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BIBLIOGRAPHICAL BULLETIN
OF THE
International
Arthurian Society

BULLETIN BIBLIOGRAPHIQUE
DE LA
Société Internationale
Arthurienne

EDITED BY
LEWIS THORPE
ASSISTANT EDITOR
E. K. C. VARTY

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The International Arthurian Society

The International Arthurian Society was founded during the second Arthurian Congress, which was held at Quimper in Brittany from 2 to 7 September 1948. The Society has three main objectives:

1. The holding, at three-yearly intervals, of Congresses, which consist mainly of working sessions (the reading of papers, which are followed by discussions), and partly of excursions.

2. The annual publication of a Bibliographical Bulletin, which has a secondary object of keeping members informed of the activities of the Society.

3. The maintenance in Paris of a Documentation Centre, which is equipped with a library and a collection of bibliographical material.

Each National Section of the Society elects its own officers, has its own organization and is responsible for deciding its own annual rate of subscription. A Central Committee, which meets in Paris, is responsible for maintaining the connection between the different National Sections.

In exchange for his or her subscription each member of the Society receives a copy of the Bulletin and has the right to use the amenities of the Documentation Centre.

In countries where there exists a National Section of the International Arthurian Society, correspondence should be sent to the relevant Secretary or Treasurer. Certain other countries have a Corresponding Secretary. Where no such officials exist, enquiries should be sent to the relevant member of the Central Committee.

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I

Bibliography

The purpose of this Arthurian Bibliography is, year by year, to draw attention to all scholarly books and articles directly concerned with the *matière de Bretagne*. Subjects which are only indirectly concerned with it, such as the origins of courtly love, are deliberately excluded. Also excluded are popular works, general surveys found in histories of literature and most studies which deal with the Arthurian tradition after the sixteenth century. Within these limits, the Bibliography aims to include all books, reviews and articles published in the year preceding its appearance, an exception being made for earlier studies which have been omitted inadvertently.

Each national branch of the Arthurian Society is responsible for its own section of the Bibliography. Each section is divided into three parts: I Texts, Translations and Adaptations; II Critical and Historical Studies; III Reviews. The contents of each section are arranged in the alphabetical order of author's names.

As often as possible a brief, objective account is given of the contents of each study listed in the Bibliography. For practical purposes, as well as to conform to a decision taken at the second Triennial Arthurian Congress, these digests are given in either English or French.

Each section of the Bibliography is printed in alphabetical order according to nationality. The first publication listed for each year is given the number one; the remainder follow in numerical order down to the end of the Bibliography. Any reference to the Bibliography should therefore include the year, the number of the Bulletin and that of the individual publication, e.g. *BBIAS*, I, 1949, 20.

At the end of the Bibliography are printed two indexes, one of authors and one of subject-matter.

The Secretaries of national Branches are asked to submit a copy of their contribution, *typed on quarto paper with double spacing*, to Professor Lewis Thorpe, President of the British Branch and Editor of the Bulletin, *by 1st May at the latest*. *The titles of books and the abbreviations for journals will be printed in italics, that is, they should be underlined in typescript; the titles of articles will be printed in romans, that is they should be set in inverted commas but not underlined in typescript.*

List of Abbreviations

- AEM* . . . *Anuario de Estudios Medievales*, Barcelona.
- AfdA* . . . *Anzeiger für deutsches Altertum*.
- AN&Q* . . . *American Notes and Queries*, New Haven, Connecticut.
- Angl* . . . *Anglia*, Tübingen.
- AnM* . . . *Annale Mediævale*, University of Detroit and Duquesne University, Pittsburgh.
- Ann.Bret* . . . *Annales de Bretagne*.
- APS* . . . *Acta Philologica Scandinavica*, Copenhagen.
- AStrSpr* . . . *Archiv für das Studium der neueren Sprachen*.
- ANF* . . . *Arkiv för nordisk filologi*.
- AUMLA* . . . *Journal of Australasian Universities Modern Language and Literature Association*.
- BA* . . . *Books Abroad*, University of Oklahoma, Norman, Oklahoma.
- BBCS* . . . *Bulletin of the Board of Celtic Studies*.
- BBIAS* . . . *Bibliographical Bulletin of the International Arthurian Society*.
- BBSIA* . . . *Bulletin Bibliographique de la Société Internationale Arthurienne*.
- BC* . . . *Bibliotheca Celtica*.
- BEC* . . . *Bibliothèque de l'Ecole des Chartes*.
- BZrP* . . . *Beihefte zur Zeitschrift für romanische Philologie*.
- BHR* . . . *Bibliothèque d'Humanisme et Renaissance*.
- BJRL* . . . *Bulletin of the John Rylands Library*.
- CASJ* . . . *Chester Archaeological Society's Journal*.

- CCM . . . *Cahiers de Civilisation Médiévale.*
- CE . . . *College English, Wesleyan University, Middletown, Connecticut.*
- CFMA . . . *Classiques Français du Moyen Age.*
- Celt . . . *Celtica, Dublin.*
- CentR . . . *The Centennial Review, Michigan State University, East Lansing, Michigan.*
- CL . . . *Comparative Literature, University of Oregon, Eugene, Oregon.*
- Crit . . . *Criticism, Wayne State University, Detroit, Michigan.*
- CP . . . *Classical Philology, University of Chicago, Illinois.*
- DA . . . *Dissertation Abstracts, University Microfilms Inc., Ann Arbor, Michigan.*
- DLZ . . . *Deutsche Literaturzeitung.*
- DU . . . *Der Deutschunterricht, Stuttgart.*
- DVj . . . *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte.*
- EC . . . *Essays in Criticism.*
- EETSOS . . . *Early English Text Society, Original Series.*
- EHR . . . *English Historical Review.*
- ELH . . . *Journal of English Literary History, Johns Hopkins University, Baltimore, Maryland.*
- ELN . . . *English Language Notes, University of Colorado, Boulder, Colorado.*
- ER . . . *Estudis Romànics, Barcelona.*
- ES . . . *English Studies: A Journal of English Letters and Philology.*
- Et.Angl . . . *Etudes Anglaises, Paris.*
- Et.Celt . . . *Etudes Celtiques, Paris.*
- Et.Germ . . . *Etudes Germaniques, Paris.*
- Euph . . . *Euphorion.*

- Exp* . . . *Explicator*, Richmond Professional Institute, Richmond, Virginia.
- Fil* . . . *Filologia*, Buenos Aires.
- FM* . . . *Filologia Moderna*, Madrid.
- FMLS* . . . *Forum for Modern Language Studies*.
- FR* . . . *French Review*, Oberlin College, Oberlin, Ohio.
- FS* . . . *French Studies*.
- Germanistik* . . . *Germanistik. Internationales Referatenorgan mit bibliographischen Hinweisen*, Tübingen.
- GQ* . . . *German Quarterly*, Hamilton College, Clinton, New York.
- GR* . . . *Germanic Review*, Columbia University, New York.
- GRM* . . . *Germanisch-romanische Monatsschrift*.
- HAB* . . . *Humanities Association Bulletin*, University of Alberta, Edmonton, Alberta.
- HR* . . . *Hispanic Review*, University of Pennsylvania, Philadelphia, Pennsylvania.
- JAF* . . . *Journal of American Folklore*, University of Colorado, Boulder, Colorado.
- JBAA* . . . *Journal of the British Archaeological Association*.
- JEGP* . . . *Journal of English and Germanic Philology*, University of Illinois, Urbana, Illinois.
- KFLQ* . . . *Kentucky Foreign Language Quarterly*, University of Kentucky, Lexington, Kentucky.
- LR* . . . *Lettres Romanes*, Louvain.
- LLC* . . . *Llén Cymru*.
- MA* . . . *Moyen Age*, Brussels.
- M&Q* . . . *Medievalia et Humanistica*, Boulder, Colorado.
- Man* . . . *Manuscripta*, Saint Louis University Library, Missouri.
- Med.Aev* . . . *Medium Aevum*.

- MLN* . . . *Modern Language Notes*, Johns Hopkins University, Baltimore, Maryland.
- MLQ* . . . *Modern Language Quarterly*, University of Washington, Seattle, Washington.
- MLR* . . . *Modern Language Review*.
- Monats* . . . *Monatshefte*, University of Wisconsin, Madison, Wisconsin.
- MP* . . . *Modern Philology*, University of Chicago, Illinois.
- MS* . . . *Mediæval Studies*, Pontifical Institute of Mediæval Studies, Toronto, Canada.
- Mus* . . . *Museum, Maandblad voor Philologie en Geschiedenis*, Leiden.
- N&Q* . . . *Notes and Queries*.
- Neophil* . . . *Neophilologus*.
- NLWJ* . . . *National Library of Wales Journal*.
- NM* . . . *Neuphilologische Mitteilungen*.
- NMS* . . . *Nottingham Mediæval Studies*.
- NwMSCS* . . . *Northwest Missouri State College Studies*, Northwest Missouri State College, Maryville, Missouri.
- NZZ* . . . *Neue Zürcher Zeitung*.
- Ogam* . . . *Ogam: Tradition Celtique*, Rennes.
- PAPS* . . . *Proceedings of the American Philosophical Society*, Philadelphia, Pennsylvania.
- PBB (Tübingen)* *Pauls und Braunes Beiträge zur Geschichte der deutschen Sprache und Literatur*, Tübingen.
- PBB (Halle)* . . . *Pauls und Braunes Beiträge zur Geschichte der deutschen Sprache und Literatur*, Halle.
- PLL* . . . *Papers on Language and Literature*, Southern Illinois University, Edwardsville, Illinois.

- PMASAL** . . . *Papers of the Michigan Academy of Science, Arts and Letters*, University of Michigan, Ann Arbor, Michigan.
- PMLA** . . . *Publications of the Modern Language Association of America*.
- PQ** . . . *Philological Quarterly*, University of Iowa, Iowa City, Iowa.
- PSAS** . . . *Proceedings of the Society of Antiquaries of Scotland*.
- RBPH** . . . *Revue Belge de Philologie et d'Histoire*, Brussels.
- REI** . . . *Revue des Etudes Italiennes*.
- RES** . . . *Review of English Studies*.
- RF** . . . *Romanische Forschungen*.
- RIO** . . . *Revue Internationale d'Onomastique*, Paris.
- RJ** . . . *Romanistisches Jahrbuch*, Hamburg.
- RLC** . . . *Revue de Littérature Comparée*, Paris.
- RLR** . . . *Revue des Langues Romanes*.
- RMAL** . . . *Revue du Moyen Age Latin*.
- Rom** . . . *Romania*.
- RomN** . . . *Romance Notes*, University of North Carolina, Chapel Hill, North Carolina.
- RPh** . . . *Romance Philology*, University of California, Berkeley, California.
- RR** . . . *Romanic Review*, Columbia University, New York.
- RS** . . . *Research Studies*, Washington State University, Pullman, Washington.
- SATF** . . . *Société des Anciens Textes Français*.
- Script** . . . *Scriptorium*.
- SF** . . . *Studi Francesi*, Turin.
- SM** . . . *Studi Medievali*, Spoleto.

- SoQ* . . . *The Southern Quarterly*, Hattiesburg, Mississippi.
- SP* . . . *Studies in Philology*, University of North Carolina, Chapel Hill, North Carolina.
- Spec* . . . *Speculum*, Cambridge, Massachusetts.
- SpL* . . . *Spiegel der Letteren, Antwerpen, 'sGravenhage*.
- SS* . . . *Scandinavian Studies*, University of Washington, Seattle, Washington.
- Symp* . . . *Symposium*, Syracuse University, Syracuse, New York.
- THSC* . . . *Transactions of the Honourable Society of Cymmrodorion*.
- Trad* . . . *Traditio*, Fordham University Press, Bronx, New York.
- Ts* . . . *Tijdschrift voor Nederlandse Taal- en Letterkunde*, Leiden.
- TSE* . . . *Tulane Studies in English*, Tulane University, New Orleans, Louisiana.
- TSL* . . . *Tennessee Studies in Literature*, University of Tennessee, Knoxville, Tennessee.
- UMSE* . . . *University of Mississippi Studies in English*, University of Mississippi, Mississippi.
- UR* . . . *University Review*, Kansas City, Missouri.
- UTQ* . . . *University of Toronto Quarterly*, University of Toronto Press, Toronto.
- WB* . . . *Weimarer Beiträge*, East Berlin.
- WW* . . . *Wirkendes Wort*.
- XUS* . . . *Xavier University Studies*, Xavier University of Louisiana, New Orleans, Louisiana.
- ZdA* . . . *Zeitschrift für deutsches Altertum*.
- ZfdPh* . . . *Zeitschrift für deutsche Philologie*.
- ZfSL* . . . *Zeitschrift für französische Sprache und Literatur*.
- ZrP* . . . *Zeitschrift für romanische Philologie*.

Allemagne et Autriche

BIBLIOGRAPHIE POUR 1966

ETABLIE PAR

WILHELM KELLERMANN

ET PETER LUCKE

I. — TEXTES, TRADUCTIONS ET ADAPTATIONS

- 1 CHRETIEN DE TROYES, *Yvain (Der Löwenritter)*, nach W. Foerstes letzter Ausgabe in Auswahl bearbeitet und mit Einleitung und Glossar versehen von Rudolf Baehr, 2. verbesserte Auflage (= Sammlung romanischer Übungstexte 43), Tübingen, Niemeyer, 1966, 136 pp. (cf. *BBSIA*, XI, 1959, 1).
- 2 FÜETRER, Ulrich, *Persibein*. Aus dem *Buch der Abenteuer*, hrsg. von Renate Munz (= Altdeutsche Textbibliothek 62), Tübingen, Niemeyer, 1964, XXVI, 150 pp.
- 3 HARTMANN VON AUE, *Iwein*, Studienausgabe, 2. Auflage (Text nach: *Iwein*. Eine Erzählung von Hartmann von Aue, mit Anmerkungen von G. F. Benecke und K. Lachmann, 6. Ausg., unveränderter Nachdruck der 5., von Ludwig Wolff durchgesehenen Ausg., Berlin, 1959), Berlin, de Gruyter, 1966, IV, 256 pp. (cf. *BBSIA*, XVIII, 1966, 5).

- 4 HARTMANN VON AUE, *Iwein*, eine Erzählung, mit Anmerkungen von G. F. Benecke und K. Lachmann, 6. Ausgabe, unveränderter Nachdruck der 5., von Ludwig Wolf durchgesehenen Ausgabe, Berlin, de Gruyter, 1966, XVIII, 564 pp.
- 5 BEDIER, Joseph, *Der Roman von Tristan und Isolde*, in der Übertragung Rudolf G. Bindings, mit 14 Holzschnitten von Fritz Kredel, eine Liebhaberausgabe, Frankfurt a.M., Trajanus-Presse, 1966, 112 pp.
- 6 *Tristrant und Isalde*, Prosaroman, nach dem ältesten Druck aus Augsburg vom Jahre 1484, versehen mit den Lesarten des zweiten Augsburger Druckes aus dem Jahre 1498 und eines Wormser Druckes unbekanntem Datums, hrsg. von Alois Brandstetter (= Altdeutsche Textbibliothek, Erg. 3), Tübingen, Niemeyer, 1966, XXX, 198 pp.
- 7 WOLFRAM VON ESCHENBACH, hrsg. von Karl Lachmann, unveränderter photomech. Nachdruck der 6. Ausgabe, Berlin und Leipzig 1926, Berlin, de Gruyter, 1965, LXXII, 640 pp.
- 8 WOLFRAM VON ESCHENBACH, *Parzival*, Buch XII bis XVI, hrsg. von Albert Leitzmann, 6. Auflage, revidiert von Wilhelm Deinert (= Altdeutsche Textbibliothek 14), Tübingen, Niemeyer, 1965, XV, 197 pp. (cf. *BBSIA*, VIII, 1956, 3).
- 9 WOLFRAM VON ESCHENBACH, *Parzival*, eine Auswahl mit Anmerkungen von Hermann Jantzen, 3. Auflage, bearbeitet von Herbert Kolb (= Sammlung Götschen 921), Berlin, de Gruyter, 1966, 128 pp. (cf. *BBSIA*, XIV, 1962, 2).
- 10 WOLFRAM VON ESCHENBACH, *Parzival*, eine Auswahl, auf Grund der Übertragung von Wilhelm Hertz, hrsg.

von Walther Hofstaetter (= Reclams Universalbibliothek 7451), Stuttgart, Reclam, 1965, 80 pp.

II. — ETUDES CRITIQUES

- 11 BAADER, Horst, *Die Lais. Zur Geschichte einer Gattung der altfranzösischen Kurzerzählung* (= *Analecta Romanica* 16), Frankfurt a.M., Klostermann, 1966, 382 pp.

Intéressant pour les recherches arthuriennes surtout le chapitre des sources des lais de Marie. L'auteur montre qu'elle n'a pu prendre connaissance de ces sources par l'entremise directe de conteurs bretons. Marie et les autres auteurs de lais ne se réclament des conteurs bretons que pour pouvoir intégrer leurs contes dans la matière de Bretagne et les rendre plus vraisemblables, ce qui est prouvé d'ailleurs aussi par le grand nombre de détails géographiques et historiques qui ne proviennent pas de sources populaires bretonnes mais de sources littéraires (Geoffroy de Monmouth, Wace). Les lais anonymes ne nous apprennent rien non plus des sources populaires puisqu'ils sont des imitations des lais de Marie. B. ne conteste pas l'existence de motifs celtiques dans les lais, mais il nie toute transmission directe de ces motifs et se prononce de manière très sceptique sur les possibilités et le sens des études qui s'occupent de leur provenance.

- 12 BUMKE, Joachim, *Wolfram von Eschenbach* (= *Sammlung Metzler* 36), 2. Auflage, Stuttgart, Metzler, 1966, VIII, 104 pp. (cf. *BBSIA*, XVII, 1965, 1; XVIII, 1966, 94; XIX, 1967, 44).
- 13 CHRISTMANN, Hans Helmut, 'Nochmals zu Berols Tristan v. 4223-5', dans *ZfSL* 76 (1966), pp. 243-5.
- 14 CRAMER, Thomas, "'Sælde und êre" in Hartmanns "Iwein", dans *Euph*, 60 (1966), pp. 30-47.

L'auteur essaie de prouver que les notions 'sælde' et 'êre', qu'il traduit par 'Ansehen vor Gott' (considération de Dieu) et 'Ansehen vor den Menschen' (considération des hommes), expriment des idées fondamentales de l' 'Iwein'. L'étude des

rapports entre 'sælde' et 'ère' nous ferait comprendre la structure du roman: tout en gagnant l'estime des hommes par l'aventure de la fontaine, Iwein manque de 'sælde', car il s'est approprié injustement une femme et un pays. Les aventures qui suivent et où Iwein expie sa faute nous montrent une relation inverse: comme défenseur du droit, Iwein s'attire la considération de Dieu et, à la fin, celle des hommes aussi. Cette problématique est contenue également dans l' 'Yvain' de Chrétien. Mais c'est Hartmann qui, obéissant à sa tendance didactique, accentue certains traits de l'original pour pouvoir introduire dans le roman l'ordre sévère d'une loi morale.

- 15 ENDRES, Rolf, 'Der Prolog von Hartmanns "Iwein"', dans *DVj* 40 (1966), pp. 509-37.

L'auteur étudie la notion 'güete' (*Iwein* V. 1) et constate que sa signification est fortement influencée par la pensée d'Augustin et de Bernard. Hartmann ne réussit à établir qu'une union très superficielle entre la sphère religieuse, désignée par le mot 'güete', et le monde arthurien, désigné par le mot 'ère' (honneur).

- 16 GANZ, Peter, 'Polemisiert Gottfried gegen Wolfram?', dans *PBB* (Tübingen) 88 (1966), pp. 68-85.

L'auteur doute de la thèse généralement acceptée selon laquelle il y aurait dans les vers 4638-4690 du 'Tristan' de Gottfried une polémique contre Wolfram. Pour comprendre cette digression il n'est pas nécessaire de penser à Wolfram: on peut l'expliquer comme la description de l'idéal de style de Gottfried. Tout ce qu'on pourrait interpréter comme une polémique contre Wolfram reste extrêmement vague et c'est seulement l'opposition entre Gottfried et Wolfram, si évidente aux yeux du lecteur contemporain, qui a amené beaucoup d'interprètes à voir dans cette digression une polémique. La génération qui suit les deux poètes ne voyait pas du tout une opposition absolue entre eux.

- 17 GERNENTZ, Hans-Joachim, 'Der Ritter in seinem Verhältnis zur Gesellschaft im "Parzival" Wolframs von Eschenbach', dans *WB* 12 (1966), pp. 623-51.

A en croire l'auteur, le monde féerique des romans bretons avant et surtout après Wolfram n'est rien d'autre que la

représentation symbolique de problèmes qui se rapportent uniquement à une aristocratie en pleine dissolution, à l'écart des problèmes religieux et politiques de son époque. Le 'Parzival' de Wolfram pourtant aurait des relations évidentes avec la situation historique. La cour d'Arthur symboliserait le déclin du pouvoir central des empereurs allemands et les débuts de l'anarchie féodale. Par opposition à cette société courtoise dégénérée Wolfram aurait créé la société du graal, utopie d'une société idéale capable de résoudre les problèmes politiques et religieux au début du 13^e siècle.

- 18 HARMS, Wolfgang, 'Anagnorisis-Szenen des mittelalterlichen Romans und Ulrich Fûetters "Buch der Abenteuer"', dans *ZdA* 95 (1966), pp. 301-18.

L'auteur compare des scènes d'anagnorisis chez Fûettrier avec leurs modèles dans le 'Parzival' de Wolfram et l'Iwein' de Hartmann. Fûettrier, par ses modifications et coupures, se rapproche des méthodes de l'historien; il regarde les romans médiévaux comme sources historiques authentiques dont par conséquent les contenus lui importent beaucoup plus que les formes narratives. Le 'Livre des aventures' fait partie des efforts qu'on faisait aux débuts de l'humanisme allemand pour prouver la gloire de tout ce qu'on croyait appartenir au passé national.

- 19 HEMPEL, Heinrich, *Kleine Schriften. Zur Vollendung seines 80. Lebensjahres hrsg. von H. M. Heinrichs*, Heidelberg, Winter, 1966.

Intéressants pour la littérature arthurienne les articles: 'Französischer und deutscher Stil im höfischen Epos', pp. 240-60 (paru dans *GRM* 23, 1935, pp. 1-24); 'Der Eingang von Wolframs Parzival', pp. 261-76 (cf. *BBSIA IV*, 1952, 6); 'Der "zwîvel" bei Wolfram und anderweit', pp. 277-98 (cf. *BBSIA IV*, 1952, 5).

- 20 HOLLANDT, Gisela, *Die Hauptgestalten in Gottfrieds Tristan. Wesenszüge, Handlungsfunktion, Motiv der List* (= Philologische Studien und Quellen 30), Berlin, Schmidt, 1966, 168 pp.

Description détaillée des personnages principaux du roman. Les personnages de Tristan et d'Isolde sont étudiés sous

l'aspect de la ruse. L'auteur constate qu'au contraire du roman arthurien la structure du 'Tristan' n'est pas déterminée par quelques idées fondamentales mais par des confrontations toujours répétées de l'éthique d'amour subjective des protagonistes avec l'éthique objective de la société.

- 21 JANTZEN, Hans-Günther, *Untersuchungen zur Entstehung des altfranzösischen Prosaromans*, Diss. Heidelberg, 1966, 175 pp. (dactylographiée, polycopiée).

Les romans en prose nous montrent que leurs auteurs aspiraient à la crédibilité des chroniques en prose: les éléments féeriques sont supprimés en grand nombre. On cherche des explications rationnelles pour beaucoup de miracles. Un ordre chronologique clair et la technique de 'l'entrelacement' utilisée également par Villehardouin sont introduits dans les romans, et, fait capital, on les écrit en prose à l'instar des chroniques. Cette tendance à une crédibilité plus grande serait motivée par la pression de représentants orthodoxes de l'église s'opposant aux 'mensonges' du roman en vers, par l'accroissement de la conscience critique chez le public et par le caractère exemplaire des romans.

- 22 KISHITANI, Shoko, 'got' und 'geschehen'. *Die Vermeidung des menschlichen Subjekts in der ritterlichen Sprache (Hartmann von Aue)* (= Sprache und Gemeinschaft 5), Düsseldorf, Schwann, 1965, 216 pp.

Des études très détaillées de la langue de Hartmann amènent l'auteur à constater que la personnification au moyen âge n'est pas simplement un moyen rhétorique mais qu'elle répond à quelques traits fondamentaux de la pensée médiévale.

- 23 KÖHLER, Erich, 'Zur Diskussion über die Einheit von Chrestiens "Li Contes del Graal"', dans E. Köhler, *Esprit und arkadische Freiheit, Aufsätze aus der Welt der Romania*, Frankfurt a.M., Bonn, Athenäum Verlag, 1966, pp. 104-22 (cf. *BBSIA*, XII, 1960, 15).

- 24 MOHR, Wolfgang, 'Wolframs Kyot und Guiot de Provins', dans *Festschrift Helmut de Boor*, Tübingen, Niemeyer, 1966, pp. 48-70.

L'auteur voit un parallèle entre le passage du 8^e livre du 'Parzival' où est mentionné Kyot et les vers 1698-1791 de la 'Bible' de Guiot de Provins: la lâcheté du personnage de Liddamus chez Wolfram ressemble au rôle du lâche que joue Guiot en décrivant l'ordre des Templiers. A tous les vers où Guiot adopte le masque du lâche pour rehausser la vaillance des Templiers correspondent des vers dans le texte de Wolfram. L'auteur ne soutient pourtant pas la thèse d'un roman de Perceval perdu, écrit par Guiot, et qui aurait servi de modèle au 'Parzival' de Wolfram, mais il croit que toutes les thèses alléguées sont également plus ou moins possibles.

- 25 NELLMANN, Eberhard, 'Freiburger Bruchstücke zum Parzivalprolog', dans *PBB* (Tübingen) 88 (1966), pp. 334-46.

Description, classification et publication de quelques fragments du prologue du 'Parzival' inconnus jusqu'à présent.

- 26 NELLMANN, Eberhard, 'Neues zur Parzival-Überlieferung', dans *ZfdPh* 85 (1966), pp. 321-45.

Description et classification de deux fragments du 'Parzival', inconnus jusqu'en 1963.

- 27 NEUMANN, Friedrich, 'Hartmann von Aue', dans *Neue Deutsche Biographie* 7, hrsg. von der Historischen Kommission bei der Bayerischen Akademie der Wissenschaften, München, 1966, pp. 728-31.

Excellente synthèse des connaissances actuelles sur Hartmann.

- 28 POLLMANN, Leo, *Das Epos in den romanischen Literaturen. Verlust und Wandlungen* (= Sprache und Literatur 34), Stuttgart, Kohlhammer, 1966, 187 pp.

Le livre contient un chapitre où l'auteur applique à quelques romans de Chrétien sa théorie de l' 'horizontalité' de l'épopée et de la 'verticalité' du roman. 'Erec et Enide' et 'Yvain' possèdent une structure principalement verticale, tandis que dans le 'Perceval' il y a une fusion de la 'verticalité' et de l' 'horizontalité'.

- 29 QUINT, Josef, 'Ein Beitrag zur Textinterpretation von Gottfrieds Tristan und Wolframs Parzival. I. Zu Tristan v. 11-12. II. Der Gralstein in Wolframs Parzival und der Paradiesstein im Strassburger Alexander', dans *Festschrift Helmut de Boor*, Tübingen, Niemeyer, 1966, pp. 71-99.

L'auteur nie que la pierre du Graal (*Parzival* 469, 1 ff.) dérive de la pierre de paradis de l'«Alexandre» de Strasbourg et du «Iter ad Paradisum».

- 30 RATHOFER, Johannes, 'Der "wunderbare Hirsch" der Minnegrotte', dans *ZdA* 95 (1966), pp. 27-42.

L'auteur étudie la signification allégorique du cerf. La perfection, la pureté et le caractère extraordinaire de l'amour de Tristan et Isolde sont symbolisés par les qualités du cerf.

- 31 SCHÄFER, Hans-Wilhelm, 'Die Planetennamen in Wolframs Parzival', dans *Zeitschrift für deutsche Sprache* 21 (1965), pp. 60-68.

- 32 SCHRÖDER, Walter Johannes, 'Die Parzivalgestalt Wolframs von Eschenbach', dans *Das Menschenbild in der Dichtung*. Sieben Essays (de différents auteurs), hrsg. von A. Schäfer, München, Beck, 1965, pp. 83-102.

Selon l'auteur, Wolfram renonce à la tendance de Chrétien au réalisme et à la vraisemblance psychologique en faveur d'une signification purement symbolique des personnages et de l'action. L'action du «Parzival» serait basée sur le plan fondamental de la métaphysique de l'histoire d'Augustin et le chemin de Parzival serait le symbole de ce que Dieu a imposé à l'humanité: les enseignements que Parzival reçoit de sa mère, de Gurnemanz et de Trevrizent symboliseraient les trois degrés de la connaissance que l'humanité a parcourus pendant les trois âges du monde (paganisme, judaïsme, christianisme).

- 33 SCHULZE, Ursula, 'Literarkritische Äusserungen im Tristan Gottfrieds von Strassburg', dans *PBB* (Tübingen) 88 (1966), pp. 285-310.

- 34 SPEARING, A. C. ' "Patience" and the "Gawain"-Poet', dans *Angl* 84 (1966), pp. 305-29.

L'auteur croit que les quatre poèmes contenus dans le MS. Cott. Nero A.x. ('Patience', 'Purity', 'Pearl', 'Sir Gawain and the Green Knight') ont été écrits par le même auteur.

- 35 WEISGERBER, Leo, 'Angebliche Verwirrungen im Peregur', dans L. Weisgerber, *Zur Grundlegung der ganzheitlichen Sprachauffassung, Aufsätze 1925-1933. Zur Vollendung des 65. Lebensjahres* hrsg. von Helmut Gipper, Düsseldorf, Schwann, 1964, pp. 67-75.

- 36 WOLF, Alois, 'Zu Gottfrieds literarischer Technik', dans *Sprachkunst als Weltgestaltung, Festschrift für Herbert Seidler*, hrsg. von A. Haslinger, Salzburg, München, Pustet, 1966, pp. 384-409.

- 37 WOLF, Alois, 'Die Klagen der Blanscheflur. Zur Fehde zwischen Wolfram von Eschenbach und Gottfried von Strassburg', dans *ZfdPh* 85 (1966), pp. 66-82.

