

Aucassin et Nicolette .

A NEW TRANSLATION AND PRODUCTION OF THE  
CANTE-FABLE AUCASSIN AND NICOLETTE

by

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A THESIS

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## PREFACE

A new adaptation of Aucassin and Nicolette was presented for the first time in Birmingham at the Clark Memorial Theatre on February 20, 1963. This production came into being as the result of an invitation from the twelfth annual Festival of Arts. It was presented by the Department of Speech, University of Alabama, in cooperation with Town and Gown Theatre, Birmingham Center of the University of Alabama, as a special event of the 1963 Festival of Arts. Two nights later, on February 22, as a climax to the Alabama Student Union 1963 Festival of Arts, the Departments of Speech, Music and Art presented Aucassin and Nicolette at the University Theatre in Tuscaloosa.

This new production was designed and directed by the writer who also translated Aucassin and Nicolette from Old French into modern English.

Mr. David Cohen, Assistant Professor of Music, created an original musical score, the scenery and costumes

were designed by Associate Professor of Art Mr. Howard Goodson, and the choreography was created by Mrs. Phoebe B. Barr, Director of Dance for the University Theatre. The instrumental ensemble was directed by Mr. John Brock, Department of Music major, and the publicity was coordinated by Mrs. Miriam Gann Hill of the Department of Journalism.

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**PART ONE**

## CHAPTER I

### STUDY OF THE CANTE-FABLE: AN EXPRESSION OF THE MIDDLE-AGES

The romance of Aucassin and Nicolette is a unique literary document and significant social commentary on life in the middle ages. Its characters are humorously yet sympathetically drawn and the plot is filled with lightly satirical and touchingly romantic situations. This thesis is a report of the research, of the production and presentation of a new version of Aucassin and Nicolette.

Chapter I consists of a summary of the information which was obtained during an investigation and analysis of Aucassin and Nicolette. The results have been divided into two major sections, historical and critical survey, and a survey of the literature.

The first part of the chapter includes information about the work itself, its author and setting, its literary origins, its value as a work of art, and its literary form. The second part summarizes the investigation of

published versions, then briefly discusses chivalric literature of the twelfth and thirteenth centuries. The chapter closes with a plan of study for the preparation of a new production of Aucassin and Nicolette.

#### A. Historical and Critical Survey

##### 1. Manuscript and Author

The romance of Aucassin and Nicolette has been preserved in only one manuscript dating from the Middle Ages. It is a part of a volume catalogued in the Paris Bibliothèque Nationale as manuscrit français #2168. In addition to the story of the two lovers, this book includes an assortment of Old French poems, among them the lays and fables of the thirteenth century poetess Marie de France, as well as several fabliaux and some didactic and religious tracts. Scholars have generally agreed that more than one copyist was employed in recording these stories, and that the copying was probably done in the late thirteenth century.

There have been conflicting opinions about the authorship of Aucassin and Nicolette. Mario Roques compiled a group of opinions which showed that Gaston Paris thought the author was a professional jongleur,

Hermann Suchier contended that he was a great scholar posing as a jongleur, and F. W. Bourdillon called him a minstrel at his trade. Foerster considered him to have been a man of the upper classes who had too much naive grace and brevity in his writing to be a litterateur, while Walther Suchier remarked that only a petit bourgeois or non-professional poet could have expressed such taste in the use of realism and such originality in form. Mario Roques believed that the author was a mime who was well acquainted with the literature of his time, for in Aucassin and Nicolette the author employed language suitable to both peasant and courtier, and his skillful use of repetition and restatement indicated that he was a serious artist at work.<sup>1</sup>

## 2. Time and Place

It has been generally agreed that Aucassin and Nicolette existed for some time before it was recorded. Mario Roques warned, however, that it would be tempting to attach the romance to the great mid-thirteenth century theatre movement of Northern France, and attribute the

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<sup>1</sup>A&N, Chantefable du XIII<sup>e</sup> Siècle, ed. Mario Roques (2nd ed. rev.; Paris: Librairie de la Société des anciens Textes français, 1929), pp. x, xi, xii.

authorship to a poet of Arras or Reims.<sup>2</sup> Gaston Paris believed that it originated in that region, but at an earlier time, probably during the reign of either Louis VII (1137-1180) or his son Phillip II (1180-1223).

Harold Child placed it in twelfth century France, also, during the time of the

first two Angevin kings of England, Henry II and Richard I, the period from the disastrous end of the Second Crusade to the scarcely more satisfactory end of the Third Crusade.<sup>3</sup>

<sup>2</sup>Ibid., pp. xiii, xiv, xv.

<sup>3</sup>A&N, trans. Harold Child (London: A. C. Black, 1911), pp. xi, The Third Crusade ended in approximately 1197.

When Eleanor was queen consort of Louis VII she outraged the nobles of France by her behavior preparatory to embarking on the disastrous Second Crusade in 1148. Professor Goodson was of the opinion that the Queen of Torelore in Aucassin and Nicolette was a caricature of Eleanor in her warlike preparations when she and the ladies of her court actually took to the field in battle dress to become proficient in the ways of combat. The hasty and rather ridiculous exit of the King and Queen of Torelore in this modern version were comparable to Eleanor and Louis' ignominious fate which followed their spectacular entry into the Holy Land.

"It was owing to Eleanor's disregard for the orders of the supreme command that the Saracens completely routed the king's forces, and everything, including Eleanor's magnificent baggage, and the greater part of the army, fell into the hands of the enemy. The queen, her ladies, and poor Louis, who found safety

Despite its probable Northern French origin Aucassin and Nicolette was definitely linked with the south of France. The ruins of an ancient castle called Beaucaire, which was supposedly the home of Aucassin, still stand on the banks of the Rhone River overlooking the town of Tarascon, while the land of the villainous Count Bougars, Valence, lies seventy miles distant up the Rhone valley. Gaston Paris believed that the author of Aucassin and Nicolette chose the southern setting of Provence in order to have an exotic point of departure for the adventures of the lovers at Torelore and Carthage.<sup>4</sup> During the twelfth and early thirteenth centuries Provence was still under the dominion of its dukes and counts, many of whom were Troubadours.<sup>5</sup> Characterized by worldly and luxury-loving spirits, these gentlemen

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by climbing a tree, escaped with their lives." (Herbert Norris, Costume and Fashion, Vol. II: Senlac to Bosworth, 1066-1485 (London: J. M. Dent and Sons, 1927), p. 85.

<sup>4</sup>Gaston Paris, Poèmes et Legendes du Moyen-Âge (Paris: Librairie George Baranger, 1900), p. 107.

<sup>5</sup>The first great nobleman who was a Troubadour was Duke William IX of Aquitaine (or Count William VII of Poitou). He lived from 1071 to 1127, and was one of the most powerful men in Europe. His grand-daughter Eleanor not only inherited his land and wealth but his love of

dedicated their verse-songs to the service of love. Despite the fact that Aucassin and Nicolette was written in the langue d'Oïl of Northern France, its tone and form closely resemble certain types of Provençal lyrics written in the Langue d'Oc of Southern France during the twelfth and thirteenth centuries.

### 3. Literary Origins

There seemed to have been general scholarly agreement that Aucassin and Nicolette came into French literature from classical, Byzantine and maybe Arabic

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lyric poetry. It was she who, along with her daughters, immortalized the "Courts of Love" which were dedicated to the arts of song and verse writing and reciting. Both Eleanor's daughters by Louis VII were married to Troubadours, Marie to Henry of Champagne, and Alix to Thibaut of Chartres. Count Theobald of Champagne, who wrote love verses to Eleanor's grand-daughter Blanche of Castile, as well as Eleanor's son King Richard Coeur de Lion, and Thibaud, King of Navarre (1201-1253) were famous for their Troubadour verse. Norris, op. cit., pp. 126-128.

There are excellent discussions of Troubadour noblemen and their poetry in the following books: Barbara Smythe (ed. and trans.) Trobador Poets (London: Chatto and Windus, 1929); E. K. Chambers, The Medieval Stage, Vol. I (Oxford, the Clarendon Press, 1903); Charles W. Jones (ed.), Medieval Literature in Translation (New York: Longmans Green and Company, 1950).

sources. Professor Bourdillon thought that it probably originated in Moorish Spain, or was brought there by the Saracenic invaders of that country. He pointed out that the Arabic equivalent of Aucassin would be Al-Kasim, or Alcazin, which was the name of a real Moorish king of Cordova in 1091.<sup>6</sup> The interesting theory has also been advanced that the Carthage in the story was not the African Carthage but the Spanish Carthage, the only place in Europe where the practice of "couvade" was observed in the twelfth and thirteenth centuries.<sup>7</sup>

Aucassin and Nicolette appeared to have been influenced by several well known works of literature, among them the legend of Pyramus and Thisbe from Book IV of

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<sup>6</sup>A&N, ed. F. W. Bourdillon (London: Longmans, Green and Company, 1919), p. xiv.

<sup>7</sup>Ibid., p. 64.

In discussing the sequence at Torelore, Bourdillon referred to "couvade, the curious custom well known to folklorists and ethnologists: that when a woman has borne a child the man should take to his bed and be tended as an invalid." "

This custom is still observed by the Basques in Spain. (Grace Frank, The Medieval French Drama Oxford: Clarendon Press, 1954, p. 240.) This reference is found in Chapter XXIII, "Aucassin and Nicolette."

Ovid's Metamorphoses. The more popular romance of Eastern origin, Floriz and Blanchfleur, has been considered by some scholars to have greatly influenced the poet who wrote Aucassin and Nicolette.<sup>8</sup> Two German studies revealed a parallel between the ancient story of Uns-El-Wujood and El-Ward Fi-L-Akmám in The Thousand and One Nights, and Aucassin and Nicolette.<sup>9</sup>

Settigast alluded to the "Odyssey" of Aucassin and Nicolette, seeing a similarity between the never-never land of Torelore which the lovers visited, and the idyllic land of the Lotus Eaters. He further compared Nicolette to Nausicaa, and the Phaecian island sojourn of Odysseus and his men to the charmed life of the lovers in the land of Torelore.<sup>10</sup> The romance and adventures of the two young people may have influenced the creator of "La Chanson de Clarisse et Florent" in Huon de Bordeaux, for the thread of the short romance seems to weave in a

<sup>8</sup>George H. McKnight (ed.), King Horn, Floriz and Blanchefleur, The Assumption of Our Lady (re-edited; London: Early English Text Society; Kegan Paul, Trench, Trubner and Company, 1901), p. xxxiv.

<sup>9</sup>Rogues, op. cit., p. xxxv.

<sup>10</sup>Ibid., p. xxxvii.

labyrinthine manner through that long chanson de geste. Mario Roques called the story of Clarisse and Florent a carbon-copy in which the adapter transferred "episodic persons . . . into roles of first rank, as it often happens when an imitator finds in his model silhouettes so well defined."<sup>11</sup>

#### 4. Uniqueness and Value as a Work of Art

Nowhere in medieval literature except in Aucassin and Nicolette did there appear its exact form: stanzas of irregular length with seven syllable assonant laissez written to be sung, these interspersed with prose sections written to be recited. It was the alternation of verse (to be sung) and prose (to be spoken) which probably caused the unknown poet to call Aucassin and Nicolette a cante-fable, or song-story. Harold Child said that the poet's skillful balance of poetry with prose, and the treatment of that poetry, made Aucassin and Nicolette unique among the medieval romances which found their sources in Eastern and Arabian romances.

[In them] the verse is used only to intensify and prolong emotional moments, like the music in an opera, or to point the moral, as the

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<sup>11</sup>Ibid., p. xvii (trans. mine).

choruses in a Greek play . . . do. . . . In Aucassin and Nicolette the verses carry on the action. The skill with which they are made to do this is one of the most remarkable features of this work of genius. . . . Aucassin and Nicolette is perhaps unique in European literature in the perfection with which prose leads to verse, and verse to prose.<sup>12</sup>

Eugene Mason was prompted to say that the medieval spirit of rebellion against the church found its supreme literary expression in Aucassin and Nicolette in the passage generally referred to as the "heaven and hell" speech of Section VI.<sup>13</sup> Walter Pater said that the poet had dared to vent sentiments in story that one would not have dared to suggest in person, and that perhaps those lines were a reflection of the hatred that many jongleurs felt for society and the church.<sup>14</sup> Pater observed that historians, attempting to ignore the spirit of rebellion and freedom, had erroneously treated the Middle Ages as the "Age of Faith."

In their search after the pleasures of the senses and the imagination, in their care for beauty,

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<sup>12</sup>Child, op. cit., pp. xxiv, xxvi.

<sup>13</sup>Eugene Mason (ed. and trans.), A&N and Other Medieval Romances and Legends (London: Everyman's Library; J. M. Dent and Sons, Ltd., 1949), p. viii.

<sup>14</sup>Gaston Paris, op. cit., p. 108.

in their worship of the body, people were impelled beyond the bounds of the Christian idea; and their love became sometimes a strange idolatry, a strange rival religion. It was the return of that ancient Venus . . . of those old pagan gods still going to and fro on the earth, in all sorts of disguises. . . . As we come to mark changes and distinctions of temper in what is often in one all-embracing confusion called the middle age, that rebellion, that sinister claim for liberty of heart and thought, comes to the surface. . . . Of this spirit Aucassin and Nicolette contains perhaps the most famous expression: it is the answer Aucassin gives when he is threatened with the pains of hell, if he makes Nicolette his mistress.<sup>15</sup>

Aside from its unique form and its singular effectiveness as an expression of the medieval mind, Aucassin and Nicolette has been praised for its sheer beauty of language. Professor Bourdillon stated that the poet's style with his "visualizing power and verbal artistry" could not be found in any other "surviving work in Old French literature."<sup>16</sup> Walter Pater also attested to its beauty when he said:

All the charm of the piece is in its details,  
in a turn of peculiar lightness and grace given

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<sup>15</sup>Walter Pater, The Renaissance, Studies in Art and Poetry (London: Macmillan and Company, Ltd., 1910), pp. 24, 25.

<sup>16</sup>Bourdillon, op. cit., p. xxviii.

to the situations and traits of sentiment.

.....

All through it one feels the influence of that faint air of overwrought delicacy, almost of wantonness, which was so strong a characteristic of the Troubadours.<sup>17</sup>

Gaston Paris supported Walter Pater's belief that Aucassin and Nicolette has contemporary value as a work of art when he said:

Les temps modernes n'ont rien produit de meilleur: Voltaire ou Musset auraient envié cette grace degagée et cette allure à la fois negligée, sure et rapide.<sup>18</sup>

.....

Avec la Chanson de Roland et dans un genre tout à fait différent, Aucassin et Nicolette est sans doute l'oeuvre que la postérité conservera comme la plus représentative de la poésie française du moyen âge.<sup>19</sup>

## 5. Literary Form

A discussion of the metrical form of Aucassin and Nicolette will be given in Chapter II in the section devoted to problems of adaptation. The next part of the research design consisted of finding a satisfactory

<sup>17</sup>Pater, op. cit., p. 20.

<sup>18</sup>Paris, op. cit., p. 111.

<sup>19</sup>Gaston Paris, Esquisse Historique de la Littérature française du Moyen-Age (Paris: Librairie Armand Colin, 1907), p. 126.

answer to the question of what was the literary form of the cante-fable. Of the two groups of divergent opinions merged by Mario Roques into one conclusion, the first was that it was a novel, a romance, a short story, a fabliaux, or in summation, "un récit."<sup>20</sup> On the other hand there were those who thought of it was a dramatic composition and wanted to treat the passages of summary and description as if they were directions to actors on how to move and react. In concluding that Aucassin and Nicolette was a mime, Professor Roques said:

Aucassin and Nicolette finds its place in a continuing series of compositions . . . which extend from the thirteenth to the nineteenth century. The Dit de l'Herberie of Rutebeuf is a mime, it consists of two parts, one in verse, the other in prose; the dramatic monologues of the fifteenth and sixteenth centuries are mimes, and a great many of them contain dialogue. . . . The genre continues to cross the classical centuries in parades, fêtes, farces for one person, resulting in the nineteenth century in those great scenes, often blended with songs, played by one actor alone taking the parts of several characters. . . . Aucassin and Nicolette appears thus to be a specimen, the oldest we have, and also the most precious, of a type of

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<sup>20</sup>Professor Roques interpreted "récit" as a form "plus ou moins animé par les inflexions de voix variées et par la mimique du lecteur ou du liseur." " (Roques, op. cit., p. v.)

theatre one sees in every epoch of our literature.<sup>21</sup>

The theory might also be advanced that there is yet another reason for associating Aucassin and Nicolette with Troubadour poetry, for that poetry was sometimes linked by

razos, or prose biographies which detailed the events inspiring the composition. The story of Aucassin and Nicolette is a variant of the form.<sup>22</sup>

The theory held by some scholars that the prose sections of Aucassin and Nicolette were added after the more important verse sections were written would be in accord with the practice of alternating sections of poetry with explanatory sections of prose in the manner of Troubadour poetry.

## B. Survey of the Literature

### 1. Survey of Published Versions

Numerous sources were used in attempting to identify all the published versions of Aucassin and Nicolette. In addition to the bibliographies found in the Suchier,

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<sup>21</sup>Ibid., (trans. mine).

<sup>22</sup>Jones, op. cit., p. 709.

Roques and Bourdillon editions,<sup>23</sup> the following sources were investigated: the various indexes of the Library of Congress from 1898 to the present; the British Museum General Catalog of Printed Books; the Bulletin of Bibliography and Dramatic Index, 1897-1957; the Bibliographic Index, A Cumulative Bibliography of Bibliographies, 1937-1962; and The Year's Work in Modern Language Studies, 1930-1961, as well as four single bibliographies edited by Robert Bossuat, by Carl Stratman, by Urban T. Holmes, Jr. and by Clarisse Farrar with Austin P. Evans.<sup>24</sup>

a. Foreign Language Editions.---There have been many translations and adaptations of Aucassin and Nicolette into modern French, German, Swedish, Danish, Czech, and English. The earliest modern French translation was en-

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<sup>23</sup>Roques, op. cit.; Bourdillon, op. cit.; A&N, Texte Critique accompagné de Paradigmes et d'un Lexique, ed. Hermann Suchier (8th ed. reprint transl. in 1909 by Albert Counson; New York: G. E. Stechert and Co., 1923).

<sup>24</sup>Manuel Bibliographique de la Littérature française du Moyen-Âge, comp. Robert Bossuat (Melun: Librairie d'Argences, 1951); Bibliography of Medieval Drama, comp. Carl. J. Stratman (Berkeley: University of California Press, 1954); Urban T. Holmes, Jr., The Medieval Period, Vol. I of A Critical Bibliography of French Literature, ed. D. C. Cabeen (4 vols.; Syracuse: Syracuse University Press, 1947); Bibliography of English Translations from Medieval Studies, comp. Clarisse P. Farrar and Austin P. Evans (New York: Columbia University Press, 1946).

titled Histoire du Romance d'Aucassin et Nicolette by Lacune de Sainte-Palaye, published in the journal Mercure of February, 1752, with succeeding editions in other collections. The next translation was by Legrand d'Aussy in a four volume collection entitled Fabliaux ou Contes du XII<sup>e</sup> et XIII<sup>e</sup> Siècle, published in 1779 in Paris, with later editions in 1781 and 1829. The translations and adaptations which were used in this study have been discussed in the section on translation of Chapter II. The survey of indexes revealed that reprints of previous editions have been frequently published; however, the most recent version is a modern French edition based on the third edition of Mario Roques' Aucassin et Nicolette, Nicolette, chantefable du XII<sup>e</sup> Siècle. This new prose version by Gustave Cohen was published in 1954 by Librairie Ancienne Honoré Champion, Paris.

One of the most detailed studies of Aucassin and Nicolette was that made by Hermann Suchier, published first in 1878 by F. Schoeningh in Paderborn, and re-edited in later editions by his son Walther. This exhaustive study contained an introduction, edited text, detailed language analysis, definitive bibliography, glossary and

notes. It was a French translation of the complete Suchier text, revised by Walter Suchier and published in 1903 by M. A. Counson, that was used in this study.

b. English Language Editions.--It has been generally accepted that Walter Pater introduced Aucassin and Nicolette to the English speaking world with his discussion of that romance along with Abelard's Amis and Amile,<sup>25</sup> but the cante-fable was included in Volume II, pages 125-160, of the anonymously compiled Tales of the Twelfth Century, published in London by J. Todwell in 1786, with later editions in 1789, 1796, 1813, 1815 and 1873.

The most widely circulated English language version of the past eighty years was translated by Andrew Lang and published by David Nutt in London, 1887. Always extremely popular with lovers of romance, its verse sections are so freely rendered that the term free adaptation more accurately describes them than translation.

The most outstanding work done in English on the cante-fable resulted in several publications which are generally accepted as the equal of Suchier's in authority, and in some cases the superior in accuracy. They were

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<sup>25</sup>pater, op. cit.

the work of Professor William Francis Bourdillon whose 1887 Aucassin and Nicolette, A Love Story, was an edition in the Old French based on several previously published sources, along with a translation into modern English with introduction and glossary. This London version was first published by Kegan Paul and Company. In 1896 Professor Bourdillon was able to examine the Bibliothèque Nationale manuscript, and his study of it resulted in the Clarendon Press at Oxford publishing Cest daucasi et de Nicolete, a reproduction in photo-facsimile and type-transliteration from the manuscrit français #2168. Next Bourdillon reworked the 1887 edition by collating the text, revising the translation and rewriting the introduction, and in 1897 it was published by Macmillan and Company, London, with the title, Aucassin and Nicolette, an Old-French Love Story.

As in the case of the French versions, the English versions which were employed in the preparation of the new translation have been discussed in the sections dealing with translation and adaptation in Chapter II. However, in the preliminary investigation of the literature, four English translations were studied because they have en-

joyed continued popular acclaim. They were published in 1903 by Laurence Housman, in 1911 by Harold Child, in 1917 by Michael West, and in 1910 by Eugene Mason.<sup>26</sup>

The Mason anthology is available today in an Everyman Library paperback edition. A survey of the literature revealed that the most recent English edition of Aucassin and Nicolette was translated by two University of North Carolina students, and published in 1937 by their professor, Robert White Linker.<sup>27</sup>

c. Dramatic Adaptations.--The only dramatic adaptation of Aucassin and Nicolette examined was published as part of the Collection Théâtrale pour la Jeunesse under the direction of a committee headed by Charles Vildrac. This short, freely adapted version was written by M. L'Hôpital with music by M. Sauvageot, and

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<sup>26</sup>Mason, op. cit.; Child, op. cit.; A&N and Amabel and Amoris, trans. Laurence Housman (London: John Murray, 1902); A&N, trans. Michael West (London: Geo. G. Harrop & Co., 1917).

<sup>27</sup>A&N, trans. Edward F. Moyer and Carey D. Eldridge with preface by Urban T. Holmes, Jr. (Chapel Hill: Robert Linker, 1937). This translation is out of print as a separate edition, but it is contained in Vol. I of World Masterpieces, edited by Maynard Mack et al. (New York: Norton, 1956).

was published in 1929 by Éditions Bourrelier et Cie., Paris. It is a dramatization for one female reader and a chorus of children who sing and mime. Several of the comments which precede the acting text are worthy of special notice. The adapter suggested that the accessories and decor be held at a minimum but that the costumes possess the ultimate expression of fantasy. The adapter also said that the children would find the key to their rhythmical movement on the stage as they listened to the reader give rhythmical grace to the eight syllable lines of the poetic sections.<sup>28</sup>

In addition to the adaptation by L'Hôpital and Sauvageot, the survey of the literature revealed thirteen dramatic versions. They have been chronologically listed below.

- (1) Aucassin et Nicolette, presented at the court of Versailles on 30 December, 1779 and at Paris on January 3, 1780, described by Hermann Suchier as an "opéra-comique en trois actes, paroles de Sedaines, musique de

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<sup>28</sup>A&N, adaptation by M. L'Hôpital, music by M. Sauvageot (Paris: Editions Bourrelier et cie., 1939) no pagination.

Grétry." (Suchier #14)<sup>29</sup>

- (2) Aucassin et Nicolette, ou les moeurs du bon vieux temps, a comedy in three acts with verse set to music, produced 7 January, 1782; Story taken from Saint Palaye's rendering. (Suchier #14)
- (3) Marcassin et Toulourette, parodie en trois actes, produced on the stage and printed in 1780. (Suchier #15)
- (4) Aucassin und Nicolette, a German opera by Baron Joh. Nap. von Porsal, played two times in 1813 in Munich. (Suchier, #16)
- (5) Aucassin und Nicolette, oder die Liebe aus der guten alten Zeit, a romantic opera translated by J. F. Koreff from Sainte-Palaye's version, published in 1822, performed in Berlin in the same year. The music of this opera is extant in manuscript as Mus. Ms. #20075, Royal Library. Heine introduced a sonnet to Doreff after seeing his production. (Suchier, #17)
- (6) Treue um Treue, a play based on the story of Aucassin and Nicolette by Count von Platen, first played in Erlangen in 1825; printed in the collected works of Count von Platen, Stuttgart and Tübingen, 5 volumes, 1853. (Suchier #18)
- (7) Aucassin et Nicolette; 3 actes et 3 tableaux, by Léon Riffard, 1891, 1893. (Suchier #19)

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<sup>29</sup>#1-10 are listed in the Bourdillon and Suchier editions in the section on Bibliography. The numbers which appear in parentheses indicate the number used by Suchier in his Bibliography. (Bourdillon, op. cit.; Suchier, op. cit.)

- (8) Aucassin og Nicolette, a lyric opera by Sophus Michaëlis, Copenhagen, 1896; translated into German by E. von Enzberg, Leipzig, 1897; music by Auc. Enna. (Suchier #20)
- (9) Aucassin und Nicolette, a romantic operetta in two acts and six scenes by Max Marschalk, Berlin, 1906. (Suchier #22)
- (10) Aucassin et Nicolette, by M. Gailly de Touvines; music by Leon. Presented in Paris at the Théâtre des Arts in March, 1910. (Suchier #23)
- (11) Aucassin et Nicolette, pièce d'ombre avec musique de Paul Flem, Paris, 1909. (Roques)<sup>30</sup>
- (12) Alcassino e Nicoletta, fiaba drammatica in quattro atti; Milano, 1923. (Roques)
- (13) Aucassin and Nicolette, a romantic play founded on the French Romance, by Vivian Pinto and G. G. N. Wright, 1926.<sup>31</sup>
- (14) Aucassin et Nicolette, a new adaptation by Pierre Sadron and René Clermont, presented by the Théophiliers, a medieval theatre group at the Sarbonne, is 1947.<sup>32</sup>

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<sup>30</sup>#11 and 12 are listed in the bibliographic index of the Roques edition. (Roques, op. cit.)

<sup>31</sup>#13 appears as Listing #011779.f.97, p. 456, Vol. 7 British Museum General Index of Printed Books, 1934.

<sup>32</sup>Aucassin et Nicolette, Chantefable du XIII<sup>e</sup> Siècle, Traduction nouvelle Prose française moderne. ed. Gustave Cohen (Paris: Librairie Ancienne Honoré Champion, 1954), p. 11.

