



for his *Chronicles*. After Philippa's death in 1369, Froissart found many ready benefactors, including Wenceslas, Duke of Luxembourg and Brabant, with whom he composed *Méliador*, a long poem in the style of the Arthurian romances.

In 1373, Froissart was ordained a priest for the parish of Lestines, and in 1383, Guy de Blois appointed him chaplain and raised him to the rank of Canon of Chimay. Encouraged by Guy to continue his *Chronicles*, Froissart traveled in 1388 to the court of Gaston Phoebus, Count of Foix. He rode much of the way with one of Gaston's knights, Espaing de Lyon, who was a valuable source of information about recent battles.

When a truce in the Hundred Years' War occurred in 1394, Froissart returned to England. He found it quite changed and was dejected to learn that most of his former friends had died. But he was well received by King Richard II, who liked what Froissart had said about love in *Méliador*. Delighted with Richard's kindness to him, Froissart seems to have been oblivious to the king's reputation as a cruel tyrant, and was consequently totally demoralized by Richard's murder in 1400, with which event he ended his *Chronicles*.

Works. Froissart's *Chroniques de France, d'Angleterre, d'Ecosse et d'Espagne* is divided into four books and covers events from 1325 to 1400, giving a wealth of information on the Hundred Years' War. In describing events before 1356, Froissart borrowed heavily from the chronicler Jean le Bel, whom he knew. For information on later events Froissart relied on the memories of eyewitnesses, and thus many errors were introduced. Despite this, however, and even though he showed little objectivity and always seemed to be swayed by his benefactor of the moment, Froissart presented a lively picture of the excitement and the glamor of the courts and battlefields of the 14th century.

Froissart also enjoyed writing poetry, and he composed, besides *Méliador*, some light courtly verse. An early poem, *Espinette amoureuse*, tells of his own unrequited love as an adolescent. In *Dit du florin* the sole coin left in the poet's purse berates him for letting money slip through his fingers so easily. But it is for the *Chronicles* that Froissart will be remembered.

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Further Reading: McGregor, Rob R., *The Lyric Poems of Jehan Froissart* (Univ. of N. C. Press 1976).

FROMNTIN, frô-män-tan', **Eugène** (1820–1876), French painter and writer. He was born in La Rochelle, on Oct. 24, 1820. At the age of 20 he went to Paris, where he studied with the academic painter Louis Cabat. However, he was more influenced by the romantic orientalism of Eugène Delacroix. Conservative by nature, Fromentin lacked the bold, romantic bombast of Delacroix. His work displays instead a more refined, restrained quality. Like Delacroix, Fromentin visited North Africa, which inspired many of his paintings. One of his best-known canvases, *Gorges de la Chiffa* (1847; Louvre, Paris), brilliantly captures the colorful atmosphere of Algerian life. It was exhibited in the salon of 1848 and brought him immediate and lifelong popularity. Another important work depicting life in North Africa is *Arabs Crossing a Ford* (1873, Metropolitan Museum of Art, N. Y.).

Fromentin was also an important art critic

and art historian. His autobiographical novel *Dominique* (1863), dedicated to George Sand, is a prototype of the popular modern novel about the life and interests of the artist. His critical work *Masters of Other Times* (1876), essays on the old masters of Belgium and Holland, interspersed with comments on his own contemporaries, is a forerunner of modern criticism. He died in St.-Maurice on Aug. 27, 1876.

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FROMM, Erich (1900–1980), German-American psychoanalyst, social critic, and author. He was born March 23, 1900, in Frankfurt, received his Ph.D. from the University of Heidelberg in 1922, and after psychoanalytic training in Munich and Berlin went to the United States in 1933. In addition to conducting a private practice in New York City, he held teaching positions at a number of U. S. colleges. He died in Muralto, Switzerland, on March 18, 1980.

Fromm's work represents a synthesis and an important reformulation of the ideas of Freud and Marx. He is particularly concerned with the relationship between the individual and society and the problems of human self-realization and fulfillment. Early in his career Fromm took issue with Freud's view of the instinctual bases of human motivation. Drawing on Marx, Fromm argued that social character is not determined by instinct but rather is shaped by cultural training. Thus neurotic conflicts can arise from the needs and desires created by society as well as from the frustration of biological drives.

Fromm's first major book, *Escape From Freedom* (1941), stated that as Western man gained more freedom he felt increasingly alone and helpless, and many men fled into over-conformity to society or submission to authoritarian rulers. Fromm offered constructive alternatives to man's alienation in such books as *Man for Himself* (1947), *The Sane Society* (1955), *The Art of Loving* (1956), *The Heart of Man* (1964), and *The Revolution of Hope* (1968). In these books he criticized the values of various socially produced character types. Against them he contrasted the productive character capable of genuine love and able to use his capacities to satisfy human needs.

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FRONDE, frônd, a series of uprisings in France from 1648 to 1653, directed primarily against the crown. *Fronde* means "sling" and came to be applied figuratively to those who "slung stones" at the government. The Fronde was the culmination of a long series of uprisings against the crown's increasing authority and grew in intensity after France's involvement in the Thirty Years' War (1618–1648). Although alliances and advantages constantly shifted, the era may conveniently be divided into two periods. The Fronde of the Parlement lasted from 1648 to 1650, while the Fronde of the Princes spanned the years 1650–1653.

Background. Mounting fiscal exactions during the Thirty Years' War combined with a European recession to drive many exasperated, tax-exempt landlords, who were receiving reduced payments from fiscally oppressed tenants, to encourage resistance to tax authorities. Royal repression followed revolt, and popular discontent grew. Desperate to keep the peace in



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