees to take them to Grégoire.

The four set out the next morning to find Grégoire. After calling for Grégoire, he responds "je sui ici" in line 2497. On finding him, he is described in the following way (lines 2497-2499): "toz iert chenuz e toz peluz / e de magrece confonduz / n'avet fors le cuer e les os ". When the men tell Grégoire that they seek him so that he can be made pope, Grégoire makes the following reply to them (lines 2507-2514):

"Seignors, fait il, por deu merci,
e quei m'enchannissez ensi?
ce dites que molt me desirent
Romain qui onques ne me virent?
onques uns solz d'eauuz ne me vit!
certes merveiles avez dit!
por Deu vos pri laisser m'ester.
ne vos chaut de mei plus gaber."

Despite further prodding by one of the men, Grégoire remains adamant, explaining that the key to the chains had been thrown into the sea many years ago; one of the men then produces the miraculous key and explain to Grégoire how it was found in the fish. Grégoire, now free of the chains for the first time in seventeen years, is

carried by the group down to the boat. Not surprisingly, the poet describes him as having "ne force ne vigor" (line 2542).

Grégoire is then led to the fisherman's house, where, after recovering a little, he remembers the tablets that he had left there. Now Grégoire raises his second objection to leaving (lines 2551-2554):

a ceauz qui mener l'en deveient
dist por niënt s'en penereient,
que ja d'iluec ne partira
deci que les tables avra.

The search begins; soon the tablets are found, buried in a pile of refuse. In lines 2569-2570, the condition of the tablets is described: "beles e blanches come flor / unques ni murent color". Here is the third miracle ascribed to the finding of the hermit: first, an angel describes him and his approximate whereabouts; second, the lost key is found in a fish; now, thirdly, his tablets are recovered, buried in a garbage pile without blemish. The tablets returned and thanks given to God, Grégoire sets off for Rome with the Vatican emissaries.

Grégoire continues on to Rome with his companions, praying the entire way. Upon entering the city, many miracles are performed by God (lines 2604-2606): "contrais drecier et veir ceus / et altre malade pluisor / furent gari a icel jor". The bells are rung, gifts are bestowed on the holy man and a great procession is made to the doors of "le mere glise" (line 2617), where Grégoire becomes pope.

In this section the poet tells us that dukes and counts were present, as well as the emperor, who are now under his authority. In

line 2631, the poet describes Grégoire as being "tant est sa dignités pleniére". Now Grégoire has fulfilled the foreshadowing description of him at age twelve: some people found it difficult to believe that any fisherman ever had a son "de si grant valor" (line 970) and some remark that he would be worthy to rule a country and "a gouverner un grant empire" (line 974). Now it all has come true: Grégoire has become the highest figure in Christendom, taking his place among the apostles. It is not coincidental that he had these predictions made concerning his destiny at the age of twelve (cf. earlier discussion of the number twelve: the twelve names, the twelve tribes, the twelve apostles, etc.).

Next we find the exemplum in lines 2637-2659. The poet sums up the demonstration succinctly in lines 2655-2659:

se on a longement pechié
et mal fait et Deu corecié,
retort a lui et prit merci
si ait le pechié deguerpi.

This is a reflection of lines 28-32 in the prologue of the story:

Sertes, ce sont cil crestien
qui tant cuident estre mesfait
que pui ne puissent, par nul plait,
de lor peché merci crier:
por ce n'ont cure d'amender.

This is well in keeping with medieval ideals of rhetoric, which included the ideas of repetitio or variatio. It was also common to use an exemplum for the matter of exordium. This is perfectly in keeping with the purpose of the poem, as has been amply demonstrated by the travails of the protagonist. The super-human

penance of Grégoire has not only paid for his sin, he has been elevated to the papacy through the practice of an asceticism in the extreme.