L'auteur, contrairement à P. Wapnewski, n'examine pas la plainte de Blanscheflur sous l'aspect de la rivalité entre Gottfried et Wolfram. Il y constate une tendance à l'intériorisation propre à Gottfried qu'on peut trouver à d'autres endroits encore. Selon l'auteur il n'est pas impossible que ce fût Wolfram qui opposa intentionnellement la plainte de Herzeloide à celle de Blanscheflur.

- 38 WOLF, Heinz-Jürgen, 'Zu Stand und Problematik der Graalforschung', dans *RF* 78 (1966), pp. 399-418.

L'auteur se prononce sur :

1. *La Folie Lancelot*. Edited by Fanni Bogdanow, Tübingen, 1965 (cf. *BBSIA*, XVIII, 1966, 7).
2. Fanni Bogdanow, *The Romance of the Grail*, Manchester, New York, 1966.
3. Henry and Renée Kahane, *The Krater and the Grail; Hermetic Sources of the Parzival*, Urbana, 1965 (cf. *BBSIA*, XVIII, 1966, 72).
4. Roger Sherman Loomis, *The Grail from Celtic Myth to Christian Symbol*, Cardiff, New York, 1963 (cf. *BBSIA*,

XVI, 1964, 82; XVII, 1965, 76; XVIII, 1966, 104, 176, 210).

5. Jean Marx, *Nouvelles recherches sur la littérature arthurienne*, Paris, 1965 (cf. *BBSIA*, XVIII, 1966, 157 et 181).
6. Leonardo Olschki, *The Grail Castle and Its Mysteries*, Manchester, 1966.
7. Leo Pollmann, *Chrétien de Troyes und der Conte del Graal*, Tübingen, 1965 (cf. *BBSIA*, XVIII, 1966, 26).

39 WOLFF, Ludwig, 'Die Iwein-Handschriften in ihrem Verhältnis zueinander,' dans *Festschrift Helmut de Boor*, Tübingen, Niemeyer, 1966, pp. 111-35.

40 *Wolfram von Eschenbach*, herausgegeben von Heinz Rupp (= Wege der Forschung LVII), Darmstadt, Wissenschaftliche Buchgesellschaft, 1966, VIII, 601 pp.

Collection d'importants articles consacrés à l'œuvre de Wolfram, parus depuis 1945: Friedrich Ranke, 'Zur Symbolik des Graals bei Wolfram von Eschenbach' (*Trivium*, IV, 1946); Friedrich Maurer, *Parzivals Sünden* (cf. *BBSIA*, III, 1951, 11); Max Wehrli, *Wolframs Humor* (cf. *BBSIA*, IV, 1952, 228); Walter Henzen, *Das IX. Buch des 'Parzival'*, (cf. *BBSIA*, IV, 1952, 7); Hans Eggers, *Strukturprobleme mittelalterlicher Epik, dargestellt am 'Parzival' Wolframs von Eschenbach* (cf. *BBSIA*, VI, 1954, 3); Karl Kurt Klein, 'Das Freundschaftsgleichnis im Parzivalprolog' (*Ammann-Festgabe I. Teil*, Innsbruck, 1953); Otto Georg von Simson, *Über das Religiöse in Wolframs 'Parzival'* (cf. *BBSIA*, VI, 1954, 48); P. B. Wessels, *Wolfram zwischen Dogma und Legende PBB* (Tübingen), 77, 1955); Wolfgang Mohr, *Obie und Meljanz* (cf. *BBSIA*, X, 1958, 9); Wolfgang Mohr, *Parzival und Gawan* (cf. *BBSIA*, XI, 1959, 12); Walter Johannes Schröder, *Vindaers wilder maere* (cf. *BBSIA*, XI, 1959, 16); Franz Rolf Schröder, *Parzivals Schuld* (cf. *BBSIA* XII, 1960, 31); Heinz Rupp, *Wolframs 'Parzival'-Prolog* (cf. *BBSIA*, XIV, 1962, 21); Hans Eggers, *Non cognovi litteraturam* (cf. *BBSIA*, XVI, 1964, 19); Ludwig Wolff, *Wolframs Schionatlander und Sigune*' (cf. *BBSIA*, III, 1951, 27).

41 WORSTBROCK, Franz Joseph, 'Über den Titel der "Krône" Heinrichs von dem Türlin,' dans *ZdA* 95 (1966), pp. 182-6.

III. — COMPTES RENDUS

- 42 ALBRECHT VON SCHARFENBERG, *Jüngerer Titirel*, Bd. II, 1, hrsg. von Werner Wolf (= Deutsche Texte des Mittelalters 55), Berlin, Akademie-Verlag 1964 (cf. *BBSIA* XVIII, 1966, 1).
C.R. par Hanns Fischer, dans *Germanistik* 7 (1966), 344, p. 71.
- 43 BROGSITTER, Karl Otto, *Artusepik*, Stuttgart, Metzler, 1965 (cf. *BBSIA*, XVIII, 1966, 14 et 272).
C.R. par Günther Schweikle, dans *Germanistik* 7 (1966), n° 2273, pp. 539-40.
- 44 BUMKE, Joachim, *Studien zum Ritterbegriff im 12. und 13. Jahrhundert* (= Beihefte zum Euphorion, Heft 1), Heidelberg, Winter, 1964 (cf. *BBSIA*, XVII, 1965, 2; XVIII, 1966, 39).
C.R. par Hans-Joachim Gernentz, dans *WB* 11 (1965), pp. 641-2.
par Volker Schupp, dans *AStnSpr* 203 (1967), pp. 135-7.
- 45 BUMKE, Joachim, *Wolfram von Eschenbach* (= Sammlung Metzler 36), Stuttgart, Metzler, 1964 (cf. *BBSIA*, XVII, 1965, 1; XVIII, 1966, 94; XIX, 1967, 12).
C.R. par Alois Brandstetter, dans *Germanistik* 7 (1966), n° 953, pp. 212-13.
- 46 COLBY, Alice M., *The Portrait in Twelfth-Century French Literature. An Example of the Stylistic Originality of Chrétien de Troyes*, Genève, Droz, 1965 (cf. *BBSIA*, XVIII, 1966, 41 et 268).
C.R. par Arnulf Stefenelli, dans *ZrP* 82 (1966), pp. 391-5.
- 47 COMBRIDGE, Rosemary Norah, *Das Recht im 'Tristan' Gottfrieds von Strassburg* (= Philologische Studien

- und Quellen, Heft 15), Berlin, Schmidt, 1964 (cf. *BBSIA*, XVII, 1965, 3; XVIII, 1966, 42 et 221).
 C.R. par Manfred Lemmer, dans *Germanistik* 7 (1966), n° 955, p. 213.
 par Wolfgang Spiewok, dans *WB* 11 (1965), pp. 640-1.
- 48 FÜETRER, Ulrich, *Die Gralepen in Ulrich Füetters Bearbeitung* (Buch der Abenteuer, Teilausg.), hrsg. von Kurt Nyholm (= Deutsche Texte des Mittelalters 57), Berlin, Akademie-Verlag, 1964 (cf. *BBSIA*, XVIII, 1966, 8).
 C.R. par Hanns Fischer, dans *Germanistik* 7 (1966), n° 367, p. 77.
- 49 FÜETRER, Ulrich, *Persibein. Aus dem Buch der Abenteuer*. Hrsg. von Renate Munz (= Altdeutsche Textbibliothek 62), Tübingen, Niemeyer, 1964 (cf. *BBSIA*, XVIII, 1966, 97; XIX, 1967, 2).
 C.R. par Wolfgang Bachofer, dans *Germanistik* 7 (1966), n° 1005, p. 229.
 par Hellmut Rosenfeld, dans *DLZ* 87 (1966), Sp. 408-10.
- 50 GEOFFROY DE MONMOUTH, *Vita Merlini—Das Leben des Zauberers Merlin*, erstmalig in deutscher Übertragung mit anderen Überlieferungen hrsg. von Inge Vielhauer, *Castrum Peregrini*, Heft LXII-LXIII, Amsterdam, Castrum Peregrini Presse, 1964.
 C.R. par Ulrich Mölk, dans *ZrP* 82 (1966), pp. 213-14.
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- 51 GICHTEL, Paul, *Die Bilder der Münchner Tristan-Handschrift* (Cgm 51), eine Bestandsaufnahme, dans *Buch und Welt, Festschrift für G. Hofmann*, Wiesbaden, Harassowitz, 1965, pp. 391-467 (cf. *BBSIA*, XVIII, 1966, 15 et 44).

C.R. par Hellmut Rosenfeld, dans *DLZ* 87 (1966), Sp. 23-24 (inséré dans le compte rendu sur Klaus Speckenbach signalé sous le numéro 61 du *BBSIA*, XIX, 1967).

- 52 HAAS, Alois, *Parzivals tumpheit bei Wolfram von Eschenbach* (= Philologische Studien und Quellen, H. 21), Berlin, Schmidt, 1964 (cf. *BBSIA*, XVII, 1965, 5 et 23; XVIII, 1966, 226 et 273).

C.R. par Wolfgang Bachofer, dans *Germanistik* 7 (1966), n° 960, pp. 215-16.

par Wolfgang Spiewok, dans *WB* 11 (1965), pp. 639-40.

- 53 HARTMANN VON AUE, *Iwein*, Handschrift B, Fotomechanischer Nachdruck, Köln, Graz, Böhlau, 1964 (cf. *BBSIA*, XVIII, 1966, 4 et 170).

C.R. par Siegfried Grosse, dans *ASinSpr* 203 (1967), p. 373.

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- 54 KAHANE, Henry and Renée, *The Krater and the Grail: Hermetic Sources of the Parzival*, Urbana, 1965 (cf. *BBSIA*, XVIII, 1966, 72; XIX, 1967, 38).

C.R. par Stephen Kaplowitt, dans *Germanistik* 7 (1966), n° 2374, pp. 565-566.

- 55 KOLB, Herbert, *Munsalvasche. Studien zum Kyotproblem*, München, Eidos, 1963 (cf. *BBSIA*, XVI, 1964, 30; XVII, 1965, 195; XVIII, 1966, 49 et 228).

C.R. par Blanca Horacek, dans *DLZ* 87 (1966), Sp. 794-7.

Analyse détaillée; éloges, mais quelques réserves sur l'origine juive de la pierre du Graal.

- 56 LAYAMON, *Brut*, edited by G. L. Brook and R. F. Leslie, Volume I, *E.E.T.S.*, Oxford, Oxford University Press, 1963 (cf. *BBSIA*, XVII, 1965, 151).
C.R. par E. G. Stanley, dans *AStnSpr* 203 (1967), pp. 63-65.
- 57 LAYAMON, *Selections from Layamon's 'Brut'*, edited by G. L. Brook, with an introduction by C. S. Lewis, Oxford, Clarendon Press, Oxford University Press, 1963 (cf. *BBSIA*, XVII, 1965, 150 et 190).
C.R. par W. F. Schirmer, dans *Anglia* 82 (1964), pp. 367-8.
par E. G. Stanley, dans *AStnSpr* 203 (1967), pp. 63-65.
- 58 LIMENTANI, Alberto (ed.), *Dal Roman de Palamedes ai Cantari di Febus-el-Forte* (= Collezione di opere inedite o rare 124), Bologna, Casa Carducci, 1962 (cf. *BBSIA*, XV, 1963, 157; XVII, 1965, 74).
C.R. par Bernhard König, dans *ZrP* 82 (1966), pp. 395-400.
- 59 RÖLL, Walter, *Studien zu Text und Überlieferung des sogenannten Jüngerer Titurel*, Heidelberg, 1964 (cf. *BBSIA*, XVII, 1965, 14; XVIII, 1966, 51).
C.R. par Alois Brandstetter, dans *Germanistik* 7 (1966), n° 996, pp. 226-7.
- 60 SACKER, Hugh, *An Introduction to Wolfram's 'Parzival'*, Cambridge, 1963 (cf. *BBSIA*, XVI, 1964, 182; XVII, 1965, 155 et 195; XVIII, 1966, 107 et 185).
C.R. Par Uwe Ruberg, dans *Afda* 77 (1966), pp. 106-11.
par H. Zutt, dans *AStnSpr* 203 (1967), pp. 459-60.
- 61 SPECKENBACH, Klaus, *Studien zum Begriff 'edelez herze' im Tristan Gottfrieds von Strassburg* (= *Medium Aevum* 6),

München, Eidos, 1965 (cf. *BBSIA*, XVIII, 1966, 30 et 53).

C.R. par Dieter Kartschoke, dans *Euph.* 60 (1966), pp. 172-4.

par Hellmut Rosenfeld, dans *DLZ* 87 (1966), Sp. 22-24.

par Alois Wolf, dans *AfdA* 77 (1966), pp. 58-63.

Approuve la thèse de Speckenbach selon laquelle la notion 'edelez herze' a été formée par analogie avec la mystique. Eloge du grand nombre de matériaux. Critique le fait que l'auteur se limite à accumuler et à classer des références et qu'il néglige de les étudier dans leur contexte.

62 STAVENHAGEN, Lee, *The Science of Parzival*, Diss., (*DA*, XXV (1964-5), 7249-50), University of California, Berkeley, 1964 (cf. *BBSIA*, XVIII, 1966, 118).

C.R. par Lee Stavenhagen, dans *Germanistik* 7 (1966), n° 977, p. 219.

63 STEINHOFF, Hans-Hugo, *Die Darstellung gleichzeitiger Geschehnisse im mittelhochdeutschen Epos* (= *Medium Aevum* 4), München, Eidos, 1964 (cf. *BBSIA*, XVIII, 1966, 34 et 54).

C.R. par Wolfgang Bachofer, dans *Germanistik* 7 (1966), n° 978, pp. 219-20.

par Karl Heinz Ihlenburg, dans *WB* 12 (1966), pp. 708-9.

par Dieter Kartschoke, dans *Euph* 60 (1966), pp. 169-70.

64 ULRICH VON ZATZIKHOVEN, *Lanzelet*, eine Erzählung, hrsg. von K. A. Hahn mit einem Nachwort und einer Bibliographie von Frederick Norman (= *Deutsche Neudrucke*, Reihe: Texte des Mittelalters, Berlin, de Gruyter, 1965, (cf. *BBSIA*, XVIII, 1966, 10).

C.R. par Hanns Fischer, dans *Germanistik*, 7 (1966), n° 339, pp. 69-70.

65 WOLFRAM VON ESCHENBACH, *Parzival, Buch VII-XI*, hrsg. von Albert Leitzmann (= Altdeutsche Textbibliothek 13), 6. Aufl., Tübingen, Niemeyer, 1963, (cf. *BBSIA*, XVI, 1964, 7); *Willehalm, Buch VI-IX, Titulrel, Lieder*, hrsg. von Albert Leitzmann (= ATB 16), 5. durchgesehene Aufl., Tübingen, Niemeyer, 1963 (cf. *BBSIA*, XVI, 1964, 8).

C.R. par Manfred Lemmer, dans *Germanistik* 7 (1966), n° 342, pp. 70-71.

66 WOLFRAM VON ESCHENBACH, *Parzival*, Studienausgabe, Berlin, de Gruyter, 1965, (cf. *BBSIA*, XVIII, 1966, 11).

C.R. par Manfred Lemmer, dans *Germanistik* 7 (1966), n° 987, p. 223.

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BIBLIOGRAPHY FOR 1966 BY PAUL A. BROWN

I. — TEXTS

- 67 GILDEA, Joseph, O.S.A., ed., *Durmart le Galois: Roman Arthurien du treizième siècle*, tome II: *Étude*, Villanova, Pennsylvania: The Villanova Press, 1966. (For Vol. I, see *BBIAS*, XVIII, 1965, 59.)

The chapters are entitled: 'Le manuscrit', 'Analyse sommaire', 'Les sources', 'L'influence littéraire', 'La langue et la date', and 'L'auteur et la composition'. The writer feels that the only borrowings that can be demonstrated with reasonable certainty are to the *Conte del Graal* and the first two *Continuations*. He concludes that the author was undoubtedly a clerk, that he was originally from Picardy, and that the romance was composed sometime between the first years of the 13th century and 1244. There are 'Notes', 'Bibliographie', 'Index des noms propres', and 'Glossaire'.

- 68 SANDS, Donald B., ed., *Middle English Verse Romances*, New York, Toronto, London: Holt, Rinehart and Winston, 1966.

Includes *Sir Launfal*, *The Wedding of Sir Gawain and Dame Ragnell*, and *Sir Gawain and the Carl of Carlyle*.

II. — CRITICAL AND HISTORICAL STUDIES

- 69 ALBERTINI, Virgil R., 'Chaucer's Artistic Accomplishment in Molding the *Wife of Bath's Tale*', *NwMSCS*, XXVIII (1964), iv, 3-16.

The writer studies the connection of Chaucer's story with the Cupid and Psyche folk tale and Gower's *Tale of Florent*. He suggests the plausibility of thinking of Chaucer's story as one of double transformation: the peasant girl to an old hag and the latter to a beautiful young wife. For the *Wife of Bath's* analysis of gentillesse, Chaucer may have turned to Boethius, de Meun, and Dante, but he makes it 'an artistic device of the greatest skill'.

- 70 BENSON, Larry D., 'The Alliterative *Morte Arthure* and Medieval Tragedy', *TSL*, XI (1966), 75-87.

The author believes that most critics have misinterpreted the poem because they try to think of it as a 'romance', or come to it with ideas of chivalry. He considers it a tragedy, not in the Aristotelian sense, but in the medieval sense. Arthur falls not because of some moral flaw in himself, but because he serves 'a flawed ideal, the worldly ideal of heroic kingship that . . . leads to the inevitable turn of Fortune's wheel'. The poem is 'simple in design but complex in the moral attitude that derives from the late Gothic ability to maintain contradicting attitudes'. It admires and yet rejects worldly ideals.

- 71 CLARK, George, 'Gawain's Fall: The Alliterative *Morte Arthure* and Hastings', *TSL*, XI (1966), 89-95.

The author points out that the detailed account of Gawain's death in the poem does not stem from Arthurian tradition. Gawain leads a small band against Mordred's army; the traitor's first rank withdraws as if in flight; when Gawain's forces pursue, they are encircled and Gawain is slain. Although Clark admits that the episode may be only the result of a poetic imagination, he believes it was inspired by the Battle of Hastings, where a similar encirclement was decisive. He places in parallel columns the details found in the *Morte Arthure*, William of Poitiers, and Guy of Amiens. He does not suggest that either of these chronicles was the direct source of the incident, or that the poet of the *Morte Arthure* intended a literary

allusion to the Battle of Hastings, but simply that the latter inspired it.

- 72 COSMAN, Madeleine Pelner, *The Education of the Hero in Arthurian Romance*, Chapel Hill, North Carolina: The University of North Carolina Press, 1966 (cf. *BBIAS*, XVIII, 1966, 114).

The author finds that 'the essential core of the Arthurian *enfance* is a program of education'. Usually it involves three periods, directed respectively by women, by a male tutor, and by a courtier. The subjects involve both 'liberal' and 'chivalric' content. The author studies especially the education of Tristan, Perceval, and Lancelot. Thomas' characterization of Tristan, she thinks, may have been inspired by Count Geoffrey of Anjou. 'In Chrétien and Wolfram, the educations of the Dümmling hero . . . determine the characterizations and structures of the complete romances.' The author's examination of Lanzelet's and Parzival's educations suggests that Ulrich was influenced by Wolfram's poem. Although Celtic saga might have offered a basic framework for the romancers' *enfances*, it seems to her more probable that late classical epics, particularly the *Achilleid* of Statius, determined the main outline. Attributes of the knight in medieval romance are traced to characteristics of the theoretical ruler in such medieval *mirrors* as John of Salisbury's *Policraticus* and Aegidius Romanus' *De Regimine Principum*.

- 73 FERGUSON, Mary H., 'Folklore in the *Lais* of Marie de France', *RR*, LVII (1966), 3-24.

The writer makes a systematic examination of the folklore motifs in Marie's *Lais*, using the Stith Thompson classification. She finds that they involve more natural than marvellous motifs, that love is central to the *Lais*, and that they present a melancholy view of love in this world. A comparison of the *Lais* with folktales indicates that Marie's pattern of composition is not inherent in folktale types, nor is the melancholy inherent in the folk material. The consistent reversal of narrative direction 'points to adaptation of *matière* for some specific *sen*', which 'seems to be that love is accompanied by suffering'. Her purpose does not seem to be moralistic, and she seems to advocate 'neither courtly love nor "amour de cœur"'. 'Marie seems to have been a conscious artist in adapting her material to suit sophisticated rather than folk tastes.'

- 74 FISHER, John H., general ed., *The Medieval Literature of Western Europe: A Review of Research, Mainly 1930-1960* (Revolving Fund Series No. 22), New York: Published for the Modern Language Association of America by The New York University Press, 1966; London: University of London Press Ltd., 1966.

Sections of this work of especial interest to Arthurians are so numerous as to render impractical any attempt to list them here.

- 75 FRAPPIER, Jean, 'Le Conte du Graal est-il une allégorie judéo-chrétienne? (II)', *RPh*, XX (1966-67), 1-31 (à suivre). For Part I, see *RPh*, XVI (1962-63), 179-213 (cf. *BBIAS*, XV, 1963, 58; and XVI, 1964, 205).

Most of this installment is devoted to a consideration and refutation of the ideas advanced by Mario Roques in 'Le Graal de Chrétien et la demoiselle au Graal', *Rom*, LXXXVI (1955), 1-27 (cf. *BBIAS*, VIII, 1956, 115, 116), where he identifies the Grail with the Chalice, the Damsel of the Grail with the Church, and the bearer of the bleeding lance with Longinus. Professor Frappier maintains that the Grail in Chrétien is a dish providing nourishment. It is only with Robert de Boron that religious symbolism changed the Grail-plate into a Grail-chalice. He considers whether the Grail procession was inspired by Ecclesia at the foot of the Cross, as represented in the miniature of the *Hortus deliciarum*, and rejects the idea. The scene there is static; this is one of movement. Would Ecclesia be serving the father of the Fisher King in a domestic fashion? Anyway, allegory is not Chrétien's habitual manner. The Grail procession, Frappier thinks, probably goes back to a primitive legend in which the grail contained not a wafer but the fish mentioned by the hermit, and the platter (*tailloir*) could serve as a plate on which to cut the fish. The bleeding lance is a cross between the lance of the Passion and some mythic lance; it cannot be explained entirely by a Christian origin. He concludes that Roques was unsuccessful in proving the soundness of the Judeo-Christian theory.

- 76 GROSS, Nathan, 'Parzival and Ither's Highest Fame: An Hypothesis', *GQ*, XXXIX (1966), 299-302.

Although Ither challenges Arthur's right to the British throne, symbolically steals his goblet, and accidentally spills wine in the lap of Ginover, she speaks of him as 'he who had been destined to win the highest fame of those about the Round Table'. Trevrizent mourns for his squire in terms similar to Ginover's, and advises Parzival to be like Ither. Finally 'Parzival, wearing the dead man's red armor, does win the highest fame by releasing Anfortas from his pain and by becoming the Grailking'. Is the plot of the romance 'Parzival's atonement for killing the man destined to redeem Anfortas' by 'replacing the dead man and committing in his stead the deed of redemption'? He wears Ither's red armor, he is called the 'Red Knight', and he finally becomes worthy of both armor and name.

- 77 HANNING, Robert W., *The Vision of History in Early Britain: From Gildas to Geoffrey of Monmouth*, New York and London: Columbia University Press, 1966.

The author studies four 'fall of Britain' texts—those of Gildas and Bede, the *Historia Brittonum*, and Geoffrey's *Historia*. The first three exemplify early medieval Christian historiography, although in Chapter 42 of the *Historia Brittonum*, dealing with the meeting of Guorthigirn and Ambrosius, he finds the obtrusion of a secular interpretation of history. He thinks that Chapters 50–55, concerned with St Patrick, and Chapter 56, which introduced Arthur into British history, are written by clerical authors reasserting the Christian theology of history. Hanning believes that Geoffrey felt impelled to create a work in which the Anglo-Norman historical vision of his day could have free play. His view of history is summed up by the subtitle of the chapter: 'Great Men on a Great Wheel'. 'Britain, like other nations, rises, flourishes, and falls.' Hanning finds Geoffrey's structural art at its best 'in the rich complex of narrative threads that binds together the careers of Vortigern, Merlin and Arthur'. The hero of the romance-adventure, he thinks, is the fully-matured heir of Geoffrey's 'preromantic' heroes. This book won the Clarke F. Ansley award given by Columbia University Press.

- 78 HEISERMAN, Arthur, 'Gawain's Clean Courtesy, or, The Task of Telling of True Love', *MLQ*, XXVII (1966), 449–57.

Review article on Larry D. Benson, *Art and Tradition in 'Sir Gawain and the Green Knight'*, New Brunswick, New Jersey: Rutgers University Press, 1965 (cf. *BBIAS*, XVIII, 1966, 61); and J. A. Burrow, *A Reading of 'Sir Gawain and the Green Knight'*, London: Routledge and Kegan Paul, 1965; New York: Barnes and Noble, 1966 (cf. *BBIAS*, XIX, 1967, 223). Heiserman thinks that Benson pursues too hard his theory that the poem is a conflict between courtliness and churliness and that 'both critics slight the poet's redefinition of courtesy to exclude adulterous love'. 'The Gawain-poet carried his romance beyond wonders, beyond the troth heroes give to women, to tell of a truer love, a love based on the doctrines of a clean courtesy that saves Gawain's neck.'

- 79 HOLMES, Urban Tigner, Jr., 'Norman Literature and Wace', *Medieval Secular Literature: Four Essays* (cf. *BBIAS*, XIX, 1967, 21), pp. 46-67.

The writer uses his method of 'parallelism'—the study of the times in which an author lived, the books that he might have read, the places where he lived and worked, and so forth—to give 'a more balanced series of suppositions about Wace'. He thinks that Wace probably maintained a psalter school or grammar school at Caen. His early patrons were probably the Abbaye aux Hommes and the nearby Saint-Evroult. He probably lived in the clerical section of the town, not far from the Abbaye aux Hommes. As a prebendary at Bayeux, he might have continued to live in a local chapter at Caen, journeying to Bayeux for chapter meetings. He probably began the *Brut* in 1150 or 1151. What MS of Geoffrey did he use? 'There was a MS of this subject matter in the library at Bec, for in 1139 Robert de Torigny showed it to Henry of Huntingdon.' Holmes thinks Gaston Paris' date of 1100 for the birth of Wace is too early. The *Ricardus Wascii* mentioned as a prebendary in Bayeux cathedral documents around 1200 'could be a son of Wace the chronicler'.

- 80 HORRENT, Jules, 'Chansons de geste et roman courtois', *RPh*, XX (1966-67), 192-203.

Review article on *Chanson de geste und höfischer Roman*, Heidelberg Kolloquium, 30 January 1961 (*Studia Romanica*, IV), Heidelberg: Winter, 1963 (cf. *BBIAS*, XXI, 1964, 16, 25). The reviewer thinks that the views of Le Gentil do not take

sufficient account of the distinction between the pre-literary phase of the work and its literary phase. In criticizing Köhler's article, he considers undeniable the great role which the Anglo-Angevin-Norman courts played in the beginning of the romance, but warns against over-simplification. Discussing the article by Jauss, Horrent points out that assonance and rime are not sure means of distinguishing between the *chanson de geste* and the courtly romance. There is as much fictionalization in *Fierabras* as in *Le Bel Inconnu*, but it is of a different sort. The *geste*, although fictionalized, rests on the sentiment of militant Christianity which still filled the soul in the 12th century, whereas the marvellous in the *roman breton* finds no place in contemporary reality. Although the author's presence is felt in both the epic and the romance, it is a more impersonal presence in *Fierabras* and a more personal one in *Le Bel Inconnu*. Horrent suggests that the relation between the author and his work should be studied on a wider scale. Perhaps in this respect Renaut de Beaujeu is not representative.

- 81 HOWARD, Donald R., *The Three Temptations: Medieval Man in Search of the World*, Princeton, New Jersey: Princeton University Press, 1966. Chapter V, 'Chivalry and the Pride of Life: *Sir Gawain and the Green Knight*'.

The three temptations are the lust of the flesh, the lust of the eyes, and pride of life (1 John 2:16). The writer thinks that the poem reflects the 'essential dilemma of chivalry, that it was a world institution founded upon other worldly ideals'. Gawain's experiences are in some measure representative of the life of man. 'The three temptations which he undergoes are like those of Adam and Christ, and of all men.' 'The girdle suggests pride of life, the love of one's own existence; even the tiny nick on his neck may suggest the wounds of Christ.' 'If the Green Knight is a fiend, he is a very amiable and comic one.' *Sir Gawain* is not so much a Christian poem as 'a poem of knight-hood written in, and therefore embodying, a Christian ideology'. The comic balance with which the poet treats the chivalric ideal suggests that the flesh is weak and the World imperfect.

- 82 KOTTLER, Barnet, and Alan M. MARKMAN, *A Concordance to Five Middle English Poems: 'Cleanness'*,

'*St. Erkenwald*', '*Sir Gawain and the Green Knight*', '*Patience*', '*Pearl*', Pittsburgh, Pennsylvania: University of Pittsburgh Press, 1966.

'This is the first concordance to any Early English texts to appear since the Tatlock-Kennedy concordance to the works of Chaucer was published in 1927.' There is one alphabetical index; words from *Sir Gawain* are marked 'GGK'. A computer concordance. (See *Studies in Bibliography*, University of Virginia, XVII, 1964, 55-75.)

- 83 KRATZ, Henry, 'The Prologue to Wolfram's *Parzival*', *JEGP*, LXV (1966), 75-98.

The author sees the Prologue 'as a series of images alluding to Parzival and his development in at least the first six books of the epic, interrupted by explicatory parenthetical sections' mostly polemical in nature. He reprints the Prologue excising 60 lines out of 116 because he regards them as later interpolation. He thinks that the original Prologue 'consists of one segment of 24 lines and one of 32'. He studies in detail the problems involved in both the original version and the interpolations. He interprets the Prologue as an 'amalgamation of an older, shorter Prologue and a later running commentary' on this version. The key, he believes, lies in the recognition that Wolfram's work was intended for a listening audience. If the interpolated sections are enclosed within parentheses, most of the difficulties disappear. The parentheses show what 'the spoken language accomplishes by pause, inflection, gesture'. The author appends his translation of the entire Prologue.

- 84 LASS, Roger, '“Man's Heaven”: The Symbolism of Gawain's Shield', *MS*, XXVIII (1966), 354-60.

