GRANDSON IN THE WORLD:
FROM THE PAYS DE VAUD TO EDWARD III’S COURT

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Chivalric orders flourished in the second half of the fourteenth century. England’s Edward III created the Order of the Garter in 1348, and John the Good the Order of the Star in 1352, while Amédée VI of Savoy, shortly before his departure for the crusades, instituted the Order of the Collar in 1362–64. If these rulers had different specific motives for such orders, they had in common the desire to emulate the chivalric values of the military orders of the crusades that marked the thirteenth century. Literary models such as the Arthurian knights also served to refashion late medieval knighthood. Othon III de Grandson (c. 1340–97) (hereafter Othon de Grandson), knight of the Pays de Vaud, like his father Guillaume de Grandson, who was one of the first knights of the Order of the Collar, became a close advisor of Amédée VII (1360–91) when the latter succeeded his father Amédée VI (1334–83) in 1383. Othon’s service to the count was political and military: in 1368, he was engaged in deeds of arms with other Savoyard knights against High-Burgundian ones; by 1372, Froissart was praising him as ‘banneteret riche homme durement’ [banneter and most worthy fighter], an accomplished leader of knights on the battlefield.

During that year, Othon took part with the English in a naval battle at La Rochelle against the French, fighting alongside the Count of Pembroke, son-in-law of Edward III, King of England. According to Froissart’s Chronicles from the Amiens manuscript, the king himself appointed the knights who were to accompany his son-in-law on this mission; Othon was the first knight on the list; he also acted as one of the main lieutenants of the Count. The outcome of this battle was unfortunate for the count and his troops, as the English fleet was defeated by the Spanish after a two-day

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1 Here, a resource with information from Arthur Piaget, Othon de Grandson: Sa vie et ses poésies (Lyon: Librairie Payot, 1941), pp. 12–13. This essay forms a diptych with the following.


3 DOI: 10.444/MJMT-ERS.111976
battle. The Count, Othon de Grandson and Guichard d’Angle were among the seventy prisoners brought to Santander after a month-long journey by sea. Although Pembroke and Guichard d’Angle were quickly ransomed, Othon de Grandson spent two years in Spanish captivity. Soon after his release in 1374, following a substantial ransom from the English king, Othon, back in England, officially entered the service of John of Gaunt, as a legal contract signed by both John of Gaunt and Othon on 5 August 1374 attests:

Cette endenture fait entre notre seigneur Johan, Roy de Castille et de Leon, d'une part, et monstre Ort de Granson, chevalier, d'autre part, témoigne que ledit monstre Ort est retenu et demeure envers nostre dit seigneur pur peau et pur guerre a terme de sa vie, en manere qu'ensuit...

[This indenture, contracted between our lord John, King (of Castille and of Leon), on the one hand, and Sir Othon de Grandson, knight, on the other hand, is testimony that the so-called Sir Othon is detained and remains by our said lord in peace and war for the rest of his life, in the following manner...

Although Othon returned to Savoy in 1376, he was clearly back in England in 1379, for he took part in a more successful military expedition, leaving Southampton for Cherbourg with John of Arundel, to replace the Navarrian garrison with an English one. The death of his father in 1386 brought him back to the Pays de Vaucluse and as far as historical research attests, his last visit to England, from 1392-96, was as an exile, following repeated accusations of plotting the death of Amédée VIII (who most likely died, on 2 November 1391, as a consequence of a hunting accident). Not only did Othon spend long periods of his life in Spain and, much more importantly, in England, but his service to both the Count of Savoy and the English court involved numerous political and military expeditions that gave him a certain understanding of the life of courtly societies and chivalric values in important European cultural centres. Considering the international network in which he was a significant participant, one is struck by the fact that Gérard d’Estavayer, a local knight of comparatively minor social status, succeeded in challenging Othon to a judicial duel that led to his death in 1397.

Othon’s reasonably well-documented life provides us with a fuller perspective on some facets of his personality. First, there is no doubt that, as a man on the periphery of the centres of European power, his political and military achievements were outstanding. If the long relationships some of his predecessors maintained with important European houses facilitated his own participation in the affairs of European aristocratic life, the long-lasting recognition and praise that his contemporaries accorded him leave no doubt as to the level of his personal achievements. Second, his political and military successes, and the contacts he was able to forge with some of Europe’s leaders, were motivated and inspired by an idealisation of chivalric values in a rapidly changing world.