## 2. An Investigation of Chivalric Literature in the Twelfth and Early Thirteenth Centuries

It was important in making this investigation to remember that all secular literature of the twelfth and thirteenth centuries, whether its origin was oral or written, was created to be recited aloud or sung. The purpose of surveying secular literature during the time of Aucassin and Nicolette was to discover what its similarities and dis-similarities were to the literature of the period. A brief investigation of critical opinion and the literature revealed that Aucassin and Nicolette resembles both the medieval romance and Troubadour poetry, therefore the major interest in this investigation centered in the chivalric literature of the twelfth and thirteenth centuries.

The dominant chivalric literature of the period of the cante-fable were the chansons de geste which in essence were long narrative poems blending historical fact, legend and sometimes supernatural deeds to recount the adventures of national heroes, their knights and their ladies. The form varied from the early stanzas employing ten-syllable assonant lines to stanzas of couplets which employed lines of eight syllables.

Ninety-five examples remain of these epic poems which Katherine Butler said were

composed for feudal society and reflect its ideals, veins of life, and rudimentary psychology so much so that they have been called "the feudal system in epic action."<sup>33</sup>

When the Moors occupied Spain in the eighth century they introduced into the feudal system of Europe a code of personal honor and the concept of respect for women. In addition to the spread of this Moorish influence from Spain to the rest of Europe, the Crusaders who traveled from France to the Holy Land met with a very high degree of civilization. These two factors encouraged the growth of chivalry among knights and nobles. A chivalric code was described in the following lines:

A Dieu mon ame  
 Mon coeur aux dames  
 Ma vie au roy  
 L'honneur pour moy.<sup>34</sup>

This chivalric code was expressed in the romances, in the chronicles and in the Troubadour poetry of the

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<sup>33</sup>Katherine Butler, A History of French Literature, Vol. I (New York: E. P. Dutton and Co., 1923), p. 19.

<sup>34</sup>Ibid., pp. 28-29.

Middle Ages.<sup>35</sup> While life for the feudal lord of the chanson de geste and the chivalrous knight of the chronicle had a primary occupation in war, "the knight of romance . . . is always fighting for some ideal cause, never, ostensibly at least, for the mere love of fighting and killing."<sup>36</sup>

Another factor which distinguished the chivalric romances from the chansons de geste and the chronicles was that the romances were usually the product of imagination instead of fact and legend. Nevertheless, the heroes and heroines were always members of royalty or nobility, a practice which prompted some historians to call these tales "society" or "court" romances.

Chronicles, which enjoyed a great popularity in the north of France, were long poems written in prose and in verse employing couplets of eight syllable laissez. They told the story of the Crusades. The most famous chronicle and one of the earliest accurate biographies of a king was the Histoire de Saint Louis, written by Sieur de Joinville in his old age. It related the ex-

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<sup>35</sup>Ibid., p. 33.

<sup>36</sup>Ibid.

periences of Louis IX with his friend Joinville during the Seventh Crusade, as well as later events in the life of Louis.

Medieval romances are distinguished by the techniques they followed in handling plot, characters, social background and elements of a realistic nature such as food, clothing, flowers, etc. Aucassin and Nicolette resembled the standard form employed in romances whose systematic outline included five steps:<sup>37</sup>

1. Beginning: opportunity for love,
2. Development: initial struggle against indifference,
3. Culmination: temporary success or betrothal,
4. Reversal: period of separation,
5. Denouement: victory over last obstacle and reunion, or final defeat and death of lovers.

This plot was seldom enriched by secondary themes but instead was elaborated with long passages describing the lavish settings, sumptuous attire and physical charms of the heroine. The "clash between love and circum-

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<sup>37</sup>Sarah F. Barrow, The Medieval Society Romances (New York: Columbia University Press, 1924), pp. 68-69.

stance,"<sup>38</sup> between the hero's devotion to duty and to love, were often given added significance by repetition and restatement in the romances. Their weakness, however, lay in an over-emphasis on didacticism which resulted in their falling short of artistic excellence.

Prolixity, analysis and conventional psychologizing, with lachrymose sentimentality and the desire for the unusual, spoil the workmanship. The poet fails between the two principal aims of medieval romance: to depict real life and to cater to the prevailing taste for the remarkable--and again between the expository and the narrative methods of expressing the inner life.<sup>39</sup>

In the lyric poem the concepts of chivalry were treated in a slightly different manner in the North of France from the highly personal lyric of Provençal Troubadours. While Northern poets used the same subject matter as the poets of Provence, legends, war, honor and love, the Southern poets sang of love as the poets of Arras and Paris upheld devotion to duty, to the king and to God. These lyrics were called "chanson lyrico-épiques" by Gaston Paris, or lyrical poems with an

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<sup>38</sup>Ibid., p. 69.

<sup>39</sup>Ibid., p. 84.

epical flavor.<sup>40</sup>

There remain today more than 2,500 examples of the romantic lyrics of Southern France written by those Provençal noblemen who called themselves Troubadours. Their poems of knightly themes were called lais, those whose sources were derived from classical antiquity were called contes, and their dawn songs (an example being the Guard's song in Aucassin and Nicolette) were called albas. The laments of Provençal verse were called planhs, and the poems which employed dialogue were called tensos.<sup>41</sup> The dominant Troubadour theme of "amour courtois" was celebrated by Eleanor when she went to Paris to become the queen of Louis VII. After Louis divorced Eleanor and she married Henry Plantagenet in 1154, she transported to England with her not only the customs of her Courts of Love, but also several Troubadours. Among the well known poets who attended Eleanor at the British Court were Bernart de Ventadour, Marie de France and Chrétien de Troyes. The Troubadour verse forms and their treatment of the subject of love seem to have influenced the unknown

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<sup>40</sup>Butler, op. cit., p. 40.

<sup>41</sup>Jones, op. cit., p. 666.

author of Aucassin and Nicolette.

3. Investigation of Art, Music and Dance of the Twelfth and Thirteenth Centuries

The research on the production aspects of Aucassin and Nicolette pertaining to this subject have been treated in the same manner as were the studies of the sources used in translating the new version. Art, music and dance are discussed in the sections of Chapter II which relate respectively to scenic and costume design, to the musical score, and to the choreography.

C. Plan of Study

A preliminary survey of critical opinion, the investigation of pertinent facts, and survey of the literature indicated that Aucassin and Nicolette was worthy of further study. Therefore it was decided to translate and prepare a dramatic version which would not radically alter the original form, tone and point of view. In preparing this production, the translation, along with the musical composition, the choreography, the scenic and costume designs, were based on historical or literary research.

## CHAPTER II

### EXPLANATION OF THE PRODUCTION PROCEDURES

This chapter consists of a detailed explanation of the production of Aucassin and Nicolette. The sections which follow will discuss translation, adaptation, characterization, music, dance, staging and lighting, make-up and costumes, and conclude with a section on properties.

#### A. Translation

Of the six English versions examined two were immediately rejected,<sup>1</sup> leaving four versions as possible

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<sup>1</sup>The first was A. Rodney Macdonough's prose translation from a modern French version by Alexandre Bida, published in Boston by Knight and Millet in 1880. It was rejected because of its excessively sentimental tone and because it was too freely adapted from the Old French. The second version was a translation from the Old French by Michael West, published by George S. Harrap and Company, London, in 1917. This version may have held possibilities for adaptation, but it was on limited loan from the rare book collection of the Yale University Library, and because of time limitation had to be rejected.

bases for a new adaptation of Aucassin and Nicolette. These four were originally translated by Andrew Lang in 1887, Laurence Housman in 1902, Eugene Mason in 1910 and Harold Child in 1911.<sup>2</sup> They adhered closely to the prose of the original manuscript, but their poetic sections seemed to be stilted, precise and almost precious, and it was concluded that none of these was suitable for adaptation.

Next were examined several modern French versions with a view to translating and then adapting one of them. The first, done in 1901 by Gustave Michaut, was incomplete, for in addition to numerous short cuts, several sections were entirely omitted.<sup>3</sup> The second was Albert Pauphilet's shortened translation based on the Roque edition.<sup>4</sup> The third modern French version was the L'Hôpital adaptation discussed in Chapter I,<sup>5</sup> and the fourth was a modern prose

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<sup>2</sup>Lang, op. cit., Housman, op. cit., Mason, op. cit., Child, op. cit.

<sup>3</sup>A&N, trans. Gustave Michaut (Paris: Libraire Fontemoing, 1901) with introduction by Joseph Bédier.

<sup>4</sup>Contes du Jongleur, trans. Albert Pauphilet (Paris: L'Édition d'Art H. Piazza, 1932).

<sup>5</sup>L'Hôpital, op. cit.

adaptation in the collection entitled Fabliaux du Moyen-  
Âge.<sup>6</sup>

Since the pressures of time did not permit a continued examination of the many English and modern French translations of Aucassin and Nicolette, three available Old French editions were chosen to form the basis of the new translation. These were the work of three acknowledged experts of the cante-fable, Professors Francis William Bourdillon in England and Mario Roques in France, and the German authority Hermann Suchier.<sup>7</sup> In making the new translation their notes and glossaries were referred to, along with the texts of Lang, Housman, Mason and Child.

In an effort to retain as closely as possible the form of the original manuscript, certain important elements were carefully studied. First, it was noted that the twenty verse sections, as well as the twenty-one alternating prose sections, were of varying lengths. Only in the

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<sup>6</sup>Fabliaux du Moyen-Âge, ed. M. Teisseur and Henry Nicolas (Paris: Fernand Lanore, 1947).

<sup>7</sup>Bourdillon, op. cit., Roques, op. cit., Suchier, op. cit.

verse sections III, V, XXXII and XXXVII was the eight syllable line with feminine ending used, while in the other sections seven syllable assonanted lines with masculine line endings were employed (—u|—u|—u|—) .

Many scholars have placed the origin of Aucassin and Nicolette earlier than the thirteenth century because laissez, or poetic stanzas with assonanted line endings, were used long before a rhyme scheme was employed in poetry. Still another uncommon characteristic in the cante-fable is seen in the final line of each laisse, in a line called the vers orphelin. It breaks the assonant pattern of the previous lines and consists of either four or five syllables instead of the customary seven or eight. It can be scanned in the two following ways: (u—|u—) or (u—|u—|u) .

Il paraît plus simple d'admettre que l'auteur d'Aucassin et Nicolette a pris sa mélodie, et par suite son mètre, dans quelque poème lyrique, peut-être une chanson en vogue, le vers de 7 syllable n'étant pas rare dans la chanson populaire.<sup>8</sup>

A principle stated by Laurence Housman was adhered to in the translation of the prose sections.

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<sup>8</sup>Roques, op. cit., p. xx.

In the translation of prose there is no excuse for an unliteral rendering; good prose of one language can, apart from idiom or some chance play of words, become good prose in another; and the translator's duty is to stick rigidly to his text.<sup>9</sup>

It was impossible to make a literal translation or to retain the use of assonant line endings in the verse sections, so the style of the versification was based on the musical phrases of the original manuscript of Aucassin and Nicolette. In each verse section the first and second of these extant musical phrases were sung to the first and second lines of the verse sections, then repeated with succeeding pairs of lines to the end when the singer arrived at the vers orphelin which was sung one time only to the melody of the short third tune in the original manuscript. The new versification followed this two line musical refrain except that couplets with four primary accents to the line with varying numbers of syllables and metrical forms were employed instead of the almost uniform seven-syllable line of the original. Some sections retained couplets throughout each stanza, while others employed a vers orphelin in the final line. The following

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<sup>9</sup>Housman, op. cit., p. 3.

description shows Section XVII, first in the Old French and next in the new translation. The Old French lines have seven syllables ending in masculine assonants, while the vers orphelin is a single line of five syllables. The new translation employed a line of four accents with varying syllables from seven to eleven and an almost-uniform rhyme scheme of couplets which are repeated to the final line, which is a vers orphelin.

— ˘ — ˘ — ˘ —  
 Nicolete o le vis cler  
 — ˘ — ˘ — ˘ —  
 fu montée la fossé  
 — ˘ — ˘ — ˘ —  
 si se prent a dementer  
 — ˘ — ˘ — ˘ —  
 et Jhesum a reclaimer;  
 — ˘ — ˘ — ˘ —  
 „ Peres, rois de maisté,  
 — ˘ — ˘ — ˘ —  
 or ne sai quel part aler:  
 — ˘ — ˘ — ˘ —  
 se je vois u gaut ramé,  
 — ˘ — ˘ — ˘ —  
 ja me mengeront li lé,  
 — ˘ — ˘ — ˘ —  
 li lion et li sengler,  
 — ˘ — ˘ — ˘ —  
 dont il i a a plenté;  
 — ˘ — ˘ — ˘ —  
 et se j'atent le jor cler,  
 — ˘ — ˘ — ˘ —  
 que on me puist ci trover,  
 — ˘ — ˘ — ˘ —  
 li fus sera alumés  
 — ˘ — ˘ — ˘ —  
 dont mes cors iert enbrasés;

— — — — —  
 mais, par Diu de maisté,  
 — — — — —  
 encor aim jou mix assés  
 — — — — —  
 que me menguent li lé,  
 — — — — —  
 li lion et li sengler,  
 — — — — —  
 que je voisse en la cité:  
 — — — — —  
 je n'irai mie.

— — — — —  
 Poor Nicolette, o'ercome by fright a  
 — — — — —  
 Climbed the moat to escape that night. a  
 — — — — —  
 Then sang her lament in which she implored b  
 — — — — —  
 Mercy and help from Jesus her Lord. b  
 — — — — —  
 "Father, King of Majesty, c  
 — — — — —  
 What now pray will happen to me? c  
 — — — — —  
 If to yon branched wood I repair d  
 — — — — —  
 The great black wolves will eat me there. d  
 — — — — —  
 The savage lion and ferocious boar, e  
 — — — — —  
 Among those brambles are beasts galore, e  
 — — — — —  
 And if I wait for daylight clear f  
 — — — — —  
 At forest's edge they will find me here. f  
 — — — — —  
 In the square a fire they will light a  
 — — — — —  
 To scorch my skin this very night. a  
 — — — — —  
 No, my Lord of Majesty, c  
 — — — — —  
 A good deal better would it feel to me c

That great black wolves my body tore, e  
 The savage lion and ferocious boar, e  
 Than return to the city which I foreswore, e  
 I will not go. x

### B. Adaptation

Nowhere in the extant writings of the twelfth and thirteenth centuries has any reference been discovered that would indicate how Aucassin and Nicolette was presented. It has often been listed in bibliographies and indexes with dramatic works of the period. Students of the cante-fable have made a variety of conjectures about how it might have been performed. Eugene Mason said that the "cante-fable was designed for recitation, with illustrative gesture, to the accompaniment of viol and pipe."<sup>10</sup> Walter Pater believed that it was meant to be "recited by a company of trained performers."<sup>11</sup> Mario Roques concurred with Gaston Paris in two respects, first that Aucassin and Nicolette probably was performed by several actors at the same time, and second, basing their judgment on

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<sup>10</sup>Mason, op. cit., p. xviii.

<sup>11</sup>Pater, op. cit., p. 19.

the cante-fable's division of prose to be spoken and verse to be sung which the form follows, they agreed that

le chanteur peut être différent du diseur, la mélodie peut être accompagnée par un ou plusieurs musiciens à côté des acteurs, dans les dialogues les répliques pourraient à la rigueur se répartir parfois entre deux ou trois acteurs, on pourrait enfin concevoir que telles parties du récit, où il est question de Nicolette, fussent dites par une femme, telles autres, <sup>12</sup> consacrées à Aucassin, par un homme.

Narrative and dramatic elements are discovered in the prose and verse sections, for both employ the narrative devices of summary and description and the dramatic device of scene through the use of dialogue. Both narration and dialogue are clearly indicated by the phrase "or dient et content et fabloient" which precedes all prose passages. This phrase can be translated "they recite and tell a story and speak dialogue" while the phrase which precedes the verse sections, "or se cante," can be translated "now one sings."

The change from third person plural before the verse sections seems to indicate that two or more people narrated and spoke dialogue in the prose sections while only one person sang the verse passages. In dividing the new translation into parts and speeches the first division

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<sup>12</sup>Roques, op. cit., p. vi.

was made between the narration and the dialogue, with all of the dialogue, both spoken and sung, being assigned to characters within the scene of dramatic action. The narrative passages were divided between two people who represented the viewpoint of an omniscient narrator. They were a Male Narrator and a Female Singer. The Singer was assigned all the passages of summary and description which were found in the verse sections with the exception of five which were not set to music, and were therefore assigned to the Narrator. They were Sections VII, IX, XIII, XXIII, and XXXI which he spoke along with all prose passages of summary and description.

With two exceptions there was no doubling of parts although the cante-fable was written so that never more than two people spoke together at any one time. None of the players cast in dramatic roles played more than his one part. The Narrator and the Singer, however, moved into the dramatic scene to play small roles; for example, the Narrator also played the parts of a knight, a Guard and the King of Carthage, while the Singer played the Viscountess in the last scene.

The scores of silent characters in the cante-fable

remained both silent and absent from the scene with the exception of one whose very failure to speak added another touch of ironic humor to her histrionic visual presence. The actual presence of the Queen of Torelore, who may have been created to caricature Queen Eleanor, was too important to the plot development to remain unseen. This was, however, not the case with the rough herdsman whom Aucassin met in the forest. This character was omitted in the production because he did not serve to forward the plot, despite the fact that he was an important instrument in revealing another facet of Aucassin's generous and noble character. The passage which was omitted was a part of Section XXIV, consisting of 49 prose lines.

Another cut which was of relative unimportance was the omission of Section XXXVII, a verse section describing Nicolette's sojourn in Carthage, cut because it was a repetition of the previous section.

Mario Roques noted that the composition of Aucassin and Nicolette resembled three acts as follows:<sup>13</sup>

- Act I: Sections I-XV, "Thwarted Lovers,"
- Act II: Sections XVI-XXVI, "The Flight of Lovers,"

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<sup>13</sup>Ibid., p. 72.

Act III: Sections XXVII-XLI, "The Adventures and  
Return."

Recalling Barrow's division of medieval romances into five sections, as they were described in the section on chivalric literature of Chapter I, the act and scene divisions of the new acting version can be described in the following manner:

Act I, Scene 1: Sections I-XVII, "Thwarted Lovers,"

Scene 2: Sections XVII-XXVII, "The Search and  
Reunion,"

Act II, Scene 1: Sections XXVII-XXXIV, "The Adventures  
and Separation,"

Scene 2: Sections XXXV-XLI, "The Final Re-  
union."

### C. Characterization

In approaching character delineation in Aucassin and Nicolette one was reminded of the nearly four hundred years of scholarly interpretations which preceded this production, during which time each character had been fully analyzed and clearly established.

The hero of a medieval romance has been described as one who was valorous and strong, a model knight and a model lover.

Emphasis upon the sentimental qualities produces the sensitive emotional type of character, all courtesy and passion, saved from effeminacy by courage and skill at arms.<sup>14</sup>

Aucassin answered this description in his devotion to love, but in devotion to duty he did not, for Aucassin refused to be a knight, or to go into combat to defend his land.

The hero of medieval romances seldom showed complexity of character. "The romancer rarely attempts to show his hero from more than one angle - the chivalrous or the sentimental."<sup>15</sup> Aucassin's complex character was one of the reasons that this romance has been considered unique in medieval literature, for Aucassin ran the gamut from the irresponsible, passion-tossed child to the beloved ruler, troubled by memories of his lost love, but loyal first to his people and his land.

The knight in the average medieval romance did not question the divine authority of the church, and characters who indulged in worldly pleasures of jousting, feasting and making love followed these activities with some consideration for their spiritual lives, usually by

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<sup>14</sup>Barrow, op. cit., p. 88.

<sup>15</sup>Ibid., p. 90.

going to church. But, not Aucassin! In the passage which Walter Pater described as an "assertion of the heart," Aucassin spoke lines which reflected the "rebellion and revolt against the moral and religious ideas of the time."<sup>16</sup> Aucassin expressed disdain for the church and its heavenly rewards, stating his preference for Hell, where all the delightful people, the gold, the furs and the king of this world could be found.

In an essay entitled "The Love Meditation in Courtly Literature," D. R. Sutherland called the conflict between knightly devotion to duty, and devotion to love, a paradox. While a knight was overcome by passion for his lady, he was incapable of observing the essential rules of his society and his obligations to the world around him. This paradox was solved in different ways in different types of literature.

The conflict between the effects of love and the need to remain aware of the world around . . . easily remains on the plane of verbal antithesis and paradox in the lyric; in the narrative poetry the heroes run the risk of looking silly, or worse, recreant. . . . The author of Aucassin . . . resolved [his] difficulty by accepting [his] chief character as being comic on these occasions, though his mockery is not unkind; in any case . . .

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<sup>16</sup>Pater, op. cit., p. 24.

Aucassin is not meant to be taken seriously at any moment of the story.<sup>17</sup>

Although Nicolette is certainly the stronger of the two characters, for she is extremely enterprising and energetic, she does resemble the stock heroine of medieval romances in several ways. Three of the characteristics in Barrow's description of the typical heroine of a medieval romance are described below.

1. Although secondary to the hero, "she is the center of the psychological interest and brings with her the social problem and the social atmosphere."<sup>18</sup>
2. Her beauty and sweetness were always glorified but authors recognized her "tendency to caprice and her genius for duplicity."<sup>19</sup>
3. In regard to physical danger the heroine looked to her knight for protection, "but when quickness of wit and politic device will avail, she is amply able to take care of herself and sometimes of the hero, too."<sup>20</sup>

The glorification of Nicolette's beauty was an extremely important element in the development of her

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<sup>17</sup>D. R. Sutherland, "The Love Meditation in Courtly Literature," Studies in Medieval Literature presented to Alfred Ewert (Oxford: Clarendon Press, 1961), p. 189.

<sup>18</sup>Barrow, op. cit., p. 92.

<sup>19</sup>Ibid.

<sup>20</sup>Ibid.

character. Through repetition in the descriptive passages, with lines such as "o le cler vis" (with the bright clear face) which eleven times described the heroine, listeners would find it quite impossible to miss the "sensuous appeal that reaches the hero's heart and motivates his deed."<sup>21</sup> Despite the obviously sensuous descriptions in the cante-fable, the tone in the scenes with the lovers was deliberately light, in accord with Gustave Michaut's observation that their love was one which rarely touched at the heart, but was instead

un plaisir supérieur, mais comparable au plaisir de la danse, de la musique, du 'jeu de nimpole'.<sup>22</sup>

A great many of the characters in medieval literature were stock types: handsome knight, virtuous young maid who in reality was an Oriental princess, stern father opposing son's romance. Or, the characters were allegorical: Virtue Rewarded, Vice, Good Deeds, Temptation, all clothed in the flesh of mortals but lacking those individualistic strengths and weaknesses which go into the development of today's multi-faceted characters. Dr. Barrow

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<sup>21</sup>Ibid., p. 104.

<sup>22</sup>Michaut, op. cit., p. 32.

remarked that minor characters counted for little in medieval literature except when some momentary demand was made of them.

Narration and courtly love need . . . somebody to advance or interpret the action, to illustrate a principle or to bring out the ideal qualities of the hero or heroine.<sup>23</sup>

The minor characters of Aucassin and Nicolette were credible human beings and did more than serve as foils for the principals. Furthermore, there were no superbeings such as witches, dwarfs with magic power, or enchantresses who represented the aberrations of humanity such as were found in many popular medieval romances. Joseph Bédier spoke of the credible humanity of Aucassin's father as one too wise to let his son marry a captive, of a watchman who became the indulgent accomplice of the secret lovers, of shepherds who sang for their own pleasure but refused when the son of their master begged for a song.<sup>24</sup> Mario Roques observed that the secondary characters were "dessinés en silhouette très fines, mais bien vivantes, et dont un acteur habile pouvait tirer

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<sup>23</sup>Barrow, op. cit., p. 113.

<sup>24</sup>Joseph Bédier et al. Littérature Française, Vol. I (Paris, Librairie Larousse, 1948), p. 59.

des effets certains."<sup>25</sup>

Probably the most difficult characterizations to develop were those of the Narrator and the Singer, for in creating the role of the omniscient narrator they had to provide transitions from place to place within the scenes, narrate all descriptive passages as well as the passages which summarized action, and most importantly, unify the separate dramatic episodes into an artistic whole.

#### D. Music

The Roques edition of Aucassin and Nicolette shows the musical accompaniments for the first two lines and the final line of Section I.

Qui vaut-roit bons vers o---it; Del de-port du viel an tif;

Tant par est dou-ce .

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<sup>25</sup>Roques, op. cit., p. xii.

In medieval times three main metric modes were used in music for solo voice: trochaic, iambic and dactylic. Opinion has been divided on what form the rhythm took in early presentations of Aucassin and Nicolette. M. Gerold, who wrote the musical section in Roque's edition, applied the trochaic form to the seven and eight syllable lines of the cante-fable.<sup>26</sup> In addition he observed that the two measure melodic phrase written for the vers orphelin might have served a very practical purpose, that of indicating to listeners the end of each song.

Professor Bourdillon observed that the repetition of the same two phrase musical theme throughout every verse section of Aucassin and Nicolette probably evoked an air of monotony not unlike other forms of music which people in the Middle Ages were accustomed to hearing, such as Oriental airs, Gregorian chants and plainsong.<sup>27</sup> This musically monotonous line might have held an almost "hypnotic-like" fascination in its "dramatic repetition" for thirteenth century audiences, but mid-twentieth century theatregoers demand greater variety in their musical

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<sup>26</sup>Ibid., p. xxii.

<sup>27</sup>Bourdillon, op. cit., p. xix.

fare. Therefore, the composer universalized the musical form by employing a variety of styles.

It is probable that at least one musical instrument was used to accompany the songs, for in Section XXXIX, or "Song 13," the Singer says: "Es vous Nichole au peron, Traite vièle, trait arçon," which translated means "Lo, Nichole on the stair does go, she takes the fiddle, she draws the bow." Eugene Mason suggested that the verse sections were sung to the accompaniment of "viol and pipe."<sup>28</sup> In his glossary Mario Roques described the instrument which he thought might have been used as a "vielle," or medieval stringed instrument similar to the viol, and played with a bow. For the instrumental ensemble the present composer selected two modern relatives of the viol family, the violin and the violoncello, along with a modern instrument suggestive of pipes, the flute.

This new musical score for Aucassin and Nicolette remained faithful to the melodic lines of the cante-fable by basing its dominant theme on variations of the first two lines which can be heard in the following passages:

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<sup>28</sup>Mason, op. cit., p. xviii.

by the instrumental ensemble in the "Overture," in the "Interlude before the Ninth Song," in Aucassin's lines of the "Ninth Song," by the instrumental ensemble in the "Finale to Act I," in "Song 14," in the "Final Chorus" and finally by the instrumental ensemble as the last lines of the musical score are heard.

Certain of the themes in Aucassin and Nicolette were treated similarly to Wagner's leit-motifs by becoming symbolic of the characters for whom they were written.