The author suggests that the two emblems on the shield—the pentangle on the front, and the representation of Mary on the obverse—'represent "mannys heuene", man perfected and the flesh glorified'. He studies the use of five, which is not a 'perfect' number, as is four, 'the minimum number by which a circle can be naturally and clearly defined'. Five equals four plus one. The unity made up by the four is a fifth, which 'transcends them and is their highest development'. 'The pentangle may be taken as a representation of possible perfection of man in Christ.'

- 85 LEACH, MacEdward, '“King Arthur’s Tomb” and “The Devil’s Barn”: Two Pennsylvania Folktales told by Hiram Cranmer', *Two Penny Ballads and Four Dollar Whiskey: A Pennsylvania Folklore Miscellany*, Hatboro, Pennsylvania: Folklore Associates for Pennsylvania Folklore Society, 1966, pp. 71–80.

According to a folktale, the wounded King Arthur, with his armoured men, came to Windfall Run to drink the healing waters of the Great Spirits Spring. After twenty years he died. His men made a grave for him three feet wide and nine feet long, by using the juice of certain trees to soften the rock. Leach places this tale against the background of European grave legends of Arthur. He believes that there existed a legend dealing with an Indian hero, for whom early British settlers substituted King Arthur.

- 86 LEVY, Bernard S. 'Gawain’s Spiritual Journey: *Imitatio Christi* in *Sir Gawain and the Green Knight*', *AnM*, VI (1965), 65–106.

The author believes that this is a profoundly religious poem, in which the action follows the 'pattern of the Christian knight on his spiritual journey in an imitation of Christ'. The three temptations—of the world, the flesh, and the Devil—parallel those with which Satan unsuccessfully tempted Christ. The meeting at the Green Chapel parallels Christ’s Crucifixion and descent into Hell. Gawain’s journey is from pride to humiliation and humility. The Green Knight represents the Devil. He carries an axe (spiritual death) and a branch of holly (spiritual life). The red in Gawain’s attire identifies him with Christ. The Green Girdle is like the Crown of Thorns. Gawain brings a message to the Knights of the Round Table, the reminder not to be proud.

- 87 MATTHEWS, William, ed., *Medieval Secular Literature: Four Essays* (University of California at Los Angeles Center for Medieval and Renaissance Studies, Contributions: I), Berkeley and Los Angeles: University of California Press, 1965 (cf. *BBIAS*, XIX, 1967, 79 and 90).

- 88 MATTHEWS, William, *The Ill-Framed Knight: A Skeptical Inquiry into the Identity of Sir Thomas Malory*, Berkeley and Los Angeles: University of California Press, 1966.

Professor Matthews examines in detail all the theories for the identification of the author of *Le Morte Darthur* and finds them wanting: (1) that Sir Thomas was a Welshman, perhaps Edward Price of Maelor; (2) that he was Thomas Malory of Papworth St Agnes, in Huntingdonshire; and (3) that he was Sir Thomas Malory of Newbold Revel in Warwickshire. He rejects the last-named for the following reasons, among others: 'the man's career seems morally discordant with the book'; the language gives no evidence of Warwickshire origin; 'the few conjectured allusions to Warwickshire people prove to be no allusions at all'; the Warwickshire Malory was probably not in prison at the time the book was written in prison; and 'even if he were in prison, he was much too old to have written it'.

Instead Matthews offers the claim of Sir Thomas Malory of Studley and Hutton, in Yorkshire. He is not described as a knight, but the term was often used loosely or not used when it really applied. There is no record of his having been a prisoner, but it was not a 15th-century custom to keep a record of prisoners of war. 'The man who wrote *Le Morte Darthur* was so remarkably familiar with northern dialect, northern literature, and northern affairs, that he must have been a northerner himself—probably a Yorkshireman. The case for Thomas Malory of Studley and Hutton is that he is the only Yorkshireman of appropriate name and age who has been found in documents at the appropriate time.'

The book contains 8 appendixes of pedigrees, names, extracts from documents, and linguistic analyses.

- 89 MILLER, Robert P., 'The Wife of Bath's Tale and Mediæval *Exempla*', *ELH*, XXXII (1965), 442-56.

The author suggests that contemporaries 'might see in the figure of the Elf-Queen whose loathliness is transformed by Obedience into "true fairness" a reflection, refashioned for the Wife's purposes, of the familiar "demon of fornication" in the *exempla*', and in the redeemed knight 'the example of one who has committed himself utterly to the power of the Fair Temptress'.

- 90 NICHOLS, Stephen G., Jr., 'Ethical Criticism and Medieval Literature: *Le Roman de Tristan*', *Medieval Secular Literature: Four Essays*, ed. William Matthews, pp. 68-89 (cf. *BBSIA*, XIX, 1967, 87).

In Bérout's *Tristan*, it has long been a question how the principal moral problem can be treated with such ambiguity. The genius of Bérout shifts the focus from the fact of the love to its social setting. In crucial moments the lovers are seen through Mark's eyes. He emphasizes the faults of their enemies. Mark compromises his own moral position by assuming the role of spy. Frocin is a personification of 'gratuitous hatred', and the four barons who accuse Tristan are consumed by jealousy of his valorous deeds. In punishment of the unproved guilt of the lovers, Mark exceeds all legal bounds by condemning them to the stake and abandoning Iseult to the lepers. Bérout uses the people as a chorus, and Tristan is their champion. 'Bérout asks if it is possible for a love like that of Tristan and Iseult to exist without threatening the social harmony of the kingdom.' The answer is yes, if they 'maintain before the public that there is no love'.

- 91 REISS, Edmund, *Sir Thomas Malory* (Twayne's English Authors Series, 35), New York: Twayne Publishers, Inc., 1966.

The author attempts to provide a book 'that is both an introduction to Malory and a new analysis of his work'. He points out that although the final coloring of the *Morte Darthur* is one of grayness, Lancelot has achieved his salvation and has become a perfect knight. But it is an individual achievement; the world has returned to its self-love.

- 92 ROACH, William, 'Transformations of the Grail Theme in the first two Continuations of the Old French *Perceval*', *PAPS*, CX (1966), 160-4.

Professor Roach attributes the incongruities in Chrétien's treatment of the Grail theme to two factors: 'he was following a sourcebook from which he did not wish to deviate because it had been given to him by his patron', and his premature death prevented his revising or even finishing his work. Although Chrétien, through the Hermit's explanation, had taken a first

step toward associating the Grail with the Eucharist, the First Continuator, who brings Gawain to the Grail Castle, tells an entirely pagan story in which the Grail is 'a sort of cauldron of plenty', and introduces the element of joining the broken sword. The Second Continuator, who brings back Perceval, tries 'to combine the two conflicting accounts of the Grail that had been given him by his more talented predecessors'. But by preserving the vengeance motif introduced by the First Continuator, he got into difficulty and prevented himself from finishing the story, since the hero must now search for the slayer of the dead knight. About 1200, in the hands of Robert de Boron, the Grail 'acquired religious, symbolical, and allegorical overtones'.

- 93 RUMBLE, Thomas C., 'Malory's *Balin* and the Question of Unity in the *Morte Darthur*', *Spec*, XLI (1966), 68-85.

In contrast to Vinaver, who especially emphasized the tale of *Balin* in advancing his theory that Malory wrote not a single and unified book, but a series of eight separate 'works', Rumble thinks that 'of all the early parts of the *Morte Darthur*, the *Balin* is most closely packed with foreshadowings and motifs that are important to later sections of this "hole book of Arthur and his knights"'. There occur throughout *Balin* a large number of Merlin's prophecies to be fulfilled much later in the book. In the *Suite du Merlin* they are more widely scattered; by concentrating them, Malory gives them greater emphasis. The account in the *Balin* story of the war between Arthur and King Rions, and King Lot's death in that war, looks both backward and forward. Lot joins the rebellion because of Arthur's incestuous begetting of Mordred; after Lot's death his sons swear revenge, and there follows the strife between the houses of Lot and Pellinore which spreads until it infects the whole Round Table.

- 94 SKEELS, Dell R., 'Guingamor and Guerrehes: Psychological Symbolism in a Medieval Romance', *JAF*, LXXIX (1966), 52-83.

The author presents a translation of both the lai of *Guingamor* and the *Guerrehés* story from the *First Continuation* of Chrétien's *Perceval*. He considers *Guerrehés* a sequel to the lai, and believes that the story may have greater antiquity than much of the

rest of the *First Continuation*. He thinks it 'an exceptionally clear presentation of the Oedipus contest', and since he finds the Oedipus complex present also in the Lancelot and Tristan romances, he takes issue with Herbert Moller (cf. *BBIAS*, XIII, 1961, 43), who thought that the medieval nobility 'had reached only a pre-Oedipal level of development'.

- 95 SPIELMANN, Edda, 'Chrétien's and Hartmann's Treatment of the Conquest of Laudine', *CL*, XVIII (1966), 242-63.

The writer calls this episode 'a narrative playlet', though Hartmann lessens the dramatic tension by reducing the importance of Lunete. Hartmann transforms Chrétien's extremely varied dialogues into more even exchanges. The German heroine is viewed more idealistically. By avoiding the comedy of Chrétien's treatment, and insisting on ethics, Hartmann uncovers the Oedipal pattern. Chrétien follows only the letter of the courtly law, but Hartmann pays homage to the spirit. The structure and organization of this episode in Chrétien foreshadow 'the outlines of French classical and neo-classical comedy'. 'Hartmann's glowing emotion, enclosed in crystalline form, suggests the radiant serenity of Goethe's *Iphigenie*.'

- 96 STEINER, Roger J. '*Domaa/demanda* and the Priority of the Portuguese *Demanda*', *MP*, LXIV (1966-67), 64-67.

Manuel Rodrigues Lapa established the priority of forms contained in the Portuguese *Demanda* as found in the 15th-century MS 2594 of the National Library at Vienna over those of the Spanish *Demanda* found in the printed edition of 1535. Steiner investigates one of Lapa's examples. The Portuguese version makes sense with *domaa*, whereas the Spanish version makes nonsense with *demanda*. Pietsch argued that the MS X upon which the Portuguese text is based might have been a Spanish MS with forms similar to those in MS 2594. In an effort to determine the nature of the language of this hypothetical Spanish *Demanda* MS, Steiner compares the Lançarote fragment in Spanish MS 2-G-5 with the corresponding portions of the Portuguese MS 2594 and the printed Spanish edition. He finds that the two MSS are close to each other, but that the printed text shows modernization. 'This resemblance points to the composition of MS X in a mixed language.'

- 97 TUTTLETON, James W., 'The Manuscript Division of *Sir Gawain and the Green Knight*', *Spec*, XLI (1966), 304-10.

The author follows Bloomfield's suggestion (cf. *BBIAS*, XIV, 1962, 58) and investigates the nine divisions into which the poem is divided in the MS by illuminated capitals. Tuttleton considers Madden's four-part structure as based on sound, though incomplete, paleographic evidence, since four of the capitals 'are significantly larger than the other five', and 'a blank line-space separates the matter of these four parts'. The writer rejects 'Miss Hill's theory that the nine divisions correspond to action-sequences in the stories of Cuchulain, Curoi, and Blathnat in *Fled Bricrend*' (cf. *Spec*, XXI, 1946, 67-71), and Bloomfield's interpretation of the nine sections in terms of their 'affective structure', and points out that each is a unit of action with a distinct structure. Although the author accepts Madden's division into four fits, he feels 'that the poem reflects a division into major and minor parts resembling Acts and Scenes in a drama'.

- 98 TUVE, Rosemond, *Allegorical Imagery: Some Mediaeval Books and Their Posterity*, Princeton, New Jersey: Princeton University Press, 1966.

The author discusses the Arthur of the Vulgate cycle and the *Perlesvaus* (pp. 353-8). She discusses the *Queste* (pp. 425-36), which she considers 'the most imaginative single literary work compelling us to constant and profound allegorical reading'. She points out that the two romances that are unquestionably allegorical both furnish 'exegesis from within the text'. She remarks that if Chrétien depended on 'tradition' to make his allegorical intentions clear, 'in less than half a century this daring had quite vanished'.

- 99 ZIMBARDO, Rose A., 'Unity and Duality in *The Wife of Bath's Prologue and Tale*', *TSL*, XI (1966), 11-18.

The author thinks that the theme of the *Wife's Prologue and Tale* is 'the reconciliation of opposites that to human perception seem irreconcilable', such as experience and authority, female and male, St Venus and St Mary, physical and metaphysical. The *Prologue* presents the theme in theory, and the *Tale* gives an example. 'The resolution on which the *Prologue*

ends, redemption and reconciliation through love, is the point which the *Tale* illustrates.' The Loathly Lady instructs her husband 'in the true nature of nobility, the true reverence for age, and the true conception of beauty'. Then to test his new-found wisdom he is asked to choose between inner, spiritual beauty and outer, physical beauty. When he defers to her wisdom, she resolves the conflict by refusing to separate spiritual from physical good.

III. — REVIEWS

- 100 BENSON, Larry D., *Art and Tradition in 'Sir Gawain and the Green Knight'*, New Brunswick, New Jersey: Rutgers University Press, 1965 (cf. *BBIAS*, XVIII, 1966, 61).
Rev.: by John Gardner, *JEGP*, LXV (1966), 705-8.
 by Kemp Malone, *Spec*, XLI (1966), 726-9.
- 101 BOHIGAS, Pere, ed., *El baladro del sabio Merlín según el texto de la edición de Burgos de 1498* (Selecciones Bibliofilas, Segunda Series), 3 vols., Barcelona, 1957-61-62 (cf. *BBIAS*, X, 1958, 79; XV, 1963, 94).
Rev.: by Edwin B. Place, *HR*, XXXIV (1966), 66-68.
- 102 BROGSITTER, Karl Otto, *Artusepik* (Sammlung Metzler, 38), Stuttgart: Metzler, 1965 (cf. *BBIAS*, XVIII, 1966, 14, 272).
Rev.: by George Fenwick Jones, *MLN*, LXXXI (1966), 520-1.
- 103 BUMKE, Joachim, *Studien zum Ritterbegriff im 12. und 13. Jahrhundert* (Beihefte zum Euphorion, Heft I), Heidelberg: Winter, 1964 (cf. *BBIAS*, XVII, 1965, 2; XVIII, 1966, 39).
Rev.: by Kenneth Northcott, *GQ*, XXXIX (1966), 636-7.

- 104 BUMKE, Joachim, *Wolfram von Eschenbach* (Sammlung Metzler, 36), Stuttgart: Metzler, 1964 (cf. *BBIAS*, XVII, 1965, 1; XVIII, 1966, 94).
Rev.: by Sidney M. Johnson, *GQ*, XXXIX (1966), 229-30.
- 105 COLBY, Alice M., *The Portrait in Twelfth-Century French Literature: An Example of the Stylistic Originality of Chrétien de Troyes*, Genève: Droz, 1965 (cf. *BBIAS*, XVIII, 1966, 41, 268).
Rev.: by Urban T. Holmes, *Spec*, XLI (1966), 529-30.
- 106 DENHOLM-YOUNG, N., *History and Heraldry, 1254 to 1310: A Study of the Historical Value of the Rolls of Arms*, Oxford: Clarendon Press; New York: Oxford University Press, 1965.
Rev.: by Gerard J. Brault in *Spec*, XLI (1966), 318-20.
 Two paragraphs of the review deal with Arthurian heraldry.
- 107 FRAPPIER, Jean, 'Remarques sur la peinture de la vie et des héros antiques dans la littérature française du XII^e et du XIII^e siècle', in *L'humanisme médiéval dans les littératures romanes du XII^e au XIV^e siècle, Actes et Colloques*, III, ed. Anthime Fourier, Paris: Klincksieck, 1964, pp. 13-51 (cf. *BBIAS*, XVII, 1965, 106).
Rev.: by Lionel J. Friedman, *RPh*, XX (1966-67), 123.
- 108 FRIEDMAN, Albert B., and Norman T. HARRINGTON, eds., *Ywain and Gawain* (Early English Text Society, 254), London, New York, and Toronto: Oxford University Press, 1964 (cf. *BBIAS*, XVII, 1965, 127; XVIII, 1966, 57).
Rev.: by Dorothy Bethurum Loomis, *ELN*, IV (1966), 52-55.

- 109 GARDNER, John, trans., *The Complete Works of the Gawain-Poet*, In a Modern English Version with a Critical Introduction, Chicago and London: University of Chicago Press, 1965 (cf. *BBIAS*, XVIII, 1966, 58).
Rev.: by Larry D. Benson, *JEGP*, LXV (1966), 580-3.
- 110 GILDEA, Joseph, O.S.A., ed., *Durmart le Galois: Roman Arthurien du treizième siècle*, tome I: *Texte*, Villanova, Pennsylvania: The Villanova Press, 1965 (cf. *BBIAS*, XVIII, 1966, 59).
Rev.: by Pol Jonas, *RPh*, XX (1966-67), 119-22.
- 111 HAHN, Ingrid, *Raum und Landschaft in Gottfrieds Tristan: Ein Beitrag zur Werkdeutung* (Medium Aevum, Philologische Studien, 3), München: Eidos, 1964 (cf. *BBIAS*, XVII, 1965, 6; XVIII, 1966, 46).
Rev.: by Helen Adolf, *Spec*, XLI (1966), 332-4.
- 112 LEGGE, M. Dominica, *Anglo-Norman Literature and Its Background*, Oxford: Clarendon Press, 1963 (cf. *BBIAS*, XVI, 1964, 177; XVII, 1965, 152, 198; XVIII, 1966, 103, 174).
Rev.: by Helaine Newstead, *JEGP*, LXV (1966), 155-7.
- 113 LUMIANSKY, R. M., ed., *Malory's Originality: A Critical Study of Le Morte Darthur*, Baltimore: Johns Hopkins Press, 1964 (cf. *BBIAS*, XVII, 1965, 47; XVIII, 1966, 105, 177).
Rev.: by William Matthews, *Spec*, XLI (1966), 155-9.

The reviewer suggests 'that neither Vinaver's complete separateness or these essayists' fused and welded unity fits all the facts of the book'.

Rev.: by Alison White, *HAB*, XV (1964), ii, 68-69.

- 114 MATTHEWS, William, ed., *Medieval Secular Literature: Four Essays*, Berkeley and Los Angeles: University of California Press, 1965 (cf. *BBIAS*, XIX, 1967, 87).
Rev.: by June Hall Martin, *CL*, XVIII (1966), 186-8.
- 115 MOORMAN, Charles, *The Book of Kyng Arthur: The Unity of Malory's Morte Darthur*, Lexington, Kentucky: University of Kentucky Press, 1965 (cf. *BBIAS*, XVIII, 1966, 79).
Rev.: by Robert W. Ackerman, *Spec*, XLI (1966), 758-60.
 by George Doskow, *CE*, XXVII (1965-66), 579.
- 116 NYHOLM, Kurt, ed., *Die Gralegen in Ulrich Fūetters Bearbeitung (Buch der Abenteuer)* (Deutsche Texte des Mittelalters, 57), Berlin: Akademie Verlag, 1964 (cf. *BBIAS*, XVIII, 1966, 8).
Rev.: by E. S. Coleman, *JEGP*, LXV (1966), 118-20.
- 117 RUMBLE, Thomas C., ed., *The Breton Lays in Middle English*, Detroit, Michigan: Wayne State University Press, 1965 (cf. *BBIAS*, XVIII, 1966, 60).
Rev.: by Tom Hatton, *CE*, XXVII (1965-66), 578-9.
 by Roger Sherman Loomis, *Spec*, XLI (1966), 366-8.
 by Robert E. Morsberger, *BA*, XL (1966), 208.
- 118 SACKER, Hugh, *An Introduction to Wolfram's Parzival*, Cambridge: University Press, 1963 (cf. *BBIAS*, XVI, 1964, 182; XVII, 1965, 155, 195; XVIII, 1966, 107, 185).

Rev.: by Erwin R. Lippka, *MP*, LXIV (1966-67),
151-2.
by James F. Poag, *Monats*, LVII (1965),
135-6.

119 SOBEL, Eli, *The Tristan Romance in the Meisterlieder of Hans Sachs* (University of California Publications in Modern Philology, XL, ii, 223-278), Berkeley and Los Angeles: University of California Press, 1963 (cf. *BBIAS*, XVI, 1964, 73; XVIII, 1966, 109).
Rev.: by Michael S. Batts, *MLN*, LXXXI (1966),
512-13.

120 SPECKENBACH, Klaus, *Studien zum Begriff 'edelez herze' im Tristan Gottfrieds von Strassburg* (Medium Aevum, Philologische Studien, 6), München: Eidos, 1965 (cf. *BBIAS*, XVIII, 1966, 30, 53).
Rev.: by James F. Poag, *JEGP*, LXV (1966),
532-3.

121 STEINHOFF, Hans-Hugo, *Die Darstellung gleichzeitiger Geschehnisse im mittelhochdeutschen Epos: Studien zur Entfaltung der poetischen Technik vom Rolandslied bis zum Willehalm* (Medium Aevum, Philologische Studien, 4), München: Eidos, 1964 (cf. *BBIAS*, XVIII, 1966, 34, 54).
Rev.: by William C. Crossgrove, *Spec*, XLI (1966),
179-81.

122 WOLEDGE, Brian, et H. P. CLIVE, *Répertoire des plus anciens textes en prose française depuis 842 jusu'aux premières années du XIII^e siècle* (Publications romanes et françaises, 79), Genève: Droz, 1964 (cf. *BBIAS*, XVII, 1965, 119; XVIII, 1966, 112).
Rev.: by Lawton P. G. Peckham, *RR*, LVII (1966),
223-4.

IV. — DOCTORAL DISSERTATIONS

123 DOSKOW, George, 'Contrasting Narrative Forms in the Works of Thomas Malory: A Critical Study of *The Tale of King Arthur* and *The Death of King Arthur*', *DA*, XXVI (1965-66), 6694-5 (University of Connecticut).

124 EFFLAND, Evelyn Leigh, 'Plot, Character, Theme: A Critical Study of Malory's *Works*', *DA*, XXVI (1965-66), 354 (University of Denver).

125 FERRANTE, Joan Marguerite, 'Tristan: A Comparative Study of Five Medieval Works', *DA*, XXVII (1966-67), 1782A-3A (Columbia University).

Béroul, Eilhart, Thomas, Gottfried, and the *Tavola Ritonda*.

126 FINNIE, W. Bruce, 'A Structural Study of Six Medieval Arthurian Romances', *DA*, XXVII (1966-67), 178A-9A (Ohio State University).

Chrétien's *Erec et Enide*; *Gereint*; Chrétien's *Yvain*; *Yvain and Gawain*; *Owein*; Chrétien's *Lancelot*.

127 HATTON, Thomas Jenison, '*The Canterbury Tales* and Late Fourteenth-Century Chivalry: Literary Stylization and Historical Idealism', *DA*, XXVII (1966-67), 456A-7A (University of Nebraska).

Includes discussion of *The Wife of Bath's Tale*.

128 HOMAN, Delmar Charles, 'Old Gods in New Garb: The Making of *Amis and Amiloun*', *DA*, XXIV (1963-64), 5386 (Columbia University).

'This study presents the hypothesis that the basic story . . . can best be accounted for by a combination of Celtic sources, suggested by analogues in Irish, Welsh, and Arthurian literature.'

- 129 HOOD, Edna Sue, 'Sir Perceval of Galles: Medieval Fiction', *DA*, XXVII (1966-67), 1030A-31A (University of Wisconsin).
- 130 JONES, Shirley Jean, 'Sir Gawain and the Green Knight: Its Magic, Myth, and Ritual', *DA*, XXVI (1965-66), 6696-7 (University of Oklahoma).
- 131 LEVIANT, Curt, 'A Hebrew Arthurian Romance of 1279: Edited and Translated with Cultural and Historic Commentary', *DA*, XXVII (1966-67), 182A (Rutgers University).
- 132 LURIA, Maxwell Sidney, 'The Christian Tempest: A Symbolic Motif in Medieval Literature', *DA*, XXVI (1965-66), 5439 (Princeton University).
Considers, *inter alia*, the meaning of the storm motif in Chrétien's *Yvain*.
- 133 MARTIN, Lynn Simpson, 'Sir Thomas Malory's Vocabulary in "The Tale of Arthur and Lucius", "The Tale of Sir Gareth", and "The Tale of the Sankgreal": A Comparative Study', *DA*, XXVII (1966-67) 1376A (University of Pennsylvania).
- 134 RUPLIN, Ferdinand Alexander, 'A Consideration of Humor in the Middle High German Courtly Epic with Special Emphasis on Gottfried's *Tristan und Isold*', *DA*, XXVII (1966-67), 1793A (University of Minnesota).
- 135 TREMAINE, Hadley Philip, 'The Welsh *Troelus a Chresyd*. Edited, with Text, Parallel Translation, Notes, Glossary and a Critical Introduction', *DA*, XXVI (1965-66), 2732 (University of Michigan).

Belgique

BIBLIOGRAPHIE POUR 1966 ETABLIE PAR OMER JODOGNE

II. — ETUDES CRITIQUES ET HISTORIQUES

- 136 LEJEUNE, Rita, 'La datation du troubadour Rigaut de Barbezieux. Questions de détail et question de méthode', dans *MA*, LXX (1964), pp. 397-417.

Réfutation de l'article de M. Várvaro. Maintient l'identification proposée en 1962, situant en 1140-63 la production du troubadour et concluant dès lors que R. de B. a connu un *Perceval* et une légende du Graal.

- 137 MARX, Jean, 'Le thème du coup félon et le roman de Balain', dans *MA* LXXII (1966), pp. 43-57.

S'oppose à l'opinion d'E. Vinaver 'qui considère que la notion du coup félon est relativement tardive' (cf. *BBSIA*, IX, 1957, 166). Il tente de retrouver l'origine du vieux conte qui reproduit les éléments de ce thème: ce serait le conte irlandais d'Oengus.

- 138 PAYEN, J. C., 'La culpabilité de Guenièvre dans le *Lancelot-Graal*', dans *LR*, XX (1966), pp. 103-14.

Communication de notre Congrès d'Aberdeen. Esquisse agréablement concise de l'évolution de l'amour de Guenièvre envers Lancelot, de dix ans plus jeune qu'elle; perdant tout sang-froid, passionnée comme une héroïne de Racine, elle subit les coups de la fatalité, mais ne se repent pas et n'est pas atteinte par la grâce.

- 139 VARVARO, Alberto, 'Encore la datation de Rigaut de Barbezieux, dans *MA*, LXX (1964), pp. 377-95.

Nous nous excusons de signaler tardivement cet article et celui de Mme Rita Lejeune. S'opposant aux conclusions de Mme Lejeune, 'Analyse textuelle et histoire littéraire. Rigaut de Barbezieux,' dans *MA*, LXVIII (1962), pp. 331-77, (cf. *BBSIA*, XV, 1963, 86), l'auteur prétend qu'il faut retarder jusqu'en 1170-1210 environ l'activité littéraire de Rigaut de Barbezieux, que *Perlesvaus* aurait inspirée.

III. — COMPTES RENDUS

- 140 COLBY, Alice M., *The Portrait in twelfth-century French Literature. An example of the Stylistic Originality of Chrétien de Troyes* (cf. *BBSIA*, XVIII, 1966, 268).
C.R. de R. Guiette, *RBPH*, XLIV (1966), pp. 598-9.

Remarque que 'sont retenus précisément les morceaux où la matière est conventionnelle. Il faut cependant renoncer, plus ou moins, à découvrir l'impression d'originalité que pouvaient percevoir les lecteurs du XII^e siècle'.

- 141 LOOMIS, Roger S., *The Grail. From Celtic myth to Christian symbol* (cf. *BBSIA*, XVI, 1964, 82).
C.R. élogieux d'O. Jodogne, *LR*, XX (1966), pp. 357-60.

- 142 MARX, Jean, *Nouvelles recherches sur la littérature arthurienne* (cf. *BBSIA*, XVIII, 1966, 157).
C.R. élogieux de Ph. Ménard, *MA*, LXXII (1966), pp. 149-51.

- 143 SACKER, Hugh, *An Introduction to Wolfram's 'Parzival'* (cf. *BBSIA*, XVI, 1964, 182).
C.R. de Karl Bertau et de Peter von Düffel, *RBPH*, XLIV (1966), pp. 759-62.

Denmark

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I. — TEXTS

- 144 BLAISDELL, Foster W. (ed.), *Erex saga Artuskappa*, Editiones Arnamagnæanæ, Series B XIX, Copenhagen, 1965, lvii + 109 pp., with ill. (facsimile of MS) and English Translation.

An ON prose summary of the French verse-romance *Erec et Enide* by Chrétien de Troyes; probably translated at the Norwegian Court in the 13th century; surviving in two Icelandic MSS from the second half of the 17th century and two small fragments from c. 1500. The texts of both MSS have been printed, arranged synoptically, the English translation paying regard to the points where the two texts differ from each other. The edition by C. Cederschiöld (1880), with a normalized text, is now antiquated and long out of print.

II. — CRITICAL AND HISTORICAL STUDIES

- 145 LÖNNROTH, Lars, *Det litterära porträttet i latinsk historio-grafi och isländsk sagaskrivning, en komparativ studie*. APS, 27, pp. 68–117, with a summary in English. (Part of thesis, Uppsala, 1965.)

Pages 83 ff. are concerned with the influence from *Dares/Trojumanna saga* and Geoffrey of Monmouth/Breta sögur; the Icelandic translations are possibly from the period 1190–1200.

- 146 LÖNNROTH, Lars, *European Sources of Icelandic Saga-Writing. An Essay based on previous studies*. Stockholm, 1965, 39 pp.

Pages 20-25, a discussion of literary portraits and the Latin heritage of the sagas. Pages 26-39, Bibliography.

III. — REVIEWS

- 147 LÖNNROTH, Lars, *Studier*, including *Det litterära porträttet . . . European Sources . . . etc.*, (Thesis, Uppsala, 1965).
Rev.: by Peter Hallberg, *Samlaren*, 86 (1965), pp. 157-84.
by Peter Hallberg, *ANF*, 81 (1966), pp. 258-76.
by K. G. L(junggren), *ANF*, 81 (1966), pp. 309-11.

Espagne, Portugal et Pays de Langue Espagnole

BIBLIOGRAPHIE POUR 1966 ETABLIE PAR P. BOHIGAS

II. — ETUDES CRITIQUES ET HISTORIQUES

- 148 DUTTON, Brian, et WALKER, Roger M., 'El Libro del *Cauallero Zifar* y la Lírca castellana', *Fil*, IX (1963), pp. 53-67.

Essai de reconstruction critique de deux poèmes lyriques qui se trouvent dans les chaps 212-13 de *Zifar*.