Grégoire's story is now essentially complete, as is the demonstration: we have seen how he rose from the depths of sin to become pope. Yet there are several loose threads left in the story which, although of curiosity to the reader, are not absolutely essential to the demonstration. For instance, what is the fate of the sister/mother/wife or her brother. The poet deals with these aspects of the story at this point.

The mother, who has been absent since line 2004, is reintroduced by the poet in lines 2660-2666:

a cel tans que Grigoires tint
la cure des ames a Rome:
si esmut une riche dame
qui contesse estoit d'Aquitaine,
a bel hernas, a grant conpaigne,
talant ot que a Rome ireit,
a l'apostoile parlereit.

We can guess that the woman will be the mother of Grégoire.

His mother has come because her sins in the past have troubled her and she has come to see the pope, whom she has heard is a great and holy man. In line 2693, the poet says of Grégoire that "bien sot que ce mere esteit"; however, she does not recognize him until he addresses her as his mother in line 2703: "vostre fiz sui e vos me mere". This the third occasion of mistaken identity in the story.

His mother is deeply moved to be reunited with him. In order that she be close by to him, Grégoire has her placed in a convent

where he "...sovent la revistot" (line 2762). Compare this to the relationship of Grégoire and the abbot, after Grégoire is put into the care of the rich fisherman (lines 949-950): "li abes, cui non il aveit / sovent grant garde en preneit".

Grégoire is to his mother almost as his name-sake abbot was to him.

The forty line epilogue begins in line 2772. Here we learn that Grégoire invented the gregorian chant (line 2793): "c'est uns de ceauz qui chant trova"; we also learn of the fate of the brother/father (line 2807): "son pere e sa mere ensement"; "ensement" with Grégoire in heaven.

The scene shifts for the last time where we find Grégoire occupying a high place in heaven; "there never was an apostle more blessed than he" we are told in lines 2787 and 2788. In the last lines, the poet leaves Grégoire in heaven and addresses the audience, calling on us to take Grégoire's example to heart and to pray for his intercession so (lines 2809-2812):

que il nos doinst tels euvres faire
que a bon chef en poissons traire
e de nos pechez nos delivre
e face en gloire avec sei vivre

Table 4 examines the number of lines in which each character has played a part in the fourth section and the prologue now.

TABLE 4
CHARACTERS APPEARING AS PERCENTAGE OF TOTAL LINES IN PART 4

CHARACTER	NUMBER OF LINES	PERCENTAGE
Grégoire	451	56
Mother/Wife/Sister	105	13
Brother/Father	2	>1
Second Fisherman	160	20
Second Fisherman's Wife	116	14
Angel	13	2
Legat	165	20
God	109	13

It is clear from Table 4 that Grégoire is the dominant character in this section. The Vatican emissaries and the second fisherman are, not surprisingly, in an equal percentage of this section, followed by the second fisherman's wife and the mother/wife/sister.

CHAPTER V

STRUCTURE

After having examined the poem and having commented on the demon-stration in a mathematical sense, as well as having remarked on the various conceptual and verbal symmetries that form at least a part of its presentation, one wonders if the poet might not have extended this symmetry, in quantitative terms, as regards the proportions and structure of the poem.

Herlem-Prey is the only one to have offered a schema of the poem, divided into what she termed "les unités narratives" or what seemed naturally and reasonably the divisions in various episodes in the story. Her goal in this study, however, was an attempt to establish which, if any of the A-group or B-group poems served as a model for the German poet Hartmann von Aue's Gregorius. It also has been noted earlier that she based her A1 text on the Luzarche edition, which filled the various lacunae with borrowings from B2; this rather bastardized text was then compared to the B1 text. This mixture of the two groups in Littré's text seems to nullify at least part of the goal of her study. H.B. Sol's approach seems much more reasonable: i.e. filling the A1 lacunae with borrowings from A2 and A3 rather than from the B-group. His diplomatic text serves as the basis for this study, which explains the difference in the numbering of the lines which exists between her examination and the treatment found here.