Nicolette's opening lines of "Song 3" became her theme, "Aucassin, my love, my knight, Am I not your life's delight?" Aucassin's theme was heard in "Song 8," "Little Star, I see your face, I see you in the moon's embrace," then again in minor-key variation in "Song 12" when Aucassin sang "Precious friend, oh bright of brow, I know not where to seek you now." In Nicolette's music the pervading theme was one of simplicity and naïveté while Aucassin's songs were generally more exaggerated in their development, as befitted his more complicated character.

It has been said that the stylistic device of repetition was used in medieval narratives and drama "to

aid memory . . . to awaken recognition . . . as drumbeats to heighten emotion . . . and nudge an audience into cumulative laughter."<sup>29</sup> Repetitions in the musical line punctuated the verbal repetitions, thereby heightening the dramatic quality in Aucassin and Nicolette. Perhaps one of the most interesting treatments of repetition can be found in "Song 13" which Nicolette sang as she arrived at the castle of Biaucaire disguised as a jongleur. In this song the composer musically recounted the lovers' adventures, by re-introducing airs which had been written for previous events, as they were recollected by Nicolette in her jongleur's song. Nicolette's lines have been written below, with the song in which the air originated written to the right of the lines, and the numbers of the measures in "Song 13" written to the left of the lines.

Hear me noble and gentle lords,  
Those below and those above,  
And I shall sing a song of love,

- |       |  |          |
|-------|--|----------|
| 7-10  | Of Aucassin the fairest knight<br>And brave Nicole with brow so<br>bright.             | "Song 9" |
| 11-14 | Such great distance did devotion<br>sweep<br>That he sought her out in forest<br>deep. | "Song 6" |

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<sup>29</sup>Frank, op. cit., p. 268.

- 15-18 Then at Torelore from a palace gay "Song 11"  
Saracens did come and steal them  
both away.
- 19-30 Of Aucassin naught do I know "Song 2"  
But to a cell in Carthage did  
Nicolette go.  
There she's kept by her father's  
hand  
For he's the lord of that far away  
land.  
In prison she's kept so that he  
can bring  
His child as bride to a pagan king.
- Now Nicolette cares naught for none,  
Page or knight, she loves but one.
- 34-46 Aucassin is the name that he bears, "Song 3"  
and in an oath to God she swears  
That never with man will she be  
plight  
Except he be her own dear knight  
Who is her heart's desire,  
Who is her heart's desire.

Measures 7-10 recall "Song 9," "Aucassin, my  
knight so fair, to what far place do we repair." Measures  
11-14 recall Nicolette's song in the forest, "Father king  
of Majesty, what now pray will happen to me." Measures  
15-18 recall Nicolette's song to the king, "Sir King of  
Torelore, spake the fair Nicole." Measures 19-30 recall  
"Song 2" for they were

built on the recurring harmonic pattern of  
the passacaille theme of "Song 2," and presum-  
ably would remind one of the conflict between

Aucassin and his father by hearing the same theme related to Nicolette and her father.<sup>30</sup>

Finally, in measures 34-46, after musically summarizing their tribulations, Nicolette as the jongleur tells Aucassin that she still lives, and that she still loves him. The final theme in "Song 13" employs Nicolette's leit-motif, sung this time to the lines "Aucassin is the name that he bears."

The musical accompaniments to the verses sung by Count Garin, Torelore, the Shepherd and the Guard added scope and individuality to these small parts. The "Pastoral Interlude" and the "Storm Music," the "Overture to Act I" and the music written to accompany the dances, as well as the repeating themes of the major characters, were never lost by the more concrete, image-making language of the cante-fable.

Theme variation to heighten character delineation, a blending of musical styles to add color to the setting, and a repetition of musical lines to clarify plot development, were only three of the musical devices used to add

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<sup>30</sup>Conversation with David Cohen, Tuscaloosa, April 30, 1963.

dimension to the new production of Aucassin and Nicolette.

#### E. Choreography

A variety of expressive gestures and mime were used in the dramatic episodes of the new Aucassin and Nicolette. In the passages where the characters were required to ride horseback, engage in sword play, climb walls, cross moats, and travel great distances by land and sea, very precise and imaginative movements were required in order to create for the audience those many visible and tangible properties which were missing from the actual mise en scène.

Several simple forms reminiscent of medieval dances were selected for the dance sequences because they seemed to contain the movements which could effectively express the sentiments of the various characters at particular times in the developing action. In a discussion of the use of dance, as it is described in romance literature of the Middle Ages, Curt Sachs remarked that the three essentials of the love state, joi, amor and cortezia, not only "impressed themselves on the courtly manner" but did

indeed determine the dance of medieval society.<sup>31</sup>

Several variations of the waltz were devised for the choreography, and in the same manner that the composer mixed the musical styles to avoid monotony, the choreographer used the waltz in forms suggestive of times later than the thirteenth century. The first variation was danced by the two lovers in the "Interlude before the Ninth Song." The second waltz occurred during the "Act II Prologue" when Aucassin and Nicolette used a gliding walk suggestive of a waltz step as they traveled along the seashore. The third waltz came in a courtly "couples dance" during the final scene, when the lovers waltzed briefly before the royal procession to the "Final Chorus."

The next type of dance which the choreographer employed was an exuberant maxurka for Aucassin and Nicolette in their "Finale to Act I." This dance, which followed "Song 9," was an extension of the joyful emotion the two lovers shared after their first reunion in the forest. Curt Sachs description of the medieval "couples

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<sup>31</sup>Curt Sachs, World History of the Dance, trans. Bessie Schönburg (New York: W. W. Norton and Company, 1937), p. 279.

dance" could be accurately applied to this mazurka.

The union is expressed in tender, respectful handclasps and in rhythmical gliding steps. Love in all its nuances, from violent passion to playful frolic, love denied fulfillment by rigid custom -- how could it have found a more striking and beautiful symbol than in this airy proximity, inflamed by music in the symmetry of movement, in which the contact, subdued and dissimulated, scarcely dares to suggest itself?<sup>32</sup>

The next dance was reminiscent of the medieval "leaping" dances which were free and jubilant expressions of moments of exultation.<sup>33</sup> This dance occurred at the beginning of the "Interlude before the Ninth Song" when Aucassin discovered that Nicolette was not dead but standing alive before him. His response to this happy turn of events could not be contained by realistic gestures and mime alone, so after kisses and embraces, he broke into his dance of ecstasy. This dance, which Sachs described as "pure primitivism" in its extreme application among the peasantry, had been refined in courtly circles.

Joi and amor had come under the yoke of cortezia. . . . With his helmet, shield and sword, the knight put away crude strength and brought charm, grace and tenderness to the

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<sup>32</sup>Ibid.

<sup>33</sup>Ibid., pp. 280-281.

love play in the dance. What the dance lost in immediate symbolism and in vital, full-blooded color, it gained in artistic formulation, in delicate shading and suppleness.<sup>34</sup>

#### F. Staging and Lighting

Middle Age society demanded that their chansons de geste and romances be richly laced with elaborate descriptions of court life: succulent foods, clothing of rare and beautiful fabrics, precious jewels and bibelots, and magnificent buildings with valuable furnishings. They also expected to have their senses stimulated by scenes which depicted unbelievably exciting events such as royal weddings, coronations, great balls, glorious processions and tournaments filled with pomp and pageantry.

Professor Bourdillon described the brilliant imagery of Aucassin and Nicolette as the poet's "visualizing power and verbal artistry which lend such unexpected life to worn-out phrases."<sup>35</sup> Joseph Bédier noted the degree of fidelity the poet brought to pleasant tableaux such as the garden setting of Nicolette's escape from the tower, or the scene in which Aucassin sings to the stars in the

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<sup>34</sup>Ibid.

<sup>35</sup>Bourdillon, op. cit., p. xviii.

bower which Nicolette made for him.<sup>36</sup> Eugene Mason stated that much of the charm of this romance lay in its "pictorial quality which makes it more a series of pictures than a narrative."<sup>37</sup>

This vivid imagery within the narrative passages is one of the reasons that a complete mise en scène was unnecessary in a production of Aucassin and Nicolette. It was believed that proper visual images would be established in the minds of the audience through the language itself, images more vivid and imaginative than could ever be achieved through realistic and elaborate staging. Thus the designer's set provided the proper background for Aucassin and Nicolette with a minimum of simply constructed pieces artfully designed and executed. Only three platforms were used, one upstage center and one downstage on either side.

Before describing the various uses of these platforms, an explanation of the Singer's and Narrator's positions onstage is in order. These two characters were not actually within the scene of dramatic action, but were

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<sup>36</sup>Bédier, op. cit., p. 59.

<sup>37</sup>Mason, op. cit., p. xviii.

positioned downstage right in front of the proscenium arch. A gold chair was provided for the Singer while a lectern, draped with a maroon velvet scarf with gold border and fleur-de-lis, was provided for the Narrator. This tableau employed rich, warm colors of red and gold in contrast to the cool grays, blues and greens which were dominant in the scenery and costumes within the scene of dramatic action.

It was customary in both written and spoken literature of the Middle Ages for the poets to exercise care when they changed a locale, introduced a new character, or drastically altered the developing actions for fear of confusing their audiences. Preceding the dramatic scenes of the cante-fable, the Singer and Narrator spoke and sang lines in which they named the places of action, or the character who would come forward in the scene to follow. An example of this is "Song 3" when the Singer sang, "Nicolette did imprisoned lie, in a vaulted chamber high," and in "Song 2" when she sang "Like a slave the lad was bound into a cell below the ground." Medieval audiences, aided by the colorful and explicit language of the poets, gave free rein to their imaginations, embellishing these

scenes in their minds. In this same manner the three platforms of this new production were made to represent many different places called for in the script.

The platform at downstage right represented the Viscount's palace, the tower prison of Nicolette, the moat wall which Nicolette descended, bushes she hid behind in the forest, the castle of Torelore, the bed of the King of Torelore, two different ships, and the city of Carthage. The downstage left platform represented the castle of Biaucaire, Aucassin's bedchamber, his subterranean prison cell, the moat wall which Nicolette ascended to make her escape into the forest, a picnic spot for shepherds, two ships, a battlefield, and finally a terrace at Biaucaire.

The upstage center platform was used as the off-scene positions of Nicolette, Count Garin and Aucassin. On the central backdrop behind this platform were painted three large arches with niches. Above Nicolette's niche was a scene showing the castle of the Viscount; the castle of Biaucaire was painted in the area above the head of Aucassin, and the forest with its woodland bower was painted in the center of the backdrop, above Count Garin.

On either side of the stage were units of three

arches which served at the opening as niches for the Viscount and Count Bougars, then for various tableaux during the play, and for positions of the six minor characters at the finale. This total of nine arches, six of them three-dimensional and three of them painted on the backdrop, generally were used as off-scene positions for the characters who stood in statue-like poses until they entered the scene.

The units on either side of the stage consisted of three slender Romanesque arches connected at the top to make a single rhythmical line. They were painted a cool pastel gray suggestive of rain-washed stone. The heraldic flags of magenta and pale blue, decorated with gold and silver fleurs-de-lis on one side of the stage and lions rampant on the other, flew from their poles atop the arches. At the rear of these arches were hung silver-gray banners bordered in white and centered with single, large white fleurs-de-lis.

The center backdrop was painted in the same cool tones of gray, magenta and blue. Opaque paint was used to delineate the border of the backdrop as well as the three arches below and the castle and forest scenes above.

Analine dyes were used on the balance of the surface so that arches, castles and forest stood out in relief against the translucent background by directing combinations of red and blue floodlights onto the backdrop from behind while leaving the front stage in blackout. Silhouetting as previously described constituted the only unusual lighting device used in the extremely simple lighting plan of Aucassin and Nicolette. The backdrop was silhouetted when the curtain opened on Act I revealing the outlines of three figures posed to resemble statues which one might find in a Romanesque cathedral. Around and above them purple light streamed through the translucent areas of the backdrop in an attempt to simulate the luminescent quality of sunlight when it penetrates stained glass windows. As the "Overture" ended the front stage was suddenly bathed in light, revealing a tableaux of five characters, three standing on the central platform, and two inside the niches of the Romanesque arches.

Two more silhouetting effects were achieved by changing the color of the floodlights directed onto the backdrop. At the end of Scene 1, the blue flood lights were turned off as the "Pastoral Interlude" of the flute

began, leaving a ruby-red glow which was intended to help establish the mood for the humorous, mid-day and sun-drenched pastoral scene which followed. The same type of effect was employed during the "Storm Music" of Act II when the red floods were turned off, leaving the stage bathed in an eerie blue light which seemed to flash about the stage, heightening the mood of distress and separation which at the same time was building in the frenzied music.

#### G. Costumes and Make-Up

Several factors prompted the designer to costume Aucassin and Nicolette in styles reminiscent of the Romanesque period in art and architecture. The first was the overwhelming scholarly evidence that the cantefable was an offshoot of the medieval romance which reached its height of popularity during the Romanesque period.<sup>38</sup>

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<sup>38</sup>The "Romanesque period" as such did not exist, but was a term applied by historians to the period of the late eleventh, twelfth and early thirteenth centuries when people turned away from the predominately Byzantine and Oriental influences in art and architecture to examine and emulate much that they found in studies of classical antiquity. Norris defined "Romanesque art" as "The work of Western artists who followed classic traditions, combined with that of Byzantine artists." (Norris, op. cit., p. 31).

Another factor was the suggestion of classical and oriental influences within the story itself. Many allusions to these influences have been made in the discussions on music, versification, setting, origin, and characterization. However, an excellent example of the Persian influence was pointed out by the designer in the reference to Nicolette's costume in Section XI: "Si soulevas ton train, et ton peliçon ermin." The peliçon, pelice or pelisse was originally a Persian coat of transparent silk or gauze which found its way by some unknown manner into English and French fashion. Both in its original form and copied in heavier materials, belted and unbelted, often fur-lined for warmth, the pelisse was extremely popular during the years 1140-1170.<sup>39</sup> The designer's discovery of frequent references to the popularity of the pelisse during the Romanesque period caused him to dress Nicolette in this garment.

It has been pointed out that in Aucassin and Nicolette, as in many romances of that period, long passages were devoted to detailed descriptions of the magnificance of a lady's gown or the richness of a knight's

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<sup>39</sup> Ibid., p. 43.

armor. Dr. Joan Evans said that "Medieval literature shows the Frenchmen of the Middle Ages to be more interested in clothes and personal appearance than the beauties of nature."<sup>40</sup>

Costume of the Romanesque period, "its brocaded silks, its embroidered hems, its fluttering draperies"<sup>41</sup> was made of silk, brocade, tafetta and linen imported by French merchants who engaged in brisk trade with the Orient and the near East. During the twelfth century the Roman influence was seen in French costume when both men and women wore the long classical robe. Dr. Evans described this Roman influence as a double tradition:

flowing robes of hierarchical dignity for the rich, and the simple, short tunics for the working class. The Carolingian empire maintained the double tradition adding something of Byzantine protocol to the flowing robes and something of barbarian ugliness to the working dress.<sup>42</sup>

Robes of both men and women were embellished with deep ornamental borders at neck, sleeves hem and around the upper arm. Handsome and elaborately trimmed mantles

<sup>40</sup> Joan Evans, Dress in Medieval France (Oxford, Clarendon Press, 1952), p. v.

<sup>41</sup> Ibid., p. 2.

<sup>42</sup> Ibid., p. 1.

were sometimes caught at the neck with jeweled clips, and belts were elaborately embroidered or set with semi-precious stones. Flowing veils fixed by narrow circlets of gold or silver were the standard headdress of women while a variety of hats were worn by men, with the hood, or chaperon, being an item of universal attire for men of all ranks.

The colorful and authentically Romanesque style of the costumes greatly enhanced the visual beauty of this new production. Very careful attention was paid to the design and construction of shoes and other accessories, as well as the trim on gowns and mantles, the decorated fabric borders, the designs sprayed onto garments with gold or silver paint, and the jeweled trimmings which complemented the vibrant colors of the costumes and the backdrop.

The make-up used was an attempt to follow the verbal descriptions of the various characters as they were offered by the narrators, in order to show youth, age, hair styles, and complexion colorings which were realistic in manner.

#### H. Properties

It would have been virtually impossible to provide

all of the properties called for in this production. Therefore, the actual property list was reduced to four objects. Two of these were crowns, which the Narrator placed on the heads of the lovers at two major turning points in the action. The other two were storybooks which the Singer and the Narrator carried with them as they came onstage. As they passed the tableau of characters they opened their books, and the Singer began to sing. When they moved to their downstage right positions, the Singer sat down as the Narrator placed his storybook on the lectern, looked back at the tableau onstage, then turned to his storybook and began to read from it to the audience. These properties helped to establish the narrative element in the production.

The narration was so explicit in describing objects such as flowers, swords and fat fresh cheese, and so detailed in its summaries of action closely following action, that the entire mood of the romance would have been weakened if the scenes had been cluttered by actual properties. For example, it would have been absurd to see Nicolette try to build a bower of fleurs-de-lis, woodland flowers, leaves and branches from forest oak during the time the

Singer took to sing the one stanza in which these objects were described and Nicolette's action summarized. Instead the actors mimed in accordance with the language of the romance, again enabling the audience to participate fully in the production through their own creative imaginations.

### Conclusion

This chapter has been concerned with an explanation of the research and preparation of the dramatic production of Aucassin and Nicolette. It included a discussion of translation, adaptation, characterization, music, dance, staging and lighting, costumes and makeup, and finally, properties.

## CHAPTER III

### A. Summary

Part One of this study has been concerned with an analysis of the cante-fable, and an explanation of the study done in preparing a new production version.

Chapter I, the Analysis, included a critical evaluation of the uniqueness and artistic value of Aucassin and Nicolette, a survey of the published versions, and the extant dramatic versions, concluding with a report of an investigation of chivalric literature during the twelfth and thirteenth centuries, noting how other forms shared similar characteristics with Aucassin and Nicolette.

Chapter II, the Explanation of the Study, consisted of a discussion of the eight major areas of endeavor in the preparation of a production of Aucassin and Nicolette. These included translation, adaptation, characterization, music, choreography, staging and lighting, costumes and make-up, and finally, properties.

### B. Suggestions for Further Study

It has become obvious that Aucassin and Nicolette, and literature of its type and time, are fertile ground for the researcher. Several possible future projects are listed below:

(1) Preparation of an annotated bibliography of editions, translations and adaptations of Aucassin and Nicolette, as well as selected listings of the many critical writings and studies on the cante-fable found in books, learned journals, and periodicals.

(2) A comparative analysis of the thirteen or more known dramatic adaptations of Aucassin and Nicolette.

(3) A study of the romances which share similar plots and character development with Aucassin and Nicolette, among them "Pyramus and Thisbe" from Ovid's Metamorphoses, Clarisse and Florent from Huon de Bordeaux, "Floriz and Blanchfleur", Uns-el-Wujood and El-ward Fi-l-Akmám, and the two knights in "The Knight's Tale" of Chaucer's Canterbury Tales.

(4) A study of the various literary forms which comprise, along with the cante-fable, a part of the oral tradition of literature which flourished in the eleventh,

twelfth and thirteenth centuries, among them Troubadour poetry, fabliaux, other short romances, as well as the popular monologues, dialogues, mimes and similar works of both prose and verse which were part of the standard repertoire of all jongleurs.

(5) Preparation of a series of articles on Aucassin and Nicolette, discussing its origin, its literary background, and the development of the new production version.

PART TWO

EXPLANATION OF METHODS USED IN  
ACTING TEXT

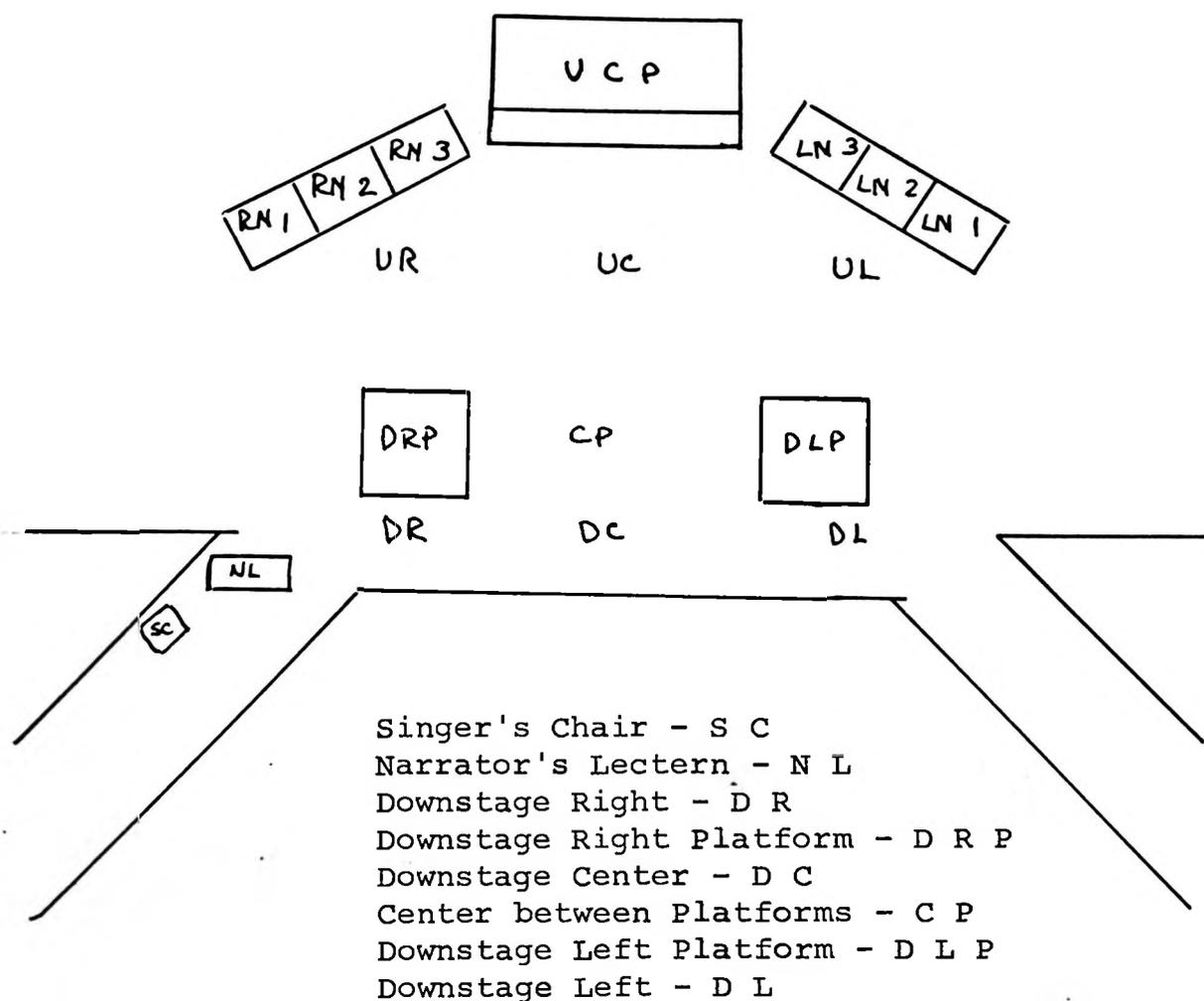
In Part II the complete acting text and the entire musical score of Aucassin and Nicolette are to be found. Appearing before the acting version are a photograph of the finale and an explanation of abbreviations used on the overleaves opposite the text. Appearing after the acting text are two additional diagrams, a scale drawing of the floor plan, and a lighting layout.

The cues and directions for the acting version appear on the overleaves, and their numbering begins anew with each succeeding page. The four categories of cues and directions are distinguished by color in the following manner:

- ① Stage directions including all movements, gesture, mime, dance cues and choreographic notations with numbers circled by black,
- ② Music cues with numbers circled by red and cues on overleaf underlined in red,
- ③ Light cues with numbers circled by green and cues on overleaf underlined in green,
- ④ Curtain cues with numbers circled by blue and cues underlined in blue on overleaf.

The section numbers, marked by Roman numerals I to XLI were not omitted from the acting text because the sections have been referred to by these numbers in Chapters I and II of this thesis.

## EXPLANATION OF ABBREVIATIONS IN ACTING SCRIPT

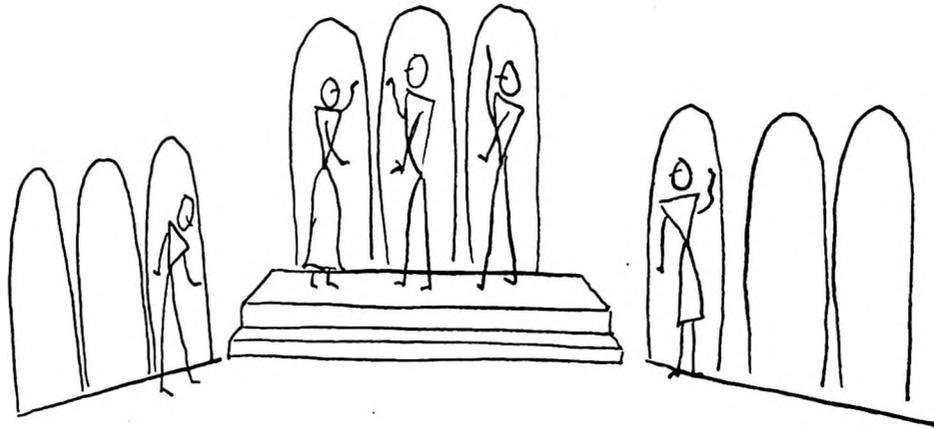


Upstage Right - U R  
 Upstage Center - U C  
 Upstage Left - U L

Right Niche 1 - R N 1  
 Right Niche 2 - R N 2  
 Right Niche 3 - R N 3  
 Upstage Center Platform - U C P  
 Left Niche 3 - L N 3  
 Left Niche 2 - L N 2  
 Left Niche 1 - L N 1



- ① Overture begins.
- ② Curtain opens on second measure of overture.
- ③ Front of stage in blackout at opening, with only 4 cyc floods (2 red, 2 blue) focused from behind on backdrop.  
Floods remain on until end of scene.
- ④ As the curtain opens Nicolette, Count Garin and Aucassin can be seen in silhouette within the 3 niches on UCP. Viscount is in the RN and Bougars in LN, but they ~~can~~ be seen until all lights go up onstage. All hold rigidly formal poses reminiscent of medieval statues in Romanesque or Gothic churches.



- ⑤ Introduction to Song One begins.
- ⑥ Follow spot focuses Right Center on entry of Singer and Narrator, and follows them to their DSR position at lectern and chair. Follow spot remains on them until end of scene.
- ⑦ As Singer and Narrator enter, they proceed slowly to DSR positions. Singer rests hand lightly on Narrator's arm. Each carries story-book. Singer enters first, singing "Song 1."
- ⑧ Singer sits, Narrator stands at lectern.
- ⑨ All formal poses of characters in niches are slightly relaxed to more comfortable positions.

① ② ③ ④ ⑤ ⑥ ⑦

Singer:

Would you like a tale to know  
 fashioned in the long ago,  
 How two young lovers met,  
 Aucassin and Nicolette?  
 Greatly suff'ring had he fought,  
 Deeds of courage had he wrought  
 To keep his love with eyes so  
 clear.