The manner of his death in Bourg-en-Bresse speaks volumes about Othon’s attachment to and faith in the traditional chivalric code of honour. Claude Bergeurand’s research has brought to light only two judicial duels staged in Savoy after Othon’s (in 1406 and 1422), with only vague indications of how a duel was to be conducted according to local judicial procedures. There is unfortunately no literary account of the particular circumstances of Othon’s death. However, according to the evidence of other cases, the defeat of one of the protagonists in a judicial duel did not have to end with his death. Indeed, a duel could end with the making of confession, or with the removal of the parties from the space that had been officially prepared for the duel. One could also be declared to have lost if one refused to take part or absented oneself. Much more than his life was at stake for Othon when he participated in this duel. Defeat would entail the family’s loss of rights in Othon’s case, his wife and his two sons, the latter having already left the country once the duel was arranged, lost the seigniorial domains of Grandson, Cudrefin and Sainte-Croix. Was Othon in a position to contest the procedure that Gérard d’Estavayer put in train? Were he legally bound

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3. Unless indicated, translations are my own.

4. See Puget, pp. 16-20.
by it, could he possibly have chosen a second exile in England? Othon was motivated primarily by the preservation of his own fame, and that of his entire family; his commitment to chivalric ideology caused his downfall.

However, chivalric ideology, combined with astute political acumen, also helped shape the international reputation of the Grandson family. Unlike most nobles from the Pays de Vaud, several Grandsons took part in the crusades. Othon I de Grandson (d. 1329), brother of Othon III’s grandfather, was at the siege of St John of Acre in 1291. Guillaume de Grandson, father of Othon III, advisor and protégé of Amédée VI, the Green Count, is the first knight listed as belonging to the new Order of the Collar, created between 1362-64, as mentioned above, and which brought together fifteen fine knights in the common cause of excellence and bravery in battle. There were, most likely, both secular and religious motives behind the establishment of the Order; Amédée needed to motivate, and cement ties between, his best knights in his crusade against the Turks in the East. The presence of Guillaume and of the Grandson family during Amédée’s crusade is well attested. Guillaume is accompanied by his son Othon III, his nephew Jacques de Grandson-Pesmes and a bastard son, also called Jacques, Amédée’s crusade started with the count leaving Venice on 29 June 1366. After a trip down the Adriatic sea and up the Aegean sea in the direction of Constantinople, the Savoyard troops took possession of Gallipoli. After wintering by the Black Sea, they obtained the release of John V Paleologue from the Bulgarians and returned to Venice in 1367. The count then went to Rome to give an account of his crusade to Pope Urban V.

The role played by Othon III, only in his twenties at the time, is not known in any detail. What is pertinent rather is the fact that, as the son of Amédée’s first lieutenant and his first knight of the Order of the Collar, he...
explicates Othön’s military prowess as the consequence of how service in love empowers virtue. Interestingly, Othön is favourably compared to the fictional characters of Tristan and Lancelot. His assessment blends the historical Othön with the fictional ‘voice’ of his poems that is assumed to be Othön himself. Le Maingre’s ‘comme on dit de messire Otho de Grandson’ also refers to Othön’s emerging fame, circulating undoubtedly orally and textually, and based on Othön’s textual output as well as on oral and written memory of his deeds. The Marquis of Santillane, Don Ono Inigo de Mendoza (1398-1458) praises Othön in a way that highlights both his chivalric and literary deeds. Othön’s pseudo-debate with Florimont de Lesparsa, who was also made captive in Spain, offers an interesting representation of the encounter between two lover-knights. The pseudo-debate, most probably composed during their time in captivity, offers an interesting representation of Grandson and Lesparsa as lover-knights, with the background of their Spanish captivity in particular, and historical events in general, reminding us of their political involvement in European affairs.

I would like to argue that modern assessments of medieval literary figures, and more especially knight-poets, are flawed if they fail to consider the socio-political circumstances and the status of these particular writers. However useful a poetic assessment of Othön’s poetry in isolation may be for his modern audience, it does not reflect the way in which he was received by his peers, whose assessment of the author would have been based as much on social status, acquired fame, good moral behaviour, and international reputation, as on the quality of his literary productions. This essay therefore calls to account previous assessments that base their judgement purely on literary grounds. Indeed, such a narrow perspective can enable neither a full and objective assessment of Othön de Grandson’s impact on his contemporaries, nor a proper appreciation of the extent of the influence his corpus had on later medieval love lyrics.13

14This poem is found in Barcelona, Biblioteca de Catalunya, MS 8, but Grandson’s manuscript is also found as part of his ‘Complaisie de l’an nouvel’, see Grenier-Wilhelm, p. 513.