The following method was used to establish the structure of the poem: the text was examined and considered as to how the story could be divided into large general sections and then each section was divided into its component episodes. The former gave the following result (which compares well to Herlem-Prey's schema): Prologue, Brother and sister Incest [part 1], Grégoire with the abbot [part 2], Second Incest [part 3], Penance and Elevation to Papacy [part 4], Epilogue. With this established, the division of each part into episodes and the number of lines of each was considered. The results can be seen in Tables 5-8 (Appendix).

Considered episodically, the proportions of the poem are revealed to be the following: 1: 11: 9: 9: 10: 1. This is virtually symmetrical, even if the poet were thinking in terms of the narrative proper and not only of the six major divisions, it would not be unreasonable to assume that these sorts of proportions would be fairly easy to achieve (i.e. the six major divisions: prologue, part 1, part 2, etc). However, the high degree of symmetry noticed when considering the poem episodically shows a great deal of care went into the composition.

However, if one considers the number of lines making up each episode, one finds something altogether different. With the Prologue and Epilogue and the thirty-nine episodes, one finds that there are forty-one sections in the poem. If each section were symmetrical, one would expect each section to contain approximately sixty-nine lines ($2812 / 41 = 68.6$). This is not the case; indeed of the total, only the Prologue, and episodes 2, 23, and 38 approach this average

with 64, 70, 66 and 60 lines respectively. This situation remains unchanged even if one ignores the Prologue and the epilogue. Beyond these episodes that are close to the average number of lines per episode, one finds a range of 3 lines in episode 21 to 290 lines in episode 30, which is almost a hundred-fold difference.

If considered in terms of the total number of lines, line 1406 would be the central incident: "n'ont puis le talent de remonter". This falls square-ly in episode 25 which tells of Grégoire's participation in the defeat of the Roman duke besieging his mother's country. This line, however, seems far from having any significance as a possible central incident. Even if one considers the lines immediately preceding or following this line to take into account whatever distortion could have been introduced from the addition of lines from the A2 and A3 texts in this diplomatic text, there is little to recommend this as the central incident: it is the description of the battle's beginning, and though it is not without drama, it could hardly be described as being a pivotal point in the story.

If one considers the central incident from the point of view of the episodes, one finds that the twenty-first episode is central: Prologue: 19 episodes: episode 21: 19 episodes: epilogue. Episode 21 is significant for two reasons: first, it describes Grégoire refusing the safe life offered to him by the abbot by leaving the country and secondly, it is the shortest episode in the poem (3 lines). It suggests a great change in the life of Grégoire and its

scant length sets it apart from the episodes. This should probably be considered as the central incident.

Because the central incident appears to be associated with episodes and not with the total number of lines and because only four episodes approach the number of lines one would expect per episode by averaging the number of lines per episode, the poet must have constructed the poem around episodes and not around the number of lines.

It is also interesting to consider the poem in much larger sections as well. Table 9 (Appendix) considers the poem in larger sections. From Table 9, one finds again only a marginal sort of symmetry. The Prologue and the Epilogue are close in number as are Part 1, Part 3 and Part 4. Part 3 is much shorter than the others. Parts 2 through 4 are truly the story of Grégoire while Part 1 is more the story of Grégoire's mother. These 702 lines represent 26% of the 2705 lines which make up the body of the story. Each of the other parts do constitute roughly one quarter of the story, though Part 2 represents only about 17% ($454 / 2705 = .168$). These figures also would seem to point to the conclusion that the poet constructed the story with episodic symmetry in his mind rather than some other possibility.

The above assumptions can be confirmed when examining the number of lines in which each character appears in the story, much the same as has been done earlier when considering each of the major sections of the story. The results can be found in Table 10 (Appendix).