- 149 NICHOLS, Stephen G., Jr, 'Crítica moralizante y literatura medieval. *Le roman de Tristan* de Bérroul', *AEM*, II (1965), 119-33.

Bérroul aurait aimé faire entrer les amours de Tristan et Iscut dans un cadre moral chrétien. Travail fondé sur des généralisations plutôt que sur des analyses concrètes.

- 150 RICHTHOFEN, Erich von, 'La Catalogne et l'Aragon dans quelques épopées et romans arthuriens', *ER*, IX (1961, paru 1966), pp. 209-17.

L'auteur poursuit les recherches de travaux antérieurs et fait de nouveaux rapprochements entre les noms épiques espagnols, ou de chroniques espagnoles, et les noms français et allemands. L'attention de V.R. se concentre particulièrement sur le *Tituel* et le *Tituel récent*. Certaines correspondances

signalées par V.R. s'expliqueraient mieux par des équivalences phonétiques de noms germaniques et espagnols que par la tradition écrite (cf. *BBSIA* XVII, 99 et XVIII, 139).

- 151 RICHTHOFEN, Eric von, 'Le substrat hispano-portugais de la légende de Loherinc et de l'Arthur d'Algarve', *AEM*, II (1965), pp. 525-30.

Influence de la chevalerie arthurienne sur les mœurs chevaleresques du Portugal au XV^e siècle.

III. — COMPTES RENDUS

- 152 GILDEA, Joseph, O.S.A., *Durmart le Galois, roman arthurien du treizième siècle*. Tome I, texte, Villanova, Pennsylvania, Villanova Press, 1965.
C.R. par Jesús Cantera, *FM*, VI (1965-66), pp. 150-1.

France

BIBLIOGRAPHIE POUR 1966 ETABLIE PAR C. FOULON, J. FRAPPIER ET A. MICHA

I. — TEXTES, TRADUCTIONS ET ADAPTATIONS

- 153 CHRETIEN DE TROYES, *Le Chevalier de la Charrette*, roman traduit du vieux français par Jean Frappier et illustré de pointes-sèches par Claude Weisbuch, publié en 1966 par 'Beaux Livres, Grands Amis' (96-98, rue Isabey, 54 Nancy), avec une présentation par Paul Imbs de la traduction originale de Jean Frappier, un commentaire de l'illustration de Claude Weisbuch par Jean Rollin et un remerciement de Jean Frappier.

Exception faite de quelques retouches, la traduction ne diffère pas de celle qu'a publiée la maison Champion en 1962 (cf. *BBSIA*, XV, 1963, 101). La présentation faite par Paul Imbs rend un hommage amical à l'effort du traducteur, caractérise avec bonheur la manière et l'originalité de Chrétien dans le *Chevalier de la Charrette*.

- 154 MARIE DE FRANCE, *Les Lais*, publiés par Jean Rychner (*CFMA*, Paris, Champion, 1966).

Introduction (VII-XLV) comprenant: 1 Biographie et chronologie (les *Lais* dateraient des années 1160-70)—II

Etude littéraire (excellente) des *Lais*—III Le Texte (précisions sur la méthode suivie dans l'édition fondée essentiellement sur le ms. *H*)—IV Bibliographie (détaillée). Le Texte (pp. 1-191) est suivi d'une liste de 'toutes les variantes qui ne sont pas de graphie ou de morphologie' (pp. 193-234), de Notes précieuses (pp. 235-88), d'une Table des noms propres (pp. 289-92), d'un Glossaire (pp. 293-317) fourni et précis.

- 155 MICHA, Alexandre, 'Nouveaux fragments de l'"Estoire del Saint Graal"', *Rom*, LXXXVII, 1966, pp. 408-11 (édités par A.M.).

Deux fragments de l'*Estoire del Saint Graal*, qui formaient les feuilles de garde d'un incunable de la Bibliothèque d'Orléans, ont été découverts récemment par le frère Denis, de Saint-Benoît de Fleury. A.M. les publie. Ils correspondent le premier aux pages 155-6 de l'édition O. Sommer; le second aux pages 161 et 162 de la même édition.

II. — ETUDES CRITIQUES ET HISTORIQUES

- 156 ARDENNE, S.R.T.O. d', 'Does the right side of the Franks Casket represent the burial of Sigurd?' *Et. Germ*, 27^{ème} année, 1966, pp. 235-42.

Cette peinture représente en fait la tombe de Horsa, tué dans le combat d'Agaeles thrap'. Les autres personnages en sont Hengest, Vortigern et ses trois fils Vortimer, Pascent et Catigern. La partie centrale représente Hengest pleurant sur la tombe ouverte où est couché Horsa mort.

- 157 BLAKEY, Brian, 'A Check-List of Words of unattested Form or Meaning in the Harley "Brut"', *Rom*, LXXXVII, 1966, pp. 401-8.

Il existe parmi les mss du British Museum une traduction de l'*HRB*, due à un Anglo-Normand, qui paraît dater de la première moitié du XIII^e siècle (Brit. Mus. MS Harl. 1605). La traduction est soigneuse; B. Blakey donne une liste de passages où se rencontrent des mots de forme ou de sens assez rares, en accompagnant les citations françaises du texte latin et d'un bref commentaire (17 mots en tout).

- 158 BRAULT, Gerard J., 'The use of plain arms in Arthurian Literature and the origin of the arms of Brittany', dans *BBSIA*, XVIII, 1966, pp. 117-23.

- 159 BROSNAHAN, Leger, 'A propos du vers 3 de la "Seconde partie" de la "Geste des Normanz" par Wace', *Rom*, LXXXVII, 1966, pp. 247-62.

L.B. examine la composition de la *Geste des Normanz*, telle qu'elle apparaît dans l'édition Andresen; il étudie en particulier le vers 3, devenu le vers 318 de la Première Partie (Chronique Ascendante + R II) écrite en alexandrins:

Mais pour l'oeuvre espleitier le vers abrigerum.

Pour L.B., contrairement à l'opinion de G. Paris (qui pensait que le mot *vers* désignait une *laisse*) Wace annonce ici son intention de passer de l'alexandrin à l'octosyllabe.

- 160 CARMODY, Francis, 'Le "Perceval" de Chrétien de Troyes et les affaires orientales, 1181-91', dans *RLC*, 40ème année, n° 1, Janvier-mars 1966, pp. 22-47.

Poursuivant ses rapprochements entre le *Conte du Graal* et certains événements historiques survenus en Orient au XIIème siècle (cf. *BBSIA*, XVIII, 1966, 144), F.C. estime 'que Gornemant et Gréoréas sont Andronique, que Blancheflor est Marie la Caesarissa, Guiromelant—Alexis II, et l'Orgueilleux—Alexis le Protosebastos; que le château de Gornemant est le Palais de Chalcédoine, celui de Guiromelant—le Philopation, et Beaurepaire—le Milion'. Quant aux aventures de Gauvain, elles 'forment une seule progression divisée en deux parties, l'une palestinienne, l'autre byzantine'. Des ressemblances apparaissent au surplus entre l'itinéraire de Peredur et celui de Gauvain. 'Les expressions "Les Ports de Galvoie" (8335) et "la Bosne de Galvoie" (6602) nous assurent que Galvoie est Skoutarion, la voie des Galles allant vers Jérusalem. La nature de la rivière . . . correspond à celle du Bosphore.' On ne peut dans un résumé nécessairement bref mentionner toutes les identifications fort compliquées avancées par l'auteur, d'après qui 'une étude serrée des épisodes de Gornemant et du Graal prouve que Perceval suit le même chemin que Gauvain, arrivant d'Asie par Skoutarion et de là au Grand Palais. La reduplication s'expliquerait par un projet de montrer deux

fois l'état des affaires byzantines, d'abord en 1182, ensuite dès novembre 1183 ou même vers 1185'. Il y aurait enfin des rapports entre la 'quête de la Croix' et celle du Graal.

- 161 CARTIER, Normand R., *Le Bleu Chevalier, Rom*, LXXXVII, 1966, pp. 289-314.

Analyse de ce *dit* de Froissart, et étude historique et critique. Orné de nombreux exemples empruntés aux romans arthuriens, il aurait été composé pour dramatiser et poétiser le conflit entre l'Amour et le Devoir: Louis d'Anjou, otage en Angleterre, s'évada, après avoir solennellement promis de revenir.

N.R.C. considère que cet ouvrage de Froissart, inspiré d'une réalité concrète, composé avant ou après l'évasion de Louis d'Anjou, 'acquiesce une valeur satirique qui attira sur son auteur la rancune de son héros'.

- 162 DELBOUILLE, Maurice, 'Guenièvre fut-elle la seule épouse du roi Arthur?' dans *Mélanges de linguistique et de philologie romanes offerts à Monseigneur Pierre Gardette*, Centre de Philologie et de Littérature Romanes de l'Université de Strasbourg, Strasbourg, 1966, pp. 123-34.

Cet article reprend en la développant une communication lue au *Septième Congrès international arthurien* d'Aberdeen en 1963 (cf. *BBSIA*, XV, 1963, pp. 132-4). La scène représentée sur l'archivolte de Modène 'pose des questions aussi nombreuses que les éléments qu'elle propose à l'interprétation. Ses disparates, surtout, et l'absence dans la tradition connue de tout récit qu'elle pourrait figurer assez fidèlement donnent à penser que les noms inscrits dans la pierre ont été rassemblés et placés là par quelqu'un qui voulait ainsi évoquer la matière arthurienne, mais sans pour cela suivre fidèlement un récit donné, une source unique. La date de 1120-40 que J. Stiennon assigne à l'archivolte laisse aussi M.D. sceptique. Il conclut que "Guenièvre, tout compte fait, reste bien la seule épouse d'Arthur—même quand son nom devient *Ganhumare*, *Guinemars* ou *G(u)ila(l)m(i)er*, à moins qu'il ne soit remplacé par celui de *Guendoleana* ou qu'elle-même ne soit confondue avec une quelconque *Guen(e)lote*".

- 163 DELBOUILLE, Maurice, 'Réalité du château du Roi-Pêcheur dans le "Conte del Graal"', dans les *Mélanges Crozet*, t.II, pp. 903-13.

Après avoir passé en revue un certain nombre de travaux récents sur la légende et les romans du Graal, M.D. entend contester le 'caractère magique ou simplement surnaturel' du château du Roi-Pêcheur dans le *Conte du Graal*. Si Chrétien ne manque pas en général de noter, quand il y a lieu, le caractère merveilleux de son récit, on n'observe rien de tel pour le château du Roi-Pêcheur. Bien que M.D. soit enclin à rattacher le conte exploité par Chrétien au récit mythique du 'roi dans la montagne' . . . 'reflet de croyances populaires anciennes, elles-mêmes liées aux conceptions celtiques relatives à l'au-delà', il estime aussi que ce mythe ne saurait constituer à lui seul le 'prototype fondamental de l'ensemble du Conte du Graal'—Exception faite de la lance qui saigne et de la 'sainteté' du graal, rien n'offre un caractère surnaturel au château du Roi-Pêcheur: 'Le château, le roi, son père et leurs serviteurs ne sont pas plus irréels que le visiteur lui-même.' Quant à l'apparition subite du château aux yeux de Perceval, (vers 3026-64), il peut s'agir tout simplement du phénomène d'optique bien connu par lequel l'"horizon", apparemment mobile aux yeux de l'homme qui s'avance en terrain inégal, lui cache, puis lui laisse voir, étrangement, les monuments qui se dressent sur sa route. M.D. fait à ce propos un rapprochement avec Marcel Proust (description des 'clochers de Martinville') puis avec les vers 1312-34 du *Conte du Graal* (arrivée de Perceval au château de Gornemant de Goort).

- 164 DELBOUILLE, Maurice, "'Tristan" dans la pièce "Ab lo Pascor . . ." de Cercamon', *Rom*, LXXXVII, 1966, pp. 234-47.

Désireux de répondre à un article de Mme R. Lejeune (cf. *BBSIA*, XV, 1963, 106) et à une interprétation de la pièce de Cercamon, qui appuie la conjecture de C. Appel et de A. Kolsen, M.D. considère que le mot 'tristan' à la fin du vers de Cercamon est l'adjectif 'triste'; il estime que Cercamon imite Marcabru et non Bernart Marti; il n'admet pas non plus l'interprétation historique de R.L.; le mot 'tristan' aurait pu être créé pour la rime. 'La sagesse est sans doute de noter avec M. Vuolo que, tout compte fait, le ms. donne une leçon à ce point défectueuse ou discutable qu'il

vaut mieux renoncer à y chercher argument au sujet de l'âge du *Tristan*.'

- 165 FLUTRE, Louis Fernand, *Table des noms propres avec toutes leurs variantes figurant dans les romans du Moyen Âge écrits en français ou en provençal et actuellement publiés ou analysés*, Centre d'Etudes Supérieures de Civilisation Médiévale, Poitiers, 1962.

Ce précieux instrument de travail est indispensable à l'étude de l'onomastique arthurienne.

- 166 FOURQUET, Jean, 'Le "Giot" du "Lanzelet", et les deux "Kyot" du "Parzival", dans les *Mélanges Crozet*, t.II, pp. 975-80.

Dans le *Lanzelet* d'Ulrich von Zatzikhoven, un personnage nommé *Giot* accompagne *Iwan* (*Ivain*) en qualité de négociateur auprès des barons de Genewis. On a des raisons de penser que ce *Giot* s'explique comme une allusion à une personnalité contemporaine qu'il faudrait chercher dans le milieu des otages du roi d'Angleterre, souverain de la Normandie et de l'Anjou, ou dans l'entourage de l'empereur Henri VI. A l'imitation quelque peu parodique d'Ulrich, qu'il connaissait certainement, Wolfram d'Eschenbach aurait introduit dans son *Parzival* un premier *Kyot* (= *Giot*), nom d'un des deux oncles de la châtelaine de Beaurepaire (*Condwiramour* chez Wolfram). Un second *Kyot* n'est autre dans le *Parzival* que le fameux *Kyot le Provençal*. J.F. juge qu' 'en choisissant le nom de *Kyot* pour désigner un garant, qu'il ne prend pas au sérieux et qui relève du jeu littéraire, Wolfram lancerait encore une fois une pointe contre l'hommage rendu à *Giot* dans le *Lanzelet*'.

- 167 FOURQUET, Jean, *Wolfram d'Eschenbach et le Conte del Graal* (Publications de la Faculté des Lettres et Sciences Humaines de Paris-Sorbonne, Série 'Etudes et Méthodes', tome 17), P.U.F., 1966.

Cette seconde édition apporte quelques changements à la première, publiée en 1938: des retouches de détail pour la partie centrale de cette importante étude, une introduction

'allégée de passages universellement connus du poème allemand sur Kyot, et de l'analyse d'ouvrages de la période de 1920 à 1930, aujourd'hui moins actuels', une rédaction nouvelle du dernier chapitre. Rappelons que la première partie examine les variantes du texte de Chrétien, et la deuxième les additions au texte de Chrétien.

168 GALLAIS, Pierre, 'Le "Perlesvaus" et l'interdit de 1171', dans les *Mélanges Crozet*, t.II, pp. 887-901.

Constatant certaines contradictions entre la branche I du *Perlesvaus* (pèlerinage d'Arthur à la chapelle Saint-Augustin), et la branche II (révélations de la Demoiselle au Char sur l'échec de Perceval au château du Graal), P.G. estime que ces deux branches n'ont pas été imaginées par le même auteur, que la branche II est sans doute aucun la plus ancienne, et qu'il convient vraisemblablement d'attribuer à un continuateur à la fois la fin du roman (à partir de la ligne 6272 de l'édition Nitzé-Jenkins) et 'ce prologue postiche qu'est la branche I'. Ce continuateur aurait d'ailleurs récrit le tout, 'car il y a une indéniable unité de style d'un bout à l'autre du *Perlesvaus*', tel que nous l'avons. 'On comprend qu'une telle hypothèse, précise P.G., soit particulièrement lourde de conséquences, car à partir du moment où l'on admet que le *Perlesvaus* actuel n'est qu'un *rifacimento* d'un *Perlesvaus* antérieur qui contenait déjà toute la substance des branches II à IX, on est naturellement porté à voir également dans cet "Ur-*Perlesvaus*" la source des romans de Chrétien de Troyes, et de Robert de Boron.' P.G. se borne dans cet article à examiner dans la perspective où il s'est placé le *pechié*, le *meffet* d'Arthur, inventé par l'auteur du 'prologue'. Reprenant en la modifiant une idée de Miss Helen Adolf, qui pensait, elle, à Jean sans Terre, il voit des rapports entre ce *pechié* et le meurtre de Thomas Becket le 29 Décembre, 1170, crime suivi de l'interdit qui frappa Henri II Plantagenet l'année suivante, puis de la réconciliation du roi avec l'Eglise en 1172, enfin du pèlerinage de pénitence accompli par lui à Canterbury le 12 Juillet 1174. Après un certain nombre d'autres rapprochements soit avec l'"affaire Becket" encore, soit avec Henri de Blois, évêque de Winchester et abbé de Glastonbury, P.G. se juge autorisé à conclure que 'Chrétien et l'un des auteurs du *Perlesvaus* ont travaillé sur un modèle commun, à peu près à la même époque, mais de façon très différente.'

- 169 GALLAIS, Pierre, 'La Variant Version de "l'Historia Regum Britanniae" et le "Brut" de Wace', *Rom*, LXXXVII, 1966, fasc. 1, pp. 1-32.

S'appuyant sur l'édition de la *Variant Version* de l'*Historia regum Britanniae* procurée par J. Hammer, P.G. étudie les rapports qui existent entre les parties arthuriennes du *Brut* de Wace, d'une part, et les livres IX, X et XI de l'*Historia*, d'autre part. Contrairement à R. Caldwell, l'auteur estime que Wace n'imité que la version commune de l'*HRB*, et que le remanieur de la *Variant Version* utilise à la fois Geoffrey de Monmouth et Wace. P.G. fonde sa démonstration sur l'examen des leçons propres à Wace et à la Variant Version et sur les particularités communes à ces deux textes. La *Variant Version* serait 'l'œuvre d'un clerc qui connaissait le *Brut* de Wace, et s'appliquait à le suivre chaque fois que le poète complétait, ou améliorait l'œuvre de Geoffrey'.

- 170 HUBY, M., 'Peut-on interpréter un roman courtois adapté du français?' *Et. Germ*, 21ème Année, 1966, 376-80.

A propos de l'ouvrage de I. Hahn, *Raum und Landschaft in Gottfrieds Tristan*, M.H. conclut que toute tentative d'interprétation d'une œuvre aussi complexe qu'un roman courtois adapté du français est fort périlleuse. 'Ce qui revient à Gottfried est d'abord ce qui n'est pas dans le roman de Thomas. Mais tout ce qui n'est pas dans le roman de Thomas ne revient pas forcément à Gottfried, mais peut-être à l'un ou l'autre de ses prédécesseurs.' Reste, ajouterons-nous, qu'une interprétation est possible, à partir des éléments communs, qui permettent d'établir les différences de 'sen' ou d'esprit.

- 171 ILLINGWORTH, R. N., 'La chronologie des "Lais" de Marie de France', *Rom*, LXXXVII, 1966, pp. 433-75.

Placée entre la publication du *Brut* de Wace (1155) et la mort de Henri II Plantagenet (1189) la composition des *Lais* de Marie de France ne permet pas de datation très sûre.

Se fondant sur des rapprochements d'anthroponymes et des similitudes de vocabulaire, R.N.I. divise les *lais* en deux groupes. Puis il rapproche chacun de ces deux groupes de deux séries d'ouvrages littéraires de la 2ème moitié du XIIème

siècle. Le premier groupe (*Equitan, Deux Amants, Freisme, Laüstic, Chaitivel, Bisclavret*) emprunte à l'*Estoire des Engleis*, au *Brut de Wace* à des genres lyriques tels que la *reverdis* et l'*aube*. Ces lais auraient été composés entre 1155 et 1160. Le deuxième groupe (*Lanval, Yonac, Chievrefoil, Milun, Eliduc, Guigemar*) aurait pour sources l'*Estoire des Engleis*, *Brut*, le *Roman d'Éndas*, et le *Tristan*. Les lais du 2ème groupe seraient postérieurs à l'époque 1160-65.

- 172 LATHUILLERE, Roger, *Guiron le Courtois, Etude de la tradition manuscrite et analyse critique* (Publications romanes et françaises, LXXXVI), Genève, Librairie Droz, 1966.

Cet ouvrage—une thèse complémentaire pour le doctorat d'Etat—compte 578 pages grand in-8°, d'une justification souvent serrée. *Guiron le Courtois*, roman 'mastodonte', comme disait Pio Rajna, resté inédit depuis le XVI^e siècle, avait besoin d'être tiré de la demi-obscureté où l'avait laissé jusqu'à maintenant la critique moderne. Fruit d'un travail considérable conduit avec beaucoup de méthode et de perspicacité, l'étude de R.L. comprend deux parties. La première examine les problèmes d'attribution et de date que soulève *Guiron* (écrit vers 1235), caractérise avec justesse et finesse son intérêt littéraire, mais elle s'attache surtout à démêler une tradition textuelle fort complexe (33 manuscrits et 5 éditions imprimées entre 1501 et 1532) et à dégager le texte original des remaniements successifs qui, du XIII^e au XVI^e siècle, l'ont alourdi et compliqué. La deuxième partie contient une analyse détaillée non seulement du *Guiron* authentique, mais aussi de ses versions particulières, au nombre d'une dizaine. Adroitement faite, agréable à lire, contenant de nombreuses citations, comparable et même supérieure à celle que donna autrefois E. Löseth du *Tristan en prose*, cette analyse fait suffisamment sentir le ton de l'auteur (et des continuateurs-remanieurs). Elle remédiera provisoirement au manque d'une édition critique. Une bibliographie et une précieuse Table des noms propres complètent l'ouvrage. Signalons qu'après l'étude de R.L., il convient de renoncer à parler d'un *Palamède* fait de la réunion d'un *Méliadus* et d'un *Guiron le Courtois*: il y a seulement un *Guiron le Courtois*.

- 173 LAZAR, Moshé, *Amour courtois et Fin'Amors dans la littérature du XII^e siècle*, Paris, Klincksieck, 1964.

La première partie de cet ouvrage examine l'œuvre des troubadours et s'attache à dégager, analyser et définir les concepts qui constituent la notion complexe de *fine amor* ou 'amour courtois'. Passant ensuite à la littérature d'oïl, l'auteur considère les problèmes que suscite la pénétration des conceptions courtoises dans les romans français de la seconde moitié du XII^e siècle (romans de Tristan, *Lais* de Marie de France, romans de Chrétien de Troyes). Deux appendices sont consacrés l'un à la '*fine amor*' des trouvères, l'autre à la '*fine amor*' codifiée par André le Chapelain.—Dans l'ensemble, ce travail constitue une excellente mise au point de questions très controversées. M. Lazar précise fort utilement les notions de courtoisie et de *fine amor*, à propos desquelles se commettent bien des erreurs et des confusions. Evitant les 'extrapolations' si fréquentes dans ce domaine, il a soin de s'en tenir exactement à la leçon des textes. Très nettement aussi il marque les grands tournants de l'idéologie courtoise au XII^e siècle et caractérise avec bonheur les tendances particulières à chaque auteur.

- 174 LE SCOUZEC, Gwen, *Guide de la Bretagne mystérieuse*, Paris, Tchou, 1966.

Nombreux détails sur les légendes bretonnes, en particulier sur Brocéliande.

- 175 MARX, Jean, 'Le sort de l'âme de Merlin mis en cause par l'évolution de son caractère,' dans les *Mélanges Crozet*, t.11, pp. 981-3.

Après avoir rappelé comment, de Geoffroi de Monmouth à la *Suite du Merlin* et au *Baladro del Sabio Merlin*, s'est transformé le personnage de Merlin, J.M. attire l'attention sur l'intérêt qu'offre un passage du *Perlesvaus* (éd. Nitzze-Jenkins, ll.6573-612, venue d'Arthur, accompagné de Gauvain et de Lancelot, au château et à la chapelle de Tintagel), d'après lequel le prophète, déchu de son prestige, apparaît déjà comme un être dont l'âme est probablement damnée en raison du rôle honteux qu'il a joué dans les circonstances qui ont amené la naissance d'Arthur.

- 176 MICHA, Alexandre, 'La tradition manuscrite du "Lancelot en prose". Les deux versions du Lancelot en prose' (*Quatrième article*), *Rom*, LXXXVII, 1966,

pp. 194-233 (cf. *Rom*, LXXXV, 1964, pp. 293 et 478; *BBSIA*, XVII, 1965, 113; *Rom*, LXXXVI, 1965, p. 330 et *BBSIA*, XVIII, 1966, 159).

Critiquant l'édition de Sommer, qui mêle arbitrairement la version courte et la version longue, A.M. résume les différences qui existent entre la version longue, celle du ms BN 344, et la courte, celle des mss Royal 19 C XIII et Royal 20 D IV: expressions redoublées—explications et conversations plus abondantes—addition d'épisodes importants.—La finesse psychologique de la version courte est intéressante, mais le texte de la version longue a une tendance à la rationalisation.

A.M. examine ensuite les différentes hypothèses qui permettraient une datation relative des deux versions. Il est probable que la version courte est plus ancienne, et qu'à celle-ci se sont agglutinées des additions diverses. 'Mais formuler une telle conjecture est sans doute, selon A.M., dépasser les limites de la prudence.'—A.M., dans une dernière partie, donne une description succincte d'environ 75 manuscrits du *Lancelot en prose*.

- 177 MICHA, Alexandre, *La tradition manuscrite des romans de Chrétien de Troyes*, 2ème tirage (Publications romanes et françaises, XC) Genève, Droz, 1966.

Reproduit le texte de la première édition, publiée en 1939 et depuis longtemps épuisée.

- 178 MILLS, M., "The Huntsman and the Dwarf in "Erec" and "Libeaus Desconus"", *Rom*, LXXXVII, 1966, pp. 33-58.

M. Mills tente d'éclairer le problème des sources de l'*Erec de Chrétien*, en attirant l'attention sur un fait: c'est que ce texte—comme le conte gallois de *Gereint*—contient des éléments qui, dans un épisode présenté par *Libeaus Desconus*, constituent une aventure logiquement construite. En fait dans *Erec*, on ne trouve pas moins de quatre épisodes, qui offrent des parallèles avec les contes (de Thomas Chestre et de Renaut de Beaujeu) intitulés *Libeaus Desconus* ou *Li Biaus Descouneüs*: ce sont la rencontre d'Erec et d'Yder dans la forêt; la poursuite de Caloain par Erec; le combat avec Guivret; la scène dans laquelle le roi-nain vient au secours du héros. Malgré quelques traits de

Libeaus qui laissent à penser que son auteur a emprunté personnellement à *Erec*, la version anglaise semble plus proche de la source authentique. Il y a eu sans doute plusieurs versions à l'origine des récits d'*Erec* et de *Gereint*. Une scène comme celle qui est conservée dans *Libeaus* a pu être dédoublée: l'une des versions présentait l'adversaire du héros comme un personnage antipathique, et une autre l'offrait comme un caractère beaucoup plus séduisant. Chacune des deux versions, transformée, aurait fourni, la première une scène de provocation; la seconde, un épisode comportant poursuite, combat, réconciliation. Dans chacune de ces quatre scènes des éléments nouveaux furent introduits pour donner à chacune des narrations conservées une sorte de prologue et un dénouement satisfaisant; les caractères antipathiques furent donnés à des personnages secondaires (Yder-Caloain) et les deux héros (*Erec* et *Guivret*) conservent à peine une légère tache qui marque leur caractère.

- 179 MOON, D. M., 'The role of Morgan la Fee in *Sir Gawain and the Green Knight*', in *NM*, LXVII (1966), 1, pp. 31-57.

Discute et repousse les explications de James H. Hulbert et de Kittredge qui voyaient dans l'introduction de Morgain dans ce poème une évidente faiblesse de l'œuvre. Morgain apparaît ici sous une double forme, celle d'une vieille femme que Gauvain salue à son arrivée au château de Barcilak, responsable de la transformation de Barcilak en Vert Chevalier, et celle d'une jeune femme, épouse de Barcilak, qui joue le rôle d'une séductrice. Nous ne pouvons pas, au reste, définir les rapports exacts entre ces deux personnages. Guenièvre et Gauvain sont moralement irréprochables, et Morgain a commis une erreur en voulant humilier la cour.

- 180 POIRION, Daniel, 'Le rôle de la fée Morgue et de ses compagnes dans le "Jeu de la Feuillée"' *BBSIA*, XVIII, 1966, pp. 125-35.
- 181 RAYNAUD DE LAGE, Guy, 'Insultes et reproches chez Chrétien de Troyes', dans les *Mélanges Crozet*, t. II, pp. 869-72.

Après avoir rappelé l'importance et l'intérêt des études consacrées aux genres littéraires du Moyen Age, et aux problèmes lexicaux en rapport avec les bienséances et avec les niveaux de ton, l'auteur nous montre finement que l'expression de l'insulte et du reproche chez Chrétien de Troyes ne recourt guère aux 'gros mots' ni même aux termes violents, mais qu'elle s'assaisonne volontiers d'ironie ou sait rester discrète (sauf quand le sénéchal Keu est vertement repris pour sa malveillance et sa médisance au début du *Chevalier au Lion*). Chrétien 'demeure en deçà de l'émotion, sans recourir à l'amplification et au foisonnement dans l'injure; il ne demande pas sa force aux procédés faciles; il sait blesser, mais l'injure est de qualité littéraire'.

- 182 ROULLEAU, Gabriel, *Etude chronologique de quelques thèmes narratifs des romans courtois*—Avant-propos par Jean Frappier—Paris, Champion, 1966.

Le double dessein de ce bref ouvrage (70 pages), entrepris il y a une quarantaine d'années et publié après la mort de l'auteur, est de rattacher quelques thèmes de romans courtois des XIIème et XIIIème siècles à la tradition de l'antiquité latine et de déterminer, s'il se peut, l'ordre chronologique des œuvres d'après l'évolution ou l'usure des thèmes retenus. Citons parmi ces derniers les animaux merveilleux, les amours enfantines, les nefs magiques, l'amour de loin, le jeu du décapité, et parmi les textes, les *Lais* de Marie de France, la *Navigatio sancti Brendani*, *Pirame et Tisbé*, *Flore et Blancheflor*, le *Bel Inconnu*, *Guillaume de Palerne*, *l'Escoufle*, *Guillaume de Dole*, la *Vengeance Raguidel*, le *Chevalier à l'Épée*, etc. . . .—Tout en rendant hommage à la carrière et l'œuvre de l'auteur, l'Avant-Propos met en garde contre le caractère bien trop unilatéral de l'enquête et l'incertitude de rapprochements trop vite considérés comme des sources.