For example, studies of Chaucer’s own relationship with Othön often forget that Othön was one of the leading knight-poets of his time. Comments on Othön by Christine de Pisan, Le Maingre and the Marquis of San Millan constitute valuable evidence of medieval perceptions and critiques of knight-poets. The extent of the literary influence of Othön in Spain further highlights the evidence in favour of a new appreciation of his contribution to the international language of love in general, and the nature of his relationship with Chaucer in particular.14 I contend that Chaucer’s unconventional and unorthodox treatment of matters of love in texts such as The Book of the Duchess, The Parliament of Fowls, The House of Fame and Troilus and Criseyde, rests partly on the English poet’s sense of social ineptitude at endorsing the role of a lover-knight, thus imposing a narrative perspective in these texts that is outside of the love experience itself. In each of these poems, the narrator observes from the periphery the power relations generated by love and echoes Chaucer’s own peripheral situation as an outsider to the royal court, working among others, as controller of the customs, and clerk of the king’s wars later in his life. As Pearsall shows, these jobs were no sinecure and the move from controller of the customs to clerk of the king’s wars was in no way ‘reward for a favoured poet’.15 As part of his clerical duties, Chaucer would have been involved in hiring and paying workers, supervising the works themselves, providing for repairs of building, and arranging for their protection. If Chaucer had contacts with more prominent court figures, and if they appreciated his poetic achievements, the court and its preoccupations would not have been the focal point of his professional activities. Considering Chaucer’s socio-professional context, the posture of lover-narrator

14 However, Ardis Butterfield, The Familiar Enemy: Chaucer, Language and Nation in the Hundred Years War (Oxford: Oxford University Press, 2009), to which this article is indebted, now offers a new paradigm for a reassessment of Anglo-French cultural relationships. Butterfield includes Grandson’s friendship with Chaucer as part of her argument for a cultural hybridism on the space of exchange between England and the continent, rather than on Chaucerian constructions of a sense of Englishness; see esp. pp. 175-74.
15 For a study of Othön’s influence in the Iberian peninsula, see Grenier-Wilhelm, pp. 17-20. David Wallace sees interesting connections between Chaucer and Deschamps: both start from humble origins, serve as squires, work as administrators, and serve in the Hundred Years War, see David Wallace, Premodern Poetics: Codes to Narrative, Chaucer to Apollo Belomy (Oxford: Blackwell, 2004), pp. 52-53.
in his writings was not a credible option. By contrast, Othon's social status allowed him to play most elegantly, if conventionally, with the language of love, situating his narrators at the heart of love affairs; for instance, he reveals in the form of an acrostic the lady's name, 'Isabel', in his 'Soutain de Saint Valentin', a poem that receives further attention later in this essay.  

Othon's status allows for such games, leaving his readership in a state of playful indulgence as to whether the lady is an idealisation or an historical character.  

Chaucer's narratorial standpoint in *The Parliament of Fowles* and *The Book of the Duchess* is outside of any direct experiential participation in love affair. In *The Book of the Duchess* he attends on, and reports the utterances of, his fictional superior, the Man in Black. The panegyric of the lady, unmatched in medieval English literature, is offered by the Man in Black himself, leaving the fictional narrator on the sidelines.

Grandson's literary achievements aside, Chaucer could only recognize him as his social superior: a sophisticated courtier, a knight-in-arms fully engaged in European warfare, advocating crusade against the infidel, or sent on diplomatic missions by the most powerful European courts. On the matter of love, Othon, like some of his contemporary lover-knights, emulates Arthurian models. Chaucer's social position did not allow him such performance and one should therefore not underestimate the likely degree of admiration (even envy) Chaucer must have felt towards Grandson. 'Flour de hem that make in Frenche' (82) says Chaucer of him in 'The Complaint of Venus': this direct accolade on the part of Chaucer speaks volumes about the esteem in which Othon was held.