Table 10 does not contain any real surprises, except that perhaps one might look for Grégoire to appear in more of the story than he does and his mother to not occupy quite such an important place as she does, given that only a quarter of the story is almost exclusively devoted to her. But upon reflection, this too is not surprising when considering her role as Grégoire's wife and her appearance again in the end of the story, after the exemplum. It would perhaps be useful here to present a summary of the commonest numerical devices employed by the poet in tabular form. The various numbers and their significance are discussed above as they are encountered in the text, but it is useful to see how the poet has used these devices on several occasions and that each refers to each other as well as to other events or individuals with which the numbers were traditionally associated.

CONCLUSION

The story of Saint Grégoire is an effective demonstration of the benefits of penance. One aspect of its effectiveness that has not been discussed and is really beyond the scope of the present story, is the relationship of the imaginary Grégoire to other legends and legendary saints, which gives the story a certain familiarity and increases the possible acceptance of the story as true by those who might hear or read it.

The story of Oedipus is an obvious choice as a precursor of the story. Of course, the poet, in the case of Saint Grégoire has increased the horrible aspects of the story by expanding it to a tale of incest which occurs twice. Beyond this, Hippolyte Delehaye has suggested an additional affinity between the Oedipus story with the story of Saint Grégoire, Saint Albanus, Saint Julien l'hospitalier and Saint Ursius.⁷ Delehaye states further in regards another legendary saint's life that "elle n'était pas autre chose qu'un récit agréable et piquant servant de véhicule à un enseignement moral et religieux". This could equally be applied to La vie du pape saint Grégoire. That cults could grow up around these mythical saints lives is not too surprising: oft repeated stories can easily take on an importance that is generally reserved for events that are known to be true, indicating that repetition increases the likelihood that such stories

⁷ Delehaye, Hippolyte. Les Légendes Hagiographiques. Bruxelles: Société des Bollandistes, 1955. p.60.

are indeed accepted as being true. Such a thing could serve as testimony to the nature of the art involved in fabricating such a tale.

The last sentence succinctly describes what has been the object of this study. The 2800-odd lines that make up the poem could be summarized in considerably fewer lines: a man is born to an incestuous brother and sister and is abandoned by them; later he becomes a soldier; in saving his mother's country, he becomes her husband; when this horrible fact is discovered, he repairs to an island in the ocean to do penance; after seventeen years, he is elected pope. There is the story presented without any art whatsoever.

But the story is more than these bare bones: the art involved in the story is in furthering the purpose of the story, which is didactic. What the poet does in La vie du pape Saint Grégoire is to tell an incredible story with enough art to make the possibility of it being true at least perhaps somewhat likely. The poet "digs a hole" for the hero, from which he can only extricate himself through superhuman penance. In this way, believers who are sinners in more ordinary ways may draw hope and inspiration.

What has the poet done to heighten this aspect of the poem? It should now be clear that he has done this in several ways: he has used symbolism that in the middle ages was widely recognized, whether in the form of numbers that were repeated or using types of characters or constructing parts of the story so as to make them analogous to either Biblical stories or well-known secular legends.

The poet also prefaces the story with the remark that "Holy Scripture tells us..."; this points to Divine Inspiration of the poem itself, making the poet's numerous asides appear as if it is God himself who offers us the story of Saint Grégoire.

But the essential question posed in this study was whether or not the moral demonstration of the story was successful. The poet did present the story as a step-wise progression in the spiritual development of the main character. As alluded to before, the poet first "digs a moral hole" for the hero, from which he must extricate himself; the "hole" that the poet creates for Grégoire is one that is deep and dark. True to his previous behavior, Grégoire does not hesitate when forced to confront his sin; he immediately makes the decision to do penance and urges his mother to do the same. All this is well in keeping with the demonstration; there is no waste in the exposition of the story, there is no deus ex machina. Events follow each other in a highly sequential manner. The poem is didactic in purpose and is predicated on the inevitability, necessity and truth of the practice which it is attempting to promulgate. In La vie du pape Saint Grégoire, a horrible sin, twice associated with one individual, is still capable of being overcome through strict, harsh penance. Not only can it be overcome, but Grégoire manages to perfect himself despite the grievous nature of the sin; indeed, he becomes the leader of Christendom, God's representative on earth. Grégoire is particularly well-suited for this demonstration because God himself even intervenes through the agency of an angel to ensure that Grégoire is recognized as the holiest of the holy men.