- 183 ROZGONYI, Eva, 'Pour une approche d'un Tristan non-courtois', dans *Mélanges Crozet*, t.11, pp. 821-8.

Reprenant la question fort débattue du sens qu'il convient d'attribuer au *Tristan* de Thomas, Mme E.R. se fonde presque uniquement sur le premier monologue de Tristan dans l'épisode de son mariage avec Iseut aux Blanches Mains—mais non sur l'ensemble de cet épisode, comme on pourrait le souhaiter—pour soutenir le caractère non-courtois de la

version de Thomas. Ce premier monologue offre, il est vrai, l'avantage de faire un parallèle entre Thomas et Gottfried de Strasbourg. L'anneau donné par Iseult à Tristan aurait une vertu magique et représenterait la force démoniaque de l'amour-passion. Par rapport à Thomas, Gottfried s'attacherait plus que son devancier à peindre un amour tragique et douloureux. 'Evidemment, on n'a aucune raison de supposer que Gottfried se fût écarté de son modèle et que, s'il avait fini son roman, il n'eût pas amené Tristan à épouser Iseult aux Blanches-Mains. Mais il est certain que cette décision est beaucoup moins bien préparée chez lui que chez son maître français.'

- 184 WAIS, Kurt, *Morgain amante d'Accalon et rivale de Guenièvre*, dans *BBSIA*, XVIII, 1966, pp. 137-49.

III. — COMPTES RENDUS

- 185 ADOLF, Helen, '*Visio Pacis*': *Holy City and Grail. An attempt at Inner History of the Grail Legend*, Philadelphia, 1960 (cf. *BBSIA*, XIII, 1961, 34).
C.R. par P. Gallais dans *CCM*, IXe année, n° 2, avril-juin 1966, pp. 229-30.

Malgré d'assez fortes réserves sur certains points est dans l'ensemble plutôt favorable aux vues avancées par l'auteur.

- 186 BENNETT, J. A. W., *Essays on Malory*, ed. by J. A. W. Bennett, Oxford, Clarendon Press, 1963 (cf. *BBSIA*, XVI, 1964, 169).
C.R. par Marie-Claude Blanchet dans *CCM*, IXe année, n° 1, janvier-mars 1966, pp. 73-74.

Analyse précise de sept essais consacrés à Malory par d'excellents spécialistes (F. Oakeshott, C. S. Lewis, E. Vinaver, D. S. Brewer, P. E. Tucker, F. Whitehead, S. Shaw). Eloges.

- 187 BROMWICH, Rachel, éd. '*Trioedd Ynys Prydein*'. *The Welsh Triads*, Ed. with Introduction, Translation and Commentary (cf. *BBSIA*, XIV, 1962, 172).

C.R. par P. Gallais dans *CCM*, IXe, année n° 1, janvier-mars 1966, pp. 68-70.

Analyse de l'ouvrage. Eloges. Remarques sur le caractère des *Triades* de l'île de Bretagne. 'Tout concourt à faire penser que la collection la plus ancienne de triades n'est pas postérieure aux années 1110/20.' Quelques insuffisances d'ordre matériel 'n'affectent en rien l'intérêt capital de l'œuvre de Mrs Bromwich'.

188 CHRETIEN DE TROYES, *Romanzi, Introduzione di Carlo Pellegrini*, Sansoni 1962, LVI, 643 pp.

C.R. par P. Renucci in *REI*, t.X, 1964, pp. 152-3.

Eloges de cette traduction en italien moderne des romans de Chrétien de Troyes, précédée d'une utile introduction de C.P.

189 COLBY, Alice M., *The Portrait in Twelfth-Century French Literature. An example of the Stylistic Originality of Chrétien de Troyes*. Genève, Droz, 1965 (cf. *BBSIA*, XVIII, 1966, 268).

C.R. par J. Frappier dans *CCM*, IXe année, n° 1, janvier-mars 1966, pp. 71-73.

Etude consciencieuse et substantielle; finesse et précision des analyses stylistiques. Quelques réserves et critiques. Miss C. a peut-être eu tort de se cantonner dans une étude purement stylistique, ce qui était d'ailleurs son droit.

190 FOURRIER, Anthime, 'Raoul de Hodenc: est-ce lui?', *Mélanges Delbouille*, pp. 163-95 (cf. *BBSIA*, XVII, 1965, 88).

C.R. par J. C. Payen dans *Rom*, LXXXVII (1966), p. 125.

191 GALLAIS, Pierre, 'Gauvain et la Pucelle de Lis', dans *Mélanges Delbouille*.

C.R. par J. C. Payen, dans *Rom*, LXXXVII (1966), pp. 125-6. (Discussion.)

- 192 GALLAIS, Pierre, 'Recherches sur la mentalité des romanciers français du Moyen Age', dans *CCM*, VII (1964), pp. 477-93.
C.R. par Félix Lecoy dans *Rom*, LXXXVII (1966), p. 134.
- 193 GEOFFREY DE MONMOUTH, *Historia regum Britanniae*, trad. angl. par Lewis THORPE.
C.R. somm. par F. Lecoy, dans *Rom*, LXXXVII, 1966, p. 557.
- 194 HAAS, Alois M., *Parzivals tumpheit bei Wolfram von Eschenbach, Philologische Studien und Quellen*, 21, Berlin, 1964 (cf. *BBSIA*, XVII, 1965, 5).
C.R. par G. Zink, dans *Et. Germ*, 21ème année, 1966, p. 444.
- Tentative pour découvrir le quadruple sens, littéral, allégorique, moral, anagogique. Trop de digressions.
- 195 LEGGE, Mary Dominica, *Anglo-Norman Literature and its Background*, Oxford, Clarendon Press, 1963 (cf. *BBSIA*, XVI, 1964, 177).
C.R. par P. Gallais dans *CCM*, IXème année, n° 1, janvier-mars 1966, pp. 82-83.
- Eloges. Un seul regret: l'absence d'une ou plusieurs cartes.
par E. von Kraemer, dans *N.M.*, LXVII (1966), 1, pp. 97-101.
- Eloges de ce travail, qui touche par certaines œuvres à la littérature arthurienne.
- 196 LEGGE, Mary Dominica, 'Sur la date du roman de Fergus', *Mélanges Delbouille*, pp. 399-408 (cf. *BBSIA*, XVII, 1965, 93).
C.R. par J. C. Payen, dans *Rom*, LXXXVII, 1966, p. 127.

- 197 LEGGE, Mary Dominica, 'La précocité de la littérature anglo-normande', *CCM*, VIII, 1965, pp. 327-49 (cf. *BBSIA*, XVIII, 1966, 154).
C.R. somm. par F. Lecoy dans *Rom*, LXXXVII, p. 281.

- 198 LOOMIS, Roger Sherman, *The Grail, from Celtic Myth to Christian Symbol*, 1963 (cf. *BBSIA*, XVI, 1964, 82).
C.R. par J. C. Payen dans *CCM*, IXème année, n° 3, juillet-septembre 1966, pp. 421-4.

Mêle de fortes réserves à de vifs éloges. C'est 'un grand livre, discutable certes à plus d'un égard, comme tous les ouvrages quit ont l'audace de présenter des thèses originales, mais dense, riche, fourni . . . '.

- 199 OLSCHKI, Leonardo, *Il castello del Re Pescatore e i suoi misteri nel 'Conte del Graal' di Chrétien de Troyes*, trad. par M. J. A. SCOTT, *The Grail Castle and its mysteries*, avec une *Introduction* d'E. VINAVER.
C.R. somm. par F. Lecoy, dans *Rom*, LXXXVII, 1966, p. 283.

- 200 REMY, Paul, 'Jeu-Parti et roman breton'. *Mélanges Delbouille*, pp. 545-59 (cf. *BBSIA*, XVIII, 1966, n° 124).
C.R. par J. C. Payen, dans *Rom*, LXXXVII, 1966, p. 128.

- 201 RENZI, Lorenzo, *Tradizione cortese e realismo in Gautier d'Arras*, Padoue, 1964 (cf. *BBSIA*, XVII, 1965, 158).
C.R. par J. Rychner dans *CCM*, IXème année, n° 2, avril-juin 1966, pp. 249-51.

Analyse de l'ouvrage; éloges accompagnés de quelques réserves et de remarques personnelles d'un vif intérêt.

- 202 *Roman de Tristan (Le) en prose*, tome I, édité par Renée L. Curtis, Munich, 1963, 259 pp. (cf. *BBSIA*, XVI, 1964, 6).
C.R. par F. Lecoy, dans *Rom*, LXXXVII, 1966, p. 139.

- 203 SCHRODER, Walther Johannes, *Die Soltane-Erzählung in Wolframs Parzival, Studien zur Darstellung und Bedeutung der Lebensstufen Parzivals*, Germ. Bibliothek III, Heidelberg, 1963, 102 pp. (cf. *BBSIA*, XVI, 1964, 42).
C.R. par G. Zink, in *Et. Germ*, 21^{ème} année, 1966, pp. 97-98.

'On est en droit de se demander si, en voulant à tout prix découvrir derrière le sens obvie le sens caché que W. y aurait mis, en nous présentant un W. qui se serait ingénié à transformer le poème de Chrétien en une allégorie de l'histoire du salut, à faire des personnages des figures allégoriques aux multiples significations, l'auteur n'a pas poussé un peu trop loin son interprétation.

- 204 SPECKENBACH, Klaus, *Studien zum Begriff 'edelez herze' im Tristan Gottfrieds von Strassburg*, *Med. Aev*, 6, München, 1965 (cf. *BBSIA*, XVIII, 1966, 30).
C.R. par G. Zink, in *Et. Germ*, 21^{ème} année, 1966, p. 99.

A eu peut-être tort de postuler une source unique d'inspiration pour Gottfried, à savoir la mystique de saint Bernard.

- 205 THOMAS, *Les fragments du 'Roman de Tristan', poème du XII^{ème} siècle*, éd. B. Wind, Textes Littéraires Français, 92, Droz, 1960 (cf. *BBSIA*, XIII, 1961, 201).
C.R. par Florence Callu-Turial, dans *BEC*, CXXIV, 1966, pp. 312-13.

Excellente édition.

- 206 VINAVER, Eugène, 'Un chevalier errant à la recherche du sens du monde: Le personnage de Dinadan dans "le Tristan en prose"', *Mélanges Delbouille*, pp. 677-86 (cf. *BBSIA*, XVIII, 1966, 126).
C.R. par J. C. Payen, dans *Rom*, LXXXVII, 1966, p. 129.

Eloges.

- 207 WHITEHEAD, Frederick, 'Lancelot's Redemption', *Mélanges Delbouille*, 1964, pp. 729-39 (cf. *BBSIA*, XVIII, 1966, p. 128).
C.R. par J. C. Payen, dans *Rom*, LXXXVII, 1966, p. 130.

Discute la théorie de l'auteur, sur l'indépendance de la *Queste* et de la *Mort Artu*; se propose de développer sa propre opinion sur l'hypothèse de 'l'architecte', à laquelle il se déclare favorable.

- 208 WIND, Bartina, H., 'L'idéologie courtoise dans les "Lais" de Marie de France', *Mélanges Delbouille*, pp. 741-48 (cf. *BBSIA*, XVIII, 1966, 129).
C.R. par J. C. Payen dans *Rom*, LXXXVII, 1966, p. 130.

Mlle W. renouvelle avec bonheur le parallèle entre *Eliduc* et *Tristan*.

Great Britain

ARTHURIAN BIBLIOGRAPHY 1966 COMPILED BY W. R. J. BARRON*

I. — TEXTS AND TRANSLATIONS

- 209 BARTNUM, P. C., *Early Welsh Genealogical Tracts*. Edited with Notes and Indices. University of Wales Press, Cardiff, 1966, 228 pp.

This volume brings together for the first time all Welsh genealogical documents composed originally before the end of the thirteenth century, and it provides a definitive and authoritative edition. It includes also a few additional pedigrees which appear for the first time in manuscripts of the fifteenth and sixteenth centuries. Most of the material previously published has appeared only in scattered periodicals, now difficult of access. The collection includes the pedigrees in Nennius' *History of the Britons*, and from *Harleian MS 3859* (both of which were used by Geoffrey of Monmouth); the Lineage of the Men of the North, the genealogies of the Saints, and the pedigrees from the thirteenth century *Mostyn MS 117*, which for the first time attach Arthur's descent to the royal line of Devon and Cornwall. The book is of the first importance for investigators of Geoffrey of Monmouth's sources, as well as of all Welsh Arthurian material. The indexes of personal names and epithets form an essential work of reference for students of Arthurian nomenclature.

* I am most grateful to Mrs Rachel Bromwich, who has kindly supplied the Celtic items.

- 210 FRIEDMAN, A. B., and HARRINGTON, N. A., eds. *Yvain and Gawain*, *EETSOS*, 254, London, 1964.

The first complete edition of this Middle English romance since that of Schleich in 1887 contains a lengthy introduction on the manuscript and editions, the structure and sources of the poem and its relation to Chrétien's *Yvain*, and on its language, rhetoric, metre and alliteration.

- 211 FURNIVALL, F. J. ed., *Arthur*, *EETSOS*, 2, reprint. London, 1965.

Amongst the early *E.E.T.S.* volumes now being reprinted is this edition of a brief Middle English romance originally issued in 1864.

- 212 JONES, Thomas, *A Sixteenth-century Version of the Arthurian Cave Legend*, in *Studies in Language and Literature in Honour of Margaret Schlauch*, Warsaw, 1966, pp. 175-85.

This article contains the text and translation of a version in Welsh, written in the second quarter of the sixteenth century by Ellis Gruffydd, 'soldier of Calais', of the Arthurian cave legend located in the region of Gloucester. Details of the story, together with another reference by Ellis Gruffydd to the belief that Arthur 'was asleep in a cave under a hill near Glastonbury' are discussed and the story compared with other versions, especially that associated with Alderley Edge near Manchester.

- 213 ROBERTS, Brynley F., *Esboniad Cymraeg ar Broffwydoliaeth Myrddin* ('A Welsh Commentary on the Prophecies of Myrddin'), *BBCS*, XXI, 1966, pp. 277-300.

A general discussion of extant Commentaries on the *Prophetiae Merlini* in Latin and in Welsh, followed by an edition of the earliest of the Welsh versions, as it is found in the thirteenth century *MS Peniarth* 16. fols. 25-41b. The Welsh version is itself based upon a Latin commentary, but its source has not been indentified among the extant versions, and appears to have been composite. One of its constituents is represented by the Latin version published in *Spec.* X, pp. 6-18.

- 214 THORPE, LEWIS, *The History of the Kings of Britain*, by Geoffrey of Monmouth, translation in the Penguin Classics series, 1966, 373 pp.

This English prose translation, now published for the first time, is based upon the text of Camb. Univ. Libr. MS 1706 as printed by Acton Griscom in 1929, with occasional readings taken from Edmond Faral's 1929 edition of Trinity Coll., Camb. MS 1125. It is prefaced with an introduction of 37 pages and a short bibliography and includes a time chart and the first full *index raisonné* of Geoffrey's work to appear.

- 215 THORPE, Lewis, *Le roman de Silence*, by Heldris de Cornuälle, in *NMS*, Volume X (1966) pp. 25-69.

In this article are printed for the first time lines 3339-5190 of the thirteenth-century verse romance *Le roman de Silence*, by Heldris de Cornuälle, a hitherto unknown poet, as contained in the unique copy, Ms Mi. LM. 6, in the Muniments Room of the University of Nottingham. This manuscript was formerly in the possession of the Middleton family and it may well have come to England after the sack of Laval in 1428 by John Talbot, later Earl of Shrewsbury. Despite the name of the author, the poem seems to have been composed somewhere in the triangle Tournai-Douai-Mons in the second half of the thirteenth century (cf. *BBIAS*, XIV, 1962, 184; XV, 1963, 136; XVI, 1964, 168; XVII, 1965, 135).

II. — CRITICAL AND HISTORICAL STUDIES

- 216 BARTRUM, P. C., *Lloegr*, *BBCS*, XXII, 1966, p. 47.

A note discussing the derivation of Welsh *Lloegr* (the source of the Arthurian *Logres*) from the element *legor* found in *Ligora-ceaster*, the Anglian name for Leicester. It is shown that this derivation was suggested as early as 1611 by John Jones of Llynwene.

- 217 BOGDANOW, Fanni, *The Romance of the Grail: a study of the structure and genesis of a thirteenth-century Arthurian prose romance*, Manchester University Press; Barnes and Noble, New York, 1966.

The *Roman du Graal*, a long prose-romance written between 1230 and 1240, and formerly known as the 'Pseudo-Robert de Boron Cycle', has not survived in its complete form in any single manuscript. Rejecting all previous theories on the genesis of the romance, Dr Bogdanow reconstructs it anew from the extant fragments (some of them previously unidentified) and from the Spanish and Portuguese *Demandas*. She shows that, contrary to the view held by certain scholars, the *Roman du Graal* is not an agglomeration of unconnected episodes, but a work with a clear structure and an ideological unity. The principles of composition underlying its development are characteristic of the thirteenth-century prose-romance writers, and in this respect the book should be of interest not only to the specialist, but also to all students of medieval literature. The Appendix includes the famous scenes of the Maiming and Healing of the Grail King in the Cambridge *Suite du Merlin* and the Post-Vulgate *Queste*.

- 218 BLAMIRE, David, *Characterization and Individuality in Wolfram's 'Parzival'*. Cambridge, 1966, 489 pp.

The aim of this book is to analyse the portrayal of the main characters in *Parzival* against the background of growing individuality to be found in Middle High German literature around the turn of the twelfth century. The author considers that Wolfram's characters have a human, individual interest that is more than historically important. He examines, principally on internal evidence but with frequent references to Chrétien's *Conte del Graal* and to other M.H.G. narrative poems, the range of techniques used: the unfolding of character through events, conversations and monologues, the use of synonyms, and stock epithets, descriptive passages and symbolic devices. Several of the key problems of *Parzival* studies are dealt with: Wolfram's divergence from the norm in his treatment of the themes of *minne* and courtliness, the relationship of the Grail to the Arthurian and courtly world, the religious problems, the significance of the prologue, the nature of the Grail question, and the meaning of *triuwe*.

- 219 BROMWICH, Rachel, *Chwedlau'r Graal*. ('The Graal Romances'), *L.L.C.*, VIII, 1964, pp. 48-57.

Discussion of the Celtic background of the Graal romances, with particular reference to R. S. Loomis, *The Grail: From*

Celtic Myth to Christian Symbol (see *BBSIA*, XVI, 1964, 82). A critical examination of the author's methods in tracing connections between Welsh and Irish narrative on the one hand, and the continental Arthurian romances on the other, as these methods are exemplified both in this book and in his earlier works.

- 220 BROMWICH, Rachel, *Y Cynfeirdd a'r Traddodiad Cymraeg* ('The Earliest Poets and the Welsh Tradition'), *BBCS*, XXII, 1966, pp. 30-37.

Discusses the attitude of medieval and later Welsh bards to the earliest poets, the alleged founders of the Welsh poetic tradition in the sixth century. *Myrddin* (the Arthurian *Merlin*) was reputedly one of these. The writer discusses briefly the legend which grew up concerning him, and compares it with the similar legend which grew up around the name of the historical Taliesin, arguing in favour of Myrddin's claim to be considered also as a historical poet.

- 221 BULLOCK-DAVIES, Constance, *Professional Interpreters and the Matter of Britain*. University of Wales Press, Cardiff, 1966, 30 pp.

A study of the activities of the professional *latimarii* who were attached to the houses of Norman nobles in the vicinity of the Welsh border, and who were both well-qualified and well-equipped to undertake all branches of *liaison* work between the Normans and the native population. The evidence concerning the story-teller *Breri* or *Bleddri* is discussed against this background, and fresh evidence is adduced in favour of identifying him with the *latimarius* Bleddri ap Cadifor.

- 222 BULLOCK-DAVIES, Constance, *Marie, Abbess of Shaftesbury, and her Brothers*, *EHR*, LXXX, April, 1965, pp. 314-21.

Reviving the suggestion that Marie de France was Marie, abbess of Shaftesbury, half-sister of Henry II, Dr. Bullock-Davies looks for background information amongst documents concerning the abbess and her family. If her brother Guy, who is named on one occasion as her attorney in a law case, can be identified with the Guy de Hostiliac who witnessed some of her

charters in the Shaftesbury Register, her mother probably was (or later became) the wife of the Sire de Osteilli. Osteilli is close to Le Mans, home of Geoffrey of Anjou whose natural daughter the abbess was. Members of the seigneurial family can be shown to have been intimately connected with the court of Henry II.

- 223 BURROW, J. A., *A reading of 'Sir Gawain and the Green Knight'*, London, Routledge and Kegan Paul, 1965; New York, Barnes and Noble, 1966.

This thematic analysis of the Middle English *Sir Gawain and the Green Knight* takes as its starting point the conception that the poem is about *truth* in the Medieval sense of the word. As it is used there, *trawþe* implies a complex semantic range and relates to a combination of moral and social qualities whose essential interrelation and interdependence is symbolised by the 'perfect' pentangle on the hero's shield. Gawain's *trawþe* is subjected to a complex multiple test, in which the outcome of one trial is made to depend upon his performance in another. The ultimate result is failure on the hero's part, comparative but, in his view, none the less shaming on that account. The optimistic idealism with which *trawþe* is expounded gives way to the sober realisation that even Gawain, the flower of chivalry, is not exempt from the sinfulness and fallibility of all mankind. The implications of this 'unromantic' concept of romance themes and romance values are fully worked out in relation to the poetic methods employed: the juxtaposition of tradition and innovation, of idealism and realism in setting, characterisation and time-scheme, of the rhetorical and the colloquial.

- 224 CHADWICK, Nora K., *The Colonization of Brittany from Celtic Britain*. The Sir John Rhys Memorial Lecture for 1965. *Proceedings of the British Academy*, LI, 1966, pp. 235-99.

Traces the history of Brittany from the period of the megalith builders down to that of the mass migrations which took place from South Wales and the Devon-Cornwall peninsula, and which reached their climax in the fifth and sixth centuries. The causes of these migrations are examined, together with the validity of the legend of Conan Meiriadoc's settlement, as found both in Welsh sources and in Geoffrey of Monmouth. Other subjects of Arthurian interest briefly alluded to are the

identity of King Mark (the *Marcus Quonomorius* of the *Life of St. Pol de Léon*) and the persistence of magical associations in respect to the forest of Broceliande. The historical value and relative importance of the various Breton Saints' Lives are fully discussed.

- 225 CLARK, Cecily, '*Sir Gawain and the Green Knight*': *Characterisation by Syntax, E.C.*, XVI, 4 (1966), pp. 361-74.

Taking up an idea in A. C. Spearing's *Criticism and Medieval Poetry* (cf. *BBIAS*, XIX, 1967, 237), Miss Clark considers the manner in which characterisation is effected through syntactic variation in this poem. Sir Gawain himself expresses his *cortaysye* in long and complex sentences full of circumlocutory phrases, subordinate clauses and parentheses. His syntax is matched by that of the seductive lady who adds to its complexity by anacoluthon, reflecting, perhaps, her embarrassment, her lack of frankness or the disingenuous nature of the role she plays. By contrast, her husband, both in his own person and as the Green Knight, expresses himself in a brusque and peremptory way, using short sentences with frequent imperatives and avoiding conditional and qualifying clauses. The fact that he shares this language with Arthur serves to underline his masterfulness and to indicate that he stands outside the ordinary conventions of society. His servant, who guides Gawain towards the Green Chapel, uses a very similar syntax, possibly supporting the suggestion that master and man are one and the same person.

- 226 DAVIES, Pennar, *Rhwng Chwedl a Chredo*. ('Between Fable and Faith') University of Wales Press, Cardiff, 1966, 127 pp.

Treats of the pagan mythology and beliefs of the Celtic peoples, and examines the extent to which they have survived in the medieval Welsh tales and poems, and the continuity between pagan and Christian ethical ideas. The author shows how the old gods have survived in certain characters in the Welsh tales, and how the plots of the *Four Branches of the Mabinogi* have been freshly adapted by a Christian creative artist to express a deeper philosophy of life and a more profound meaning than was inherent in the original myths. The tales of Arthur, Trystan, and the Grail play an important part in his discussion.

- 227 DITMAS, E. M. R., *The Curtana or Sword of Mercy*. *JBAA*, XXIX (1966), pp. 122-33.

Miss Ditmas traces the history of the Curtana from the thirteenth to the seventeenth century and considers the evidence for the supposition that it may have originated as 'The Sword of Tristram' mentioned in a list of King John's regalia in 1207. This sword seems to have been part of the regalia brought back by the widowed Empress Matilda, grandmother of King John, when she returned from Germany. Its possession by King John is paralleled by the 'Excalibur' owned by Richard I. The author suggests that, contrary to the theory put forward by the late Professor Loomis, the romantic origins of the Curtana were almost forgotten by the fifteenth century, when it became known by its alternative name of the Sword of Mercy. She discusses the form of the sword through the centuries, including the discrepancy between the sketch made by the Garter King of Arms for the new sword to be made for Charles II's coronation and the actual sword as it survives today.

- 228 DITMAS, E. M. R., *More Arthurian Relics, Folklore*, LXXVII, 2 (1966), pp. 91-104.

Continuing her investigation of Arthurian relics, Miss Ditmas deals here with Tristram's sword, the Glastonbury crystal cross and the robe of Iseult. The 'sword of Tristram', listed amongst the regalia of King John in 1207, was identified by Loomis with the Curtana or Sword of Mercy still represented in English coronation processions. The association rests upon the fact that the Curtana (or Curtein) was 'shortened' or 'mutilated' and Tristram's sword was distinguished by a blade broken in the fight with Morholt, but there is no reliable evidence that the form of the Sword of Mercy was accurately preserved through centuries of copying and replacement. The crystal processional cross which, according to John of Glastonbury, King Arthur gave to the abbey there, is not listed by William of Malmesbury amongst the abbey treasures. The account of its origin has much in common with the opening chapters of *Perlesvaux*. Iseult's robe is said by Bérout to have survived, refashioned as a chasuble, in the church of St. Sampson near Lantyan, Cornwall. It is one item in Bérout's deliberate localisation of his story-matter, perhaps reflecting the influence of a local patron. Outside his version, no tradition of Iseult's robe has survived.

- 229 EMANUEL, H. D., *Geoffrey of Monmouth's 'Historia Regum Britannie': A second variant version, Med. Aev, XXXV, 2 (1966), pp. 103-10.*

Following upon his publication in 1951 of a variant version of Geoffrey's *Historia*, Professor Joseph Hammer began work on the identification of a second variant version. After his death in 1953 materials for an edition of this version passed into the hands of Professor Thomas Jones who entrusted them to Dr. Emanuel. This article contains his preliminary impressions. He sees the second variant not as a radically different version of the *Historia* but rather as a recension which has close ties with the Vulgate, though with a large number of minor changes and some significant modifications. 'At the present stage of investigations my own view is that the immediate *desideratum*, in order to make possible the integration of the fifteen manuscripts named into the general textual framework of the *HRB*, is the publication of a text and *apparatus criticus* of Books VIII-XII of the second variant, with perhaps the addition of Book VI. This task I hope to undertake as and when other responsibilities and duties permit.'

- 230 GOETINCK, Glenys Witchard, *Peredur a Perceval, Ll.C, VIII, 1964, pp. 58-64.*

An examination of the style and narrative technique of the author of *Peredur*, in which it is shown how these spring from the native Welsh tradition of story-telling, as exemplified in the *Four Branches of the Mabinogi* and in *Culhwch and Olwen*. These characteristics are contrasted with the very different purposes and technique of Chrétien de Troyes.

- 231 JARMAN, A. O. H., *Sieffre o Fynwy: Geoffrey of Monmouth. University of Wales Press, Cardiff, 1966, 111 pp.*

An introduction to the *Historia Regum Britanniae*, with Welsh and English text on facing pages. The known facts concerning Geoffrey of Monmouth are given, together with an account of the social and political background of his work. A summary of the *Historia Regum* follows, based upon the texts of the earliest Welsh translation as found in the thirteenth-century Dingestow Court MS of *Brut y Brenhinedd*. Quotations are made both from the Middle-Welsh original, and from a translation of this. The *Vita Merlini* is then briefly discussed, and the study ends with

a consideration of Geoffrey's motives in writing and the influence which his work has had both inside and outside Wales.

- 232 MARTIN, B. K., '*Sir Launfal*' and the Folktale, *Med. Aev.* XXXV, 3 (1966), pp. 199-210.

Thomas Chestre's *Sir Launfal* has been criticised as lacking in sensibility and refinement, presenting its characters without social or genealogical background and treating the supernatural in a way which is neither convincingly realistic nor genuinely enchanting. This article suggests that the poem should be judged not in the context of sophisticated literature but in that of the folk-tale. It may profitably be related not just to Celtic tradition but to the folk-tale in general: in outline it closely resembles Aarne-Thompson's folk-tale Type 400, *The Man on a Quest for his Lost Wife*. The author calls in evidence the work of Max Lüthi on the characteristic conventions of the European folk-tale as a literary genre, three of which seem particularly relevant to *Sir Launfal*: 'one-dimensionality', a predilection for 'surfaces' and the technique of isolation. The traces of these techniques in the Middle English poem and the author's apparent additions and omissions suggest that it is somewhat 'purer' as a folk-tale than Marie's *Launval* and the Middle English translation of that *lai* known as *Sir Landevale*.

- 233 MIKO, S. J., *Malory and the Chivalrie Order*, *Med. Aev.* XXXV, 3 (1966), pp. 211-30.

Taking as its starting point Sir Percyvale's statement that for those with royal blood in their veins 'hit ys oure kynde to haunte armys and noble dedys' (II.810), this article discusses the moral and social order in Malory. Blood is fundamental: common blood means common purpose, common position, common stance against evil. In order that knightly action against evil may not be as chaotic as the evil it is meant to control there must be some sort of rule, some control of the action itself. This is one major function of the chivalric code. A second is to allow the basic human sympathies significant expression. The weakness of this attempt at order is that it is too exclusive, too rigid: the human values that chivalry is designed to preserve can be destroyed by the very tenacity that sustains it. In Malory man is defeated, chaos wins. The chivalric

values remain, even while the inadequacies of the code become strikingly evident. The identification of some of these inadequacies and the tragic irony to which they give rise constitutes the body of the article.

- 234 MILLS, M., *A Note on 'Sir Launfal' 733-744*, *Med. Aev.*, XXXV, 2 (1966), pp. 122-4.