'The Complaint of Venus', a loose translation of Othon's 'Cinq balades ensuyvans', is fascinating testimony to Chaucer's own situatedness with regard to the textual encoding of the love experience. While the narrator of the 'Cinq balades ensuyvans' takes the position of the loving subject, that of 'The Complaint', by effecting a gender reversal and attributing the complaining voice to Venus, removes any possibility of connecting the I-voice with the authorial self of Chaucer. The way in which he makes use of Othon, sometimes borrowing very loosely, sometimes translating word for word, dispenses at times with huge chunks of text, reminds one of his skillful use of Boccaccio when writing *Trovais et Crisyele*. It is interesting to note how Chaucer imitates as closely as possible the games of *adynata* dear to both Othon and his follower Charles d'Orléans. The gender reversal drives him to re-construct a panegyric that serves to describe knightly prowess, rather than female beauty and constancy. The assimilation of material from untranslated ballads into Chaucer's shorter rendering is also testimony to a skilful poetic technique. Chaucer's 'Complaint' is not an improvement on Othon, nor is it a lesser piece, literarily speaking. Rather, it suggests that its author, socially ill-equipped to endorse the 'I'-voice of the courtly tradition, has constructed a textual subject removed from an authorial self.

By contrast, the praise of Othon as courtier and perfect knight, such as Christine de Pizan provides in *L'Epistre au Dieu d'Amours et le Debat de destinaires*, contextualizes Grandson's poetic achievements by constructing him as the equal of those idealised knights of Arthurian fiction, endowed with all the attributes of knightly and courtly perfection. Anticipating the repartees of courtly figures such as Charles d'Orléans and Thomas III de Saluces, Othon de Grandson epitomizes the new late medieval embodiment of chivalric values, highly influenced by Arthurian mythology and the crusade ideology of the twelfth and thirteenth centuries.

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19 'Isabel' is heretofore not yet been established convincingly. See Gernier-Winter, p. 219. who refers one to Piaget.
20 On the eulogy of Blanche, see Peasall, *The Life of Geoffrey Chaucer*, pp. 88-93.
21 Gernier-Winter, p. 16.
In view of these facts, it is most likely Chaucer considered Othon de Grandson to be his superior as an agent in the dissemination of the international language of love. That view must have been shared more generally in the fifteenth century, as the evidence of Othon's influence, in the company of Machaut, Chartier and Deschamps, attests. The Savoyard knight from the Pays de Vaud must have held an enviable position as a significant contributor to the dissemination of courtly ideals, as is corroborated by his major piece, _Le Livre Mestre Olye_. The poem plays very subtly with courtly textual subtext by negotiating different representations of love, with the main protagonist fervently devoted to his single love, even if it is unrequited, while the 'lover of the birds', another significant character of _Le Livre_, initially recommends a lighter form of love, changing ladies as circumstances allow. The meeting between the protagonist and the lover of the birds is a climactic moment of _Le Livre_ and leads the latter to acknowledge his error. Courtly love is challenged but undamaged and the text endorses and emphasizes the suffering and pain of the lamenting 'I-voice' as unrequited and devoted lover.

Other, more challenging, courtly negotiations take place with the elaboration of the St Valentine tradition. The difficulty of identifying the origins of the St Valentine celebration shows how the language of love in the late medieval period was a question of complex interaction. I would like to nuance Grenier-Winther's claim for Grandson as its inventor, and suggest the institution of the tradition was a joint, communal effort, which took place in England at the royal court, and which saw Grandson, Chaucer, Gower and Clanvowe actively engaged in its elaboration.

Whatever the case may be, Grandson and Chaucer provide interesting but very different perspectives on the Saint Valentine tradition. If Chaucer is far less prolix than Grandson on the subject, he is also the one who provides the most formal information about the St Valentine's day celebration, first of all in _The Complaint of Mars_:

_The glad night is worth an hevy morowe –_  
_Seynt Valentyne, a foule thus herde I tyngye_  
_Upon thy dayer sonne gan up-spryngye._

Yet sang this foule – I rede you al awake,  
And ye that han not chosen in humble wyse,  
Without repentynge cheyth yow your make. (12-17)

In _The Parliament of Fowls_, St Valentine's day is mentioned four times, at strategic points in the poem (309-10; 320-22; 386-89; 683-85). After passing by the temple of Venus, the narrator finds Nature presiding over an assembly of birds. Although she occasionally loses control of the debates enacted by the birds, Nature's role in overseeing the matchmaking is essential to its proper advancement:

_"Ye know ye wel how, seynt Valentyynes day,  
By my statut and thogh my governance,  
Ye come for to cheese – and he yeoure wey:  
Yeure makes..."_ (386-89)

The joyful celebration that is marked by the birds' singing a roundel of French origin towards the end of the poem is of a piece with the Valentine tradition of choosing and serving a lady for a year that becomes a playful fifteenth-century aristocratic pastime. Charles d'Orléans, made prisoner by the English at Agincourt in 1415, provides abundant evidence of the practice in his own Valentine poems. However, the avian celebration in _The Parliament of Fowls_...
is marred by the aristocratic birds' failure to choose a mate. Nature allows the
formal eagle to delay her choice until the following year. As a consequence, she
is without a partner and, unlike the lower birds, the aristocratic community
of *The Parliament of Fouls* does not contribute to the common good through
the act of procreation. The tenor of this poem thus subverts several of the
principles of the Valentine tradition evident in other poems. First, the lower-
class birds here hijack the playful game of choosing a mate, which is usually
enacted by aristocratic characters. Second, what should be an aristocratic
pastime serving to regulate a specific code of conduct among the educated
and well-bred is made the means to preserve the avian species. Third, the
Valentine celebration that begins with a gathering of birds fails to move
to its central concern, which is the encounter between human aristocratic
characters on the specific day of Saint Valentine. Chaucer's single extended
representation of the St Valentine tradition thus completely subverts it.

A passage from Othon de Grandson's *Le Livre mesire Ode* may have
helped Chaucer in his deconstruction of the celebration. The central part
of this poem (1137-1525) shows the main protagonist and the lover of the
birds arguing about two different concepts of love, one based on the blind
faithfulness of the lover towards his beloved, and the second one based on the
more playful and sporadic form of love inspired by the St Valentine game.32
The lover of birds, having been in love from an early age with a sparrow hawk
("espriever", 1207) is distracted by the wonderful flight of a peregrine falcon
("aulcron pelerin", 1280). Trying to catch this second bird, the man sees a third
bird, a male hawk ("cierceler", 1299) that successfully seduces the peregrine falcon.
Their departure leaves the lover desperate and with no one to
love, for: 'Qu'aynce, pour vouloir changer. / Perdu du tout mon esperier...
(1327-28) [Wanting to change, I have for ever lost my sparrow hawk]. As
Othon reveals in the end the figurative quality of his bird ("Si estoit une
dameiselle" (1496) [She was a lady]), the topic of courtly concepts is brought
to the fore of this poem's concerns. In Chaucer's *Parliament of Fouls* (quite

32 I am here building an hypothesis that goes against Wimsatt's suggestion that *Grandson's Livre Mesire Ode* was written after Chaucer's *Parliament of Fouls* and "Complaint of Mars". As Wimsatt himself suggests, his arrangement of the order of composition of the Valentine poems and the rendering influence each Valentine author has on the other is purely speculative: see Wimsatt, p. 237.

33 Grenier-Witmer, pp. 423-36.

34 Chaucer-Witmer, p. 474; Bruxelles, Bibliothèque royale, MS 106.1.70, instead of "Que tous oiseaux veulent chancer" (1247), has: "Que tous oiseaux prenoent tout por", which is done apart from the gender reversal in comparison to Othon), Chaucer shuns the
typological solution and thus prevents too easy a transposition from avian to
human considerations. Restricted to the avian world from which Chaucer
does not provide an escape, courtly concepts are challenged by the comic
and the subversive. The Valentine setting of Othon's poem as "L'endemain
de saint Valentin / Que tous oiseaux veulent chanter" (1246-7) [The day
after Saint Valentine, when all birds want to sing] appropriately gives promi-
nence to birds as part of the contextualization of the debate about courtly
concepts, treated with utmost seriousness by the protagonists of the poem.

The acrostic poems *Le Songe Saint Valentin* and the *Soutien de Saint Valen-
tin*, which spell out "Isabel" in their first six lines, are marked by a similar form
of authenticity as the *Livre mesire Ode*. As in the latter, *Le Songe* conflates
avian and human dimensions to offer a moral commentary on the human
perception of love. People have "...le sens cler et loyal! Pour connoistre le
bien du mal" (351-52) [... a clear and constant sense in order to distinguish
good from evil], and so the dreamer narrator of this poem learns how to
live with a subtle heart. He shows concerns for unsuccessful lovers, and his
cpecific geographical reference "Soyent englois ou alemanes, / De France ne ou
de Savoye" (404-05) [Be they English, German, from France or from Savoy]
points to his sense of belonging to a community invested in the international
language of love that rises above national considerations.