BIBLIOGRAPHY

BIBLIOGRAPHY

- Augustine. The City of God. New York: E. P. Dutton and Company, 1945.
- Bibliotheca Sanctorum. Roma: Istituto Giovanni XXIII nella Pontificia Università Lateranense, 1961.
- Bulatkin, E. W. "The Arithmetical Structure of the Old French *vie de Saint Alexis*," Publications of the Modern Language Association LXXIV, 1959, 495-502..
- Bulatkin, E. W. Structural Arithmetic: Metaphor in the Oxford 'Roland'. Columbus: , 1972.
- Buschinger, Danielle. "Aspects du père incestueux de la littérature médiévale," Amour, mariage et transgressions au moyen-âge. Göppingen: Kümmerle Verlag, 1984.
- Curtius, E.R. European Litterature and the Latin Middle Ages. New York: Pantheon Books, Inc., 1953.
- Delehay, Hippolyte. Les légendes hagiographiques. Bruxelles: Société des Bollandistes, 1955.
- Fischer, J.L. "The Sociopsychological Analysis of Folktales." Current Anthropology 4: 235-273.
- Fisher, H.W. The Narrative Works of Hartmann von Aue. Göppingen: Kümmerle Verlag, 1983.
- Hatcher, A.G. "The Old-French Poem of Saint Alexis: A Mathematical Demonstration." Traditio 8: 111-158.
- Heffernan, Thomas. Sacred Biography. New York: Oxford University Press, 1988.
- Herlem-Prey, B. Hartmann von Aue Gregorius Traduction française la vie du pape St. Grégoire. Göppingen: Kümmerle Verlag, 1986.
- Herlem-Prey, B. Le Gregorius et la vie du pape St. Grégoire. Göppingen: Kümmerle Verlag, 1977.

Hollander, Robert. "Typology and Secular Litterature: Some Medieval Problems and Examples." in Literary Uses of Typology. Princeton: Princeton University Press, 1977.

The Holy Bible. East Brunswick: The International Bible Society, 1984.

Hopper, Vincent. Medieval Number Symbolism. New York: Columbia University Press, 1938.

Krappe, A. "La légende de St. Grégoire". Le moyen âge, 3me série, tome VII: 161-177, 1936.

Kroes, H.W.J. "Die Gregorlegende". Neophilologus 38, 1954.

Macqueen, John. Numerology. Edinburgh: Edinburgh University Press, 1985.

Payen, J.-C. Le motif du repentir dans la littérature française médiévale. Genève: Librairie Droz, 1964.

Rank, Otto. Das Inzest-Motif in Dichtung und Saga. Leipzig: Franz Deuticke, 1912.

Roques, Mario. "Notes pour l'édition de la vie de St. Grégoire en ancien français." Romania 77: 1-25, 1956.

Rosenfeld, Helmut. Legende. Stuttgart: Sbuchhandlung, 1982.

Sol, H.B. La vie du pape St. Grégoire. Amsterdam: Rodopi, 1977.

Spaarnay, Hendricus. "Hartmann von Aue and His Successors." in Arthurian Litterature in the Old French: A Collaborative History. Oxford: The Oxford University Press, 1959.