Hardly anything in this stanza can be paralleled at the same point in *Launfal* or *Graelent*; it seems, however, to combine detail taken from quite distinct parts of these works with a motif that is preserved in one of the cognates of the Middle English *Libeaus* (which, like *Launfal*, is the work of Thomas Chestre): the disaster which overtakes the dwarf Karrioz in the *Wigalois* of Wirnt von Gravenberc.

- 235 OLSCHKI, Leonardo, *The Grail Castle and its Mysteries*, Manchester University Press, 1966.

This long essay, which first appeared in *Atti dell' Accademia Nazionale dei Lincei*, X, 3(1961), pp. 101-59, is now reprinted in a translation by J. A. Scott with a foreword by Professor Vinaver. It is concerned with the meaning of the Grail element in Chrétien's *Perceval*, and takes as its starting point the hero's limited religious education, seeing him not as a simpleton but as an innocent soul at grips with the realities of life, his own destiny and the mystery of faith. The Grail procession is not to be interpreted liturgically: the host in the Grail is not a consecrated wafer but derives its miraculous power to sustain life from the mystic light emanating from the *sainte chose* which contains it. The associations of the Grail Castle are with the Catharist heresy, but Chrétien's orthodoxy is not in doubt: Perceval's spiritual awakening is achieved by the Christian hermit who ultimately brings him to confession and communion.

- 236 SCOTT, P. G., *A Note on the Paper Castle in 'Sir Gawain and the Green Knight'*, *N & Q*, N.S., XIII, 4 (1966), pp. 125-6.

A note on *Sir Gawain and the Green Knight* ll.800-2, amplifying by reference to Chaucer's *Parson's Tale* (*Canterbury Tales*, X (1), 445) the identification by Tolkien and Gordon of an allusion to the paper castles used to cover dishes at feasts. The context

in Chaucer indicates that such decorations were a courtly fashion and their association with luxury and excess implies that 'the paper castle image has a moral significance, warning of the temptations to come to Gawain'.

- 237 SPEARING, A. C., *Criticism and Medieval Poetry*, London, 1964.

This book applies the techniques of critical analysis, in particular the method of close reading which involves a minute scrutiny of the verbal details of works of literature, to certain fields of Middle English and a number of individual texts. Chapter two is concerned with *Sir Gawain and the Green Knight*, a close, though partial, analysis of the verbal surface of the poem serving as a basis for thematic interpretation.

- 238 SURRIDGE, Marie, *Romance Linguistic Influence on Middle Welsh*, *Studia Celtica*, I (1966), pp. 63-92.

A detailed survey of the relations between the Welsh and the Normans and French in England, Wales, and on the continent, both before and after the Edwardian Conquest of Wales. Equally valuable as presenting the historical background which facilitated linguistic and literary borrowings from French into Welsh, as it is by implication for the borrowing which took place during the same period from Welsh into French.

III. — REVIEWS

- 239 ADOLF, Helen, *Visio Pacis, Holy City and Grail*, Pennsylvania State University Press, 1960.

Rev.: by M. F. Lyons, *FS*, XX, 2 (1966), pp. 171-2.

- 240 BENSON, L. D., *Art and Tradition in 'Sir Gawain and the Green Knight'*, New Brunswick, N.J., 1965.

Rev.: by J. A. Burrow, *N & Q*, N.S., 13,5 (1966), pp. 191-3.

- 241 BEZZOLA, R. R., *Les origines et la formation de la littérature courtoise en occident (500-1200): Deuxième et troisième parties*, Paris, 1960, 1963.

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- 242 BINCHY, D. A., *Scéla Cano Meic Gartndaín*, Dublin Institute for Advanced Studies; Medieval and Modern Irish Series, XVIII, 1963 (See *BBSIA*, XV, 1963, 154).
Rev.: by R. Bromwich, *Studia Celtica* 1 (1966), pp. 152-5. (Discusses the connections of the story with the *Tristan* romances.)
- 243 BULLOCK-DAVIES, Constance, *Professional Interpreters and the Matter of Britain*, University of Wales Press, Cardiff, 1966.
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- 244 COLBY, A. M., *The Portrait in Twelfth Century French Literature*, Geneva, 1965.
Rev.: by M. F. Lyons, *FS*, XX, 2 (1966), p. 171.
- 245 FRIEDMAN, A. B. and HARRINGTON, N. T., eds. *Ywaine and Gawain*, *EETSOS*, 254, London, 1964.
Rev.: by A. J. Bliss, *RES.*, XVII, 65 (1966), pp. 77-79.
- 246 GILDEA, Joseph, O.S.A., ed., *Durmart le Galois: Roman arthurien du treizième siècle*, tome I: *Texte*, Villanova, Penn., 1965.
Rev.: by C. E. Pickford, *FS*, XX, 4 (1966), pp. 391-2.
- 247 LAZAR, Moshe, *Amour Courtois et 'Fin Amors' dans la littérature du XII^e siècle*, Paris, 1964.
Rev.: by J. H. Marshall, *FS*, XX, 1 (1966), pp. 50-51.

- 248 LINKER, R. W., trans. *Chrétien de Troyes: The Story of the Grail*, London, 1961.
Rev.: by M. F. Lyons, *FS*, XX, 2 (1966), p. 171.
- 249 LOOMIS, R. S., *The Grail: From Celtic Myth to Christian Symbol*, University of Wales Press, Cardiff, 1963 (See *BBSIA*, XVI, 1964, 82).
Rev.: by Maartje Draak, *Med. Aev*, XXXV, 3 (1966), pp. 260-4.
- 250 MOORMAN, Charles, *The Book of Kyng Arthur: the Unity of Malory's Morte Darthur*, Lexington, 1965.
Rev.: by R. T. Davies, *RES.*, XVII, 68 (1966), pp. 428-30.
- 251 PELAN, M. M. and SPENCE, N. C. W., eds., *Narcisus*. Strasbourg, 1964.
Rev.: by M. F. Lyons, *Med Aev*, XXXV, 3 (1966), pp. 255-6. (Touches on the place of Narcisus in scholarly discussions about the origin of the Breton *lais*.)
- 252 WOLEDGE, B. and CLIVE, H. P., *Répertoire des plus anciens textes en prose française depuis 842 jusqu'aux premières années du XIII^e siècle*, Geneva, 1964.
Rev.: by T. B. W. Reid, *Med. Aev*, XXXV, 1 (1966), pp. 63-64.

Italie

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II. — ETUDES CRITIQUES ET HISTORIQUES

253 BAR, F., 'Sur un passage de Chrétien de Troyes (*Yvain*, vv. 276-85),' dans *Studi in onore di Italo Siciliano*, 2 vols., Firenze, Olschki, I, pp. 47-50.

254 BLANCHET, Marie-Claude, 'Le double visage d'Arthur chez Layamon', dans *Studi in onore di Italo Siciliano*, I, pp. 71-84.

L'auteur met en relief la différente personnalité d'Arthur chez Layamon et chez Wace, et surtout elle démontre que chez Layamon 'Arthur est mué en personnage "mystérieux", "merveilleux", au point de n'être plus tout à fait de ce monde'. Mais, de l'autre côté: 'Derrière lui . . . se profile un autre Arthur, un Arthur inquiétant, emporté, vantard, tyrannique à l'extrême.' Après l'examen de plusieurs passages de textes elle en conclut que cette figure d'Arthur 'inconnu de Wace, et à peine esquissé par Geoffroy', est le résultat d'un aspect du Moyen Age tout différent de 'ce type de Moyen Age que l'on a trop souvent tendance à voir à travers le prisme irisé du roman courtois . . .', mais il s'agit d'un 'autre Moyen Age, qui a la tête dure, logique; l'œil lucide, observateur'.

255 CREMONESI, Carla, 'Spunti di realismo sociale nella poesia di Chrétien de Troyes', dans *Studi in onore di Italo Siciliano*, I, pp. 279-88.

- 256 LOOMIS, R. S., 'Fundamental Facts about Arthurian Origins' dans *Studi in onore di Italo Siciliano*, II, pp. 677-83.

- 257 MARANINI, Lorenza, *Personaggi e immagini nell'opera di Chrétien de Troyes*, Milano-Varese, Ed. Cisalpino, 1966, pp. 201.

Il s'agit d'un recueil d'essais que Mme Maranini avait déjà publiés dans de différentes revues entre 1943 et 1951 et que l'on n'a pas la possibilité ni la facilité de trouver. Les essais sont les suivants: 'Motivi lirici e psicologici dell'amore nell'*Erec et Enide*'; 'Motivi cortesi e anticortesi nell'*Erec et Enide*'; 'I motivi psicologici di un Anti-Tristano nel *Cligès*'; 'Queste e amore cortese nel *Chevalier de la Charrette*'; 'Cavalleria, amore coniugale e amore cortese nel *Chevalier au Lion*'; 'Educazione dell'uomo e amore materno nel *Conte del Graal*'; e 'Nota sulla cronologia delle opere di Chrétien de Troyes'. Ces études sont très intéressantes et, quoiqu'on les ait déjà connues, il faut toujours remarquer la sensibilité avec laquelle les problèmes sont traités et la clarté et la souplesse du style. A la fin du volume se trouve une bibliographie complète des études sur Chrétien et son œuvre à partir de 1940.

- 258 MICHA, A., 'Le Pays Inconnu dans l'œuvre de Chrétien de Troyes', dans *Studi in onore di Italo Siciliano*, II, pp. 785-92.

M. Micha considère la fortune dans l'antiquité et au Moyen Age du thème du pays inconnu, mais surtout il maintient que chez Chrétien ce motif n'est plus simplement un 'récit fantasmagorique', on entre 'dans le domaine du roman: le motif se combine avec une aventure volontairement affrontée où va se jouer un destin, et par là il se charge d'une tout autre signification'. Le thème n'est pas dans *Cligès*; il y en a une première amorce dans le verger fait 'par nigromance' d'*Erec*, mais on le trouve dans le royaume de Gorre du *Chevalier à la Charrette*, dans le pays magique de Brocéliande du *Chevalier au Lion*, au château du Roi Pêcheur de *Perceval*. L'article est très intéressant à cause, même, des nombreuses citations.

- 259 SANSONE, G. E., 'Il sodalizio d'armi del Leone e di Ivano', dans *Studi in onore di Italo Siciliano*, II, pp. 1053-60.

Après des considérations d'ordre général sur quelques aspects de l'œuvre de Chrétien, M. Sansone met en relief les trois épisodes où le lion secourt spontanément Yvain qui combat: i. contre le 'jaiant Harpin' (vv. 4082-241, ed. Roques); ii. contre les trois accusateurs de Lunette (vv. 4379-569, *ibid.*); iii. au château de 'Pesme Aventure' (vv. 5506-687, *ibid.*). Chrétien ne transgresse pas les lois de la chevalerie par l'intervention du lion au combat, car les adversaires n'appartiennent pas au monde chevaleresque; au contraire, c'est par l'intervention du lion qu'un certain équilibre des lois chevaleresques serait rétabli.

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C.R. par R. de Cesare, dans *SF*, 30 (1966), pp. 531-2.
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- 262 CHRETIEN DE TROYES, *Yvain ou le Chevalier au Lyon in a Modern French Version*, New York, The Laurel Language Library, French Series, 1963, pp. 159.
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- Chrétien de Troyes*, Genève, Droz, 1965, pp. 204.
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- 269 HAM, E. B., '*Perceval* marginalia', Hyward, California (Printed in Spain, Artes gráficas Soler, Valencia), 1964, pp. 58.
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- 278 OLSCHKI, L., *The Grail Castle and its Mysteries*, Manchester University Press, s.d., pp. x+94.
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- 279 PAYEN, J. C., 'Sur Robert de Boron, *Joseph*, v. 341, ss. dans *M.A.*, LXXI (1965), 3-4, pp. 323-32.
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- 280 POLLMANN, L., *Chrétien de Troyes und der 'Conte del Graal'*. Tübingen, Max Niemeyer, 1965, p. 151 (*Briefe zur Zeits. f. rom. Phil.*, n. 110).
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- 285 YORK, E. C., 'The concept of Treason in the Prose *Lancelot*', dans *Kentucky Foreign Language Quarterly*, XII (1965), 2, pp. 117-23.
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34.

L'auteur met en rapport la scène d'Enide et Galoain dans l'*Erec* (éd. Roques, vv. 3262-406) avec la pastourelle. Les flatteries du chevalier, son mépris pour l'amant de la belle et les ruses de celle-ci—éléments traditionnels de la pastourelle—présentent des parallèles avec l'attitude de Galoain et d'Enide. M. Hrubý en arrive à proposer une autre interprétation de la figure d'Enide.

- 287 MACRAE-GIBSON, O. D., 'Walter Scott, the Auchinleck
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Le manuscrit Douce 124 de la Bodléienne est une copie du roman d'*Arthur and Merlin*, exécutée au début du 19^e siècle d'après le manuscrit Auchinleck. L'auteur prouve que cette copie a été fournie par Walter Scott à George Ellis en vue de la publication de ses *Early English Metrical Romances* (London, 1805²).

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- 288 GERRITSEN, W. P., *Die Wrake van Ragisel, Onderzoekingen over de Middelnederlandse bewerkingen van de Vengeance Raguidel, gevolgd door een uitgave van de Wraketeksten*, Assen, 1963 (*Neerlandica Traiectina*, No. XIII) (cf. *BBSIA*, XVI, 1964, 218).
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- 289 HARTMANN VON AUE, *Iwein*, Handschrift B (Giessener Univ.-Bibl. Nr 97), Fotomechanischer Nachdruck in Originalgrösse, hrsg. v. H. M. Heinrichs, Köln-Graz, Böhlau, 1964 (*Deutsche Texte in Handschriften*, Bd. 2) (cf. *BBSIA*, XVIII, 1966, 4).
C.R. par C. Soeteman, dans *Neophil* 50, 1966, p. 181.
- 290 LAYAMON, *Brut*, ed. by G. L. Brook and R. F. Leslie, Vol. I, Oxford, 1963 (*EETS*).
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- 291 SCHMIDZ, Cornelia C. D., *Sir Gareth of Orkeney, Studien zum siebenten Buch von Malory's Morte Darthur*, Groningen, 1963 (cf. *BBSIA*, XVI, 1964, 219).
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- 293 SCHLAUCH, Margaret, 'From Exemplum to Novella: A Case History', University of Connecticut, *Occasional Papers: Humanistic Studies*, I, No. 1 (1967), 5-29.

The exemplum here discussed, first recorded by Petrus Alphonsus c. 100 A.D., presents a noble and high-minded friend who voluntarily resigns his fiancée to another. In *Eliduc* an equally generous wife resigns her husband to a junior competitor. Whatever may have been the source of Marie de France, it is possible that she was impelled to treat the theme in reply—by an inversion of values—to the exemplum, in which the woman is notoriously passive.

III. — REVIEW

- 294 **LOTH**, Agenete, *Viljalms saga Sjóðs, Vilmundar saga Vidutan*, in: Late Medieval Icelandic Romances, IV. Editiones Arnarnagnæanæ, Series B, No. 23, Copenhagen: Munksgaard, 1964.
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The importance of late Icelandic sagas in relation to Arthurian literature has been demonstrated more than once. Cf. *BBIAS*, XVII, 1965, 87-91. The present review suggests a parallelism between the story of the two sisters in *Vilmundar saga Vidutan* and that of the twin sisters in the Old French *Lai de Fresne*.

Suisse

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Index of Authors

The names of authors writing before 1600 are printed in CAPITAL LETTERS;
all other names are in roman type.

The numbers refer to items in the Bibliography.

- Ackerman, R. W., 115
Adolf, H., 111, 168, 185, 239
AEGIDIUS ROMANUS, 72
Albertini, V. R., 69
ALBRECHT VON SCHARFENBERG, 42
ANDREAS CAPELLANUS, 173
Appel, C., 164
Ardenne, S. R. T. O. d', 156
AUGUSTINE (SAINT), 15, 32
- Baader, H., 11
Bachofer, W., 49, 52, 63
Bachr, R., 1
Bogdanow, F., 38, 217, 260
Bar, F., 253
Bartrum, P. C., 209, 216
Batts, M. S., 119
BEDE, 77
Bédier, J., 5
Benecke, G. F., 3, 4
Bennett, J. A. W., 186
Benson, L. D., 70, 78, 100, 109, 240
BERNARD (SAINT), 15, 204
BERNART MARTI, 164
BEROUL, 13, 90, 125, 149, 228, 272,
281, 284
Bertau, K., 143
Bezzola, R. R., 241
Binchy, D. A., 242
Bindings, R. G., 5
Blaisdell, F. W., 144
Blakey, B., 157
Blamires, D., 218
Blanchet, M. C., 186, 252
Bliss, A. J., 245
- BOETHIUS, 69
Bohigas, P., 101
Brandstetter, A., 6, 45, 59
Brault, G. J., 106, 158
Brewer, D. S., 186
Brogstetter, K. O., 43, 102
Bromwich, R., 187, 219, 220, 242,
243
Brook, G. L., 56, 57, 290
Brosnahan, L., 159
Bullock-Davies, C., 221, 222, 243
Bumke, J., 12, 44, 45, 103, 104
Burger, H., 297
Burrow, J. A., 223, 240
- Caldwell, R., 169
Callu-Turial, F., 205
Cantera, J., 152
Carmody, F., 160, 261
Cartier, N. R., 161
Cederschiöld, C., 144
CERCAMON, 164
Cesare, R. de, 260, 261, 262, 263,
265, 268, 270, 271, 272, 273, 278,
279, 280, 282, 283
Chadwick, N. K., 244
CHAUCER, 69, 82, 236, 292
CHESTRE, T., 178, 232, 234
CHRETIEN DE TROYES, 1, 14, 23,
28, 32, 38, 72, 75, 92, 94, 95, 98,
105, 126, 132, 140, 144, 153, 160,
163, 167, 168, 173, 177, 178, 181,
188, 189, 199, 203, 218, 230, 235,
248, 253, 255, 257, 258, 259, 261,
262, 277, 280, 283, 286, 296

- Christmann, H. H., 13
 Cigada, S., 263, 266, 267, 269
 Clark, C., 225
 Clark, G., 71
 Clive, H. P., 122, 252
 Colby, A., 46, 105, 140, 189, 244,
 264
 Coleman, E. S., 116
 Combridge, R. N., 47
 Cosman, M. P., 72
 Cramer, T., 14
 Cranmer, H., 85
 Cremonesi, C., 255
 Crossgrove, W. C., 121
 Curtis, R. L., 202

 DANTE, 69
 DARES, 145
 Davies, P., 226
 Davies, R. T., 250
 Deinert, W., 8
 Delbouille, M., 162, 163, 164, 265
 Delcorno, C., 264, 276, 277, 284
 Denholm-Young, N., 106
 Ditmas, E. M. R., 227, 228
 Doscow, G., 115, 123
 Draak, M., 249
 Dronke, P., 241
 Düffel, P. von, 143
 Dutton, B., 148

 Effland, E. L., 124
 Eggers, H., 40
 EILHART, 125
 Ellis, G., 287
 Emanuel, H. D., 229
 Endres, R., 15

 Faral, E., 214
 Ferguson, M. H., 73
 Ferrante, J. M., 125
 Finnie, W. B., 126
 Fischer, H., 42, 48, 64
 Fisher, J. H., 74
 Flutre, L. F., 165

 Foerster, W., 1
 Foulon, C., 266
 Fourquet, J., 166, 167
 Fourrier, A., 107, 190
 Frappier, J., 75, 107, 153, 182, 189,
 266
 Frey, J. A., 267
 Friedman, A. B., 108, 210, 245
 Friedman, L. J., 107
 FROISSART, 161
 FÜETRER, U., 2, 18, 48, 49, 116
 Furnivall, F. J., 211

 Gallais, P., 168, 169, 185, 187, 191,
 192, 195
 Ganz, P., 16
 Gardner, J., 100, 109
 GAUTIER D'ARRAS, 201
 GEOFFREY OF MONMOUTH, 11, 50, 77,
 79, 145, 169, 175, 193, 209, 214
 Gernentz, H. J., 17, 44
 Gerritsen, W. P., 288
 Gichtel, P., 51
 GILDAS, 77
 Gildea, J., 67, 110, 152, 246, 268
 Goethe, 95
 Goetinck, G. W., 230
 GOTTFRIED VON STRASSBURG, 16, 20,
 29, 33, 36, 37, 47, 61, 111, 120,
 125, 134, 170, 183, 204
 GOWER, 69
 Griscom, A., 214
 Gross, N., 76
 Grosse, S., 53
 GRUFFYDD, E., 212
 Gsteiger, M., 299
 Guiette, R., 140
 GUILLAUME DE POITIERS, 71
 GUIOT DE PROVINS, 24
 Günther, W., 298
 GUY D'AMIENS, 71

 Haas, A., 52, 194, 297
 Hahn, I., 111, 170
 Hahn, K. A., 64

- Hall Martin, J., 114
 Hallberg, P., 147
 Ham, E. B., 269
 Hammer, J., 169, 229
 Hanning, R. W., 77
 Harms, W., 18
 Harrington, N. T., 108, 210, 245
 HARTMANN VON AUE, 3, 4, 14, 15, 18,
 22, 27, 53, 95, 289
 Hatton, T., 117, 127
 HEINRICH VON DEM TURLIN, 41
 Heinrichs, H. M., 19, 289
 Heiserman, A., 78
 HELDRIS DE CORNUALLE, 215
 Hempel, H., 19
 Henzen, W., 40
 Hertz, W., 10
 Hicks, F., 274, 285
 Hofstaetter, W., 10
 Hofstetter, M. T., 295
 Hollandt, G., 20
 Holmes, U. T., 79, 105
 Homan, D. C., 128
 Hood, E. S., 129
 Horacek, B., 55
 Horrent, J., 80
 Howard, D. R., 81
 Hrubý, A., 286
 Huby, M., 170
 Huckel, M. L., 270
 Hulbert, J. H., 179

 Ihlenburg, K. H., 63
 Illingworth, R. N., 171
 Imbs, P., 153

 Jantzen, H., 9
 Jantzen, H. G., 21
 Jarman, A. O. H., 231
 Jaus, H. R., 80
 Jodogne, O., 141
 JOHN OF SALISBURY, 72
 Johnson, S. M., 104
 Jonas, P., 110
 Jones G. F., 102

 Jones, S. J., 130
 Jones, T., 212, 229
 Jonin, P., 271

 Kahane, H. and R., 38, 54
 Kaplowitt, S., 54
 Kartschoke, D., 61, 63
 Kishitani, S., 22
 Klein, K. K., 40
 Köhler, E., 23, 80
 Kolb, H., 9, 55
 Kolsen, A., 164
 König, B., 58
 Kottler, B., 82
 Kraemer, E. von, 195
 Kratz, H., 83

 Lachmann, K., 3, 4, 7
 Lapa, M. R., 96
 Lass, R., 84
 Lathuillère, R., 172
 LAYAMON, 56, 57, 254, 290
 Lazar, M., 173, 247
 Le Gentil, P., 80
 Le Scouezec, G., 174
 Leach, M., 85
 Lecoy, F., 192, 193, 197, 199, 202,
 272
 Legge, M. D., 112, 195, 196, 197
 Leitzmann, A., 8, 65
 Lejeune, R., 136, 139, 164
 Lemmer, M., 47, 65, 66
 Leslie, R. F., 56, 290
 Leviant, C., 131
 Levy, B. S., 86
 Lewis, C. S., 57, 186
 Limentani, A., 58
 Linker, R. W., 248
 Lippka, E. R., 118
 Lønnroth, L., 145, 146, 147
 Loomis, D. B., 108
 Loomis, R. S., 38, 117, 141, 198,
 219, 227, 228, 249, 256
 Löseth, E., 172
 Loth, A., 294

- Lumiansky, R. M., 113
 Luria, M. S., 132
 Lütthi, M., 232
 Lyons, M. F., 239, 244, 248, 251, 273
 Macrae-Gibson, O. D., 287
 Mahoney, J., 274
 Malone, K., 100
 MALORY, 88, 91, 93, 113, 115, 123, 124, 133, 186, 233, 250, 291
 Maranini, L., 257
 MARCHABRU, 164
 MARIE DE FRANCE, 11, 73, 154, 171, 173, 182, 208, 222, 232, 267, 282, 293, 298
 Markman, A. M., 82
 Marshall, J. H., 247
 Martin, B. K., 232
 Martin, L. S., 133
 Marx, J., 38, 137, 142, 175, 275
 Matthews, W., 87, 88, 90, 113, 114
 Maurer, F., 40
 Meier, H. H., 291
 Ménard, P., 142
 MEUN, J. DE, 69
 Micha, A., 155, 176, 177, 258, 296
 Miko, S. J., 233
 Miller, R. P., 89
 Mills, M., 178, 234
 Minis, C., 288
 Mohr, W., 24, 40
 Mölk, U., 50
 Moller, H., 94
 Moon, D. M., 179
 Moorman, C., 115, 250
 Morcovesco, N., 281
 Moraberger, R. E., 117
 Munz, R., 2, 49
 Nellmann, E., 25, 26
 NENNIUS, 209
 Neumann, F., 27
 Newstead, H., 112
 Nichols, S. G., 90, 149, 276
 Norman, F., 64
 Northcott, K., 103
 Nothang, J. T., 277
 Nyholm, K., 48, 116
 Oakeshott, F., 186
 Olschki, L., 38, 199, 235, 278
 Pähler, H., 50
 Paris, G., 79, 159
 Payen, J. C., 138, 190, 191, 196, 198, 200, 206, 207, 208, 279
 Peckham, L. P. G., 122
 Pelan, M. M., 251
 Pellegrini, C., 188
 PETRUS ALPHONSUS, 293
 Pickford, C. E., 246
 Place, E. B., 101
 Poag, J. F., 118, 120
 Poirion, D., 180
 Pollmann, L., 28, 38, 280
 Quint, J., 29
 Rajna, P., 172
 Ranke, F., 40
 Rathofer, J., 30
 Raynaud de Lage, G., 181
 Reid, T. B. W., 252, 281
 Reiss, E., 91
 Remy, P., 200
 RENAUT DE BEAUJEU, 178
 Renucci, P., 188
 Renzi, L., 201
 Richthofen, E. von, 150, 151
 RIGAUT DE BARBEZIEUX, 136, 139
 Roach, W., 92
 ROBERT DE BORON, 75, 92, 168, 279
 Roberts, B. F., 213
 Röhl, W., 53, 59
 Roques, M., 75
 Rosenfeld, H., 49, 51, 61
 Rougemont, D. de, 299
 Roulleau, G., 182
 Rozgonyi, E., 183

- Ruberg, U., 60
 Ruggieri, R. M., 275
 Rumble, T. C., 93, 117
 Ruplin, F. A., 134
 Rupp, H., 40
 Rychner, J., 154, 201, 282, 298
- SACHE, HANS, 119**
 Sacker, H., 60, 118, 143
 Sands, D. B., 68
 Sansone, G. E., 259
 Schafer, H. W., 31
 Schirmer, W. F., 57
 Schlauch, M., 292, 293, 294
 Schmidz, C. C. D., 291
 Schröder, F. R., 40
 Schröder, W. J., 32, 40, 203
 Schulze, V., 33
 Schupp, V., 44
 Schweikle, G., 43, 53
 Scott, M. J. A., 199, 235
 Scott, P. G., 236
 Scott, W., 287
 Shaw, S., 186
 Simson, O. G. von, 40
 Skeels, D. R., 94
 Sobel, E., 119
 Soeteman, C., 289
 Sommer, O., 155, 176
 Spearing, A. C., 34, 225, 237
 Speckenbach, K., 61, 120, 204
 Spence, N. C. W., 251
 Spielmann, E., 95
 Spiewok, W., 47, 52
 Stanley, E. G., 56, 57
- STATIUS, 72**
 Stavenhagen, L., 62
 Stefanelli, A., 46, 283
 Steiner, R. J., 96
 Steinhoff, H. H., 63, 121
 Stiennon, J., 162
 Stone, D., 284
 Surridge, M., 238
- THOMAS, 72, 125, 170, 183, 205, 272**
- Thorpe, L., 193, 214, 215
 Tremaine, H. P., 135
 Tucker, P. E., 186
 Tuttleton, J. W., 97
 Tuve, R., 98
- ULRICH VON ZATZIKHOVEN, 64, 72, 166**
- Várvaro, A., 136, 139
 Vielhauer, I., 50
- VILLEHARDOUIN, 21**
 Vinaver, E., 93, 113, 137, 186, 199, 206, 235
 Vries, C. de, 290
 Vuolo, M., 164
- WAGE, 11, 79, 159, 169, 171, 254**
 Wais, K., 184
 Walker, R. M., 148
 Wapnewski, P., 37
 Wehrli, M., 40
 Weisgerber, L., 35
 Wessels, P. B., 40
 White, A., 113
 Whitehead, F., 186, 207
 Wind, B., 205, 208
- WIRNT VON GRAVENBERG, 234**
 Woledge, B., 122, 252
 Wolf, A., 36, 37, 61
 Wolf, H. J., 38
 Wolff, L., 3, 4, 39, 40
- WOLFRAM VON ESCHENBACH, 7, 8, 9, 10, 12, 16, 17, 18, 19, 24, 29, 31, 32, 37, 39, 40, 45, 52, 60, 65, 66, 72, 83, 104, 118, 143, 166, 167, 194, 203, 218, 295, 296**
 Worstbrock, F. J., 41
- York, E. C., 285
- Zimbaro, R. A., 99
 Zink, G., 194, 203, 204
 Zutt, H., 60

Index of Subject Matter

(Titles are in italics)