SECTION I  
"Song 1"

Sweet the tale which now you  
 hear,  
 Filled with charm and debonair.  
 You who list, tho' charged with  
 care,  
 By burdens bow'd, do not despair,  
 Joy will make your sad hearts beat  
 As you hear this tale so sweet. ⑧  
 ⑨

① Both counts step forward 1 step as their names are called. Their bodily attitudes reflect the verbal description of each of them.

② Garin moves to DLP.

③ Aucassin moves from UCP to UC.

④ Aucassin mimes in accordance with the lines.

Narrator:

SECTION II

They speak, tell and relate:

- ① That the count Bougars of Valence was making war against Count Garin of Biaucaire, war so great and wondrous and so deadly that not a single day dawned when Bougars was not at the gates and the walls and the defenses of the city with a hundred knights and 10,000 soldiers on foot and horse; thus he burned the land of Count Garin and laid waste the country and killed his men.
- ② The count Garin of Biaucaire, who was old and feeble, and had quite outlived his time, had no heir, neither son nor daughter except for one young fellow. Of that one I shall now tell you.
- ③ Aucassin was the name of this young man. Handsome he was, graceful and tall, with well shaped legs and feet, body and arms. He had blonde hair with little ringlets laughing gray-blue eyes, and a clear well shaped face with high nose nicely set. This young man was so endowed with good qualities that nothing bad, only good, was to be found in him--but he was seized by love, which so conquered him, that he did not want to be a soldier, nor to take arms, nor to go into tournament, nor to do anything whatever that he should.
- ④

His father said to him:

① Aucassin moves DC when Garin addresses him.

② Garin returns to DLP.

③ Overture to "Song 2" begins.

④ Aucassin sits on DR corner of DLP. Singer rises.

Garin: Son, Take up your arms, mount your  
 ① horse, defend your land and aid  
 your men. If they see you among  
 them they will better defend them-  
 selves and their possessions, your  
 land and mine.

Aucassin: Father, what are you saying now?  
 May God never give you anything  
 you ask of him unless you give me  
 Nicolette my sweet friend whom I  
 love so much.

Garin: Son, that cannot be. Nicolette  
 ② was brought a captive from a  
 strange land. The viscount of  
 this town bought her from the  
 Saracens. He baptized her and  
 made her his god-daughter; and  
 one of these days he will give  
 her to a young man who will earn  
 honorable bread for her. If you  
 must have a wife I'll give you  
 the daughter of a king or a noble-  
 man. There is no man so rich in  
 All France that if you want his  
 daughter you can have her.

Aucassin: Alack, father. Where does there  
 exist such a high title that were  
 it my sweet Nicolette's it would  
 be graced by her? ③ If she were  
 empress of Constantinople, of German  
 nobility, queen of France or of  
 England, it would mean little to  
 her for she is so noble, so courteous,  
 so debonair and endowed with such  
 good qualities.

④  
 Singer: Aucassin was of Biaucaire  
 From the royal palace there

SECTION III  
"Song 2"

- ① Garin gets off DLP and angrily crosses to DC. As he sings "choose from maids of high degree" he Xs behind Aucassin and mounts DLP from rear.
- ② Aucassin stands and speaks directly to Garin.
- ③ Garin remains on DLP. Aucassin moves DR.
- ④ Garin jumps off DLP and starts after Aucassin who runs around back of DRP on "Nicolette is debonair." Aucassin jumps in air in beat to the music. Every time Aucassin jumps twice Garin jumps once, nearly catching him. Both end up DC. At end of singing Aucassin very flippantly turns and skips his way off, giving one last jump as he goes to center back of stage. Garin follows him to bottom step of center platform which Aucassin mounts. As the music ends Aucassin jumps with finality, placing hands on hips and both feet firmly on floor, back in his original position in niche UCP.

But from Nicolette his love  
 None could Aucassin remove  
 Tho' harshly, tho' harshly did his  
 father say:

Garin: Fool, why weep your life away?  
 ① For Nicolette the maiden gay  
 Was brought by merchants for a wage  
 To our fair city from far Carthage.  
 If you wish married to be  
 Choose from maids of high degree  
 of high degree.

Aucassin: Oh father, naught, naught for them  
 ② I care.  
 Nicolette is debonair,  
 Slim her body, fair her face,  
 These are proofs of royal race.  
 Slim her body, fair her face,  
 These are proofs of royal race.

## Duet

Aucassin

Garin

③ Oh father, naught, naught  
 for them I care.  
 Nicolette is debonair,  
 Slim her body, fair her  
 face,  
 These are proofs of royal  
 race.  
 Slim her body, fair her  
 face,  
 These are proofs of royal  
 race.  
 Oh father naught, naught  
 for them I care.  
 ④ Nicolette is debonair,  
 Slim her body, fair her  
 face.  
 These are proofs of royal  
 race.

Fool, why weep your life  
 away?  
 For Nicolette the maiden  
 gay  
 Was brought by merchants  
 for a wage  
 To our fair city  
 from far Carthage.  
 If you wish to married  
 be  
 Choose from maids of  
 high degree.  
 Choose from maids of  
 high degree,  
 of high degree.

- ① Garin UC.
- ② Viscount quickly moves to DRP, Garin following behind him. Garin stops CP.
- ③ Viscount gets on DRP. During line Garin shows boredom at this story. (No doubt he's heard it a few times before!)
- ④ Viscount turns away in mock consternation for he has no intention of banishing Nicolette, but instead, of hiding her from the Count Garin.
- ⑤ Garin returns to his niche on UCP.

Narrator:

SECTION IV

- ① When the Count Garin of Blaucaire saw that he could not separate his son Aucassin from his love Nicolette
- ② he betook himself to the viscount of the town who was one of his men, and called upon him thus:

Garin: Now, sir! Remove your god-daughter Nicolette. May the land be cursed from which she was brought into this country! Through her I lose Aucassin so that he does not want to be a soldier, or to do anything he should do; and know well, that if I can get hold of her I'll burn her in a fire, Furthermore, you yourself have good reason to be afraid!

Viscount: Sir, it distresses me that he goes

③ to her, or comes to her, or has words with her. I had bought her with my money, I raised her, baptized her and made her my god-daughter and would have given her to a young man who would have earned honorable bread for her: with this your son Aucassin

④ would have nothing to do. But as this is your will and your pleasure, I shall send her into such a land and to such a country that he shall never see her eyes again.

Garin: Look to it! Great misfortune could come to you from this.

⑤

Narrator: And thus he departed. Now the viscount was a very wealthy man and he had a rich palace overlooking

① Viscount returns to UCP and takes Nicolette's hand to help her down the steps. She expresses great dismay and surprise at the news he obviously brings her, but consents to go with him. The Viscount puts his arm about her shoulder and leads her to DRP. He places her in front of it, and bids her a heartfelt farewell. Nicolette is left alone as the Viscount returns to his original position.

② Overture to "Song Three" begins.

② Nicolette sits on DRP, mimes in accordance with words.

③ Singer rises to sing.

④ Nicolette mimes in accordance with the words.

⑤ Nicolette rises.

⑥ Nicolette goes to UCP and sits on step R.

① a garden. Into a chamber of the upper story he put Nicolette, and he placed there as companion an old woman to keep her company. In the room he put bread, meat and wine and whatever was needed; then he sealed the entrance so no one could enter in or go out ② except for a small window on the garden side through which there could come a little air.

② ③

Singer:

SECTION V

④ Nicolette did imprisoned lie  
 in a vaulted chamber high  
 Past the casement of marble wrought  
 The lovely child looked out in  
 thought.  
 Straight her brows and gold her  
 hair,  
 n'er saw you a maid so fair.  
 In the garden from prison room  
 Watched she when the roses bloom  
 Heard the birds both sing and cry  
 Then called out, ⑤ "How wretched  
 am I."

"Song 3"

Nicolette: Aucassin, my love my knight.  
 Am I now your life's delight?  
 If you hate me not, please tell  
 Why captive am I within this cell.  
 Why do I bear such misery?  
 By Jesus son of maid Marie  
 Longer in prison I shall not stay.  
 Escape I will this very day.

⑥

Narrator:

SECTION VI

Nicolette was imprisoned in the chamber as you have heard and been

- ① Viscount enters to DRP, stands in front of it.
- ② Aucassin moves D to Viscount, and stands CP.

- ③ Aucassin puts foot on platform.

told. The rumor and cry went throughout the countryside that Nicolette was lost: some said that she had fled the land and others said that the Count Garin of Biaucaire had  
① killed her. Whoever may have been pleased by this, ② Aucassin was not a little bit glad, but went to the viscount of the town and spoke thus to him:

Aucassin: Sir Viscount, what have you done with Nicolette my sweet friend, the thing that in all the world I love the most? Have you taken and stolen her away from me? Know well that if I die as a result of this, vengeance will be demanded of you. And it should be because you will have killed me with your own hands by taking away from me the thing that I love most in this world.

Viscount: Fair sir, let it be! With this you have nothing to do! Moreover, what do you believe you would have gained if you made her your mistress and took her to your bed? Because all the days of eternity your soul would have suffered in hell for it and into Paradise you would never go!

Aucassin: What would I have to do in Paradise?  
③ I do not want to enter there unless I have Nicolette my sweet love with me. For into Paradise only go such people as I shall tell you about: there one sees this old priest and that old cripple and that one-armed person, who pass all their days wallowing before these alters and in those old crypts:

- ① Aucassin paces L a few steps.
- ② Aucassin moves in to Viscount.
- ③ Viscount moves toward Aucassin.
- ④ Viscount exits offstage right.
- ⑤ Aucassin moves toward up center platform, then turn stage left and move down to downstage left platform, and climb on it. This cross is timed so that he can fall as the line says "He fell on the couch and began to weep."

and one sees those, in their old ragged capes and their old tattered clothes, who are naked, and barefooted and covered with boils, and those who are dying of hunger and thirst and of misery. Those one sees in Paradise--with them it would not please me to be.

- ① But into Hell I would like to go because into Hell go all the handsome clergymen, and the good knights who are killed in tournaments and in rich wars, and the good squires and gentle lords. With these I wish to go. ② And there go the charming and beautiful ladies who have two lovers, or three, along with their husbands, and there goes the gold and silver, and the ermine and the grey fur, and there go the harpers and minstrels, and the king of this world. With these I would like to go, if with me I may have my sweet friend Nicolette.

Viscount: Certainly you speak to no purpose ③ as you will never see her again, and if you should speak to her and your father knew it, he would burn both her and me in a fire, and you yourself might well have everything to fear.

④

Aucassin: That grieves me.

Narrator:

- ⑤ said Aucassin, and he sorrowfully departed from the Viscount.

- ① Aucassin sits up on knees.
  
- ② Aucassin shakes fist toward Garin on back center platform.
  
- ③ Here Aucassin employs classic "weeping gesture" with mouth open in fixed tragic-mask position, head bowing in beat with 3 hand shakes indicating the wiping away of tears (palm open, thumb in): 1st on level with eyes, 2nd at neck and 3rd at chest. He repeats this three part gesture at least four times.
  
- ④ Aucassin's weeping gesture continues. Bougars comes DS from his niche, raises arms as if holding a heavy sword attacks the castle (with rapid footwork moves around the platform on which Aucassin weeps, giving an occasional mock thrust of the weapon at Aucassin who ignores it all.) When Narrator says "the townsfolk climbed to the passages behind the battlements and hurled bricks" Bougars drops sword and grabs head as if he had been hit, turns and very quickly runs back to his niche, holding head with hands.

Narrator:

## SECTION VII

Aucassin then turned away  
 Sighing sadly in great dismay.  
 Of thoughts for his friend with  
     bright clear face  
 Nothing could his mind erase.  
 And no one's counsel would he  
     embrace.  
 Toward the palace did he then  
     repair,  
 With grief-burdened steps mounting  
     the stair,  
 And entering the chamber where  
     he did sleep,  
 He fell on the couch and began  
     to weep.

Aucassin: Nicolette my fleur de lis,  
 ① Sweet from the front, sweet from the  
     back,  
 In playing or talking no skill do  
     you lack.  
 Sweet to kiss, sweet to embrace,  
 Grief o'erwhelms when I think of your  
     face.  
 ② So evilly I'm treated and so torn by  
     strife.  
 I no longer believe I can endure this  
     life,  
 Sister, sweet friend.

③

Narrator:

## SECTION VIII

While Aucassin was in the chamber  
 hopelessly lamenting his sweet love  
 Nicolette, ④ the count Bougars of  
 Valence, who had his war to carry on,  
 was not forgetting it, but he ordered  
 his men on foot and on horse to go  
 to the castle and attack it. Inside  
 the cry rose and the noise, and the  
 soldiers armed themselves and hurried



to the doors and walls of the castle to defend it, and the townsfolk climbed to the passages behind the battlements and hurled bricks and sharp stakes at the enemy.

① While the attack was great and full blown the Count Garin of Biaucaire came into the room where Aucassin was grieving and hopelessly lamenting Nicolette his sweet friend whom he loved so much.

Garin: Ha, Son? How wretched and unworthy you are that you look on as they assault your castle, Know that if you lose it I shall disinherit you! Son, now take arms and mount your horse and defend your land and aid your men by going into battle.

Aucassin: Father, of what are you talking now? May God never grant me anything I ask if as a knight I mount horse and go into combat if you do not give me my sweet friend Nicolette whom I love so much.

Garin: Son, that cannot be. ② Rather should  
③ I endure disinheriting you and losing everything I have than let you espouse her.

Aucassin: ④ Father, come back, I shall make a fair agreement with you.

Garin: ⑤ And what, sweet son?

Aucassin: I shall take arms, Father, and I shall go into combat on condition that if God keeps me safe and sound you will let me see my sweet friend

- ① Garin pauses before giving his consent.
- ② Aucassin jumps in the air for joy, arms outstretched.
- ③ Garin returns to his niche on UCP.
- ④ Aucassin mimes in accordance with the words, standing CP.
  
- ⑤ Aucassin gallops DL, around DLP, rapidly picking up speed to arrive at foot of UCP at end of poem as he reins horse in.
- ⑥ The mime continues during the first part of Section X. Aucassin gallops DR toward DRP, around it R and UC, turning forward so that when the line "threw him right into the midst of his enemies" is said Aucassin can fall off his horse and mime being led away DC, hands tied behind back.

Nicolette to talk two words or three  
with her and kiss her one time.

Garin: I promise.

①

Narrator:

② He gave his word and Aucassin was glad.

③

Narrator:

SECTION IX

④ About the kiss heard Aucassin  
Which on returning he would win.  
For a hundred thousand marks of gold  
This happy promise he'd not have  
sold.

The coat of mail his chest encased  
The helmet onto his head was laced  
The gold-hilted sword on him was girt:  
And mounted he thus his charger alert.  
Then took he up the shield and lance  
As down at his feet he gave a glance,  
In iron-cased stirrups well did they  
sit-  
Right pleased was he how his gear did  
fit.

When suddenly remembering his friend  
so dear

⑤ He gave spurs to his charger as without  
fear

Willingly ran straight through the gate  
Toward the battle of unknown fate.

Narrator:

SECTION X

⑥ Do not believe that Aucassin was  
thinking of striking knight or others  
striking him. Not so! Never once  
did he think of that. Instead he  
thought so much of his sweet friend  
Nicolette that he forgot the reins.  
And the horse that had felt the spurs

- ① Aucassin moves DR in front of DRP.
- ② Aucassin moves back as if breaking loose the bonds which tie wrist, freeing himself.
- ③ Aucassin mimes in accordance with the words.
- ④ Aucassin turns and moves to UCP.
- ⑤ Aucassin gallops to behind DLP, quickly dismounts, and stands on platform. He draws sword, looks around and holds it up, over his head, ready to strike any who come within his reach.
- ⑥ Bougars enters from his niche, looking for Aucassin. He moves DC within reach of Aucassin, but he does not see him as Aucassin bashes him over the head on the line "struck Bougar's helmet." Bougars falls to the ground, Aucassin goes after him, grabs him by the hand, pulls him to his feet, takes him by the nose and takes him to his father.
- ⑦ Garin quickly enters and mounts DLP.

carried him into the presse and threw him right into the midst of his enemies. They laid hand on him from all sides, and deprived him of shield and lance, and forthwith led him away as a prisoner. Already they were speaking of how they would make him die when Aucassin heard them and said:

Aucassin: Ha! Sweet Son of God, are these my  
 ① mortal enemies who lead me away and now are going to cut my head off? Ah, and when I shall have my head cut off I shan't be able to talk to my sweet Nicolette whom I love so much! ② Yet here I have a good sword and I am seated on a fine fresh stallion. If I do not defend myself for her now may God never help me if she loves me no more!

Narrator:  
 ③ The youth was big and strong, and the horse whereon he sat was fiery. So he puts his hand to his sword and begins to strike to the right and to the left. He cuts helmets noses hands and arms, and makes a slaughter just like the wild boar when the dogs attack it in the forest, so that he struck down ten knights and wounded several.  
 ④ Then he escaped ⑤ from the melee to return at full speed back again, sword in hand. In the meanwhile ⑥ the Count Bougars of Valence had heard that his men had been about to hang his enemy Aucassin so he came to that place, but Aucassin was not afraid of him. With his sword Aucassin struck Bougar's helmet so that it bashed in his head. Bougars was so stunned that he fell to the ground; and Aucassin, ⑦ extending his hand took him prisoner, and holding him by the nosepiece,

① Aucassin moves DL, close to Garin.

② Aucassin turns away from Garin, DL.

③ Aucassin turns to Garin and looks at him.

returned with him to his father.

Aucassin: Father, here is your enemy who for so long made war on you and did you ill. This war has lasted twenty years, and no man could finish it.

Garin: Fair son, your youthful exploits do indeed become you, not your gaping after folly.

Aucassin: Father, don't give me a sermon, but keep your covenants with me.

Garin: Bah, what covenants, sweet son?

Aucassin: Alas, father, have you forgotten them? ① Did you not promise me that when I took arms and went into combat that if God preserved me safe and sound you would let me see Nicolette my sweet friend long enough to have two or three words with her? And that I would have time to kiss her. ② And that is what I'll have, as you promised me.

Garin: I? God help me never when I keep a bargain with you in this; and if she is still here I'll burn her in a fire, and you yourself might have everything to fear.

Aucassin: Is this your final word?

Garin: As God helps me, yes!

Aucassin: Certainly father, ③ I am much grieved when a man of your age lies. Count Valence, I took you prisoner?

Bougars: Sir, that is true.

Aucassin: Give me your hand.

- ① Aucassin starts to move toward Bougars.
- ② Aucassin extends his hand to Bougars who backs up when he sees him coming at him.
- ③ Aucassin stands C between Bougars and Garin.
  
- ④ Bougars falls to knees before Aucassin.
- ⑤ Bougars grabs Aucassin's extended hand.
- ⑥ Aucassin and Bougar mount horses, Aucassin leading as they move UC. At foot of UCP Aucassin stops and signals to Bougars to be on his way. Bougars exits L.
- ⑦ "Song 4" begins.
- ⑧ Singer rises. Aucassin dismounts, turns and disconsolately ambles toward R as Garin gets off DLP and moves UC.
- ⑨ Garin sees Aucassin, moves swiftly, grabs Aucassin by the ear, and in time to the music drags him around the back of DLP to the front where he deposits him in a heap on the platform.

Bougars: Willingly, sir.

Aucassin: Swear me that on any day as long as  
 ① you live if you can do injury to my  
 father and disturb his person or his  
 possessions, ② you will always do  
 it. ③

Bougars: Sir, by God, don't make fun of me;  
 put me to ransom! You don't know  
 what to ask of me, gold or silver,  
 ermine or grey, hounds or hawks, that  
 I will give you.

Aucassin: What? Do you not know that I have  
 taken you prisoner?

Bougars: Sir, yes!

Aucassin: God help me, if you do not promise  
 me now, I'll make your head fly off!

Bougars: In the name of God! I'll promise  
 ④ you whatever pleases you!

Narrator:  
 He promised him, ⑤ and Aucassin made  
 ⑥ him mount on his horse, and he  
 mounted on another, and thus Aucassin  
 led Bougars until he was in safety.

⑦

Singer:

SECTION XI  
"Song 4"

⑧ Thus is passed that Count Garin  
 Knew how his son Aucassin  
 From Nicolette the bright of brow  
 Would never be departed now.

⑨ Like a slave the lad was bound  
 Into a cell below the ground.  
 A marv'lous grief at this fate so  
 drear  
 Brought moans from him as you now  
 hear.



①

Aucassin: Nicolette my fleur de lis  
 ② My only love of pure white face  
 Sweet are you like luscious grape  
 Mixed for thirsty lips to take.  
 One day a pilgrim did you see  
 In bed he lay with leprosy.  
 Of hope there was for him no more  
 Till you, my love, stopped by his door.  
 Lifted your train, your ermine pelise,  
 Then raised you last the linen chemise.  
 The sight of your limbs to the poor  
 Limousin  
 Cured the disease and brought health  
 to him.  
 He jumped from his bed and with no delay  
 Returned to his home and there did he  
 stay!  
 Nicolette my fleur de lis,  
 Fair from the front, fair from the  
 back  
 In playing or jesting no skill do you  
 lack.  
 Sweet for kissing and sweet to touch.  
 How could my father hate you so much?  
 For love of you here am I bound  
 ③ Into this prison below the ground.  
 Here I await my unjust end.  
 ④ For you I have come to die, my friend.

Narrator:

## SECTION XII

Aucassin was put in prison, as you  
 have heard and been told, ⑤ and  
 Nicolette was elsewhere in a chamber.  
 It was in the summertime in the month  
 of May, when the days are hot, long  
 and clear, and the nights calm and  
 still.  
 ⑥ Nicolette lay one night on her bed,  
 she saw the moon shining clearly  
 through the window and she heard

- ① Nicolette rises, moves L.
- ② Nicolette moves R, down the wall and out the window.
- ③ Raising her skirt Nicolette moves to first FNI, steps into it, smiles at audience, then proceeds on "fairy feet," stopping at each niche and repeating same procedure.
- ④ Nicolette at RN 2.
- ⑤ RN 3.
- ⑥ LN 3.
- ⑦ LN 2.
- ⑧ LN 1.
- ⑨ Nicolette opens postern, then moves C.
- ⑩ Nicolette moves toward DLP.

the nightingale sing in the garden and she remembered Aucassin her friend whom she loved so much. Then she began thinking of Count Garin of Blaucaire who hated her to death and she thought to herself that if she were retained there much longer and it was reported to Count Garin, he would make her die an evil death.

- ① She watched until her aged companion was asleep then she got up, Then she took bedclothes and towels, knotted one to the other, so that she made a rope as long as she could, and bound
- ② it to a column of the window. She descended into the garden, and taking her gown in one hand before and in the other hand behind she raised it
- ③ up because the dew was so heavy on the grass; and thus she went her way.

Nicolette had yellow hair closely curled, and a delicate face with high well placed nose; ④ and lips that were redder than a cherry or a rose in the summertime, ⑤ and her teeth were white and small; and she had firm breasts which raised her robe as if they were two walnuts, ⑥ and she was so slender in the hips that you could enclose her in your two hands; ⑦ and the daisies which she crushed with the toes of her feet as she fled were right black against her limbs the small maiden was so white. ⑧

- ⑨ She came to the postern and unlocking it went out into the streets of Blaucaire under cover of shadows because the moon was shining very
- ⑩ clearly. The maid wandered on until

- ① Aucassin sits up.
- ② Nicolette moves to DR corner of DLP and pokes her head in a crack of the tower wall.
- ③ During this scene Aucassin places himself at the UL corner of DLP, looking UR toward the place where he thinks Nicolette is. Nicolette positions herself at the farthest DR corner of the same platform and speaks down into the cell in the direction of off L thinking that Aucassin is below her there. These two opposing directions of the lovers afford an amusing setting for their love quarrel as they direct their lines and gestures in opposite directions to where they actually are.



- ④ Nicolette sits, Aucassin rises to his knees.
- ⑤ Nicolette rises and looks away right.
- ⑥ Nicolette turns in direction of Aucassin and very, very pointedly delivers this "pronouncement."
- ⑦ Nicolette and Aucassin mime in accordance with the words.
- ⑧ Nicolette sits as Aucassin very hastily arises.

she came to the tower wherein her friend imprisoned lay. ① This tower was cracked from place to place and Nicolette crouched against one of the pillars, wrapped herself in her mantel, ② and then put her head into a crevice of the ancient wall. She heard Aucassin who there within was crying and making great grief, sorrowing for his sweet friend whom he loved so much. And when she had heard enough of him she began to speak:

③ ④

## SECTION XIII

Nicolette: Aucassin, my gentle knight  
 Noble and brave, my life's delight  
 What avails it for you to lament and  
 sigh  
 To long for me, to weep and cry.  
 ⑤ Ne'er by you shall I be possessed  
 Because your father does me detest  
 And your aunts and uncles as well  
 as the rest.  
 ⑥ For your sweet sake I shall cross  
 the sea  
 And take myself to a strange country.

Narrator:

⑦ Nicolette cut a lock of gold  
 And cast it into his prison-hold.  
 Aucassin with loving touch  
 Carressed that curl in woeful clutch  
 Then thrust it into his bosom deep,  
 And as before sat down to weep,  
 All for his love.

Narrator:

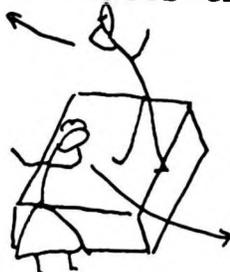
## SECTION XIV

⑧ When Aucassin heard Nicolette say  
 that she would go away into another  
 country there was nothing in him but  
 violent rage.

① Aucassin gesticulates in accordance with the line.

② Nicolette rises, leans over platform and puts her head into the crack of the ancient wall.

③ Nicolette sits slowly down, in rapt attention at what Aucassin says. At end of speech Aucassin finds that he, too, is enraptured by what he has said so that the two of them go into stylized poses, Nicolette leaning forward with US hand held at her ear so that she can hear Aucassin, and Aucassin leaning forward with US hand next to mouth in order to amplify the words he is calling up to Nicolette. They remain in this position until the Guard addresses them.



④ Narrator enters scene as Guard, approaches DRP as he continues to talk; he climbs onto DRP which is his lookout.

Aucassin: Fair sweet friend, you must not go  
① away from me, for it would be my death. The first person who saw you would take you then and there and put you in his bed and make you his love-lass. After you had lain in any man's bed but mine, do not think that I would wait until I found a knife with which I could strike out my heart and kill myself. I would never wait so long but I would fling myself upon the first wall or gray stone, and hurl my head so hard that it would make my eyes fly from their sockets and dash out all my brains! Yet would I love better to die such a death than know that you had lain in any man's bed but mine.

Nicolette: Ah, I do not think you love me as  
② much as you say you do, but I love you more than you do me.

Aucassin: Alack sweet dear friend, it could  
③ not be that you love me as much as I love you. Woman cannot love man as much as man can love woman because the love of a woman is in her eyes, and the tip of her breast and in the fall of her foot, but the love of a man is planted in his heart, from which it cannot go out.

④

Narrator:

As Aucassin and Nicolette were speaking there together, the guards of the town were coming down the street. They had their swords drawn under their cloaks because the Count Garin

① "Song 5" begins.