Ballade XXX, with a direct address to 'Saint Valentin', situates the nar-
dator amongst this community of loyal lovers, for whom the saint has already
worked miracles:

Saint Valentin, humblement vous supply
Que vous jour me sois en oye,
Et me faict avoir le doux accroty
Ou il n'a rien que bien et courteisie
Et bonne foy, ce est sans vilene.
Bien y poies voix miracules monstre,
Car de plusieurs vous ferez ouvert
Et requinete de mainloy amant,
The narrator of most of Othon de Grandson's Valentine poems shows a sense of belonging to this international community of lovers. The poems fashion a persona that is devoid of satirical elements and which can easily lend itself to refashioning. The unsuccessful and melancholic lover lamenting his fate on the day of Saint Valentine as depicted in the Complainte amoureuse de Saint Valentin de Gronzon contributes to the new directions that Valentine poetry takes in the fifteenth century. The flowering of Valentine literary activities in France and Spain owes much to Othon de Grandson. 14 February 1400 marks the foundation of the loving court ("la cour amoureuse") of Charles VI, which unequivocally associates the saint with love. In 1401, in her Dit de la Rose, Christine de Pizan describes the foundation of the Order of the Rose by Louis d'Orléans, the son of Charles, on the day of St Valentine. Christine de Pizan later writes two ballades and one virelai on the theme of St Valentine. She is followed by Jean de Garencières who, in his ballade XV, imitates the Ballade de Saint Valentin by Grandson. Lydgate composes three poems on the theme, inventing a new genre, the 'valentine'. Guillaume Fiedre, René d'Anjou, Guillaume de Monceau, Jean d'Estouteville, and the poet Aznar Pardo from Valencia write poems dedicated to the literary celebration of St Valentine. Charles d'Orléans, who owned a manuscript of Othon de Grandson, also wrote fourteen Valentine poems.

38 See Grenier-Winther, pp. 251-21, esp. the final stanzas.
41 See Fox and Am., Poetry of Charles d'Orléans, pp. 202-31; Grenier-Winther, pp. 113-14, offers a summary of the most important points developed by Oruch, "St Valentine", pp. 356-52.

The praises of Grandson by Froissart, Chaucer, and Christine de Pizan, are often dismissed as addressing the courtier and the knight, not the poet. 
Wismar notes Chaucer's "Flour of hem that make in France" by providing series of contexts in which 'flour' refers primarily to chivalric deeds, and assuming that Chaucer is addressing Grandson's knightly qualities, rather than his 'making'. Whether or not 'flour' serves to define knightly deeds, rather than poetic activity, it does not need to be interpreted as Chaucer depreciating Othon's poetic achievements. On the contrary, the lines remind the poet that, like Chaucer, one should embrace Othon's poetic output as that of a knight-poet, whose fame spread throughout European courts and regions.

Chaucer's move away from aristocratic literature led him to explore generic variety in a very audacious way, with the successful composition of the Canterbury Tales. I agree with Wallace in thinking that this exploration of social and generic varieties was achieved in parallel to his recognition and acceptance of the 'peculiarities of his own social condition'. Yet his practice in the act of ventriloquizing the deeds and words of his Canterbury pilgrims epitomizes a literary technique that he had to assume in his early career as a socially unift poet of love who had to articulate the lover's voice in a mandabout way. However productive of one of the most innovative literary perspectives in English literature, this very idiosyncratic poetic stance did not facilitate imitation and one can rightly question the extent of Chaucer's influence in, for instance, the dissemination of the St Valentine tradition in European courtly circles, including England.

On the other hand, Grandson's output, once relieved of the burden of exclusivity literary and poetic judgements, can be read in a new light, one that illuminates the range of his influence and impact in the world of European courtly literature. Such a perspective allows one to recognize his significant participation in the circulation of ideas and influences that travelled between different European courtly circles, and more particularly between England and Francophone Europe. Chaucer looked up to Othon de Grandson, both as a knight-and-courtly love poet, and so did several authors before and after him.