- Ab lo Pascor*, 164
Accalon, 184
Achilleid, 72
Agacles thrap, 156
Alexis II, 160
Alexis le Protosebastos, 160
Allegory, 30, 75, 92, 98, 194, 203
Ambrosius, 77
Amis and Amiloun, 128
Amour courtois et Fin' Amors, 173, 247
Andronique, 160
Anfortas, 76
Anglo-Norman Literature and its Background, 112, 195
Aragon, l', 150
Arms in Arthurian literature and the origin of the arms of Brittany, the use of plain, 158
Art and Tradition in 'Sir Gawain and the Green Knight', 78, 240
Arthur and Merlin, 287
Arthur, 211
Arthur, 70, 76, 77, 85, 93, 98, 162, 168, 175, 209, 225, 226, 254
Arthur d'Algarve, the legend of, 151
Arthur's court, 17, 265
Arthur's Tomb, 85
Arthurian Cave Legend, the, 212
Arthurian Relics, Folklore, 228
- Baladrio del Sabio Merlin*, 175
Balin, 93, 137
Barcilak, 79
Battle of Hastings, 71
Beaupairs, 160, 166
Bel Inconnu, le, 80, 182
- Biaus Descouneüs, Li*, 178
Bilder der Münchner Tristan-Handschrift, die, 51
Bisclavaret, 171
Blancheflor, 160
Blanschefleur, 37
Blathnat, 97
Bleddri, 221
Bleddri ap Cadifor, 221
Bleu Chevalier, le, 161
Book of Kyng Arthur, the, 115, 250
Breri, 221
Breta sögur, 145
Breton lais, 11, 117, 251
Breton legends, 174
Breton romances, 80, 200
Broceliande, 174, 258
Brut (Layamon), 56, 57, 157, 290
Brut (Wace), 79, 157, 169, 171
Brut y Brenhinedd, 231
Buch der Abenteuer, 2, 18, 48, 116
Bulletin Bibliographique de la Société Internationale Arthurienne, 266
- Caerlion et Cardeuil, sièges de la cour d'Arthur*, 265
Caloain, 178
Canterbury Tales, the 127
Castilian lyric poetry, 148
Catalogne et l'Aragon dans quelques épopées et romans arthuriens, la, 150
Catharist heresy, 235
Catigern, 156
Cervo Bianco, la leggenda medievale del, 263
Chaitivel, 171

- Chansons de geste et romans courtois*, 80
Characterization and Individuality in Wolfram's 'Parzival', 218
 Charles II, 227
Check list of words of unattested form or meaning in the Harley Brut, 157
Chevalier à l'Épée, le, 182
Chevalier au Lion, 1, 28, 126, 132, 181, 210, 253, 257, 258, 259, 262, 271, 282, 283
Chevalier de la Charrette, 94, 126, 153, 257, 258
Chievrefoil, 171
 Chivalry, 81, 127, 151, 233
Chrétien de Troyes and the rise of realism, 277
Chrétien de Troyes, Romanzi, Introduzioni, 188
Chrétien de Troyes: The Story of the Grail, 248
Chrétien de Troyes und der Conte del Graal, 38, 280
'Chrétien', the name, and the Perspectives on the Grail, 274
 Christianity, 32, 75, 80
 Christian ideology, 81, 86, 226
 Christian theology, 77, 86
Christian Tempest, the: a symbolic motif, 132
Chronologie des Lais de Marie de France, la, 171
Chwedlau'r Greal, 219
Cleanness, 82
Cligès, 257, 258
Colonization of Brittany from Celtic Britain, the, 224
 Condwiramour, 166
 Conon Meiriadoc, 224
Conte del Graal, le, 23, 28, 38, 67, 75, 92, 94, 136, 160, 163, 167, 218, 230, 235, 248, 257, 258, 261
 Continuations of Chrétien's *Perceval*, 92, 94
Contrasting Narrative Forms in the Works of Thomas Malory, 123
 Courtly love, 73, 173, 247
Critical Study of Malory's Works, 124
Criticism and Medieval Poetry, 225, 237
Cronologia delle opere di C. de Troyes, la, 257
 Cuchulain, 97
Culhwch and Olwen, 230
Culpabilité de Guenièvre, la, 138
 Cupid and Psyche, 69
 Curoi, 97
Curtana, the, 227, 228
Cynfeirdd a'r Traddodiad Cymraeg, y, 220
Darstellung gleichzeitiger Geschehnisse im mittelhochdeutschen Epos, die, 63, 121
Datation du troubadour Rigaut de Barbezieux, 136, 139
De Regimine Principum, 72
 Deer, symbol of love, 30
Demandas, Spanish and Portuguese, 217; see also 96
Deux Amants, 171
Devil's Barn, the, 85
 Dinadan, 206
'Domaajdemanda' and the Priority of the Portuguese 'Demanda', 96; see also 217
Double visage d'Arthur chez Layamon, le, 254
Durmart le Galois, 67, 110, 152, 246, 268
Early English Metrical Romances, 287
 Ecclesia, 75
Education of the Hero in Arthurian romance, the, 72
Eger and Grime, 292
Éléments descriptifs dans Le roman d'aventure au XIII^e siècle, 273
Eliduc, 171, 208, 293
Eneas, le Roman d', 171
Engleis, Estoires des, 171

- English Short Fiction in the 15th and 16th Centuries*, 292
- Enide, 286
- Equitan, 171
- Erec, 178
- Erec et Enide*, 28, 126, 144, 178, 257, 258, 286
- Erex saga Artuskappa*, 144
- Esboniad Cymraeg ar Broffwydoliaeth Myrddin*, 213
- Escoufle, l'*, 182
- Esprit und arkadische Freiheit, Aufsätze aus der Welt der Romania*, 23
- Etude chronologique de quelques thèmes narratifs des romans courtois*, 182
- Excalibur, 227
- Exemplum to Novella, from*, 293
- Fergus, le Roman de*, 196
- Festschrift für G. Hofmann*, 51
- Festschrift für Herbert Seilder*, 36, 39
- Festschrift Helmut de Boor*, 24, 29
- Fierabras, 80
- Fisher King, the, 75, 163, 199, 258
- Fled Bricrend*, 97
- Flore et Blancheflor*, 182
- Folie Lancelot, la*, 38, 260
- Folklore, 69, 72, 85, 228, 232
- Forcin, 90
- Formules stéréotypées en ancien français*, 270
- Franklin's Tale, the*, 292
- Franks Casket, the, 156
- Französischer und deutscher Stil im höfischen Epos*, 19
- Freisne, 171, 294
- Fundamental facts about Arthurian origins*, 256
- Galoain, 286
- Galvoie, 160
- Gareth of Orkeney, Sir*, 291
- Gauvain, 160, 175, 178, 191
- Gauvain et la Pucelle de Lis*, 191
- Gauvain, 71, 81, 84, 86, 92, 223, 225, 236
- Gauvain poet, the*, 34, 78, 109
- Gauvain and the Earl of Carlyle, Sir*, 68
- Gauvain's Clean Courtesy*, 78
- Gauvain and the Green Knight*, 34, 78, 81, 82, 86, 97, 100, 130, 179, 223, 225, 236, 237, 240
- Genewis, 166
- Geoffrey of Anjou, 222
- Gereint*, 126, 178
- Ginover, 76
- Gornemant, 160
- Gorre, 258
- Graal de Chrétien et la demoiselle au Graal, le*, 75
- Graal, Estoire del Saint*, 155
- Graal, le Roman du*, 38, 217
- Graelent*, 234
- Grail Castle and Its Mysteries, the*, 38, 199, 235, 278
- Grail Castle, the, 92, 168, 199, 235, 258, 278
- Grail from Celtic Myth to Christian Symbol, the*, 38, 141, 198, 218, 249
- Grail king, the, 76, 217, 258
- Grail legend, the, 38, 92, 136, 163, 185, 218, 219, 226, 235
- Grail stone, the, 29, 55
- Grail, the, 38, 92, 160, 185, 217, 218, 235, 274
- Grail, the Romance of*, 38, 217
- Gréoréas, 160
- Guenièvre, 138, 162, 179, 184
- Guenièvre, fut-elle la seule épouse du roi Arthur?* 162
- Guerrehés*, 94
- Guide de la Bretagne mystérieuse*, 173
- Guigemar*, 171
- Guillaume de Dole*, 182
- Guillaume de Palerne*, 182
- Guingamor*, 94
- '*Guiot, le*,' du '*Lanzelet*' et les deux '*Kyot*' du '*Parzival*,' 166
- Guiromelant, 160

- Guiron le Courtois*, 172
 Guivret, 178
 Guorthigirn, 77
 Guy de Hostiliac, 222
- Harpin, 259
Hartmann von Aue, 27
Hebrew Arthurian Romance, a, 131
 Hengest, 156
 Henri de Blois, 168
 Henry of Huntingdon, 79
 Henry II Plantagenet, 168, 171, 222
 Herzeloyde, 37
Historia Brittonum, the, 77, 209
Historia Regum Britanniae, 77, 169,
 193, 214, 229, 231
History and Heraldry, 1254 to 1310,
 106
*History of the Kings of Britain by
 Geoffrey of Monmouth*, 193, 214;
 See also 77, 169, 229 and 231
 Horsa, 156
Humanisme médiéval, 107
*Humor in the Middle High German
 Courtly Epic*, 134
- Icelandic sagas, 145, 146, 294
Idéologie courtoise, l', 208
Insultes et reproches chez C. de Troyes,
 181
Iphigenie, 95
 Iscult, 90, 149, 183, 228
 Iscut aux Blanches Mains, 183
 Isolde, 30
 Ither, 76
 Iwan, 166
Iwein, 3, 4, 14, 15, 18, 39, 53, 289
- Jean sans Terre, 168
Jeu de la Feuillée, 180
Jeu-parti et roman breton, 200
 Jewish origin of the Grail stone, 55
 John, King, 227, 228
 John of Glastonbury, 228
 John Jones of Llynwene, 216
- Joseph*, 279
 Judaism, 32, 75
Jüngerem Tituel, 42, 59
- Karrioz, 234
 Keu, 181
Krater and the Grail, the, 38, 54
 Kyot, 24, 55, 166, 167
- Lais (of Marie)*, 73, 154, 171, 173,
 182, 208, 267, 282, 298
Lais, breton, 11, 94, 117, 251, 292
Lais, Die, 11
 Lancelot, 72, 91, 175, 207
Lancelot, 94, 126, 153, 257, 258
Lancelot en prose, 176, 285
Lancelot-Graal, 138
Lancelot's Redemption, 207
Landevoale, Sir, 232
Lanzal, 171, 232, 234
 Lanzelet, 72
Lanzelet, 64, 166
 Latimarü, 221
 Laudine, 95
Launfal, Sir, 68, 232, 234, 292
Laiüstic, 171
Libeaus, 234
Libeaus Desconus, 178
Libro del Cavallero Zifar, el, 148
Liebe und das Abendland, die, 299
 Literary art and technique, 36, 40,
 46, 69, 78, 80, 100, 105, 107, 113,
 115, 121, 123, 145, 210, 218, 230,
 267, 273
 Literary portraiture, 46, 105, 140,
 145, 147, 189, 218, 225, 232, 244,
 254, 264
Lloegr, 216
 Logres, 216
 Loherinc, the legend of, 151
 Longinus, 75
 Lot, King, 93
 Louis d'Anjou, 160
 Lunete, 95, 259

- Lyric genres, 171
 Lyric poetry, Castilian, 148
- Mabinogi, the Four Branches of the*, 226, 230
- Malory and the Chivalrie Order*, 233
- Malory, Essays on*, 186
- Malory's Originality*, 113
- Marcus Quonomorius, 224
- Marie, Abbess of Shaftesbury, and her brothers*, 222
- Marie la Caesarissa, 160
- Mark, 90, 224
- Matilda, Empress, 227
- Medieval Literature of Western Europe*, 74
- Medieval Secular Literature*, 79, 87, 114
- Medieval tragedy, 70
- Meisterlieder of Hans Sachs, the*, 119
- Mélanges Crozet*, 166, 168, 175, 181, 183
- Mélanges Delbouille*, 190, 191, 196, 206, 207, 208
- Mélanges Pierre Gardette*, 162
- Meliadus*, 172
- Merlin, 77, 93, 101, 175, 213, 220
- Middleton family, 215
- Milan*, 171
- Modena archivolt, the, 162
- Mordred, 93
- Morgan la Fée, 179, 180, 184
- Morholt, the, 228
- Mort Artu, la*, 207
- Morte Arthure*, 70, 71
- Morte Darthur, le*, 88, 92, 93, 113, 115, 123, 124, 250, 291
- Munsalvasche Studien zum Kyot-problem*, 55
- Narcisus*, 251
- Narrative technique in Middle High German epics, 63, 121
- Narrative technique in *Peredur*, 230
- Narrative themes in courtly romances, 182
- Navigatio sancti Brendani*, 182
- Normanz, Geste des*, 159
- Nouvelles recherches sur la littérature arthurienne*, 38, 142, 275
- Oedipus complex, the, 94, 95
- Onomastics, 165
- Orgueilleux, l', 160
- Origines et la formation de la littérature courtoise, les*, 241
- Osteilli, Sire de, 222
- Owein, 126
- Paganism, 32
- Palamède*, 172
- Palamédes*, 58
- Parson's Tale, the*, 236
- Parzival, 72, 76, 83, 194
- Parzival*, 8, 9, 10, 17, 18, 19, 24, 25, 26, 29, 31, 32, 40, 52, 54, 60, 62, 65, 66, 76, 83, 118, 143, 166, 194, 203, 218, 295, 297
- Pascent, 156
- Patience*, 34, 82
- Patrick, Saint, 77
- Pays inconnu dans l'œuvre de C. de Troyes, le*, 258
- Pearl*, 34, 82
- Peinture de la vie et des héros antiques dans la littérature française du XII^e et du XIII^e siècle*, 107
- Pellinore, 93
- Perceval, 72, 160, 168
- Perceval*, 23, 28, 38, 67, 75, 92, 94, 136, 160, 163, 167, 218, 230, 235, 248, 257, 258, 261
- Perceval of Galles, Sir*, 129
- 'Perceval' marginalia, 269
- Percyvale, Sir, 233
- Peredur, 160
- Peredur*, 35, 230
- Perlesvaus*, 98, 139, 168, 175, 228
- Persibein*, 2, 49
- Personaggi e immagini nell' opera di C. de Troyes*, 257

- Personification, 22, 90
*Peut-on interpréter un roman courtois
 adapté du français?*, 170
Pirame et Tisbé, 182
Pol de Léon, Life of Saint, 224
Policraticus, 72
*Portrait in Twelfth-Century French
 Literature, the*, 46, 105, 140, 189,
 244, 264
*Porträttet i latinsk historiografi och
 isländsk sagaskrivning, det litterära*,
 145, 147
*Précocité de la littérature anglo-
 normande, la*, 197
*Professional Interpreters and the Matter
 of Britain*, 221, 243
Prophetiae Merlini, 213
 Prose romances, medieval French,
 21
Purity, 34
Pwyll Prince of Dyfed, 293

Queste, 98, 207, 217

Raoul de Hoenc: est-ce lui?, 190
*Raum und Landschaft in Gottfrieds
 Tristan*, 170
*Realistic perception in twelfth-century
 French literature*, 276
Réalité du château du Roi-Pêcheur, 163
*Recherches sur la mentalité des roman-
 ciers français du Moyen Age*, 192
*Répertoire des plus anciens textes en prose
 française*, 122, 252
Rhwng Chwedl a Chredo, 226
 Richard I, 227
 Rions, King, 93
 Robert de Torigny, 79
Rolandslied, 121
*Romance Linguistic Influence on Middle
 Welsh*, 238

Saint Erkenwald, 82
 Sampson, St, 228
Scéla Cano Meic Gartdin, 242

Sieffre o Fynwy, 231
 Sigurd, 156
*Silence, le Roman de, by Helbris de
 Cornuaille*, 215
*Sodalizio d'armi del Leone e di Ivano,
 il*, 259
Sources orientales du 'Perceval,' les, 261
 (see also 160)
*Spiriti di realismo sociale nella poesia
 di C. de Troyes*, 255
Studien zum Ritterbegriff, 44, 103
*Studies in Language and Literature in
 Honour of Margaret Schlauch*, 212
Studi in onore di Italo Siciliano, 253,
 254, 255, 256, 258, 259
Suite du Merlin, 93, 175, 217, 260
Sword of Mercy, the, 227, 228
Symbolik des Graals, 40
 Symbolism, 30, 32, 75, 84, 86, 92,
 94, 132

*Table des noms propres . . . dans les
 romans du Moyen Age . . . en français
 ou en provençal*, 165
 Talbot, John, Earl of Shrewsbury,
 215
Tale of Arthur and Lucius, the, 133
Tale of Florent, 69
Tale of Sir Gareth, the, 133
Tale of the Sankgreal, the, 133
 Taliesin, 220
Tavola Ritonda, 125
Thème du coup felon, le, 137
 Thomas Becket, 168
 Thomas Malory, 88, 91
Titurel, le, 150
Titurel récent, le, 150
*Tradition manuscrite des romans de C.
 de Troyes, la*, 177, 296
*Tradizione cortese e realismo in Gautier
 d'Arras*, 201
 Trawbe, 222
 Trevizent, 76
Trioedd Ynys Prydein, 187
 Tristan, 30, 72, 90, 149, 183

- Tristan* (by Béroul), 13, 90, 125, 149, 272, 281, 284
Tristan (by Eilhart), 125
Tristan (by Gottfried), 16, 20, 29, 33, 47, 61, 111, 120, 125, 134, 170, 183, 204
Tristan (by Thomas), 72, 125, 170, 183, 205, 272
Tristan en prose, le roman de, 172, 202, 206
Tristan romance, the, 94, 119, 125, 164, 171, 173, 183, 208, 228
 'Tristan' dans la pièce 'Ab lo Pascor', 164
Tristan und Isolde (Roman von), 5
 Tristram's sword, 227, 228
Tristrant und Isolde, 6
 Triuwe, the meaning of, 218
Troelus a Chresyd, 135
Trojumanna saga, 145
- Über den Titel der 'Krone' Heinrichs von dem Türln*, 41
Unity of Malory's 'Morte Darthur', 115, 250
Untersuchungen zur Entstehung des altfranzösischen Prosaromans, 21
- Variant Version de 'l'Historia Regum Britanniae'*, 169
Vengeance Raguidel, la, 182
Vermeidung des menschlichen Subjekts in der ritterlichen Sprache, Die, 22
Vilhjalm's saga Sjóds, Vilmundar saga Vidutan, 294
Vision of History in Early Britain, the, 77
- '*Visio Pacis*': *Holy City and Grail*, 185, 239
Vita Merlini, 50, 231
 Vortigern, 77, 156
 Vortimer, 156
 Vulgate cycle, the, 98
- Walter Scott, the Auchinleck MS, and MS Douce*, 124, 287
Wedding of Sir Gawain and Dame Ragnell, the, 68
 Welsh bards, 220
Welsh Commentary on the Prophecies of Myrddin, a, 213
Welsh Genealogical Tracts, Early, 209
Welsh Tradition, the Earliest Poets and the, 220
 Welsh tales and poems, 226
Welsh Triads, the, 187
Wife of Bath's Tale, the, 69, 89, 99, 127
Wigalois, 234
Willehalm, 121
 William of Malmesbury, 228
Wolfram von Eschenbach, 12, 40, 45, 104, 167
Wolframs Humor, 40
Wrake van Ragisel, die, 288
- Yder, 178
 Tonex, 171
 Twain, 1, 28, 126, 132, 181, 210, 253, 257, 258, 259, 262, 271, 282, 283
Twain and Gawain, 108, 126, 210, 245
 Zifar, 148

II

Research and Criticism

MARIE DE FRANCE, DUCIS ET 'LES DEUX AMANTS': LEGENDE LOCALE ET GENESE POETIQUE

Le Dictionnaire Larousse du 19^e siècle situe dans le voisinage d'Amfreville-sous-les-Monts la légende des deux amants du Vexin Normand. Larousse fait de la légende un résumé qui suit de près le conte du 12^e siècle dont l'auteur est Marie de France. L'amant pour gagner la main de la fille du seigneur du lieu la porte dans ses bras au sommet de la montagne ou côte dite des Deux Amants. Épuisé par l'effort il tombe mort, et la jeune fille meurt de douleur. A ce propos, le Dictionnaire ne fait mention ni de Marie ni du Prieuré des Deux Amants mais cite un vers du poème de Ducis :

Lui mourut de fatigue, elle de sa douleur.

Ce poème, publié en 1813, était dédié à Mme Hauguet, belle-sœur de M. Guérault, industriel fixé à Fontaine-Guérard et propriétaire de l'ancienne abbaye transformée en filature.

Dans son édition de 1883, le guide Joanne de Normandie offre une version de la légende dont certains détails sont proches des données du lai de Marie de France, notamment que l'héroïne est fille de roi, une princesse, que le jeune homme est fils de comte et qu'il gravit avec rapidité la moitié de la montagne (*Lai des Deux Amants*, v. 20, v. 58 et vv. 190-1). Pour ma part, je pense que le compilateur de ce guide avait puisé certains de ses renseignements dans le premier volume des *Voyages Pittoresques*, paru en 1820, volume que Charles Nodier avait consacré à la Normandie. Comme Charles Nodier, Joanne parle d'un ancien château fort, au-dessus d'Amfreville. Il est digne de remarque que Nodier semble avoir été le premier écrivain moderne à citer dans le détail Marie de France, dont les lais venaient d'être publiés par Roquefort. Il fait même une critique fort élogieuse du lai des Deux Amants, félicitant Marie d'avoir dépeint la jeune fille sous un jour favorable, à cause du philtre fortifiant et à cause du voyage à Salerne que fait le jeune héros à la recherche de ce breuvage. Il approuve Marie d'avoir

atténué dans son lai la barbarie sans motif du père envers sa fille, victime d'un amour tragique. D'ailleurs aucune version moderne des *Deux Amants* ne fait valoir ces traits du philtre et du voyage, traits particuliers à Marie qui ainsi, d'après Nodier, 'ménage le catastrophe et justifie le consentement de l'amante, en supposant qu'elle n'a rien négligé pour soustraire son époux à tous les dangers de l'épreuve'. (p. 28.)

Joanne ajoute au récit cette invention que la jeune fille désespérée se précipite d'un rocher. C'est un détail qu'avait relevé Mme de Genlis dans ses *Mémoires* de 1825 (tome 2, p. 60). Dans son *Histoire du Château de Radepont et de l'Abbaye de Fontaine-Guérard* (Rouen, 1851), Fallue, membre de l'Académie de Rouen, décrit ce même épisode de manière intempérée :

'Mathilde est sur le bord de l'abîme, tenant entre ses bras le corps de Raoul. "Mon père", s'écrie-t-elle, "l'union que vous avez permise s'accomplit." A ces mots elle se précipite avec son précieux fardeau, et vient expirer aux pieds de son père.' (p. 17.)

Fallue dit que pour son récit il s'inspire principalement 'de la tradition constante qui existe depuis des siècles, auprès des châteaux de Cantelou, de Bonnemare et du tombeau des deux amants' (p. 11, note 1). Le rôle de l'abbaye de Fontaine-Guérard dans l'histoire de notre légende sera apprécié plus loin.

Joanne signale l'existence d'un prieuré célèbre sur le sommet de la Côte des Deux Amants. Au 19e siècle il subsistait encore des ruines de ce prieuré détruit, d'après Mme de Genlis, à la Révolution. Au 18e siècle Dom Toussaint Duplessis¹ et Millin de Grandmaison² nous renseignent sur l'histoire de cette maison conventuelle, sans toutefois évoquer comme Joanne le souvenir de Marie de France. Réunie en 1649 au Collège des Jésuites de Rouen, la mense priorale est donnée dès 1652 aux chanoines réguliers de la Congrégation de France. A la fin du 17e siècle, les Génovéfains construisent le bâtiment du prieuré et aussi rebâtissent à neuf l'église. Nous savons qu'au 12e siècle ce couvent d'Augustins dédié à la Sainte Madeleine était déjà connu sous le nom de Prieuré des Deux Amants. Un document original, daté de 1192, nous en donne

1. *Description géographique et historique de la Haute Normandie*, Paris, 1740, pp. 331-2.

2. *Antiquités Nationales*, 1790, II, ch. XVII.

la preuve. Il s'agit d'une bulle du Pape Célestin III publiée par l'abbé Porée voici une soixantaine d'années¹.

Poullain de Saint Foix dans ses *Essais sur Paris* publiés en 1754 rapporte une anecdote² disant comment un seigneur normand impose au prétendant à la main de sa nièce l'épreuve de porter sans repos la jeune fille jusqu'au sommet d'une montagne, causant la mort de deux innocentes victimes. Comme expiation, le seigneur repentí fonda sur la montagne le prieuré des Deux Amants. Cette anecdote ainsi rapportée et illustrant surtout la barbarie de l'époque féodale devait servir de point de départ à l'extension littéraire de la légende en plein 18^e siècle. Deux jeunes poètes s'inspirent du récit de Saint Foix pour célébrer l'origine du prieuré normand. D'abord Duval-Sanadon, demeurant à Pont de l'Arche, lit à l'Académie de Rouen son poème sur ce sujet en 1765 alors qu'il avait à peine dix-huit ans. En 1785, Noël de la Morinière, âgé de vingt ans, publie sur le même sujet un poème dans le *Journal de Normandie*. Citons la fin de cette poésie juvénile. Il s'agit de Raoul, père d'Adélaïde:

'Il y fit élever un temple
Où l'œil des voyageurs contemple
Ces spectacles attendrissants;
Et le sombre et vieux monastère,
De leur cendre dépositaire,
Porte le nom des Deux-Amans.'

Dans l'intervalle, vers l'année 1770, au château de Vaudreuil, Mme de Genlis compose et fait jouer une pièce *Les Deux Amants* qu'elle dit fondée sur la tradition. En 1779 le *Journal de Paris* raconte la triste destinée des deux amants dans un récit en prose que reproduisent les *Antiquités Nationales* de Millin. Ce récit brode sur l'anecdote rapportée par Saint Foix.

Nous venons de tracer l'état de la question dans les années qui précèdent immédiatement la Révolution. A ce moment-là, grâce aux lettrés, la légende devait être bien connue dans la région des Andelys jusqu'à Rouen. Rappelons cependant que tout en localisant son histoire à Pitre, anciennement Pistes, bourg que sépare l'Andelle de la Côte des Deux Amants, Marie de France n'a jamais cherché à raconter l'origine du Prieuré qu'elle ne mentionne même pas. En fait, l'action de son lai se situe bien avant la fondation de ce

1. Dans le *Bulletin Philologique et Historique* du Comtié des Travaux Historiques et Scientifiques, Paris, 1902, p. 490.

2. 5^eme édition, 1776, t. V, p. 157.

couvent, dans les temps lointains précédant la destruction de Pîtres par les Normands. Par son silence, Marie obéit aux exigences de la vérité historique, et en ceci elle se montre plus prudente que les poètes du 18^e siècle.

Le prieuré étant dédié à la Sainte Madeleine, l'origine de cette dénomination des Deux Amants reste obscure. Une théorie assez plausible prétend que des bas reliefs sur le portail de l'église figurant un homme et une femme en auraient été l'origine. Telle est du moins une explication avancée déjà par Duplessis en 1740 et reprise par Millin¹. De toute façon, le lai de Marie de France ne peut pas en être la source. Dans un article, 'Sources of the Lay of the *Two Lovers*', *Modern Language Notes*, XXI (1906), pp. 34-39, Oliver M. Johnston a montré que ce lai est l'arrangement artistique de deux motifs populaires, le thème du père barbare qu'on retrouve dans le Conte de Peau d'Ane et le thème si répandu de l'épreuve du héros. Il me semble que la forme particulière qu'adopte l'épreuve dans notre poème a été suggérée par l'escarpement de la côte. A mon sens il s'agit ici sous ce rapport seulement d'une légende locale. Il y a trente ans, Gustave Cohen, en promenade dans le pays, interroge deux paysans qui lui racontent l'histoire suivante :

'Il y avait là-haut un seigneur qui avait une fille très belle. Un ouvrier la lui demanda et elle lui fut accordée, à condition qu'il la porterait sur son dos depuis le bas de la colline jusqu'au sommet. Il essaya mais quand ils y arrivèrent, ils furent tués (morts) tous les deux.'

(*Mercure de France*, mai 1935, pp. 62-62.)

Soulignons que le thème de la mésalliance se retrouve seulement dans certaines versions modernes, en particulier chez Ducis. Au Moyen Age cette sorte de mésalliance aurait été impensable.

Aujourd'hui, avec la disparition totale des ruines du prieuré, le souvenir de la légende des Deux Amants doit s'effacer peu à peu. Si l'on gravit encore la côte, c'est surtout pour le panorama.² Cependant tout de suite après la Révolution on répétait encore les témoignages, par exemple, du dernier prieur ou d'une religieuse que cite dans sa lettre à Ducis Madame Hauguet, à côté des sources

1. Duplessis, p. 332: 'ce sont peut-être ces deux images que l'on aura d'abord appelées les *Deux Amants*, en faveur du divin amour qui attacha la Madeleine à Jésus Christ.' Cf. Millin, II, p. 5.

2. Voir le *Guide Michelin de Normandie*, Printemps 1965, p. 102 pour la légende et le point de vue.

écrites qu'elle connaissait, Saint Foix, Madame de Genlis, Baculard. Ducis n'a pas eu d'autre source pour son poème que la lettre de Madame Hauguet. Il en a élargi et embelli les données. Il a aussi, comme Marie de France, passé sous silence toute la partie historique concernant les liens tangibles entre la tradition légendaire et les monuments religieux du pays. Sa correspondante a parlé de la prétendue tombe des deux amants dans l'abbaye voisine de Fontaine-Guérand, abbaye de cisterciennes qui datait du 13^e siècle. Nous savons par ailleurs d'après l'*Histoire de Rouen* de Farin (édition de 1668) que cette attribution remonte pour le moins au 17^e siècle :

'Les deux Amans sont inhumez au cloître, dont l'un s'appelloit Bonnemare, et l'autre de Chantelou; ils sont sous une tombe sur laquelle ils sont figurez, l'un tout armé tenant son écu aux armes de Chantelou, qui est d'argent à une bande de sable.'

(tome II, pp. 414-15.)

Madame Hauguet ne nomme point à ce propos les châteaux voisins de l'abbaye, mais se contente d'écrire :

'La pierre du tombeau a été mutilée lors de la révolution mais M. Guéroult a su d'une religieuse du couvent qu'elle était placée intérieurement à la porte de la chapelle que couvre encore un vieux et immense lierre.'

L'abbaye plus vaste et plus accessible aussi convenait sans doute mieux que le prieuré comme lieu de sépulture imposante pour les amants légendaires. Aujourd'hui si l'on peut toujours visiter les ruines de Fontaine-Guérand, le souvenir du tombeau célèbre ne peut plus y subsister.

De parti pris donc l'intérêt de Ducis se centre sur la partie humaine et sentimentale de son histoire. Il nous présente en trois scènes des entretiens successifs d'Edmond avec sa mère, avec le baron de Saint Pierre et avec la jeune Caliste. A peu près tout se passe en discours direct. D'abord la mère d'Edmond, une pauvre veuve, se lamente devant l'amour désespéré de son fils pour la fille du baron et devant l'orgueil de leur maître. Ensuite un passage de transition raconte comment le seigneur libère Edmond du servage pour le récompenser d'avoir sauvé la vie à Caliste. Dans une deuxième scène le baron traite Edmond d'audacieux mais enfin lui accorde sa fille s'il peut gravir la montagne la portant dans ses bras. Il dit au jeune paysan :

'Oui, sans aucun repos, oui, si d'un même pas,
 Tu peux jusqu'au sommet la porter dans tes bras,
 Ma fille est ta conquête, et ma main te la donne.
 Que le château l'apprenne, et que la cloche sonne.
 Je ne chercherai point à te la contester.
 J'ai dit. Voilà ma loi, tu peux te consulter.'