② Narrator directs song to Aucassin and Nicolette.

③ Aucassin and Nicolette turn toward Narrator and listen.

④ Nicolette rises quickly and hurries over to DRP.

⑤ Narrator returns to NL.

had charged them that if they could take Nicolette they should kill her. The sentinel who was on the tower saw them coming, heard that they were talking of Nicolette and threatening to kill her.

"God," said he, "such a great loss of such a beautiful maiden if they should kill her. And such a great kindness would it be if I could tell her by some means that they would not perceive that she should be on guard against them. Because if they kill her, then Aucassin my lord would die, which would be a great pity."

①

Singer:

The noble guard being alert and  
brave,  
To warn the children a song he  
gave

SECTION XV

"Song 5"

Narrator: (as Sentinel)

② Maid of the loving and laughing eyes,  
Whose hair doth shimmer as your body  
sighs,

Of love you speak beneath the tower  
To one who dies within the hour;

③ Stop your talk and hear me right.  
A band of men are within my sight.  
Under their capes the sword is worn.  
To capture and kill you has each of  
them sworn.

Nicolette: Ah, may the soul of your father and  
④ your mother be in peaceful rest since  
so sweetly and courteously have you  
told me this. If God please, I shall  
hide myself well and God guard me! ⑤

- ① Nicolette runs back to towers, waves farewell down to Aucassin which he returns (each still gesturing in opposite directions.) Aucassin mournfully departs from platform, returning slowly to UCP where he sits on top of it in 2/3 profile, head lowered.
- ② Nicolette moves quickly DR and approaches DRP as if it were the castle wall. In this mime she imagines that the wall is very high and has a difficult time reaching the top. She mimes in accordance with the lines.
- ③ Standing on top of the wall (DRP) Nicolette leans over, looking into the moat (which is CP).
- ④ Nicolette climbs off wall down into moat. She mimes in accordance with the words.
- ⑤ She climbs onto DLP and rises to her full height (after the exhausting and painful climb) on the line "until she came to the top."

Narrator:

① She wrapped herself in her mantle in the shadow of a pillar until they passed by; then she took leave of Aucassin and ② went away until she came to the wall of the castle which had been broken. She climbed over it and went on until she was between the wall and the moat. She looked down, and saw the moat very deep and very steep, and she was greatly afraid.

Nicolette: Ah, God, sweet creature, if I let  
 ③ myself fall I shall break my neck, and if I remain here they will take me tomorrow and burn me in a fire. Yet I had much rather die here than let all the common people gape at me tomorrow as if I were a Miracle Play!

Narrator:

She made the sign of the cross, ④ then let herself slip down into the moat, and when she came to the bottom, her beautiful hands and feet were bruised and scratched and the blood flowed from them in a dozen places. Nevertheless she felt neither pain nor hurt because her fear was so great. And if she had trouble getting in she had even more trouble getting out.

⑤ Finding a sharpened stake which those within had thrown to defend the castle, she made steps one above the other, until she came to the top.

Now the forest lay near within two bow shots extending a good thirty-leagues in length and breadth. In it there were beasts savage and serpentine, and she was afraid that if she entered

- ① "Song Six" begins.
- ② Nicolette remains on DLP during entire "Song Six" mimes according to the lines. The last three "I will not go" are almost whispered, each line softer than the one before.
- ③ On first "I will not go" lights on front of stage begin to dim. Follow spot dims simultaneously so that by the third "I will not go" the stage is in blackout. As the front stage lights are dimmed out so are the blue floods behind backdrop so that only light remaining is from red floods which silhouette backdrop for Pastoral Flute Interlude.
- ④ Nicolette exits L in blackout. Narrator and Singer exit R.

therein they would kill her, but if she remained there and was found by any men they would take her back to town and burn her.

①

Singer:

SECTION XVII

② Poor Nicolette O'ercome by fright "Song 6"  
Climbed the moat to escape that  
night.

Then sang her lament in which she  
implored  
Mercy and help from Jesus her  
Lord.

Nicolette: Father King of Majesty,  
What now pray will happen to me?  
If to yon branched wood I repair  
The great black wolves will eat me  
there.  
The savage lion and ferocious boar  
Among those brambles are beasts  
galore,  
And if I wait for daylight clear  
At forest's edge they will find me  
here.  
In the square a fire they will light  
To scorch my skin this very night.  
No my Lord of Majesty,  
A good deal better would it feel to  
me,  
That great black wolves my body tore,  
The savage lion and ferocious boar  
Than return to the city which I  
foreswore.  
I will not go. I will not go. I  
③ will not go. ④

End of Act I, Scene I

- ① Pastoral flute interlude begins immediately after "Song Six."
- ② Figures of Aucassin and Shepherd (who enters from R as Nicolette exits) can be seen framed in silhouette of backdrop. Shepherd sits on second step on R side of UCP in reclining position.
- ③ Before end of Pastoral Interlude Nicolette enters to DLP. Narrator and Singer take places in blackout.
- ④ At end of Pastoral Interlude full light comes up onstage at same time follow spot picks up Narrator and Singer. Blue floods are added to red floods on backdrop.
- ⑤ Nicolette leaves DLP and Xs UC, moving in accordance with the lines. At "instead she crouched" she moves to DRP.
- ⑥ Nicolette climbs onto DRP, curls up and goes to sleep.
- ⑦ Shepherd rises and Xs to DLP moving behind it and around L as if he were driving a herd of sheep. He mimes in accordance with the lines.
- ⑧ Shepherd sits, facing front, on DLP.
- ⑨ Nicolette wakens, rises and Xs to shepherd.
  
- ⑩ Nicolette moves in close to Shepherd.

①

②

Pastoral  
Flute  
Interlude

## Act I, Scene II

③

④

Narrator:

SECTION XVIII

Nicolette was very distressed, as you have heard. She commended herself to God and ⑤ went on until she came into the forest, but she did not dare go deep into it because of the beasts savage and serpentine; instead she crouched under a thick bush ⑥ then drowsiness overcame her and she slept 'till the morrow at high noon. ⑦ As the herd-boys came from the town and drove their beasts between the woods and the river, they took themselves aside to a most beautiful fountain which was on the edge of the forest where they spread out a cloak and on it put their bread. ⑧ While they were eating ⑨ Nicolette was awakened by the cries of the birds and the shepherds and she came forward to them.

Nicolette: Fair child, the Lord be with you.

Shepherd: God bless you.

Narrator:

Said the one who was bolder than the others.

Nicolette: Sweet boy, do you know Aucassin, the  
 ⑩ son of Count Garin of Blaucaire?

- ① Nicolette moves away, toward DC.
  
- ② Shepherd rises in fright, moves away DL.
  
- ③ Shepherd runs up and quickly looks at Nicolette., then runs to DR on "You are a fairy."
  
- ④ Nicolette chases Shepherd around the stage to DLP. Shepherd jumps onto DLP, draws in his knees and tries to keep away from Nicolette. She stops R of DLP.
  
- ⑤ Shepherd extends his hand to Nicolette who mimes giving him money.
  
- ⑥ Singer rises. Nicolette X to C. Shepherd X to UCP and sit R.

- Shepherd: Yes, we know him well.
- Nicolette: God bless you. Will you tell him that there  
① is a beast in this forest and that he is to come and pursue it and that if he can take it he would not part with one limb of it for a hundred gold marks, nor for five hundred.
- Narrator: And as they looked at her that they were astonished by her beauty. The one who was more talkative than the others said:
- Shepherd: I tell him? Cursed be he who ever speaks of it, or shall ever tell him. ② This is a phantom that you tell of, for there is no such valuable beast in this forest, neither stag nor lion nor boar one of whose limbs would be worth more than two pennies or three at the most, and you speak of such great wealth! Cursed be he who believes you or who ever shall tell it to him. ③ You are a fairy, and furthermore we do not care for your company. Be on your way.
- Nicolette: ④ Oh sweet boy, you will do this? That beast has such a medicine that Aucassin will be cured of his hurt. And I have five sous in my pocket. Take them and tell it to him, and it behooves him to chase this beast within the next three days; and if he does not find it in these next three days he will never be healed of his hurt.
- Shepherd: By my faith, we'll take the money, ⑤ and if he comes here we'll tell him, but we shall never go to look for him.
- Nicolette: God bless you.
- Narrator: Then she took leave of the herd-boys and  
⑥ went away.

① . Song 7 begins

② Nicolette mimes in accordance with the words, indicating 7 roads, gathering fleurs-de-lis, breaking branches, gathering flowers.

③ Nicolette moves to front of DRP where she mimes decorating of bower.

④ Nicolette goes around back of DRP to hide, with back to audience.

⑤ Aucassin X from UCP and sits behind DLP, with elbows on platform, facing forward.

SECTION XIX  
"Song 7"

Singer: ① Nicolette of loyal heart  
 From the shepherd did now depart.  
 Through the forest there wound a trail  
 ② Which brought the maid into a vale.  
 Seven roads met where she did stand  
 Leading from there throughout the land  
 Nicolette vowed that she would try  
 To test her knight should he pass by  
 Stems from fleur de lis she broke  
 Then leaves and branches from forest oak  
 Gathered she next the woodland flower  
 ③ With love inspired she built a bower  
 As people had never seen before  
 To God in heaven the maid then swore  
 If passing her knight stopped not to explore  
 She would him no longer adore.

## SECTION XX

Narrator: Nicolette had made the bower, as you have  
 ④ heard and been told. Now she hid near it  
 beside a bush in order to discover what  
 Aucassin would do.

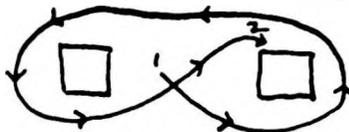
And the cry and the noise went throughout  
 the land and throughout the country that  
 Nicolette was lost. Some said that she  
 had fled away and others said that the  
 count Garin of Biaucaire had killed her.  
 Whoever displayed joy at this news,

⑤ Aucassin was not glad. The Count Garin his  
 father took his son out of prison and sent  
 for the knights of the land, and the ladies,  
 and he prepared a very rich feast with  
 which he thought he would comfort his son  
 Aucassin.

While the feast was at its height Aucassin  
 was leaning on a balcony, all sad and de-  
 jected. Among those displaying joy Aucassin  
 was not one, for he could see nothing but

- ① Narrator enters as Knight, Xs to Aucassin and standing to his R, leans over to address him.
- ② Narrator takes Aucassin's arm to help him rise.

- ③ Narrator and Aucassin circle platform left coming around to front of it, Narrator moves rapidly back to his position at lectern.
- ④ Aucassin mimes in accordance with the words, mounting his horse at stage center he moves in the following manner, galloping as he goes:



- ⑤ Enters shepherd quickly to position on DRP. He is engrossed in laughing and joking with the other shepherds, and does not see Aucassin stop.
- ⑥ Song 7a.
- ⑦ Shepherd sits up, crosses legs, and begins to sing, using gestures appropriate to the words.

the one he loved. ① One of the knights observed him, and coming over addressed him thus:

Narrator: (as a Knight)

"Aucassin, from the same cause of sickness which you now suffer I have been affected. I shall give you good counsel if you want to believe me.

Aucassin: Sir, thank you very much. Good counsel would I hold dear.

Narrator: "Get on your horse, ② and take yourself to that forest in order to refresh yourself. There you will see flowers and plants, you will hear the birds sing, and perchance you will hear some word by which you will feel better."

Aucassin: Sir, thank you very much, that will I do.

Narrator: ③ Aucassin left the hall, he went down the stairs, ④ came to the stable where his horse was. He had the saddle and the bridle put on, thrust his foot into the stirrup, mounted thus and left the castle. Thus he wandered 'till he came to the forest, ⑤ then rode until he came to that fountain where in mid-afternoon he found the herd-boys. They had their cloak stretched out on the grass and were making merry. ⑥

SECTION XXI  
"Song 7a"

Narrator: As shepherds on the grass then lay  
 Aucassin heard one lad say:

Shepherd: ⑦ Good fellows all, God keep the youth,  
 He's kind and gallant and that's the truth!  
 And the maid who has the long blonde hair  
 Eyes of gray and face so fair,

- ① Shepherd rises.
- ② Shepherd jumps in air.
- ③ Shepherd flops onto his back, head hanging over platform "eating grapes" and spitting out the seeds.
- ④ Aucassin spurs horse to move a few more paces, then reins it in DL.
- ⑤ Shepherd turns away from Aucassin, lies on his stomach, facing R, swinging his feet in the air.
- ⑥ Shepherd props himself up with upstage elbow, turns to Aucassin.
- ⑦ Aucassin dismounts and moves front of DLP, leans over to shepherd.

Coins for us she did not deny,  
 ① Yea, coins of worth for us to buy  
 Sheaths and little knives, also,  
 As well as flutes, and horns heigh-ho, ②  
 Clubs of iron and whistles which blow.  
 God will heal our young lord's woe!  
 Woe . . . God will heal our young lord's woe!  
 ③

## SECTION XXII

- Narrator: When Aucassin heard the shepherds he remembered Nicolette his sweet friend whom he loved so much, and at once he knew that she had been there. He set spurs to his horse and came to the herd-boys. ④
- Aucassin: Sweet boys, God bless you!
- Shepherd: God bless you.
- Narrator: Said he who was more ready of speech than the others.
- Aucassin: Repeat the song you were singing just now.
- Shepherd: We will not do it. ⑤
- Narrator: Said the one who was more talkative than the others.
- Shepherd: ⑥ A curse upon the one who will sing it for you, sweet sir.
- Aucassin: ⑦ Fair child, do you not know me?
- Shepherd: Yes, we know well that you are Aucassin our young lord, but we are not yours, we are the Count's.
- Aucassin: Sweet boy, I beg of you.



Shepherd: ① Listen, by God's body! Why should I sing for you if it does not please me when there is no man so rich in all this country except count Garin himself that if he found my oxen and my cows and my sheep in his fields or in his wheat would be brave enough, at the risk of having his eyes put out, to dare chase them out? So why should I sing for you if it does not please me?

Aucassin: ② May God help you, you will do so. And take ten sous which I have here in my pocket.

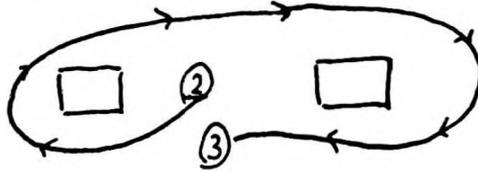
Shepherd: Sir, the money will we take, but I shall not sing for you because I have sworn not to, but I will tell it to you if you wish.

Aucassin: In the name of God, I'd rather have it told than nothing! ③

Shepherd: Sir, we were here just now eating our bread ④ at this fountain, when a young girl came by, the most beautiful thing in the world, so beautiful that we thought she was a fairy, in fact the whole wood was lighted up by her; and she gave us some coins, and we made an agreement with her, that if you came by here, we should tell you to go hunting in this forest where there is a beast which, if you could take it you would not give for one of its limbs five hundred gold marks because this beast has such a medicine that if you capture it, you will be cured of your hurt. ⑤ It behooves you to capture it within three days and if you have not taken it then you will never see it again. ⑥ Now hurt it if you will, and if you will, leave it, because I have acquitted myself well towards her.

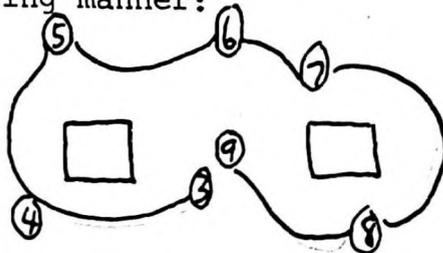
Aucassin: Sweet boy, you have said enough. Now God let me find it. ⑦

- ① Aucassin spurs his horse and gallops from center stage in the following manner:



- ② Aucassin is downstage center between 2 platforms.
- ③ Aucassin stands up in his saddle as if he's looking for Nicolette. He faces front.

- ④ Aucassin circles the platforms in the following manner:



## SECTION XXIII

Narrator: ① Aucassin in those words did hear  
 About his friend of face so clear  
 Deep they entered into his heart  
 As from the herdboys he did then depart.  
 Through gloomy woods he rode with speed  
 Ambling quickly on his faithful steed  
 Whose rapid gallops carried him well.  
 Then spoke the lad, three words to tell:

②  
 ③  
 Aucassin: Nicolette of the noble shape,  
 For you I have come to forest-scape  
 Neither stag nor boar do I now chase  
 But your precious tracks I fondly trace.  
 Your gray eyes and pretty form,  
 Your sweet words and laughter warm  
 Have wounded my heart to certain death  
 And if God to me gives strength and breath  
 I shall see you again  
 My precious friend.

## SECTION XXIV

Narrator: ④ Aucassin went through the forest this way  
 and that. Do not think that the briars and  
 the thorns spared him. ⑤ Not a bit! They  
 tore his clothing so that one could hardly  
 have fastened one whole piece over another  
 and the blood ran out from his arms and  
 his sides and his legs in forty places ⑥  
 or thirty so that one could have followed  
 the youth by the traces of blood he made  
 on the grass. ⑦ But he thought so much  
 of his sweet Nicolette that he felt neither  
 grief nor pain, but went all day through  
 the forest in this way. ⑧ As the evening  
 approached he began to weep for her when he  
 could not find her. ⑨

① Aucassin is at downstage right of downstage left platform. He moves upstage, making circle in center, returning downstage on level with platforms.

② Aucassin stops suddenly, reining in horse.

③ Aucassin mimes in accordance with words in entire passage.

④ "Song 8" begins.

①  
The night was fair and still and he wandered until he came to the place where seven roads meet, there he looked before him and saw the bower which Nicolette had made. It was decked inside and out, above and in front with flowers. When

② Aucassin saw it he stopped suddenly as the rays of the moon shone into it.

Aucassin: Ah God, here was Nicolette my sweet love. She made this with her beautiful hands. For the sweetness of her and her love I shall alight and rest here for the remainder of the night.

Narrator: ③ As Aucassin drew his foot out of the stirrup he thought so much of Nicolette his sweet friend that he fell heavily against a stone and his shoulder was thrown out of joint. He knew that he was badly hurt but he struggled as best he could and with his other hand fastened the horse to a bush. Then he turned himself on his side so that he came lying on his back into the bower. He looked through a crack in the lodge, and beholding the stars in the sky, realized that one of them was clearer than the others. Thus he began to speak:

SECTION XXV  
"Song 8"

④  
Aucassin: Little star I see your face,  
I see you in the moon's embrace,  
You and precious Nicole fair,  
My little maid of bright gold hair.  
I know why God my love has won:  
'T is for Himself to light the sun.  
Whatever falls from out the blue  
Care not I but to be with you  
Yes I, the son of a king, will tell,  
Beloved friend, you suit me well.

- ① "Interlude before Song 9" begins.
- ② Nicolette rises from her hiding place, runs around front of DRP, enters bower on her hands and knees.
- ③ When Aucassin sees Nicolette he sits up, they take each other by the shoulders, kiss and embrace between their lines.
- ④ Nicolette mimes in accordance with the lines, massaging Aucassin's shoulder, making a poultice, tearing her chemise to wrap the wounded shoulder. He is immediately healed.
- ⑤ Aucassin and Nicolette rise, he leads her to rear of DRP where she sits to watch him dance for her.
- ⑥ DANCE NOTATION for "Arm Dance" which begins on second page of "Interlude before Ninth Song": On measures 1-8 Aucassin performs for Nicolette a dance of exultation, reminiscent of Medieval hopping dances.
- ⑦ DANCE NOTATION for "Aucassin and Nicolette Waltz #1" which follows "Arm Dance." On measures 1-7 Aucassin invites Nicolette to dance. In measures 8-25 they use a very free waltz step in this dance of happy reunion.

INTERLUDE BEFORE  
"Song 9"

## SECTION XXVI

Narrator: ② ① When Nicolette heard Aucassin she came to him, for she was not far away; she entered into the bower, and ③ threw her arms about his neck and kissed him and embraced him.

Nicolette: Sweet friend, well found are you!

Aucassin: and Sweet friend, well found are you!

Narrator: They kissed and they embraced and their joy was beautiful!

Aucassin: Ah sweet friend, I have just now been hurt in the shoulder and I feel neither grief nor pain now that I have you.

Narrator: ④ She felt it and found that he had the shoulder out of place. She handled it so well with her white hands that as God wills it with lovers she brought it back to place; and then she took some flowers, fresh herbs and green leaves, bound them on with a piece from her chemise, and he was all healed.

⑤

⑥ "Arm Dance."

⑦ "Aucassin and Nicolette Waltz #1."

- ① Nicolette caresses Aucassin's chin.
- ② Nicolette turns away from Aucassin.

③ Aucassin mimes in accordance with the words, guides Nicolette as if he is putting her before him on horseback. He kisses and embraces her.

Singer rises.

- ④ "Song 9" begins.

After measure 25, as "Song 9" begins, Aucassin stands back of Nicolette with his arms encircling her waist. They proceed as if on horseback in a simple walking step.

- ⑤ "Act One Finale" immediately follows "Song 9".

⑥ DANCE NOTATION for "Mazurka" of "Act One Finale" on measures 1-53 Aucassin and Nicolette do an exuberant mazurka. This is a gay love duet in which Nicolette teases Aucassin by alternately running away from him and returning. At the end she capitulates to his wooing with a kiss.

- ⑦ Blackout.

⑧ Narrator and Singer exit R.

- ⑨ Fast Curtain down.

Nicolette: Aucassin, sweet friend, ① take counsel  
 what you will do. If your father orders  
 tomorrow that his forest be searched  
 and they find me here, ② whatever may  
 happen to you, they will kill me.

Aucassin: You're right, sweet friend, and I should be  
 greatly grieved at that. But if I can,  
 they will never take hold of you.

Narrator: ③ He mounted on horse and took his friend up  
 before him, kissing and embracing as they  
 moved into open country.

SECTION XXVII  
"Song 9"

④  
 Singer: Aucassin, the fine, the bright,  
 The noble and loving, the gentle knight  
 On horseback rode from forest deep.  
 Between his arms his love did keep  
 And on her eyes, her lovely face  
 On mouth and chin did kisses place.  
 Then Nicolette said with anxious air

Nicolette: Aucassin, my knight so fair  
 To what far place do we repair?

Aucassin: Sweet friend, why think you that I should  
 know?  
 It matters not to what land we go,  
 In forest wild or out-of-way place,  
 As long as I can you embrace.

⑤

⑥

⑦

⑧

⑨

ACT ONE FINALE

① Fast Curtain up

- ② The stage is in full light with blue and red floods on behind backdrop. The follow spot picks up the Narrator and Singer as they enter and follows them to their DR position.
- ③ At opening Aucassin and Nicolette are seen UL, he on horseback with her before him.
- ④ King of Torelore is seen lying on DRP, with legs pulled up under him. He is lying on left side, with posterior facing audience.
- ⑤ Queen of Torelore, standing in a militant position with spear arm raised, on UCP. She remains in this fixed position until her cue to move.
- ⑥ Singer and Narrator take their DR positions.

⑦ "Act Two Prologue" begins

- ⑧ DANCE NOTATION for "Act Two Prologue"  
Measures 1-20 constitute a walking passage for Aucassin and Nicolette. The movement pattern is woven around the platforms. From measures 21-31 they mime in accordance with the lines, and on measure 32 they begin to gallop about the stage in waltz step, with Aucassin's arms around Nicolette. Waltz-gallop continues through end of prologue.

## ACT II

① ② ③ ④ ⑤ ⑥

⑦

⑧

"Act Two Prologue"

Singer: Passed they mountains and passed they downs  
Passed they cities and peaceful towns  
Toward the sea they turned their way  
And heard the surf at break of day.  
At last they stood upon the strand,  
Horizon before them then they scanned.

- ① Aucassin and Nicolette mime according to the words, moving slowly DS.
- ② They stood as Aucassin shades his eyes to look out to sea.
- ③ Aucassin makes exaggerated waving signs with both arms.
- ④ They mime conversation with mariners as they mount DLP from rear, hand in hand.
- ⑤ Aucassin and Nicolette are storm-tossed, rocking back and forth, holding onto each other.
- ⑥ They stop, and mime passage in accordance with words.
- ⑦ Aucassin and Nicolette jump off front of DLP.
- ⑧ Aucassin mounts horseback, puts Nicolette before him as they gallop L and around the DLP to UC.
- ⑨ They stop.
- ⑩ Aucassin and Nicolette turn to each other in great surprise.
- ⑪ Aucassin mimes in accordance with the words as Nicolette mimes leading horse off to RN3 where she stands with her back to audience.
- ⑫ Aucassin furtively makes his way, inscribing a circle to CP.

## SECTION XXVIII

Narrator: ① Aucassin dismounted, he and his friend, as you have heard and understood. He took his horse by the rein and his friend by the hand as they began to walk along the shore.

② Aucassin looked out to sea when he saw a merchant ship. ③ He made signs to it and they sailed to shore. ④ He talked the men into taking them aboard ⑤ and when they were on the high seas a great and marvelous storm rose. It bore them from land to land until they arrived at a strange country and entered into the harbor of the land of Torelore. ⑥ There they asked what place that was and were told that it was the land of the King of Torelore. Then they asked if he had wars and they said "Yes, great."

⑦ They took leave of the mariners and commending themselves to God. ⑧ Aucassin mounted the horse with his sword girt on, his friend before him and went on until they came to the castle. ⑨ There Aucassin demanded where the king was and the people said that he was lying in child bed. ⑩

Aucassin: And where then is his wife?

Narrator: And they said that she was with the army, that she had led out the whole force of the land. When Aucassin heard this he marvelled greatly at it, ⑪ and he came to the palace, dismounted, (he and his friend), and she held the horse while he went up ⑫ into the

① Aucassin mimes drawing back of curtains. As he sees the king he starts back in astonishment.

② Song 10 begins.

③ Aucassin tiptoes in giant steps toward the king.

④ The king turns around and sits up very fast, profile to audience, starting in surprise at Aucassin.

⑤ Aucassin moves L of DRP with hands on his hips.

⑥ With both hands Aucassin grabs and throws the covers upstage left.

⑦ Aucassin beats the king with a cudgel which he has removed from the wall behind the king's bed.

⑧ The king makes a gesture of swearing.

palace with his sword girt. ① He went on until he came to the chamber where the king lay in childbed.

②

SECTION XXIX  
"Song 10"

Singer: ③ Aucassin the courteous knight  
Entered the chamber now forthright.  
There in bed the king was ④ propped,  
Right before him Aucassin stopped  
And thus he spake:

Aucassin: ③ Hear what I say,  
Get up, fool, what game do you play?

Torelore: Said the king: "I bear a son,  
And when my month is fairly done,  
And when my healing time does pass  
Then I'll go to hear a mass  
As my ancestors have done before,  
To give me strength in this great war  
Against my enemies.

## SECTION XXX

Narrator: When Aucassin heard the king speak ⑥  
thus he took all the bed clothes which were  
on him and threw them across the room; ⑦  
behind him he saw a cudgel, took it, and  
turned, smote and struck the king until he  
almost killed him.

Torelore: Ha, fair sir, what do you want from me?  
Have you lost your mind that you beat me in  
my own house?

