MARIE DE FRANCE AND GEOFFREY CHAUCER are a bit of an odd couple, and this comparison magnifies the particular qualities of both: Marie’s Jane Austen effect, her bright inspection of private and public obligation and motive, her thin text next to Geoffrey’s Dickensian thick one lavishly populated with characters and fat with commentary. Sometimes this kind of contrast can shift responses grown accustomed to a familiar text, renew the sense, for instance, of Marie’s first age of new fiction, her rare combination of vitality and sophistication, or reactivate the awareness of an essential paradox of Geoffrey’s art, the way it flourishes by recognizing that its traditions are feeling their age, even that some of them are well nigh corruption.

Through the Griselda story, however, a serendipitous connection is made between the two texts in which I am interested, “Fresne” and “The Clerk’s Tale.” This previously noted association has been ignored for a long time because the probability that an actual influence can be discovered is remote. And I make no such discovery in the realms of those sterner kinds of scientific scholarship here. My goal is to bring up from these texts’ surfaces some elementary and perhaps elemental masculine and feminine ways of understanding experience by telling stories, suggesting how a male Oxford scholar (indulging in the Chaucerian game of excluding Chaucer the poet from the speaking art of the pilgrims) and an intelligent female courtier write like a man and a woman. Although such a comparison does not intend to produce the same steady interpretations of the texts which a more conventional study, say, of folkloric themes might, the writing of both poets has often been described by scholars not primarily focused on feminist criticism in terms which suggest the kind of differences I am interested in. I am much indebted throughout my reading of “Fresne” to Judith Rice Rothschild’s interpretations which are both graceful and precise,1 to Philippe Ménard whose characterization of Marie’s art is very sensitive to her tone,2 to Dolores Warwick Fresne’s article on the “Clerk’s Tale” for its analyses of the Clerk’s
The Patient Woman

The Centennial Review
The Patient Woman

The Centennial Review
 Roses even in the snow, you catch moments
of rare beauty; so we read we feel the spirit of Bonheur.

Possible difficulties: we read we feel the spirit of Bonheur. It
is a practice to speculate upon our ordinary, day-to-day
habits and concerns, inserting notions of good
intent and curious and mean-spirited, sparse and...
The Patient Woman

The Patient Woman has been described by the stranger because her face is never spotted. The last we heard of her face, her expression and tone reflected in the conversation, she was calm and poised. In the description of her face, the story is filled with an quiet confidence, the woman's presence felt strongly in the scene. The stranger mentioned her face as calm and steady, a quiet confidence that seemed to pervade the room.

The story opens with the description of the woman's face, calm and poised. The stranger observed her face and noted its calmness and confidence. The woman's presence is felt strongly in the scene, and the stranger mentions her as a quiet confidence that permeates the room. The woman is described as calm and poised, with her face reflecting a quiet confidence. The stranger's description of her face is filled with a quiet confidence that seems to pervade the room. The woman's face is described as calm and poised, with a quiet confidence that permeates the scene.
The Patient Woman

We heard the sound of the clock striking twelve. But for the sound, her hands would have stopped. For if she were human, she might have known.

"Fear the voice of the whispering, for your voice is the story which the voice of the whispering tells." She spoke softly, her eyes shining with a light that seemed to come from within. "For if you were human, you would have known."
null
The Patient Woman

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Conclusion. The Patient Woman. This essay is about the art of medicine and the art of healing. It explores the role of the patient in the medical process, and how the patient's perspective can contribute to the healing process. The essay also examines the relationship between art and medicine, and how the two can complement each other in promoting health and well-being.

Notes


make it perfectly clear that the "Clerk's Tale" has absolutely nothing to do with any version, found or lost, of the Cupid and Psyche story. The aura of that story is charmingly described by Apuleius himself inside his text: "But by this time it must be evident to all the readers of this story (as, perhaps, deep in her heart it had become evident to Psyche herself) that although each of her trials seemed impossibly hard, an excellent way out would always be provided for her." Edith Hamilton, *Mythology* (New York, 1942) 99.

10 Robert Sturges, "Texts and Readers in Marie de France's *Lais,*," *Romantic Review* 71 (1980): 244-64, discusses the implications of reading signs in Marie, especially as they engage the reader in acts of creation and criticism.


12 The nature of Juliane's receptivity was the subject of a paper presented by Margaret Allensworth, "Juliane of Norwich: Elaborations of the Female," at the 22nd International Congress of Medieval and Renaissance Studies, Kalamazoo, Michigan, May 7, 1987.