APPENDIX

APPENDIX

TABLE 5
EPISODES AND NUMBER OF LINES IN PART 1

STORY SECTION	LINES(number/episode)
PROLOGUE	1 - 64 (64)
2. death of father	65-134 (70)
3. love of brother for sister	135- 148 (14)
4. intervention of devil	149- 164 (16)
5. brother's behavior change	165- 174 (10)
6. incest	175- 222 (48)
7. discussion between brother and sister	223- 304 (82)
8. seek baron's help	305- 412 (108)
9. Grégoire's birth	413- 454 (42)
10. Grégoire abandoned	455- 612 (158)
11. death of brother; sister as ruler	613- 722 (110)
12. sister's decision to stay single; war	723- 766 (44)
TOTAL	702 LINES

TABLE 6
EPISODES AND NUMBER OF LINES IN PART 2

STORY SECTION	LINES(number/episode)
13. Grégoire at sea	767- 784 (18)
14. Grégoire saved	785- 818 (34)
15. abbot and fisherman	819- 916 (98)
16. Grégoire's baptism	917- 944 (28)
17. Grégoire's education	945- 974 (30)
18. Grégoire learns he is a foundling	975-1024 (50)
19. Grégoire visits abbot	1025-1060 (36)
20. abbot tries to keep Grégoire	1061-1218 (158)
21. Grégoire leaves	1219-1221 (3)
TOTAL	455 LINES

TABLE 7
EPISODES AND NUMBER OF LINES IN PART 3

STORY SECTION	LINES(number/episode)
22. Grégoire crosses sea	1222-1240 (19)
23. Grégoire to mother's country	1241-1306 (66)
24. Grégoire becomes soldier	1307-1354 (48)
25. Grégoire wins duel; war ends	1355-1542 (188)
26. after the war	1543-1600 (58)
27. Grégoire marries his mother	1601-1626 (26)
28. Grégoire. hides and reads tablets	1627-1667 (51)
29. discovery of tablets	1668-1712 (45)
30. Grégoire & mother recognize one another	1713-2002 (290)
TOTAL	781 LINES

TABLE 8
EPISODES AND NUMBER OF LINES IN PART 4

STORY SECTION	LINES(number/episode)
31. Grégoire leaves	2003-2022 (20)
32. Grégoire at fisherman's house	2023-2246 (224)
33. Grégoire attached to rock	2247-2270 (24)
34. Grégoire doing penance	2271-2300 (30)
35. pope dies; Grégoire picked as successor	2301-2394 (94)
36. Grégoire sought	2395-2480 (86)
37 Grégoire removed from rock; regains tablets	2481-2576 (96)
38. trip to Rome; Grégoire crowned	2577-2636 (60)
39. EXEMPLUM	2637-2657 (21)
40. reunion of Grégoire and mother in Rome	2658-2770 (113)
TOTAL	768 LINES
Epilogue	2771-2812 (42)

TABLE 9
POEM VIEWED PER PART AND NUMBER OF LINES

PART	NUMBER OF LINES
Prologue	64 lines
Part 1: brother and sister incest	702 lines
Part 2: Grégoire with fishermen and abbot	454 lines
Part 3: second incest	781 lines
Part 4: penance and elevation to papacy	768 lines
Epilogue	42 lines

TABLE 10
CHARACTERS APPEARING AS PERCENTAGE OF TOTAL LINES IN POEM

CHARACTER	NUMBER OF LINES	PERCENTAGE
Grégoire	1260	45
Mother/Wife/Sister	960	34
Brother/Father	198	7
Father	56	2
Baron	183	7
Baron's wife	26	1
Abbot	172	6
Poor Fisherman	96	3
Rich Fisherman	121	10
Poor Fisherman's wife	33	1
Devil	62	2
God	167	6
Roman Duke	92	3
Citizen	52	2
Fisherman II	160	6
Fisherman II's wife	113	4
Angel	13	.4

VITA

Thomas van Riper was born in Detroit, Michigan on February 26, 1959. He attended elementary and secondary schools in Oak Ridge, Tennessee, graduating from Oak Ridge High School in June of 1977. He attended the University of Tennessee at Knoxville, graduating in 1983 with a Bachelor of Arts degree in Zoology and French. He worked as a laboratory technician in Ithaca, New York for several years before beginning graduate studies in French in the winter of 1987. He served as a Graduate Teaching Assistant in 1987-8 before going to France to work as a teaching assistant in Rennes. He has been teaching chemistry, physics and mathematics in a Knoxville high school since 1990.