Aucassin: By the heart of God! You evil son of a  
harlot! I shall kill you if you do not  
swear to me that never again shall any  
man in your country lie in childbed!

Narrator: ⑧ He swore to him and when he had sworn it,  
Aucassin said:



Aucassin: Now ① take me to where your wife is with the army.

Torelore: Sir, gladly. ②

Narrator: ③ He mounted his horse and Aucassin mounted his and Nicolette remained in the chamber of the queen.

The king and Aucassin rode until they came where the queen was and discovered there a battle of apples, mushrooms, eggs and fresh cheeses. As Aucassin began to look at them he was completely astonished:

## SECTION XXXI

④

Aucassin his horse did stay  
 From the saddle to watch this fray.  
 In open field with combat array  
 The queen and her troops had supplies, he  
 sees,  
 Of crabapples, mushrooms and fat fresh cheese,  
 For whichever side splashed most in the ford  
 Gained control of the kingdom as winning lord.  
 Aucassin the noble, the brave,

⑤ Beholding this sight, he laughter gave.

## SECTION XXXII

Narrator: When Aucassin saw this marvel he came to the king and spoke.

Aucassin: Sir, are these your enemies?

Torelore: Yes, sir.

Aucassin: And would you like for me to avenge you of them?

Torelore: Yes, gladly.

- ① Aucassin ungirts and waves his sword.
- ② Aucassin leaps DR across the ford, mimes in accordance with the words. The queen shows pleasure.
- ③ The king jumps to put restraining hand on Aucassin. The queen recoils in horror.

- ④ Aucassin shrugs his shoulders, sheaths his sword. The king jumps back to help the queen off DLP. He helps her mount her horse, and with Aucassin leading, the Queen following, and the jumping king bringing up the rear the three ride off DR, then move UC. They stop behind platforms, dismount and Torelore sits on DRP, facing audience. Queen stands behind him, lovingly patting him on left shoulder. Aucassin remains UC.

Narrator pauses in reading of lines so that action of #5 can be completed.

- ⑤ Nicolette moves DC next to Aucassin.
- ⑥ "Song 11" begins.

- ⑦ Aucassin and Nicolette embrace. King and Queen look lovingly at each other.

Narrator: ① Aucassin put his hand on his sword and ② hurled himself among them. He began to strike to the right and to the left and he killed many of them. ③ And when the king saw that he was killing them he took Aucassin by the hand and said:

Torelore: Ha, kind sir, do not kill them in such a manner!

Aucassin: What? Do you want me to avenge you?

Torelore: Sir, you have done enough. It is not our custome to kill each other here.

Narrator: ④ The enemy turned in flight; and the king and Aucassin returned to the castle of Torelore. Now the men of the country said that they should send Aucassin out of the land and detain Nicolette as she seemed to be a lady of high lineage. When Nicolette heard this, she was not glad, and she began to speak thus:

⑤

SECTION XXXIII

"Song 11"

⑥

Nicolette: Sir King of Torelore, spake the fair Nicole,  
Your people all must think that I am quite a  
fool.

But when Aucassin takes me in his embrace,  
When he feels me soft, plump, and full of  
grace,

None of the games which at school I did play,  
Not handball, nor dancing, nor virelay,  
Nor harp, nor fiddle, nor viol I confess,  
Nor even the delights of a game of chess  
Would I now choose.

⑦

SECTION XXXIV

- ① All four are seized by fear. Aucassin and Nicolette grab each other.
- ② The king quickly turns around while still seated, swings his feet of back of DRP and grabs his queen through her mid-section, then rushes off down R with her. Aucassin is dragged to DLP and Nicolette to DRP where they sway and stagger in the storm.
- ③ Blackout of all lights except blue floods which remain focused on backdrop from behind, giving stage eery, stormy feeling.
- ④ Storm Music begins
- ⑤ Narrator and Singer exit during blackout.
- ⑥ Aucassin and Nicolette exit to make costume changes for Scene II, Act II. Aucassin changes to blue silk surcoat and long mantle. Nicolette removes pèlisse, adds wedding mantle but conceals entire costume with full blue mantle which she buttons up front. Later when she disguises herself as jongleur she will pull up hood.
- ⑦ Five measures before the end of "Storm Music" Aucassin and Nicolette enter in blackout, take their places, Nicolette on DRP, Aucassin on DLP. Nicolette sits with back to audience, Aucassin stands facing front. When lights come up he is rocking as if he were on shipboard.
- ⑧ All lights come up on stage. Follow spot on DR.
- ⑨ The narrator enters toward C, carrying a real crown for Aucassin.
- ⑩ Aucassin waves happily at the men (represented by the Narrator). He jumps off ship, tows and moves to C.
- ⑪ Song 12" begins.
- ⑫ Narrator crowns Aucassin and returns to NL.

Narrator: Aucassin was at the palace of Torelore, and Nicolette his friend, in great joy and in great pleasure because he had with him his sweet friend whom he loved so much. Now while he was in such an agreeable situation ① a fleet of Saracens came by sea, assailed the palace. They took the wealth and made everyone captive. ② They bound Aucassin's hands and feet, threw him into one ship and her into another; then there arose such a storm on the sea that it separated the two lovers, Aucassin from Nicolette.

③

④

⑤

"Storm Music  
Interlude"

End of Act II, Scene I

ACT II, Scene II

⑥

⑦

⑧

Narrator: The ship on which Aucassin was held went drifting over the sea until it arrived at the castle of Biaucaire. ⑨ The men of the country ran down to the wreckage, and there they found Aucassin. ⑩ When they saw their young lord they made great joy over him because Aucassin had been away for three years, and his father and his mother were dead. ⑪ The men brought him to the castle where he became their lord, and ruled his land in peace. ⑫

- ① Singer rises to sing.
- ② Aucassin stands in a royal position C, bowing to R and L. Then he turns, moving UC, Xs to DRP and climbs onto it from the rear facing audience.
- ③ Aucassin disconsolately turns his back to audience and sits down on DLP.
- ④ Nicolette rises and gets on the DRP, rocking with the ship. She mimes in accordance with the words.
- ⑤ Nicolette moves toward c.

SECTION XXXV  
"Song 12"

① ②  
Singer: When Aucassin had thus repaired  
To his city of Biaucaire  
Did both the town and countryside  
By his rule in peace abide.  
To God his Master then he swore  
That he grieved a great deal more  
For fair Nicole of sweet clear face  
Than ancestors all of his royal race  
Who long had lain in their resting-place.

Aucassin: Precious friend, oh bright of brow  
I know not where to seek you now  
God's not made the kingdom grand  
Not O'er sea and not O'er land  
Where in haste I would not fare  
If I thought to find you there. ③

## SECTION XXXVI

Narrator: Enough of Aucassin. Now let's talk of ④  
Nicolette. The ship on which she was placed  
captive belonged to her father, and she had  
twelve brothers, all princes of kings. When  
the brothers saw the beautiful Nicolette  
they paid her very great honor by making a  
feast for her on board ship. They inquired  
of her who she was because she seemed to be  
a very gentle lady of high lineage. But she  
did not know how to tell them because she  
had been taken away as an infant.

The ship sailed until it arrived beneath  
the walls of the city of Carthage, and when  
Nicolette saw these walls she recognized  
them. There she had been nursed, and from  
there she had been taken as a small child.  
But she was not so young at the time that  
she could not remember now that she must  
be the daughter of the king of Carthage,  
and had been reared in that city. ⑤

- ① Narrator enters and crosses stage to Nicolette so that he can throw his arms around her on "threw his arms." Nicolette jumps back in surprise.
- ② Nicolette moves back from the king.
- ③ Narrator leads Nicolette to DRP then returns to NL.
- ④ Nicolette gestures "NO" very dramatically.
- ⑤ Nicolette jumps off DRP, scampers C and takes up an imaginary violin.
- ⑥ Interlude Music Before Song 13" begins.
- ⑦ Nicolette draws the bow in keeping with the music.
- ⑧ Nicolette rapidly moves to DRP, goes around it, and sits on the front of it. She mimes the smearing on of the herb and the disguising by pulling hood up and fastening it at chin.
- ⑨ Nicolette rises and goes right to back of DRP plays for mariners and gets onboard ship (the platform).
- ⑩ Nicolette rocks with the ship.
- ⑪ Nicolette scurries off front of DRP with violin. She X's R playing as she moves up C. She peers longingly one time toward Aucassin, then quickly turns and mounts UCP with her back to audience.

## SECTION XXXVIII

Narrator: <sup>①</sup> When the king of Carthage heard Nicolette speak he threw his arms about her neck.

"Sweet beautiful child," he said, "Tell me who you are. Do not be afraid of me!" "

Nicolette: <sup>②</sup> Sir, I am the daughter of the king of Carthage and I was taken away as a little child at least 15 years ago.

Narrator: When they heard her speak thus they knew well that she spoke the truth. <sup>③</sup> So they made a very great feast for her into the palace in great honor as she was the daughter of the king. For lord they wanted to give her to a pagan king but she had no care to marry. <sup>④</sup>

After remaining there for three or four days she reflected by what device she might seek for Aucassin. <sup>⑤</sup> First, she looked for a violin, <sup>⑥</sup> then <sup>⑦</sup> she learned how to play it as if she wanted some day to marry a rich pagan king. <sup>⑧</sup> Then one night, she escaped from the palace, went to the sea-port, and lodged herself at the house of a poor woman by the shore; there she took an herb, and smeared it on her head and face until she was stained completely black. Then she made coat and mantle and turned herself into the disguise of a jongleur. <sup>⑨</sup> Then she took her fiddle, went up to a mariner, made such verses for him that he took her on board ship. <sup>⑩</sup> They raised their sails, and on high seas sailed until they reached the land of Provence. <sup>⑪</sup> There Nicolette got off, took her violin and played it throughout the country until she came to the castle of Biaucaire where Aucassin was.

- ① Singer rises.
- ② "Song 13" begins.
- ③ Aucassin rises and goes around DLP, sits facing 2/3 front.
- ④ Aucassin uses classic "weeping" gesture one time.
- ⑤ Nicolette turns and descends steps of UCP. She plays violin as she moves DS toward Aucassin.
- ⑥ Nicolette sings this song from center stage between the two platforms; she mimes violin during first 5 lines of song, then puts it down after "brow so bright."
- ⑦ Nicolette mimes in accordance with the words.
- ⑧ As Nicolette looks at Aucassin he gestures "here he is" with both hands, as if beating his chest, but he makes no noise.
- ⑨ Aucassin grimaces.
- ⑩ Aucassin sits on the edge of the platform in frozen anticipation. When Nicolette calls his name he sits back with a big happy smile, and remains still for the balance of the song.

SECTION XXXIX  
"Song 13"

①

②

Singer: ③ At Biaucaire, beneath the tower  
 Sat Aucassin one summer hour.  
 On a rock sat he down  
 Loyal barons did him surround.  
 He gazed on garlands of pretty flowers,  
 Heard birds singing in perfumed bowers,  
 His thoughts for the moment then were beguiled  
 By happy memories of that precious child  
 Whom he had loved for many years.  
 Then sighing sadly, he burst into tears. ④

⑤ Lo! Nicole on the stair does go.  
 She takes the fiddle, she draws the bow,  
 She speaks her thoughts, they're tinged with  
 woe:

Nicolette: ⑥ Hear me, noble and gentle lords,  
 Those below, and those above,  
 Like you to hear a song of love  
 Of Aucassin the fairest knight  
 And brave Nicole with brow so bright?  
 ⑦ Such great distance did devotion sweep  
 That he sought her out in forest deep.  
 At Torelore from a palace gay  
 Saracens did come and steal them both away.  
 ⑧ Of Aucassin naught do I know  
 But to a cell in Carthage did Nicolette go.  
 There she's kept by her father's hand,  
 For he's the lord of that far away land.  
 In prison she's kept so that he can bring  
 His child as bride to a pagan king. ⑨  
 Now Nicolette cares naught for none,  
 Page or knight, she loves but one. ⑩

① Nicolette looks at Aucassin. She ends this song standing before downstage right platforms.

② Aucassin rises and goes to Nicolette.

③ Nicolette turns to Aucassin and speaks in a slow, deeper voice than her own.

④ Aucassin gestures "no" very strongly.

⑤ Aucassin smiles.

⑥ Aucassin pauses before he speaks. Nicolette looks quizzically at him.

⑦ This is almost an aside to the audience.

Aucassin is the name he bears  
 And in an oath to God she swears  
 That never with man will she be plight  
 ① Except he be her own dear knight  
 Who is her heart's desire.

## SECTION XL

Narrator: When Aucassin heard Nicolette speak thus  
 he was very ② glad, and he took her  
 aside and asked her:

Aucassin: Fair sweet friend, do you know nothing of  
 that Nicolette of whom you have sung thus?

Nicolette: ③ Oh yes, sir, I know her to be the fairest  
 creature and the gentlest and the wisest  
 who was ever born; and she is the daughter  
 of the king of Carthage who took her when  
 Aucassin was captured, and brought her to  
 the city of Carthage. When he learned that  
 she was truly his daughter he made for her  
 a very great feast, and every day he wanted  
 to give to her one of the high kings of  
 Spain; ④ but she would rather let herself  
 be hanged or burned than take one of those,  
 no matter how rich he was. ⑤

Aucassin: Ha! Dear sweet friend, if you would like  
 to go back to that land and tell her to come  
 and speak to me I would give you of my  
 wealth as much as you would dare to ask,  
 and know that because of love of her I do  
 not wish to take a wife no matter how high  
 her lineage be, but wait for Nicolette. ⑥  
 And if I had known where to find her, I  
 would now be seeking her.

Nicolette: Sir, if you would do that I would go seek  
 her for you ⑦ and for herself whom I  
 love very much.

- ① Skipping for joy Aucassin returns and sits on DLP facing front.
- ② Nicolette circles L and UR of DRP as Singer enters scene and mounts DRP. Nicolette climbs onto it from rear, and together they mime animated conversation in accordance with the words.
- ③ Nicolette pushes hood back, sits and mimes washing and using of herb.
- ④ Nicolette rises to remove mantle which Singer takes from her. She straightens her concealed wedding mantle about her shoulders and sits down again to wait.
- ⑤ Singer stops R of DLP.
- ⑥ Singer slowly walks DR and X's back to SC where she remains standing to sing her Song 14.
- ⑦ Aucassin jumps for joy.
- ⑧ "Song 14" begins.
- ⑨ Aucassin turns to R then to L, hands behind him, overcome with joy.
- ⑩ Aucassin moves L around DLP and moves U and Xs to DRP where Nicolette sits.

Narrator: ① And when Aucassin heard it he was very glad. ② And she departed from him and betook herself into the town to the house of the Viscountess because her god father was dead. She lodged herself there and talked with the lady until she had confessed her affairs, and the Viscountess recognized her and knew well that she was Nicolette whom she had brought up. ③ She made her wash and bathe and remain there eight whole days. Then Nicolette took an herb which was called celandine, anointed herself with it and she became as beautiful as she had ever been on any day. ④ Then she dressed herself in rich robes of silk, of which the lady had enough and sat herself down in the chamber on a silk cushion. Then she called the lady and told her to go for her friend Aucassin. ⑤ And she did that, and when she came to the palace she found Aucassin crying and lamenting for his friend Nicolette because she had tarried so long. The lady spoke to him and said:

Singer: Aucassin, grieve no more but ⑥ come away with me and I shall show you the thing you love most in the world, because it is Nicolette your sweet friend who has come seeking you from far away lands.

Narrator: And Aucassin was very glad. ⑦

SECTION XLI  
"Song 14"

⑧  
Singer: ⑨ Thus when Aucassin did hear  
That his love of face so clear  
Now had come to his country  
Never was man as glad as he  
⑩ Set he out then with his guide,  
To her home and quickly inside.  
Into that chamber then went they  
Where Nicolette his love did stay . . .

- ① Aucassin stops and Nicolette sees him.
- ② Nicolette jumps up, they kiss and embrace.
  
- ③ "Interlude before Final Chorus" begins.
  
- ④ DANCE NOTATION for Interlude before Final Chorus: "Waltz #2" constitutes the first part of this interlude. Aucassin and Nicolette waltz briefly together in a manner suggestive of medieval courtly "couples dances."
- ⑤ During the waltz the Viscount, Torelore and Queen Torelore enter R. Garin, Bougar and the Shepherd enter L.
- ⑥ Narrator and Singer enter as Aucassin leads Nicolette DC where she kneels for Narrator to place crown on her head.
- ⑦ Follow spot is turned off when Singer and Narrator leave NL and SC.

- ① When at last her lord did she see,  
Never was maid as glad as she!
- ② Sprang she quickly to her feet,  
Both his arms reached her to greet  
And gathering her sweetly in tender embrace  
He kissed her eyes and he kissed her face.

③

"Interlude Be-  
fore Final  
Chorus"

④ "Waltz #2 and Processional"

⑤

⑥

⑦

① Aucassin and Nicolette, followed by Narrator and Singer, lead in the manner of a procession at a royal wedding to their positions for the Final Chorus. Aucassin and Nicolette stand on UCP. Narrator and Singer stand in front of platform at right. Each of the six characters quickly takes his place inside one of the niches R and L.

② "Final Chorus" begins. All characters sing.

③ On first beat following end of the song the six characters assume highly stylized poses, reflecting the attitudes of the roles they play, militant queen, silly king, foolish shepherd. Aucassin and Nicolette clasp hands, turn to each other. Singer and Narrator turn, bow to the lovers, then turn back to audience as Singer puts her hand on Narrator's extended arm.

④ Blackout.

⑤ Curtain.

①

"FINAL CHORUS"

②

Chorus: Thus they passed the night away  
'Till on the morrow at break of day  
Aucassin did wed his fair,  
And made her lady of Biaucaire.  
Married in love, their dreams complete,  
Revelled they now in pleasures sweet.

Aucassin: Aucassin, great joy has he.

Nicolette: Nicolette, in bliss is she.

Singer: Sung and said, our story is o'er  
To tell to you there is no more.

Chorus: To tell to you there is no more,  
Sung and said our story is o'er.

③

④

⑤

AUCASSIN  
and  
nicolette

*translated and adapted by*

**Emily Evans**

*music by*

**David Cohen**

PRELUDE

Flute

Violin

Cello

*f*

*f*

*f*

*mf*

*mf*

*mf*

Flute

Violin

Cello

Flute

Violin

Cello

*rit.*

*(arco)*



The image displays a musical score for three instruments: Flute, Violin, and Cello. The score is organized into four systems, each containing three staves. The first system includes a 'Flute' staff, a 'Violin' staff, and a 'Cello' staff. The second system also features 'Flute', 'Violin', and 'Cello' staves. The third system continues with 'Flute', 'Violin', and 'Cello' parts. The fourth system is similar, with 'Flute', 'Violin', and 'Cello' staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A specific instruction 'arco' is written above the Violin staff in the second system. The score is presented on a page with a double-line staff at the top and bottom.



The musical score is arranged in four systems, each containing three staves for Flute, Violin, and Cello. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows the Flute with a melodic line, the Violin with a rhythmic accompaniment, and the Cello with a bass line. The second system continues the development of these parts, with the Flute playing a more complex melodic figure. The third system features a crescendo in the strings, with dynamic markings like *mf* and *ff*. The fourth system concludes with a *pizz.* marking for the Violin and Cello. The score is written in a key signature of one flat and a 4/4 time signature.



Flute  
Violin  
Cello

Flute  
Violin  
Cello

Flute  
Violin  
Cello

Flute  
Violin  
Cello



The musical score is arranged in four systems, each containing three staves for Flute, Violin, and Cello. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows the Flute with a melodic line, the Violin with a steady accompaniment, and the Cello with a similar accompaniment. The second system introduces dynamic markings: *pizz.* (pizzicato) for the Violin and Cello, and *arco* (arco) for the Violin. The third system features a *pp* (pianissimo) marking for the Flute. The fourth system continues the accompaniment for the Violin and Cello with a *pp* marking. The score concludes with empty staves at the bottom.



Musical score for Flute, Violin, and Cello, measures 1-4. The score is written in treble clef with a key signature of one sharp (F#). The Flute part begins with a whole note G4, followed by quarter notes A4, B4, and C5. The Violin part begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The Cello part begins with a quarter note G3, followed by quarter notes A3, B3, and C4. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a fortissimo (*ff*) dynamic. The third and fourth measures are also marked with a fortissimo (*ff*) dynamic. The score includes various musical notations such as stems, beams, and slurs.

Empty musical staves for Flute, Violin, and Cello, measures 5-8. The staves are arranged in three systems, each containing three staves (Flute, Violin, and Cello). The staves are empty, indicating that the music for these measures is not present on this page.



FIRST SONG

SINGER

Flute

Cello

Would you like a tale to know Fashioned in the long .

a-go, How two lov-ers met, young

Flute

Cello

Aucassin and Ni-co-lette? Great-ly suff'ring had he fought

Flute

Cello

Deeds of courage had he wrought To keep his love with eyes so clear.

Flute

Cello

Sweet the tale which now hear  
you Filled with charm and de-

Flute

Cello

-bo-nair, You who list, tho' charged with care By

Flute

Cello

bur-dens bow'd do not de-spair. Joy will make your sad hearts

Flute

Cello

beat As you hear this tale so sweet.

pizz.

### SECOND SONG

Flute  
Violin  
Cello

*pizz.*  
*p*

Detailed description: This system contains the first three staves of the musical score. The Flute staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with a dynamic marking of *f* and a fermata. The Violin staff is also in treble clef with the same key signature and time signature, playing a supporting melody with a dynamic marking of *pizz.* The Cello staff is in bass clef with the same key signature and time signature, providing a bass line with a dynamic marking of *p*.

Flute  
Violin  
Cello

*arco*

Detailed description: This system contains the next three staves of the musical score. The Flute staff continues the melodic line with a dynamic marking of *f*. The Violin staff continues its supporting melody. The Cello staff continues its bass line with a dynamic marking of *arco*.

SINGER  
Au-cas-sin was of Biau-caire From the roy-al pa-lace there

Flute  
Violin  
Cello

Detailed description: This system contains the vocal line and the accompaniment for the first line of the song. The SINGER part is in treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are "Au-cas-sin was of Biau-caire From the roy-al pa-lace there". The Flute, Violin, and Cello staves provide accompaniment for the vocal line.



S  
But from Ni-co-lette his love None could Au-cas-sin re-move

Flute

Violin

Cello

S  
Tho' harsh-ly tho' harsh-ly did his father say:

Flute

Violin

Cello

GARIN·

Fool, why weep your life a-way? For Ni-co-lette the

Flute

Violin

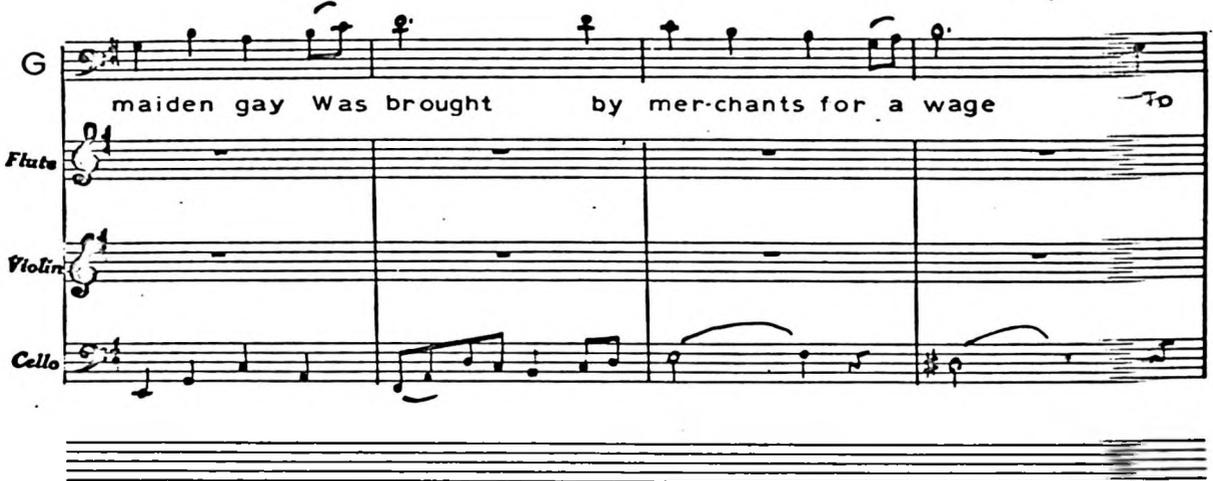
Cello

G  
maiden gay Was brought by mer-chants for a wage To

Flute

Violin

Cello



G  
our fair ci-ty from far Car- thage. H

Flute *mf*

Violin *pizz.*

Cello



G  
you wish married to be Choose from maids ~~men de~~

Flute

Violin

Cello



G

-gree choose maids of high de-gree of high de-gree

Flute

Violin (arco)

Cello (pizz.)

AUCASSIN

Oh fa-ther, naught, naught for them I care, Ni-co-lette is de-bo-nair,

Flute

Violin

Cello arco

A

Slim her bo-dy, fair her face, These are proofs of roy-al race.

Flute

Violin

Cello

A

Slim her bo - dy, fair her face, These are proofs of roy.al race.

Flute

Violin

Cello

AUC

Oh father, naught, naught for them I care. Ni - co - lette is de.bo - nair,

GAR

Fool, why weep your life a-way? For Ni - co - lette the

Flute

Violin *pizz.*

Cello *pizz.*

A.

Slim her bo - dy, fair her face, These are proofs of roy.al race.

G

maiden gay was brought by mer - chants for a wage To

Flute

Violin *arco*

Cello

A Slim her bo- dy, fair her face, These are proofs of roy- al race.

G Our fair ci- ty from far Car- thage. If

Flute

Violin

Cello

A Oh father, naught, naught for them I care. Ni- co - lette is de- bo- nair,

G you wish mar- ried to be Choose from maids of high de-

Flute

Violin

Cello



A Slim her bo - dy, fair her face, These are proofs of roy - al race.

G - gree, choose maids of high de - gree, of high de - gree.

Flute

Violin

Cello

Flute *pp*

Violin *pp* *pizz.*

Cello *pp* *pizz.*

### THIRD SONG

SINGER

Ni-co - lette did im-pri-soned lie.

Violin *pp*

Cello *pp*

S

In a vault-ed cham-ber high Past the case-ment of mar-ble wrought,  
The

Violin *simile*

Cello

S

love-ly child looked out in thought. Straight her brows and gold her hair

Violin *ritard* *a tempo*

Cello *ritard* *a tempo*

S

Néer saw you a maid so fair. In the gar-den from prison room  
watch-ed

Violin

Cello



S she when the roses bloom Heard the birds both sing and cry Then called

Violin

Cello

S out, "How wretched am I! *mf* Au-cas-sin, my love, my

NICOLETTE

Violin

Cello

N knight Am I not your life's de-light? If you hate me not, please

Violin

Cello

N tell Why captive am I with-in this cell. Why do I bear such

Violin

Cello



N  
mi-se-ry? By Je-sus son of maid Ma-rie Longer in pri-son

Violin

Cello

N  
I shall not stay. Es-cape I will this ve-ry day!"

Violin

Cello

FOURTH SONG

SINGER

Thus it passed that

*pizz.*

Violin

Cello

S

Count Ga rin Knew how his son Au-cas-sin From Ni-co-lette the

Violin

Cello

S

bright of brow Would ne-ver be de-part-ed now, Like a slave the

Violin

Cello

S

lad was bound In-to a cell be low the ground. A mar-v-ulous grief at his

Violin

Cello



S  
fate so drear Brought moans from him as you now

Violin

Cello

S  
hear. *Ritard to new tempo*

Violin

Cello

AUCASSIN  
Ni-co-lette my fleur de lis My only love of pure white face

Violin

Cello

A  
Sweet are you like lus cious grape Mixed for thirs ty lips

Violin

Cello

A

to take. One day a pilgrim

Violin

Cello

A

did you see In bed he lay with le-pro-sy Of hope there was for

Violin

Cello

A

him no more Till you, my love, stopped by his

Violin

Cello

A

door,

Violin

Cello



A

Lif ted your train your er- mine pe- lisse Then raised you last the lin- en che- mise, The

Violin

Cello

A

sight of your limbs to the poor Li- mou- sin Cured the dis ease and brought health to

Violin

Cello

A

him. He jumped from his bed and with no delay Re-

Violin

Cello

A

turned to his home and there did he stay!

Violin

Cello

A

Ni co lette my fleur de lis Fair from the front fair from the back In

Violin

Cello

A

play-ing or jest-ing no skill do you lack Sweet for kiss-ing and sweet

Violin

Cello

A

to touch.

Flute

Violin

Cello

arco

arco

Very freely in slow four

A

ritard

How could my fa ther hate - you so much? For love of you here am I

Flute

Violin

Cello

ritard

ritard

ritard

ritard

ritard

Colla voce

Colla voce

Colla voce

Colla voce



A

bound In-to this pri-son be-low the ground. Here I a-wait my un-just

Flute

Violin

Cello

Detailed description: This system contains the first musical staff with a vocal line and three instrumental staves. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "bound In-to this pri-son be-low the ground. Here I a-wait my un-just". The instrumental staves are for Flute (treble clef), Violin (treble clef), and Cello (bass clef). The Flute part has a whole note chord in the first measure, followed by a half note chord in the second, and a whole note chord in the third. The Violin and Cello parts have whole notes in the first and second measures, and half notes in the third and fourth measures.

(rall.)

A

end For you I have come to die my friend.

Flute

Violin

Cello

*pizz'*

*(rall.)*

*f pizz'*

Detailed description: This system contains the second musical staff with a vocal line and three instrumental staves. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "end For you I have come to die my friend." Above the vocal line, "(rall.)" is written. The instrumental staves are for Flute (treble clef), Violin (treble clef), and Cello (bass clef). The Flute part has a whole note chord in the first measure, followed by a half note chord in the second, and a whole note chord in the third. The Violin and Cello parts have whole notes in the first and second measures, and half notes in the third and fourth measures. The Flute part has a "pizz'" marking in the fourth measure. The Violin part has a "(rall.)" marking in the third measure. The Cello part has a "f pizz'" marking in the fourth measure.

FIFTH SONG

SINGER (very free)

The noble guard being alert and brave To warn the child-ren a

*colle voce*

SENTINEL

song he gave

strict time

Maid of the lov ing and

laugh ing eyes whose hair doth shimmer as your bo-dy sighs O' love you speak

neath the tower To one who dies with-in the hour Stop your talk and

hear me right A band of men are with-in my sight Under their capes the

sword is worn To cap-ture and kill you has each of them sworn

# SIXTH SONG

SINGER  
Violin *pizz.*  
Poor Nicolette o'er-come by fright climbed the moat to escape that

S  
Violin  
night. Then sang her la-ment in which she im-plored mer-cy and help from Je-sus her Lord

NICOLETTE  
Violin *arco* *rall.* *a tempo*  
Cello *rall.* *a tempo*  
Father King of Ma-jes-ty What now pray will

N  
Violin  
Cello  
happen to me? If to yon branch-ed wood I re-pair The great black wolves will



N  
eat me there The savage lion and ferocious boar Among those brambles are

Violin

Cello

N  
beasts galore And if I wait for daylight clear At forest's edge they will

Violin

Cello

N  
find me here In the square a fire they will light To scorch my skin this

Violin

Cello

N  
ve-ry night No my Lord of Ma-jes-ty A good deal better would it

Violin

Cello



N  
feel to me that great black wolves my bo - dy tore The savage lions and fe-

Violin

Cello

N  
ro-cious bear Than re- turn to the ci-ty which I fore- swore I will not

Violin

Cello

N  
*dim.* go. I will not go. . I will not go. *Piu Mosso*

Violin  
*dim.*

Cello  
*dim.*

Flute

Violin

Cello

Flute   
Very freely: hurry and hesitate at liberty.

Flute 

Flute 

Flute 

# SEVENTH SONG

SINGER

Nicolette of loyal heart From the shep-herd did now depart

Violin *pizz.*

Cello *pizz.*

Through the forest there wound a trail Which brought the maid in- to a vale

Se-ven roads met where she did stand Leading from there through-out the land

Ni-co-lette vowed that she would try To test her knight should he pass by

Stems from fleur-de-lis she broke Then leaves and branches from forest oak

Gather-ed she next the wood-land flower With love in-spired she built a bower As

people had ne-ver seen be-fore To God in heaven the maid then swore If

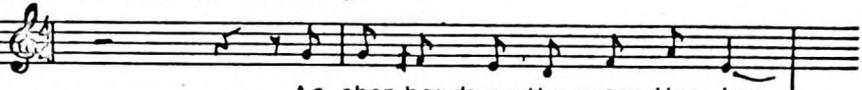
pass-ing her knight stopped not to ex-plore She would him no longer adore.

Violin *pizz.*

Cello *pizz.*



# SHEPHERD'S SONG

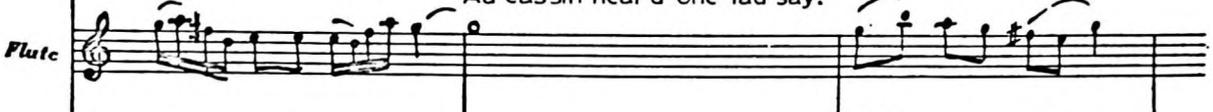
SINGER: 

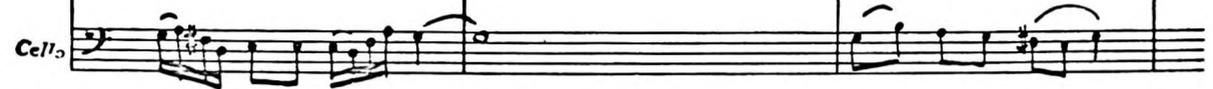
As shep-herds on the grass then lay

Flute 

Cello 

Au-cassin heard one lad say:

Flute 

Cello 

SHEPHERD:

Good fel-lows all God keep the youth He's kind and gal-lant and that's the truth  
And the

Flute 

Violin 

Cello 

maid who has the long blond hair Eyes of gray and face so fair Coins for us shedid

Flute 

Violin 

Cello 



not de-ny, Yea, coins of worth for us to buy Sheaths and little knives also, As

Flute

Violin

Cello

well as flutes and horns heigh-ho Clubs of iron and whistles that blow

Flute

Violin

Cello

God will heal our young lord's woe...woe... God will heal our young lord's woe!

Flute

Violin

Cello

*pic.*



### EIGHTH SONG

Violin

Cello

Violin

Cello

Little star I see your face, I see you in the moon's embrace

Violin

Cello

You and precious Nicole fair, My little maid of bright gold hair. I know why God my

Violin

Cello

love has won: 'Tis for Himself to light the sun. What



ever falls from out the blue Care not I but to be with you Yes I, the son of a king, will tell, Be-

Violin

Cello

lov-ed friend you suit me well.

Violin

Cello

*ritard*

*ritard*

*ritard*

*à tempo*

Violin

Cello

*pizz.*

*pizz.*



# INTERLUDE BEFORE NINTH SONG

*♩. = about 60*

*Flute*  
*Violin*  
*Cello*

*Flute*  
*Violin*  
*Cello*

*Flute*  
*Violin*  
*Cello*

*Flute*  
*Violin*  
*Cello*

*pizz.*

# AUCASSIN'S ARM DANCE (MEASURES 1-38)

Flute

Violin

Cello

Flute

Violin

Cello

Flute

Violin

Cello

pizz.

Flute

Violin

Cello

(pizz.)

② ③ ④ ⑤ ⑥ ⑦ ⑧



Handwritten musical score for Flute, Violin, and Cello, measures 9-36. The score is organized into four systems, each with three staves. The instruments are labeled on the left of each system. Measures are numbered in circles above the Flute staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *fz*, *arco*, and *crec.*.

System 1: Measures 9-15. Flute staff has circled measure numbers 9, 10, 11, 12, 13, 14, 15. A dynamic marking *fz* is present in measure 15.

System 2: Measures 16-22. Flute staff has circled measure numbers 16, 17, 18, 19, 20, 21, 22. Dynamic markings *arco* are present in measures 17 and 18.

System 3: Measures 23-29. Flute staff has circled measure numbers 23, 24, 25, 26, 27, 28, 29.

System 4: Measures 30-36. Flute staff has circled measure numbers 30, 31, 32, 33, 34, 35, 36. Dynamic markings *arco* and *crec.* are present in measures 30-36.

# AUCASSIN and Nicolette Waltz #1 (Measures 1-25)

The musical score is arranged in four systems, each containing three staves for Flute, Violin, and Cello. The measures are numbered 1 through 25, with some numbers circled. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' and 'f'. The Flute part features melodic lines with slurs and accents. The Violin and Cello parts provide harmonic support with sustained notes and rhythmic patterns. The score concludes with a double bar line at measure 25.

# NINTH SONG

SINGER *freely*

Au-cassin the fine the bright The noble, lov-ing,

Cello *f* *colla voce*

S gen-tle knight On horse back rode from for-est deep. Be-tween his

Cello

S arms his love did keep And on her eyes her love ly face On mouth and

Cello

S *very freely* chin did kiss-es place Then NI-CO-lette said with anxious air *to tempo pizz.*

Cello

NI-CO-LETTE AUCASSIN

Aucassin my knight so fair To what far place do we repair? Sweet

Cello

A friend why think you that I should know It mat-ters not to what land we go In

Cello

A forest wild or out of way place As long as I can you em-

Cello

(A)



ACT ONE FINALE

AUCASSIN AND Nicolette  
MAZURKA (MEASURES 1-53)

A. *-brace.*

Flute

Violin *(pizz.)*

Cello

Flute

Violin

Cello

Flute

Violin

Cello *arco*

Musical score for Flute, Violin, and Cello, measures 28-53. The score is divided into three systems. The first system contains measures 28-34, the second system contains measures 35-41, and the third system contains measures 42-48. The Flute part includes dynamic markings such as *mf*, *f*, *ff*, *dim. poco a poco*, *f*, *pp*, and *ff*. The Violin part includes *fz*, *f*, *dim. poco a poco*, *f*, *pp*, and *ff*. The Cello part includes *fz*, *f*, *ff*, *dim. poco a poco*, *f*, *pp*, and *ff*. The Flute part also includes *arc.* and *cresc.* markings. The Violin part includes *cresc.* markings. The Cello part includes *cresc.* markings. The Flute part includes *pp* and *ff* markings. The Violin part includes *pp* and *ff* markings. The Cello part includes *pp* and *ff* markings. The Flute part includes *pp* and *ff* markings. The Violin part includes *pp* and *ff* markings. The Cello part includes *pp* and *ff* markings.



ACT TWO: PROLOGUE  
AUCASSIN AND NICOLETTE GLIDING WALK  
(MEASURES 1-20)

① ② ③ ④ ⑤

Flute *mf*

Violin *fp*

Cello *fp*

⑥ ⑦ ⑧ ⑨ SINGER ⑩

Passed they moun-tains and

Flute

Violin

Cello

⑪ ⑫ ⑬ ⑭

S passed they downs Passed they cities and

Flute

Violin

Cello



# MIME (MEASURES 21-31)

The musical score is divided into three systems, each with four measures. The lyrics are written below the Flute staff. The Flute part features a melodic line with various note values and rests. The Violin and Cello parts provide harmonic support with sustained notes and simple rhythmic patterns.

**System 1 (Measures 15-18):**  
Lyrics: "peace-ful towns" (measures 15-16) and "Toward the sea they" (measures 17-18).  
Measure 15: Flute has a quarter note, Violin and Cello have a half note.  
Measure 16: Flute has a quarter note, Violin and Cello have a half note.  
Measure 17: Flute has a quarter note, Violin and Cello have a half note.  
Measure 18: Flute has a quarter note, Violin and Cello have a half note.

**System 2 (Measures 19-22):**  
Lyrics: "turned their way" (measures 19-20) and "And heard the surf at" (measures 21-22).  
Measure 19: Flute has a quarter note, Violin and Cello have a half note.  
Measure 20: Flute has a quarter note, Violin and Cello have a half note.  
Measure 21: Flute has a quarter note, Violin and Cello have a half note.  
Measure 22: Flute has a quarter note, Violin and Cello have a half note.

**System 3 (Measures 23-27):**  
Lyrics: "break of day." (measures 23-24) and "At last they stood up-on the strand" (measures 25-27).  
Measure 23: Flute has a quarter note, Violin and Cello have a half note.  
Measure 24: Flute has a quarter note, Violin and Cello have a half note.  
Measure 25: Flute has a quarter note, Violin and Cello have a half note.  
Measure 26: Flute has a quarter note, Violin and Cello have a half note.  
Measure 27: Flute has a quarter note, Violin and Cello have a half note.

# AUCASSIA AND NICOLETTE WALTZ #2 (MEASURES 32-52)

(28) (29) (NO RITARD) (30) (31) (32)

S  
Ho-ri-zon be-fore them, they scanned.

Flute

Violin

Cello

*pizz.*

(33) (34) (35) (36) (37) (38) (39)

Flute

Violin

Cello

*arco*

(40) (41) (42) (43) (44) (45) (46)

Flute

Violin

Cello

(47) (48) (49) (50) (51) (52)

Flute

Violin

Cello



# TENTH SONG

**SINGER**

Au-cas-sin the cour-teous knight Went  
in the cham-ber now forth-right There in bed the king was propped;  
Right be-fore him Au-cas-sin stopped And thus he spake:

Flute  
Violin  
Cello



KING:

"Hear what I say; Get up, fool, what game do you play?" Said the

Flute

Violin

Cello

king: "I bear a son, and when my month is fairly done, And when my healing

Flute

Violin *(arco)*

Cello *pizz.*

time does pass Then I'll go to hear a mass As my ances-tors have

Flute

Violin

Cello



done before To give me strength in this great war a-ainst my ene-

Flute

Violin

Cello

Detailed description: This block contains the first system of a musical score. It features four staves. The top staff is a vocal line with lyrics: "done before To give me strength in this great war a-ainst my ene-". Below it are three instrumental staves: Flute (treble clef), Violin (treble clef), and Cello (bass clef). The music is in a key with one flat and a common time signature. The Flute part has a melodic line with some grace notes. The Violin and Cello parts provide harmonic support with rhythmic patterns.

-mies.

Flute

Violin

Cello

Detailed description: This block contains the second system of the musical score. It features three instrumental staves: Flute (treble clef), Violin (treble clef), and Cello (bass clef). The Flute part has a melodic line with a fermata and a key signature change to two flats. The Violin part has a melodic line with a *pizz.* (pizzicato) marking. The Cello part has a bass line. The system ends with a double bar line.



# ELEVENTH SONG

NICCLETTE

Flute

Cello

Sir King of Tore lore spake the fair Ni-cole  
Your

Flute

Cello

people all must think I am quite a fool But when Aucassin me in his em brace,  
that takes

Flute

Cello

When he feels me soft, plump, and full of grace, None of the games which school I did play. Not  
at

Flute

Cello

handball, nor dancing, nor vi - re-lay, Nor harp, nor fiddle, nor vi-ol I con fess, Nor



even the de-lights of a game of chess      Would I now choose

Flute

Cello

*pizz.*

Detailed description: This block contains the first system of a musical score. It features three staves. The top staff is a vocal line with lyrics: "even the de-lights of a game of chess" followed by a double bar line and "Would I now choose". The middle staff is for the Flute, and the bottom staff is for the Cello. The Cello part includes a *pizz.* (pizzicato) marking. The music is in a key with one sharp (F#) and a common time signature.

Flute

Cello

*sf*

*sf*

Detailed description: This block contains the second system of the musical score. It features two staves: Flute (top) and Cello (bottom). Both parts begin with a dynamic marking of *sf* (sforzando). The Flute part has a double bar line after the first measure. The Cello part continues with a few more notes. The system ends with a double bar line.

Detailed description: This block contains seven empty musical staves, arranged vertically, which are not part of the main score but appear to be blank space on the page.



# STORM MUSIC

*J=about 120*

The musical score is arranged in four systems, each containing three staves for Flute, Violin, and Cello. The first system begins with a tempo marking of *J=about 120*. The Cello part in the first system features a rhythmic pattern of eighth notes with dynamic markings of *f* and *mf*. The second system shows all three instruments with rhythmic accompaniment. The third system features more complex melodic lines for all instruments. The fourth system features a flute solo with a melodic line, while the violin and cello play sustained notes.



This musical score is arranged in four systems, each containing three staves for Flute, Violin, and Cello. The notation is complex, featuring various rhythmic patterns, accidentals, and dynamic markings. The first system shows the Flute playing a melodic line with grace notes, while the Violin and Cello provide harmonic support. The second system introduces more intricate rhythmic figures, with the Cello part featuring a prominent bass line. The third system includes dynamic markings such as *rit.* and *marcato*, indicating changes in tempo and intensity. The fourth system continues the melodic and harmonic development, with the Flute part becoming more active. The score concludes with a double bar line and empty staves at the bottom.



The image displays a musical score for three instruments: Flute, Violin, and Cello. The score is organized into four systems, each containing three staves. The first system includes performance markings: *pizz.* (pizzicato) for the Cello and *arco* (arco) for the Cello in the second measure. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *mf*, *f*, *pp*, and *ff*. The key signature is B-flat major, and the time signature is 3/4. The score concludes with a double bar line and a repeat sign.

The musical score is arranged in three systems, each with three staves: Flute (top), Violin (middle), and Cello (bottom).  
- **System 1:** Flute part starts with a melodic line and includes the instruction *simile*. The Violin and Cello parts provide harmonic support with rhythmic patterns.  
- **System 2:** The Violin part includes *pizz.* (pizzicato) and *arco* (arco) markings. The Cello part includes *sim.* (simile).  
- **System 3:** The Violin part includes *ff* (fortissimo) and *pizz.* markings. The Cello part includes *dim.* (diminuendo) and *ff* markings.  
The bottom of the page features four sets of empty musical staves.



# TWELFTH SONG

Flute  
Violin  
Cello

*f*

This system contains three staves of music for Flute, Violin, and Cello. The Flute part is in the upper register, while the Violin and Cello parts are in their respective middle and lower registers. The music is written in a key with two sharps (F# and C#) and a 4/4 time signature. A dynamic marking of *f* (forte) is present at the beginning of the Cello part.

SINGER  
Flute  
Violin  
Cello

*f* When Au-cas-sin had

This system features a vocal line for the SINGER and instrumental parts for Flute, Violin, and Cello. The SINGER part is on a single staff with lyrics. The instrumental parts continue from the previous system. A dynamic marking of *f* is placed below the SINGER staff.

S  
Flute  
Violin  
Cello

thus re-paired To his ci-ty of Biau-caire Did both the town and coun-try-side

This system continues the vocal line and instrumental accompaniment. The SINGER part includes the lyrics "thus re-paired To his ci-ty of Biau-caire Did both the town and coun-try-side". The instrumental parts for Flute, Violin, and Cello provide harmonic support.



S  
By his rule in peace a-bide To God his mas-ter then he swore

Flute

Violin

Cello

S  
That he grieved a great deal more For fair Nicole of sweet clear face Than

Flute

Violin

Cello

S  
an-ces-tors all of his royal race Who long had lain in their rest-ing place

Flute

Violin

Cello

AUCASSIN

Precious friend, oh bright of brow I

Flute

Violin

Cello

arco

arco

A

know not where to seek you now Gcd's not made the king-dom grand Not oer sea and

Flute

Violin

Cello

A

not oer land Where in haste I would not fare If I thought to find you there

Flute

Violin

Cello



Flute

Violin

Cello



## MUSIC BEFORE SONG 13

*Freely*

Violin

*Di. senza ripetizione*

*Di.*

Detailed description: This block contains a five-staff violin score. The first staff is marked 'Freely' and begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of a melodic line with various ornaments and a steady accompaniment. The second and third staves continue the melodic line. The fourth staff includes the instruction 'Di. senza ripetizione' above the notes. The fifth staff concludes with the instruction 'Di.' above the notes.

SINGER *freely* THIRTEENTH SONG

At Blau-caire, be-neath the tower Sat Aucassin one

Violin *pizz.*

Cello *pizz.*

Detailed description: This block shows the beginning of the 'Thirteenth Song'. It features a vocal line for the singer, marked 'freely', and instrumental accompaniment for Violin and Cello, both marked 'pizz.' (pizzicato). The lyrics are: 'At Blau-caire, be-neath the tower Sat Aucassin one'. The music is in 4/4 time with a key signature of one flat (Bb).

sum-mer hour On a rock sat he down Lo-yal ba-rons did him sur-round He

gazed on gar-lands of pret-ty flow-ers Heard birds sing-ing in per-fumed

bow-ers His thoughts for the moment then were be-guiled By hap-py

me mo-ries of that pre-cious child Whom he had loved for ma-n-y years Then sighing

Detailed description: This block contains the vocal line and instrumental accompaniment for the lyrics of 'Thirteenth Song'. The lyrics are: 'sum-mer hour On a rock sat he down Lo-yal ba-rons did him sur-round He gazed on gar-lands of pret-ty flow-ers Heard birds sing-ing in per-fumed bow-ers His thoughts for the moment then were be-guiled By hap-py me mo-ries of that pre-cious child Whom he had loved for ma-n-y years Then sighing'. The music is in 4/4 time with a key signature of one flat (Bb).



3  $\text{♩} = \text{about } 72$

sad-ly he burst in-to tears

Violin *pizz.* *arco*

Cello *pizz.*

Violin

Cello

SINGER *freely*

Lo Nicole on the stair does go

Violin *Colla voce*

Cello

She takes the fid-dle she draws the bow She speaks her thoughts they're

Violin

Cello

NICOLETTE ① ②

tinged with woe Hear me no-ble and gen-tle lords

*à tempo*

Violin *à tempo* *arco*

Cello

3 4 5 6

N  
Those be-low and those a-bove And I shall sing a song of love Of

Violin

Cello

7 8 9 10

N  
Au-cassin the fair-est knight And brave Nicole with brow so bright

Violin

Cello

11 12 13 14

N  
Such great dis-tance did de-votion sweep That he sought her out in for-est deep

Violin

Cello

15 16 17 18

N  
Then at To-re-lore from a pa-lace gay Saracens did come and steal them both away

Violin

Cello

19 20 21 22

N Of Aucassin naught do I know But to a cell in Car-thage did Nicolette go

Violin

Cello *7/12z.*

23 24 25 26

N There she's kept by her father's hand For he's the lord of that far away land In

Violin

Cello

27 28 29 30

N pri-son she's kept so that he can bring His child as bride to a pa-gan king

Violin

Cello *arco*

31 32 33 34 *rit.*

N Now Ni-co-lette cares naught for none Page or knight she loves but one Aucas-

Violin *rit.*

Cello



35 36 37 38

·sin is the name that he bears And in an oath to God she swears That never with

Violin

Cello

39 40 41 42

man will she be plight Ex-cept he be her own dear knight Who is her

Violin

Cello

43 44 45 46

heart's de sire who is her heart's de sire

Violin

Cello

FOURTEENTH SONG

Flute

Cello

Thus when Aucassin did hear That his love of face so

Flute

Cello

clear Now had come to his coun-try never was man as glad as

Flute

Cello

he Set he out then with his guide To her home and quick-ly in-

Flute

Cello

side In- to that cham-ber then went they where Ni-co-lette is love..

did stay When she at last her lord did see Never was

Flute

Cello

maid as glad as she Sprang she quickly to her

Flute

Cello

feet Both his arms her to greet And gathering her sweetly tender embrace He  
reached in

Flute

Cello

kissed her eyes and kissed her face.  
he

Flute

Cello

*pizz.*



AG CASSIN AND NICOLETTE - WALTZ AND PROCESSIONAL 187

INTERLUDE BEFORE FINAL CHORUS

Violin ① ② ③ ④ ⑤ ⑥

Cello *pizz.*

Violin ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Cello

Violin ⑬ ⑭ ⑮ ⑯ ⑰ ⑱

Cello

Violin ⑲ ⑳ ㉑ ㉒ ㉓ ㉔

Cello

Violin ㉕ ㉖ ㉗ ㉘ ㉙ ㉚

Cello

Violin ㉛ ㉜ ㉝ ㉞ ㉟ ㊱

Cello



Violin

Cello

Empty musical staves for rehearsal or performance.

ENTIRE COMPANY IN POSITION FOR  
FINAL MEASURE 49

Musical score for Violin and Cello, measures 37-49. Includes circled measure numbers and a *pizz.* marking.

## FINAL CHORUS

Thus they passed the night a-way Till on the mor-row at break of day Au-cas

Thus they passed the night a-way Till on the mor-row at break of day Au-cas

(Cello pizz.)

-sin did wed his fair And made her la-dy of Biau-caire. Married in

-sin did wed his fair And made her la-dy of Biau-caire. Married in

love their dreams complete Revelled they now in plea-sures sweet

love their dreams complete Revelled they now in plea-sures sweet. Au-cas

AUCASSIN:



SINGER:

NICOLLETTE:

Ni-co-lette in bliss is she

-sin great joy has he

Violin

Cello *ppp*

Sung and

Flute

said our sto-ry is o'er To tell to you there is no more.

Violin

Cello

(flute out)

To tell to you there is no more Sung and said our sto-ry is o'er To

To tell to you there is no more Sung and said our story is o'er To

Violin

Cello *pizz.*



tell to you there is no more Sung and said our sto-ry now is o'er

tell to you there is no more Sung and said our sto-ry now is o'er

*Flute*

*Violin*

*Cello*

Detailed description: This block contains the first system of a musical score. It features two vocal staves with lyrics and three piano accompaniment staves labeled Flute, Violin, and Cello. The lyrics are: "tell to you there is no more Sung and said our sto-ry now is o'er". The music is written in a common time signature. The vocal parts have a melodic line with some grace notes. The piano accompaniment consists of simple rhythmic patterns.

*Flute*

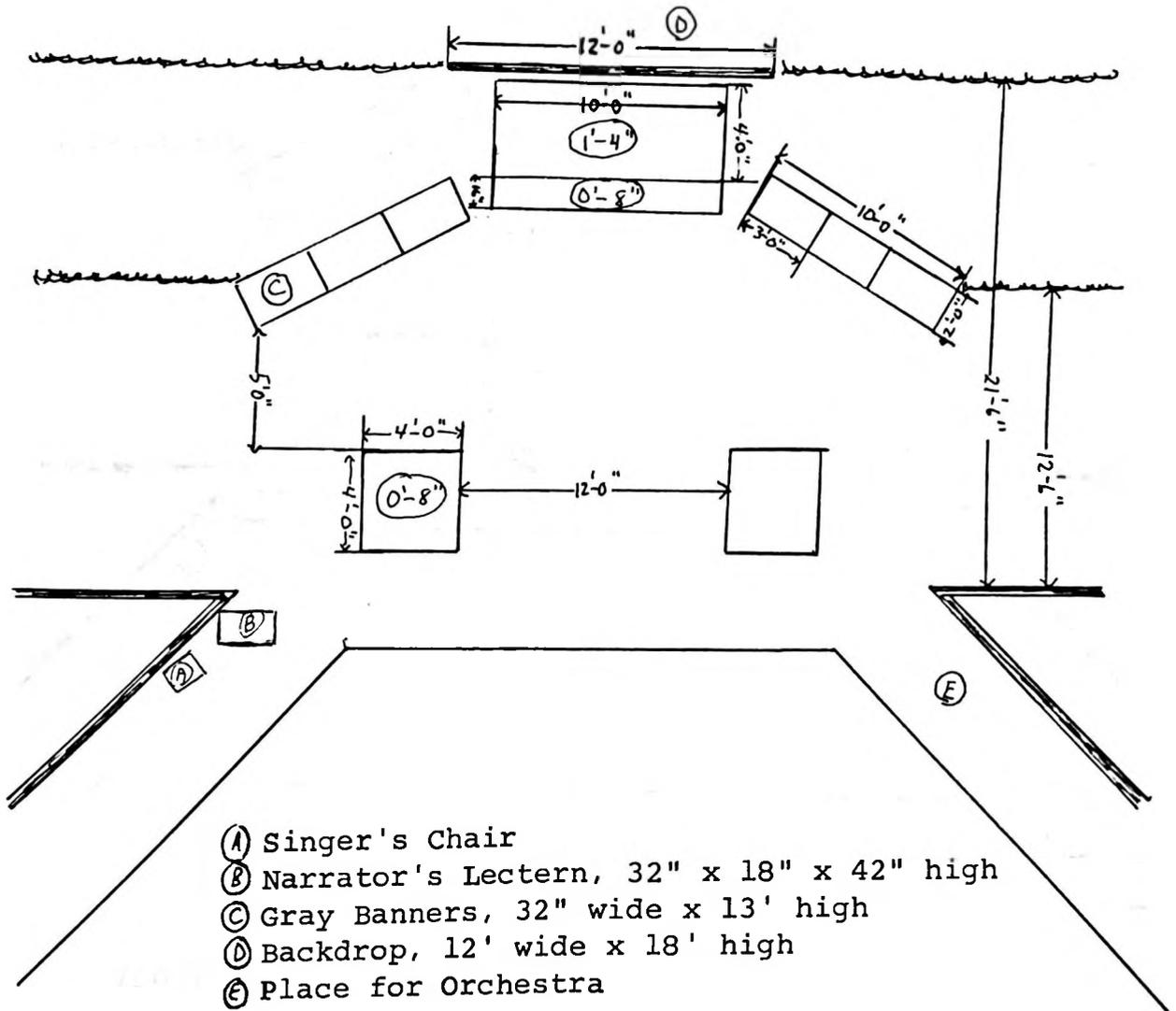
*Violin*

*Cello*

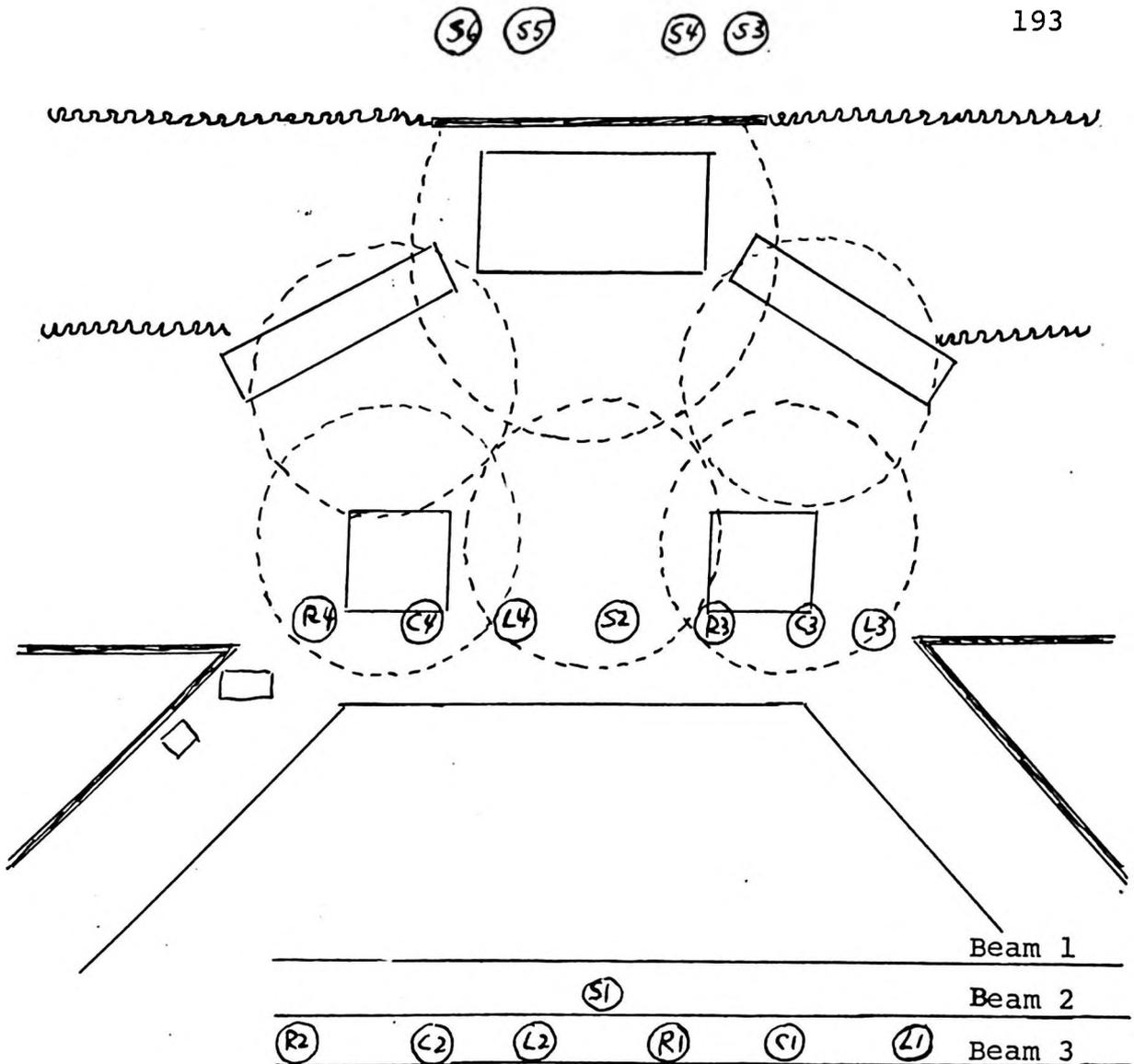
Detailed description: This block contains the second system of the musical score, focusing on the instrumental parts. It includes staves for Flute, Violin, and Cello. The Flute part has some notes in the final measure. The Violin part starts with a forte (*f*) dynamic and has a melodic line. The Cello part has a bass line. There are dynamic markings of *ff* (fortissimo) in the Violin and Cello parts. A double bar line is present in the middle of the system.



FLOOR PLAN



Scale of Floor Plan 1/8" = 1'



LIGHTING LAYOUT

750 W. 8" LEKOLITE

500 W. 6" FRESNEL

Location - Purpose (Color)

- (L1) Down Left (Straw)
- (L2) Down Left (Blue)
- (C1) Down Center (Straw)
- (C2) Down Center (Blue)
- (R1) Down Right (Straw)
- (R2) Down Right (Blue)

Location - Purpose (Color)

- (L3) Up Left (Straw)
- (L4) Up Left (Blue)
- (C3) Up Center (Straw)
- (C4) Up Center (Blue)
- (R3) Up Right (Straw)
- (R4) Up Right (Blue)

Location - Purpose (Color)

- (S1) 2000 W. Follow Spot - Right Apron (Clear)
- (S2) 500 W. 6" Fresnel - Up Center (Straw)
- (S3-6) 1000 W. Floodlights - Behind Backdrop (Alternate Red and Blue)

**APPENDIX**

## REHEARSAL SCHEDULE

First Read Through, January 16, 1963, Room 101  
Music and Speech Building

Section I Rehearsals: Room 37, Speech and Hearing Clinic,  
Music and Speech Building

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Section I rehearsals were conducted in small groups or with Aucassin and Nicolette alone. They were concerned with blocking and stage movement, mime and dance as well as interpretation of lines and songs. The Narrator's first rehearsal was Sunday, February 3. The Singer's first rehearsal was Thursday, February 14.

Monday, January 28	1:00 P.M.	
	3:30 P.M.	
	7:00 P.M.	
Tuesday, January 29	10:00 A.M.	
	2:00 P.M.	
	8:00 P.M.	
Wednesday, January 30	10:00 A.M.	
	2:30 P.M.	
	7:00 P.M.	
Thursday, January 31	10:00 A.M.	
	2:00 P.M.	
	7:00 P.M.	
Friday, February 1	7:00 P.M.	
Saturday, February 2	8:00 P.M.	
Sunday, February 3	2:00 P.M.	Song rehearsal with orchestra
	7:00 P.M.	Run through

Section II Rehearsals: Room 317 and Ballroom, Alabama  
Union Building

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Monday, February 4	8:00 P.M.	Group practice
Tuesday, February 5	5:30 P.M.	Run through
Wednesday, February 6	7:00 P.M.	Group practice
Friday, February 8	7:00 P.M.	Group practice
Sunday, February 10	2:00 P.M.	Run through with orchestra
Monday, February 11	7:00 P.M.	Run through
Tuesday, February 12	7:00 P.M.	Run through with orchestra
Wednesday, February 13	7:30 P.M.	Run through with understudy for Singer
Thursday, February 14	8:00 P.M.	Run through
Friday, February 15	4:00 P.M.	Singer and accompanist
	8:00 P.M.	Run through with orchestra

Section III Rehearsals

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Music and Speech Building

Saturday, February 16 (in music classroom)	11:00 A.M.	Singers and conductor
(in theatre)	2:00 P.M.	Dress Rehearsal

## Section IV Rehearsals

Clark Memorial Theatre,  
Birmingham

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Sunday, February 17	2:30 P.M.	Run through
	7:30 P.M.	Dress Rehearsal
Monday, February 18	10:00 P.M.	Run through
Tuesday, February 19	10:00 P.M.	Dress Rehearsal
	4:00 P.M.	Groups
	8:00 P.M.	Public Dress Rehearsal
Wednesday, February 20	8:00 P.M.	PERFORMANCE

## Section V

University Theatre,  
Tuscaloosa

---

Friday, February 22	3:00 P.M.	Run through
	8:00 P.M.	PERFORMANCE

---

Rehearsals not on regular schedule: In addition to the rehearsal schedule described above there were separate orchestra and dance rehearsals conducted by the conductor and choreographer."

## REHEARSAL GROUPINGS

## Act I, Scene I

Sections I, II, III: Group 1

Singer, Narrator, Aucassin, Garin

Sections IV, V, VI, VII: Group 2

Singer, Narrator, Viscount, Aucassin, Nicolette, Garin

Sections VIII, IX, X, XI: Group 3

Singer, Narrator, Aucassin, Garin, Bougars

Sections XII, XIII, XIV, XV, XVI, XVII: Group 4

Singer, Narrator, Aucassin, Nicolette

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 Act I, Scene II

Sections XVIII, XIX, XX, XXI, XXII: Group 5

Singer, Narrator, Aucassin, Nicolette, Shepherd

Sections XXIII, XXIV, XXV, XXVI, XXVII: Group 6

Singer, Narrator, Aucassin, Nicolette

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 Act II, Scene I

Sections XXVIII, XXIX, XXX, XXXI, XXXII, XXXIII,  
XXXIV: Group 7

Singer, Narrator, Aucassin, Nicolette, Torelore, Queen  
of Torelore

---

Act II, Scene II

Sections XXXIV, XXXV, XXXVI, XXXVIII, XXXIX, XL: Group 8

Singer, Narrator, Aucassin, Nicolette

Section XLI: Group 9

Entire Cast

PRODUCTION COSTS

AUCASSIN AND NICOLETTE

1.	MUSIC.....	66.48
	Paper, Chemicals, Supplies.....	27.63
	Student Labor.....	38.85
	Duplicating Music.....	31.95
	Rehearsal Accompanist.....	6.90
2.	PUBLICITY.....	55.77
	Photographs.....	49.92
	Student Labor, Secretarial.....	5.85
3.	TRANSPORTATION EXPENSES.....	104.96
	Bus Fares for Singer and Aucassin.....	20.00
	Gasoline Tickets (for Birmingham).....	35.96
	Trailer Rental (for Birmingham).....	31.00
	Auto Allowance for drivers to Birmingham.....	18.00
4.	SETTING.....	136.51
	Paint.....	28.51
	Muslin.....	20.80
	Lumber and Supplies.....	41.42
	Student Labor.....	41.29
	Gelatins.....	4.50
5.	COSTUMES AND MAKE-UP.....	131.26
	Material and Findings.....	97.00
	Labor for cleaning green room.....	3.00
	Machine rental.....	10.00
	Shoes.....	2.00
	Gold and silver spray paint, gold hair spray.....	19.26
6.	MISCELLANEOUS EXPENSES.....	83.76
	University Supply Store.....	19.06
	(paper, ditto masters, supplies)	
	Four books of checks, City Natl. Bank, Tuscaloosa.....	8.00
	Postage.....	6.00

Taxi.....	2.75
Paper for printing program, Birmingham Museum of Art.....	7.10
Long Distance Telephone Calls.....	30.97
Copyright costs.....	5.64
Food for crew.....	4.24

GRAND TOTAL.....\$578.74

## COSTUME PLOT

(All plates and figures were found in Herbert Norris, Costume and Fashion, Volume 2.)

- Narrator: (figure 97, page 82) Belted parti-colored tunic with dagged hem; hood worn back; hat; tights; fabric shoes.
- Singer: (figure 102, p. 88) Robe with flowing sleeves and belt at hip; mantle clipped at shoulders with jewels; chiffon veil and gold hat (figure 151, page 114); leather shoes.
- Aucassin: Act I; Act II, Scene I  
(figure 10, page 21) Knee length belted cotte; short lined mantle caught at shoulders with clips; tights; ballet slippers.
- Act II, Scene I  
Same as Act I without mantle
- Act II, Scene II  
(figure 142, page 109) Belted surcoat with dagged hem; full floor length lined mantle caught at shoulders with jeweled clips; tights; crown; ballet slippers.
- Count Garin: (figure 138, page 107) Belted dalmatic with hem of tunic showing; floor length mantle caught at shoulders with gold clips and chain; tights; fabric shoes; crown.
- Viscount: Belted dalmatic (figure 138, page 107); full length mantle (plate IV, page 64); tights; fabric shoes; cap of dignity (figure 167, page 118).

- Nicolette:            Act I, Scenes I and II  
                               (figure 118, page 98) Full-sleeved lined  
                               pelisse, belted at hip line with chemise  
                               hem showing underneath; knee length lined  
                               mantle; tights; ballet slippers; chiffon  
                               veil with gold circlet.
- Act II, Scene I  
                               Same as Act I, without mantle.
- Act II, Scene II  
                               Jongleur disguise: full, floor length  
                               mantle with hood, buttoned up front.
- Wedding costume: Floor length robe with  
                               belt below bust line; full wedding mantle  
                               caught on shoulders with jeweled collar;  
                               crown; ballet slippers.
- Count Bougars:        (figure 445, page 319) Belted surcote or  
                               cyclas with hauberk (tunic for body and  
                               arms) and chausse (covering for legs) of  
                               chain mail; chain mail hood and shoes.
- Queen of  
   Torelore:            same as Bougars; crown on top of hood;  
                               leather shoes.
- King of  
   Torelore:            belted tunic (figure 115, page 96);  
                               tights; crown.
- Shepherd:             (figure 149, page 113) Simple belted  
                               cotte; tights.

## PUBLICITY SCHEDULE

1. Four-page fact sheet: distributed to all Birmingham television and radio stations, Birmingham News, Birmingham Post-Herald, Shades Valley Sun, Howard College and Birmingham-Southern alumni magazines; Tuscaloosa News, Tuscaloosa Graphic, Crimson-White.
2. Press conference: held during annual Alabama Theatre Conference at the University to introduce composer, designer, principal members of cast; photographs of principals made, scene design shown, songs sung, fact sheet distributed.
3. Feature stories on individual performers used in the following papers:
  - Allentown, Pa. Morning Call, (Al Kohout)
  - Pulaski, Tenn. Pulaski Citizen, (David Cohen)
  - " " Giles Free Press, (David Cohen)
  - Montgomery, Ala. Montgomery Advertiser (John Brock, Barry Leavell, Wimberly Carter, Bill Moseley)
  - Nashville, Tenn. Nashville Tennessean (David Cohen)
  - Meridian, Miss. Meridian Star (Richard Thames)
  - Birmingham, Ala. Birmingham News (Betty Jo Harmon and Elise McWilliams)
  - Mobile, Ala. Mobile Register (Mike Wittmann, Marian Killinger)
4. Letter to all faculty members, University of Alabama: prepared and distributed by Alabama Student Union.
5. Letter and four-page fact sheet: prepared for eighty Birmingham and Jefferson County high schools and colleges; distributed by drama chairmen, Birmingham School system, Jefferson County school system, and program director, Educational Television; sent to teachers of Music, French, Speech and Drama.
6. Production notices in the following publications: All Festival of Arts bulletins; Town and Gown Playbill; Festival of Arts Calendar; Town and Gown January Newsletter; Bell Telephone News.

7. Radio and television coverage in Birmingham during three days previous to show: Spot announcements on all stations; taped interview on Channel 13, 7:00 news, February 20.
8. Newspaper coverage:

Tuscaloosa News:

1. 3-column photograph and feature story, Sunday, Feb. 10
2. "Arts Around Us," column by J. F. Goossens, Sunday, Feb. 17
3. 3-column photograph, Sunday, Feb. 17
4. 1-column notice, Thursday, February 21
5. 1-column notice, Friday, February 22

Tuscaloosa Graphic:

1. 3-column photograph, 1-column story, Feb. 21
2. 3-column review, Feb. 28

Crimson-White:

1. 2-column photograph, 2-column announcement story, Jan. 17
2. 2-column photograph, 3-column story, Feb. 14
3. 1-column notice, Feb. 21
4. 3-column review, Feb. 28
5. 1-column "Letter to the Editor," March 7

Birmingham Post-Herald:

1. 1-column photograph, 1-column announcement, Jan. 17
2. 2-column photograph, 2-column feature story, Feb. 5
3. 1-column announcement, Feb. 18
4. 1-column photograph, 2-column feature story, Feb. 20
5. 2-column photograph, Feb. 21
6. 4-column review, Feb. 21

Birmingham News:

1. Cartoon drawing and mention in Fine Arts section, Sunday, Jan. 27
2. 3-column photograph, 3-column story, Sunday, Feb. 10
3. 2-column photograph, 3-column feature on Harmon and McWilliams (mentioned above), Sunday, Feb. 17
4. Leading mention in "Scribblers" column, Tuesday, Feb. 19
5. 2-column review, Feb. 21

THE CAST IN THE ORDER OF  
ENTERING THE SCENE

CHARACTER (Played by)	SPEAKS	SINGS
Singer (Betty Jo Harmon)		x
Narrator (Bill Fegan)	x	
Count Garin of Biaucaire (Marion Killinger)	x	x
Aucassin (Jerry Bell)	x	x
Viscount of Biaucaire (Richard Thames)	x	
Nicolette (Elise McWilliams)	x	x
Count Bougars of Valence (Al Kohout)	x	
Guard (played by Narrator)	x	x
Shepherd (Rogers McAllister)	x	x
Knight (played by Narrator)	x	
King of Torelore (Carl Stewart)	x	x
Queen of Torelore (Peggy Todd)		pantomimes only
King of Carthage (played by Narrator)	x	

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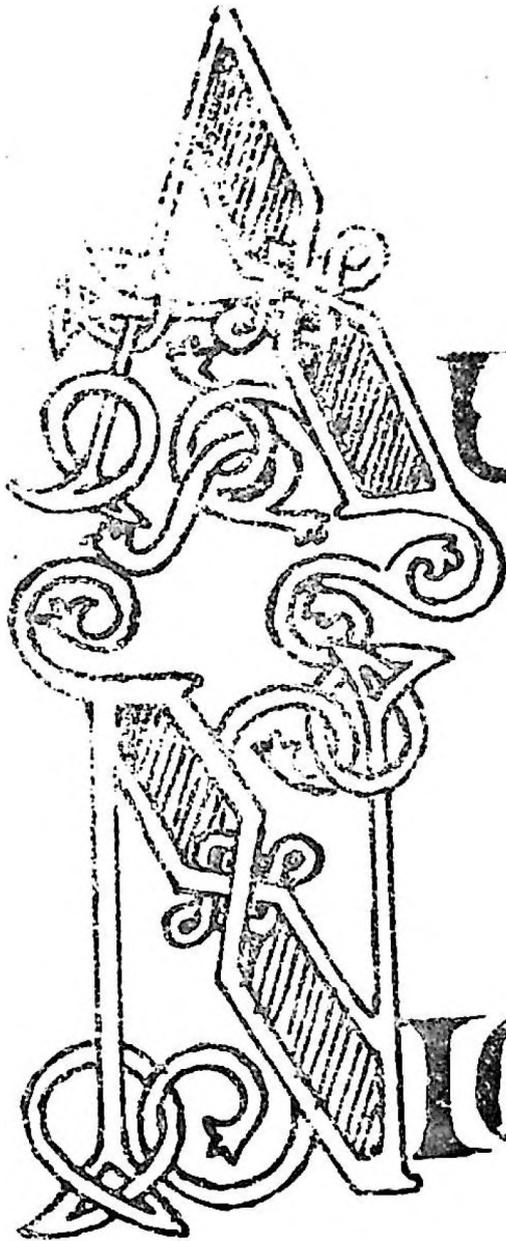
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**NUSSIN  
AND  
NICOLETTE**

A FESTIVAL OF ARTS EVENT

The Department of Speech, University of Alabama  
in cooperation with  
Town and Gown Theatre, University of Alabama, Birmingham Center

presents

A U C A S S I N and N I C O L E T T E

Translated and adapted from the Old French  
and directed by Emily Evans

Music by David Cohen.

Lyrics by Emily Evans

Costumes and Scenery Designed by Howard Goodson

Dance and Mime Direction by Phoebe B. Barr

Musical Direction by John Brock

Wednesday, February 20, 1963

8:00 p. m.

Clark Memorial Theatre

CAST

Narrator, and sundry other characters	Bill Fegan
Singer	Betty Jo Harmon
Count Garin of Biaucaire	Marian Killinger
Count Bougars of Valence, his enemy	Al Kohout
Aucassin, son of Count Garin	Jerry Bell
Viscount of Biaucaire	Richard Thames
Nicolette, the Viscount's god-daughter	Elise McWilliams
Shepherd	Rogers McAllister
King of Torelore	Carl Stewart
Queen of Torelore	Peggy Todd

MUSICIANS

Cello	Wimberly Carter
Flute	William Moseley
Violin	Bernice Malmede



## ACKNOWLEDGEMENTS

Thanks for the generous contributions of the following people for helping to make this production possible: Dr. Marian Gallaway and Mr. Gene Wilson of the University Theatre, Dr. Wilbur Rowand and the Music Department, Mr. Thomas Lile of the Alabama Union, Mrs. Horace Hammond, Mrs. M. H. Wilbourne, Members of the Town and Gown Theatre, Mrs. June Creel, Mrs. Richard Shelby, Mr. Richard F. Howard.

For their cooperation in this production, thanks to: Crimson White, Tuscaloosa Graphic, Tuscaloosa News, Birmingham Post-Herald, Birmingham News, Shades Valley Sun, WAPI, WATV, WBRC, WSGN, WYDE, WVOK, WBRC-TV, WETV, Miss Evelyn Walker and the Alabama Educational Television Network, Pepsi-Cola Bottling Company.

Reception for the company-----Mrs. Guy Orr, Daughters of  
the American Revolution

Hospitality-----Mr. and Mrs. Stephen Spitler,  
Mr. and Mrs. Ernie Crates,  
Mr. and Mrs. David Roberts, III,  
James Hatcher, Mr. and Mrs.  
G. S. Odom, Mr. and Mrs. A.  
Hicks Arnold, Mr. and Mrs.  
Frank Romano, Mr. and Mrs.  
James Walbert, Mrs. Dennis  
Sawyer, Miss Vieve Masterson,  
Miss JoAnn Ault, Mr. and Mrs.  
T. M. Herbert, Mrs. Madelyn  
Sutherland, Mr. George Poole,  
Mr. and Mrs. John Jacobson,  
Mr. Frank George, Mr. and  
Mrs. Wm. Croes, Mr. and Mrs.  
T. C. Tudor, Mr. and Mrs.  
Wm. L. Williams

## ABOUT THE STORY....

Beginning in the golden age of Greece, the oral tradition of literature was maintained through the Dark Ages by strolling minstrels and storytellers. Although it is generally accepted that during medieval times drama was perpetuated in the Mass of the Roman Church, there also existed many secular forms of oral and dramatic expression, among them the fabliaux and chansons de gestes which were sung and recited by professional jongleurs, the lowly minstrels, as well as Troubadours who were noblemen skilled in song writing. One of the most highly developed forms of the fabliaux is found in the cante-fables, of Provence. Aucassin and Nicolette is the only extant example of this delightful half-prose, half-verse story.

There have been many speculations on how Aucassin and Nicolette was originally performed. The manuscript reads "here one sings" and "here one speaks" before the verse and prose passages respectively. In an 1856 version the adapters called it "a vaudeville...an opera-comique in monologue". In 1880 Gaston Paris upheld the dramatic theory about this song-story, a theory which has prevailed for hundreds of years, when he said: "This prose was meant to be recited, almost to be dramatically played, and not to be coldly read". Mario Roques, an eminent medieval scholar of the Sorbonne, has advanced the theory on which this production is based:

"Aucassin and Nicolette should be a mime, that is to say a dramatic composition whose object is the imitation of reality by gesture and by the voice without resorting to the proceedings of a regular and complete mise-en-scene, and without using many actors."

For hundreds of years Aucassin and Nicolette has remained one of the most beloved stories in all literature. The romance of the two children, set against an almost surrealistic world of unreality, is perfectly balanced by satirical thrusts at the cherished institutions of medieval society.