Une troisième scène comprend un entretien du jeune homme avec Caliste qui avoue son amour pour lui. Très confiant, celui-ci accepte l'épreuve en dépit des craintes de la jeune fille. Enfin l'épreuve même, scène principale du poème, est contée dans un style narratif en quatorze vers seulement. Or, chez Marie de France cette seule scène de l'épreuve a une partie en discours direct où la jeune princesse demande à son ami de boire le breuvage apporté de Salerne. Trop confiant, celui-ci refuse. C'est la partie la plus émouvante du poème de Marie. Pour sa part, Ducis souligne le succès apparent d'Edmond. Les cloches sonnent déjà pour le mariage du jeune couple. Puis, par un renversement dramatique de la situation, un 'vieil ermite' vient raconter la mort inattendue des deux victimes de cette journée tragique. Parlant à l'assistance émue:

'C'est là', dit il, 'qu'Edmond la déposa vivante,
 Là qu'expira l'amant, là, qu'expira l'amante.
 Ils venaient à la fin d'épuiser leur malheur.
 Lui mourut de fatigue, elle de sa douleur.'

Ducis, comme Marie, raconte avec grande sobriété la mort de ses deux personnages, s'occupant encore moins qu'elle des détails de l'enterrement. Dans le goût de son époque, Ducis clôt son poème en une apostrophe à la nature, à la côte, à la rivière, à la vallée d'Andelle. Ce poème débordant de sensibilité est bien plus étoffé, plus orné que le court lai de Marie. Cependant, malgré le ton parfois forcé des sentiments, malgré un pathétique excessif, Ducis a bien mené son récit et a su dégager tout l'intérêt dramatique des diverses situations créées par lui.

La genèse de la légende des deux amants est une question difficile à résoudre. Il s'agit là sans doute d'une légende locale. Néanmoins une légende locale proprement dite s'explique par la nature particulière d'un terrain. Par exemple, il se peut que pour l'imagination populaire une dépression dans des montagnes évoque l'image d'une empreinte de pied gigantesque et donne ainsi naissance à une histoire de géants. Dans ce sens-là, l'histoire des deux

amants n'est point une légende locale. Acceptons l'hypothèse déjà avancée que l'existence d'une maison conventuelle sur une colline abrupte a donné naissance de façon inattendue au nom des Deux Amants. Ensuite une légende aurait été créée pour expliquer ce nom surprenant et arbitraire. On chercha aussi par le recul dans le temps à rendre acceptable une histoire à peine croyable. Écrivant au 12^e siècle, Marie de France remonte au temps des Francs pour situer son lai dans un passé historique mais obscur. En fait, avant l'époque féodale, il y a eu à Pitre un palais royal détruit par la conquête normande du pays. La même impulsion vers un passé lointain se retrouve au 18^e siècle chez les lettrés qui ressusitent la vieille légende. La société cultivée situe alors cette légende dans un Moyen Age de fantaisie. On affuble les personnages légendaires de noms romanesques mais aussi de titres réels empruntés aux châteaux voisins de Pont Saint Pierre, de Bonnemare, de Chantelou. Ces titres supposés historiques sont de simples ornements qui viennent s'ajouter à la tradition poétique mais n'expliquent en rien la genèse de la légende. Nous avons vu comment une maison religieuse fixe notre légende au confluent de l'Andelle et de la Seine, sur la rive droite du fleuve. C'est la colline abrupte des Deux Amants qui détermine la nature de l'épreuve affrontée par le jeune héros, l'escalade de la montagne.

Ernest Hoepffner pensait que Marie de France connaissait la vallée d'Andelle pour l'avoir visitée. Dans tous les cas elle a dû entendre par ce qu'elle appelle 'le val de Pitres' (*Lai des Deux Amants*, v. 20) cette partie sud de la vallée d'Andelle que domine la Côte des Deux Amants. Peut-être a-t-elle fait un voyage là-bas et lui a-t-on raconté alors comme à Ducis une histoire dont elle a tiré un poème. Nous savons qu'au 12^e siècle l'amélioration de la vie économique et du système routier a favorisé les voyages. Nous savons aussi qu'en Normandie, province riche et importante, le 12^e siècle a vu la construction de nombreux sanctuaires. L'histoire économique et sociale de la région expliquerait fort bien un voyage de Marie de France sur les bords de la Seine au confluent de l'Andelle. Quant à Ducis, il ne savait rien de l'histoire littéraire de notre légende. Parisien d'origine et de domicile, il ignorait l'essor au 18^e siècle en Normandie de la vie intellectuelle qui se manifestait par l'activité des journaux, des collèges et des sociétés savantes. Il a surtout voulu par son poème payer de retour l'hospitalité qu'il avait reçue à Fontaine-Guérard et rendre hommage à Madame Hauguet, elle-même une amie des lettres. Il a fait paraître ce poème dans son

dernier recueil de vers quand il avait quatre-vingts ans.¹ Avant la publication de ce recueil, il écrit à Andrieux de Versailles en mai 1811 : 'Enfin mon volume est plein d'amour et d'amitié.' (*Lettres de Ducis*, 1879, p. 335.) Il s'agit d'épîtres à ses amis, de poésies familières dont Ducis considérait avec modestie les mérites. Un neveu, Georges Ducis, recueille vers la même époque le vieux poète dont il trace un dernier portrait :

'Il ne parlait que de printemps, de zéphyr, de fleurs, de tourterelles et avec un tel charme, que ma femme et moi nous craignîmes un moment qu'il ne fût innocemment dangereux pour nos filles. Cette crainte dura peu; car, d'un côté, que d'exemples de la piété la plus douce et la plus fervente.'

(Campeçon, *Essais sur Ducis*, 1824, p. 404.)

On retrouve ces mêmes images printanières de la nature dans notre poème où Ducis loue la candeur et la beauté des deux amoureux célèbres :

'Vallon, qui m'étaliez sur vos rives fécondes
Et les plus belles fleurs, et les plus pures ondes;
Échos, bosquets d'Andelle, à qui par vos zéphyr
Nos timides amans confiaient leurs soupirs . . .'

Les oiseaux aussi apparaissent. Edmond interpelle Caliste :

'Vois-tu ce toit d'ermite et son humble clocher,
Où deux tendres pigeons viennent de se percher?
Ils sont de notre amour l'image heureuse et chère.'

Après l'enterrement d'Edmond et de Caliste l'image réapparaît :

'Deux colombes, dans l'air, d'une voix gémissante,
Semblaient redemander et l'amant et l'amante.
On suit leur chant plaintif et leur vol égaré.'

Avant de terminer cet exposé, il faudrait réfléchir sur le problème de la transmission de la légende, sur la question des 'lais bretons', par exemple. Dans son *Histoire des Andelys* (1ère éd., 1813) un ancien sous-préfet, La Rochefoucauld-Liancourt, dit, à propos de la mort des deux amants :

'On a composé les romances les plus tendres sur cet événement' (p. 51).

Cependant il ne nomme aucune œuvre. Il ne précise pas non plus s'il songe à l'époque moderne mais il doit vouloir dire par 'romance'

1. Ducis, *Œuvres*, Paris, 1813, t. 3, *Deux Amants*, pp. 310-28.

une composition musicale. Il y a un siècle, en 1868, dans une étude de valeur,¹ Bénigne Ernest Poret, Marquis de Blossville, nous apprend que Duval-Sanadon connaissait Steibelt, pianiste en vogue, qui aurait mis en musique son poème sur la prétendue origine du prieuré. Mais cette pièce musicale n'a pas laissé de trace. Par deux fois Marie de France nous dit de l'aventure des Deux Amants que 'Li Breton en firent un lai'. Par lai breton elle semble désigner une mélodie celtique. Si cette mélodie sur le sujet des deux amants a jamais existé, elle a rejoint la romance du 18e siècle dans un oubli total. Mais la notion du lai breton constitue un lien, ténu, il est vrai, entre l'œuvre de Marie de France et la littérature des Celtes, cette 'matière de Bretagne' qui alimente les romans du Moyen Age. Pour notre part, nous ne pensons pas cependant que l'existence des lais bretons puisse éclairer pour nous la genèse de ce poème de Marie de France.

Cette femme cultivée et sensible a fait au 12e siècle d'un conte populaire une nouvelle artistique. Ducis, à partir d'une version très littéraire de l'histoire des deux amants, a composé un arrangement moderne et intéressant, dans une forme poétique adaptée au goût de son temps. Je n'ai pas essayé ici de ressusciter cette légende tout à fait disparue. J'ai seulement cherché à en tracer l'histoire surtout littéraire. Nous venons d'évoquer en parlant de Ducis le souvenir d'une époque inéluctablement révolue mais qui peut encore intéresser, par ses œuvres même oubliées, les lettrés et les curieux de nos jours.

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1. 'L'Origine du prieuré des Deux Amants en Normandie, fabliau du XIII^e siècle par un trouvère du XVIII^e', dans les *Précis des Travaux de l'Académie de Rouen*, 1867-8.

MORGAN LE FAY IN MALORY'S 'MORTE DARTHUR'

The *Morte Darthur*, occurring late in a literary tradition of enormous size, is the last major medieval version of the Arthurian legend, drawn in large measure from versions of another time and another place, and from another language. Few critics would deny that the *Morte Darthur* of Sir Thomas Malory is high literary achievement, or that it comprises one of our most comprehensive treatments of chivalric romance. Malory's characterization of Morgan le Fay depends upon the nature of his treatment and upon certain distinguishing characteristics of the literary tradition itself.

The two primary hallmarks of chivalric romance are, of course, heroic virtues and courtly love, and courtly love influences the heroic aspects in such a way that romance becomes distinct from other medieval genres such as the saga and the *chanson de geste*. Although the *Morte Darthur* belongs to a tradition having this duality, Malory's chief emphasis is upon heroic life and the affairs of men. The temper of heroic literature is typically masculine; so it is no wonder that his dominant themes evolve from highly purified masculine ideals. Courtly love is a consideration equally cogent. Morgan has a close kinship to a number of supernatural women who appear and reappear in the legend, and who create complexities that may be unmatched even in Arthurian romance. The premises of courtly love do much to explain why supernatural women are so peculiarly appropriate to chivalric romance, and their prominent place helps to illuminate the character of Morgan both as she came to Malory and as she is portrayed by him.

In the *Morte Darthur* the most tender bounds of love exist between men of greatness and nobility, of prowess and honor—Balan and Balyn, Lancelot and Arthur, Lancelot and Gareth, Gawain and Gareth, and the dissensions arising from conflicts within these bonds produce the circumstances leading to tragedy.

In his treatment of the bonds between men and women, Malory often fails to strike such profound notes. In the episode of the Fair Maid of Astolat, he catches the miracle and purity of Elaine's love: there is wonder at it but not a deep understanding. Young love be

pictures best, romantically and happily, in the tale of Gareth and the Lady Lyons, but here the innocence and immaturity of the young lovers dominate. The treatment of the Tristram legend is somewhat scattered and certainly incomplete, and, finally, the quality of love between Lancelot and Guinevere becomes the subject of close scrutiny only as its ethereal beauty diffuses into the pathos of its wider human consequences—its moral conflicts, its betrayal of higher ideals, the lovers' painful acknowledgements of their own weaknesses, general human discord, and, at last, the final catastrophe.

An insistence upon the masculinity of Malory's view should not be construed to mean that women are unimportant to the chivalric code or peripheral to it. On the contrary, courtly love, already richly elaborated in Malory's sources, idealizes women and places them in supreme authority. The exalted position of women demands that a hero dare any exploit for a lady in distress, and the perfect hero must be as eternally loyal in his affections as he is peerless in battle. The women who throng the courts of Arthur provide the chief incentives for deeds of greatness. Lancelot, Gareth, and Tristram place their desire for fame second to the favor of their lady. It is important that these women, for whom courtly heroes dare so greatly, be themselves larger than life, that they be worthy of such high aspirations. This necessity explains in part the tendency in romance to portray heroines as supernatural women. The fairy mistress, the fay, emerges as early as the Breton *lais*, and it is she who guides and inspires her chosen mortal champion to surpassing deeds. The great feminine characters, Guinevere, Isolde, and Morgan le Fay, were already immortalized in Malory's sources. If little remains of the supernatural in Guinevere and Isolde in the *Morte Darthur*, the abductions of Guinevere, Isolde's healing powers, her sojourns in the forest with Tristram, as well as the love potion, all point to definite, if remote, supernatural origins. So it is that courtly love accounts in a subtle way for the prominence of supernatural women and threads their roles through the vast tapestries of Arthurian romance.

Because of the fusion of heroism and love in romance, supernatural women are extremely suitable for the testing of champions. They provide the temptations that prove a knight's loyalty to the tenets of courtly love and guide him to the adventures that test his prowess. While a hero is obligated to overcome mortal opponents, and is lauded for overcoming supernatural ones, he is exonerated

for failure against the wiles of women because courtly love demands absolute submission to women, and thus an enchantress does not assail manly virtue and honor.

Supernatural men are not everyday people; they are the dwarfs, the monsters, the giants (such as the one Arthur slays in Brittany), and Garlan, the invisible knight in the Balyn story, but the supernatural women may seem quite normal except that even the most insignificant damsel, seeking relief, may induct the hero to the most extraordinary situation or opponent. Often a damsel, seeming quite mortal but in need of a champion, will become a *dea ex machina*, freeing a knight from prison, as the daughter of Bagdemagus frees Lancelot, for new exploits. The merest chance appearance of a damsel may introduce the strongest supernatural elements and turn the odds for a knight faced with insurmountable obstacles.

If little distinction exists between mortal and supernatural women, the Arthurian enchantresses, women of acknowledged magic skills, have origins so complex and traditions so contradictory that no one enchantress possesses all their attributes. Narrative requirements often determine their behavior, and enchantresses usually become distinct by their actions. Since all of these attributes are not needed in a single episode or even a single romance, their personalities are shaped cumulatively by their appearances. Moreover, even within an individual romance, their personalities are rarely consistent from episode to episode.

Morgan is one of the earliest enchantresses to emerge from anonymity. Although mentioned in Geoffrey's *Vita Merlini* (ca. 1149) as one of nine learned sisters skilled in healing, in the *Roman de Troie* (ca. 1150-58) as the rejected mistress of Hector, her first continuity seems to have been in chronicle transmission—Wace (1155), Giraldus Cambrensis (ca. 1200), and Lawman (1205)—though in Etienne of Bec's *Draco Normannicus* (1160), a Latin metrical version of Geoffrey's *Historia*, and in Chrétien's *Erec* (ca. 1165-68) and *Yvain* (1173), she is styled Arthur's sister.¹ Even though she caught the imagination of later authors, and so gained a permanent place in the legend, her nature and appearance vary, and it is her role in the *Morte Darthur* that portrays her most consistently and vividly. Her actions are intimately allied to the central themes,

1. Robert Fletcher suggests in *The Arthurian Material in the Chronicles*, 2nd ed. (New York, 1966), p. 146, that Étienne misinterprets the name *sisters* in Geoffrey's *Vita Merlini*.

and her function here adumbrates the ultimate destiny of Arthur.

Had the *Morte Darthur* been less serious, less masculine and heroic in its conception, Malory might have shaped a quite different Morgan, gayer, more lovable, a woman less consistent in behavior and mood. But lacking interest in the rules of courtly love, he has drawn his men and his women realistically, supplying plausible psychological motivation, and he has assigned Morgan a specific function, that of offering a major threat to Arthur's realm. Given a fairy creature arising out of basic mythological responses to women, he has evolved the Morgan le Fay most likely to be evoked by her name, a woman 'forever young and forever fair', never quite mortal, but always fascinating in her display of the darker aspects of the feminine. It is frequently surprising for lovers of the *Morte Darthur* to recall that elsewhere she is learned, benevolent, skilled in healing, and an accepted, respected member of Arthur's court.¹

Malory begins Arthur's history much as he found it in the *Huth Merlin*, where the early focus is upon Arthur's becoming king. A basic simplification is that, for all practical narrative purposes, Malory supplies Arthur with a single sister.² Of the certain facts about the others that Malory gives, only Mordred's incestuous conception becomes substantial to the action of the plot, and the event itself elicits no emotional involvement at the time that Merlin reveals it. Malory betrays neither Morgan's magic skills nor her hatred of Arthur until his early heroic struggles in securing the throne and political stability are complete.

1. In *Yvain*, the Lady of Noroison, with her two damsels, finding the mad Yvain, exclaims, 'I recall a certain ointment with which Morgan the Wise presented me, saying there was no delirium of the head which it would not cure.' In *Erec*, 'the king draws a deep sigh at the sight of them [Erec's wounds], and has a plaster brought which Morgan, his sister, had made. This plaster, which Morgan had given to Arthur, was of such sovereign virtue that no wound, whether of nerve or joint, provided it was treated with the plaster once a day, could fail to be completely cured and healed within a week.' Chrétien de Troyes, *Arthurian Romances*, trans. W. W. Comfort, Everyman ed. (New York, 1914), p. 218; p. 65.

2. Merlin tells Arthur that he shall be glad to give Sir Pellinore his sister to wed for his good service (I, 54); Pellinore slays Lot, who hates Arthur because of Mordred, and Gawain is to slay Pellinore ten years hence to avenge his father (I, 77-78); much later Morgause is slain by her son Gaherys for her affair with Sir Lamerok de Galys (II, 612); but the events have little consequence and never become vital to the plot. Sir Thomas Malory, *Works*, ed. Eugène Vinaver, 3 vols. (Oxford, 1947).

In the tale of Balyn, supernatural women appear, but in a huddled, muddled narrative inherited from the Huth *Merlin*. Morgan does not appear, even though the damsel with the fatal swords is sent by the Lady Lyle of Avilion (in the Huth *Merlin*, 'the lady of the isle of Avalon'). The anonymous nature of the Lady of the Lake, necessitated by her death here and her later role in the legend, as well as the doublet gaining of Excalibur (earlier designated as the sword in the stone), shows confusion and perhaps deliberate ambiguity to cover an inconsistency otherwise too obvious. The disintegration of the chronicle version in which Arthur conquers King Rion suggests that Malory is following the Huth *Merlin* here to make a place for the insertion of the beautiful tale of Balyn. While all of us would regret the loss of Malory's poignant rehearsal of the tale, its clumsy beginning blurs and delays the exposition of a larger plot design.

In the Arthur-Accalon tale, Malory works freely with his sources to make his design clear, condensing and assigning to Sir Accalon the role of a nameless knight. [Arthur, by physical prowess and military strength, has carried all before him; his reign is secure and his glorious chivalric ideal, the Order of the Round Table, is established. New conflict is needed, and Morgan with her enchantments supplies that need in a manner that does not bring Arthur's achievements into question.] Of course this has previously found a fixed place in the sources; yet Malory seems to have seen just how appropriate such a conflict is. In Malory's version, Morgan emerges as the first and strongest threat to the Round Table, and the most persistent one because, as Malory frequently reminds us, her castles cannot be taken. Even though Morgan's schemes never again become the basis for so extended an episode, the magnificent revelation of her personality succeeds so dramatically here that she becomes a character of primary importance to the central action; only a brief mention is needed to call to mind Morgan's dark menace to Arthur and his heroes.

There is nothing more beautiful in the legend than Malory's beginning account of this fairy episode. Malory's swift-paced narrative, unified and coherent, transports us magically into the fairy world of the old Breton *lais*. The early portion of the episode is imbued with the atmosphere of the *lai*, a fusion of wonder at the suspension of realistic cause and effect with an acute awareness of life and the physical beauty of the world. Ancient fairy motifs follow each other in quick succession: the fairy induction, the beauti-

ul stag, the fairy ship with its glowing candles, the fountain, the luxury and radiance of the Otherworld. The plot is also ancient: a fay takes a paramour, makes provision for his success, involves him in combat, and aids him in battle, this time by procuring a magic sword.

In spite of all this, the context insinuates tensions into the plot never present in the *lais*: the paramour is the villain, not the hero; his combatant is Arthur, the glory of Britain, the fountainhead of order and justice. Morgan, true fay in the swift and efficient working of her will, independent, single-purposed, clever in stratagem, resourceful, is no real fay, however compelling she may be of our admiration. Malory keeps her before us as the instigator of all events, as the Huth *Merlin* does not; and her paramour is more nearly a dupe, a tool of her treachery, which springs from her hatred of Arthur and from her own ambitious political desires. In the Huth *Merlin*, Morgan confuses the true weapon with the false; in the *Morte Darthur* she does not, and so makes Arthur's jeopardy real. In the Huth *Merlin*, her paramour believes himself betrayed by Morgan and confesses the plot to Arthur; in the *Morte Darthur* the Lady of the Lake thwarts Morgan's schemes.

In the Lady of the Lake Malory creates from the nebulous traditions of anonymous and minor lake fairies a benevolent figure in counterpoise to Morgan. Although the name is well known, the person of the Lady of the Lake had remained shadowy and indistinct, conflicting motifs such as her entombment of Merlin undoubtedly helping to discourage any real coherence. Her origin the lesser fays and enchantresses of Arthurian lore and her skills those of Morgan herself, she emerges late, as the maternal benefactress of Lancelot, himself a latecomer. As Lancelot became a central hero, her role gradually widened from the care of a mortal champion to the guardianship of Arthur's realm.

The contrast of these two figures is not new; Merlin's designation of Morgan as evil and the Lady of the Lake as good in the fourteenth century prose *Prophecies* suggests the existence of a traditional opposition; yet because Malory introduces the Lady of the Lake into the episode and opposes their magic skills in so forthright a manner, they become more clearly than ever before symbolic embodiments of evil and good. The machinations of Morgan defeated by the foreknowledge and watchfulness of the Lady of the Lake is a situation encountered again and again in the *Morte Darthur*. Even Malory, however, never gives her complete consistency as a character; he

calls her Nyneve or 'the chief lady of the lake', suppresses any real narration of her imprisonment of Merlin, and makes her the faithful mistress of Sir Pelleas, but he never resolves all the difficulties.

Morgan in the Arthur-Accalon tale does not act to prove her love, as the fairy mistress does in her amoral world. If fairy light plays about the opening details, the seriousness of Morgan's threat, as well as her violence, soon dispels it. The conclusion is ominous; Arthur has learned of his peril but can withstand her sinister actions only by the personified goodness of the Lady of the Lake. Arthur has learned, too, betrayal. Because Mordred's importance has still to create its emotional impact, Malory begins here the theme of personal and familial treachery. The importance of the episode is that it introduces narrative and thematic tensions having broad implications for the entire legend.

Almost all of Morgan's virulent plots to betray Arthur occur in Books Four through Ten, books showing much condensation and selection. And even as they occur, other themes and actions begin gradually to replace Arthur's danger at Morgan's hands. The stealing of the scabbard makes possible the death of Arthur, but Malory makes no use of it. Using another source, he may have forgotten the incident, but he may have wished to avoid incongruous details, since Morgan, in the closing pages, becomes Arthur's benefactress. Still the theft is symbolic, its loss makes Arthur vulnerable, and from this point there begins the slow descent, with few reversals, to the final battle.

The burning mantle incident (I, 158) does not contain the usual elements of the fairy; it suggests, rather, Medea and her revenge. The episode, much abbreviated, intensifies Morgan's malignant nature, since it is sent, presumably, to regain Arthur's love, and shows the alert care of the Lady of the Lake, making immediate use of the conflict just established.

Morgan's next appearance, in full panoply of fairy splendor, introduces her capture of Lancelot, sleeping under an apple tree, widening her animosity to include Arthur's knights.

Aboute the none so there com by hym four quecnys of a gret
astate; and for the hete sholde nat nyghe hem, there rode four
knyghtes aboute hem and bare a cloth of green sylke on four
sperys betwyxte hem and the sonne. And the queyns rode of
four whyghte mulys (I, 256).

The four queens—Morgan, the Queen of North Galys (surely a doublet of Morgan), the Queen of Estlonde, and the Queen of the Oute Iles—bear Lancelot in an enchanted sleep to Morgan's castle. Lancelot's capture projects him into a series of minor episodes, among them certainly the most humorous incident in the *Morte Darthur*, in which Sir Belleus in his pavilion, mistaking Lancelot for his leman, 'leyde hym adowne . . . and toke hym in his armys and began to kysse hym' (I, 259). Though Morgan's plot comes to little, it introduces Morgan as a fairly captor, her major role in the later portions of these books, and adds unity to diverse material in that her implementing of dangers becomes a rhythmic device in the narrative texture.

While it is impossible to summarize even this portion of the *Morte Darthur*, other enchantresses appear who strengthen as well as vary the pattern. Lancelot encounters Hallowes the Sorceres at the Chapel Perilous (II, 280), a lady of Lyons captures Melyodas, the father of Tristram (I, 317), and the great sorceress Aunowre captures Arthur in the Forest Perilous (II, 490). Lancelot escapes danger through tests of his fidelity, Merlin delivers the father of Tristram, but it is the Lady of the Lake 'hyght Nyneve' (II, 490) who comes seeking Lancelot and Tristram because she understands 'by her subtle crafts' that Arthur is likely to be slain. In the ensuing struggle to free Arthur, the Lady of the Lake betrays her origin from less gentle enchantresses, for she takes the head of the slain Aunowre and hangs it on her saddlebow by the hair, reminding us of Malory's remark that the damsel Lynette is sometimes called 'the damesell Savyage' (I, 357).

In the later books in which she appears, Morgan functions almost wholly as the fairy captor, but her purpose is always death, never love for the hero. Shortly after Tristram's rescue of Arthur, a damsel comes to seek good knights to rescue Lancelot from Morgan, who has thirty knights lying in wait to kill him (II, 504-5). That night or the day after, she knows that Lancelot will come where the knights are, and here Tristram saves Lancelot. Almost immediately Tristram accepts the guidance of a damsel (II, 510-11). Gawain recognizes the damsel as belonging to Morgan le Fay and exposes the ambush. Though they proceed to the castle, Morgan refuses to fight because she recognizes Tristram. It is obvious that the pattern has become elaboration of a single motif, hopelessly repetitious for modern tastes.

The only variation in this section is the episode of the drinking

horn, important and interesting for two reasons: it shifts the object of Morgan's hatred from Arthur to Guinevere and Lancelot and allies her with the degraded King Mark. The horn being sent to Arthur by Morgan to test the fidelity of his court ladies is meant to shame Guinevere. Lamerok sends it to Mark, instead, to spite Tristram. Isolde and the other ladies are saved from burning only by the barons' vow that the horn, made by sorcery, has come 'from the false sorseres and witch moste that now is living' (I, 430). If the vow seems harsh, it would be shocking earlier in the narrative; it demonstrates the cumulative effect of Morgan's limited role in the *Morte Darthur*.

Two final episodes in these books emphasize Morgan's concentration upon the betrayal of the Queen to King Arthur, and her villainous alliance to King Mark. Tristram, who has asked lodging in a castle, awakes to find himself Morgan's prisoner. She forces him to bear a shield of strange device to the tourney of the Hard Roche (II, 553-4), a shield that is obviously magic because Arthur and Sir Uwayne are defeated by Tristram, each breaking his spear against it. Morgan's motive is that she loves Lancelot best, and she sends a messenger to explain the meaning of the device to Arthur (II, 638). The Alexander tale is interesting because Morgan uses an ointment on his wounds to increase his pain, showing an utter debasement of her healing skills (II, 642). As this movement of the *Morte Darthur* draws to a close, nothing remains of the wise and learned woman, the engaging sister of Arthur, or of the amorous fay. Morgan's personality has moved consistently in the direction of pure malice and black magic. Its impact in the *Morte Darthur* is sharpened by Malory's condensation of sources, his greater narrative simplicity, and his early identification of Morgan's motivation as her intent to destroy Arthur.

Although the Lady of the Lake uses her powers to thwart Morgan le Fay, she never provides Arthur and his knights with complete security from the evil devices of Morgan. To do so would weaken Morgan's power and lessen interest in her character. Indeed, the Lady of the Lake meets each threat as it occurs; thus we seldom notice how ineffectual are the plots of Morgan, and yet in her role of evil enchantress and fairy captor, Morgan never once succeeds. The opposition of Morgan and the Lady of the Lake achieves a delicate balance in the plot structure; their alternating actions, providing rhythm of plot, at the same time sustain interest in their individual persons and create suspense. The interplay of magic between them

constitutes an important narrative sequence that contributes to the total unity of the *Morte Darthur*.

When Malory turns to the Grail story, Morgan disappears; her worldly plots have no place in the spiritual quest that Malory now narrates. And yet Malory's artistic vision and his emphasis on the heroic virtues of the chivalric code affect both his treatment of the Grail legend and Morgan's reappearance after the tragic failure of the Round Table. Malory, like Shakespeare's Othello, sees value in the past, blemished perhaps, but even so, heroic, and in the record of the past. In his final speech, Othello says,

Set you down this;
And say besides, that in Aleppo once (V. ii. 351-2),

and instantly in idiom, mood, and habit of thought, becomes again the man of prowess who has won Desdemona by recounting his battles. Othello's instinct that the record matters has something akin to the emotion that seems to have inspired Malory's creation of the chivalric world. Othello has a striking similarity to the heroes of the Round Table themselves. He seems to sense both the glory and the limitations of the heroic struggle in his farewell to

the plumèd troops and the big wars
That make ambition virtue (III, iii. 349-50).

In the quest of the Grail, Arthur's knights must learn the spiritual poverty inherent in the pursuit of earthly fame, but they become reflective only as the glow of the Round Table dims in the radiance of the Grail.

Surely the single most remarkable aspect of all Arthurian legend is that Morgan becomes the instrument of triumph in defeat, the basis of tragic reconciliation. In the hour of Arthur's greatest need, the Lady of the Lake disappears, and it is Morgan the Wise, Arthur's sister, the magical lady of healing, who comes to his aid. The urgency and pathos of the final scenes would seem to demand psychological acceptance as well as narrative plausibility. That our psychological acceptance is achieved we are well aware, but without plausibility, and there seems something magical in all this. Perhaps we accept the violent wrenching of Morgan's character because blood is thicker than water. Perhaps tradition decrees it, for the earliest mention of Morgan that we have, Geoffrey's *Vita Merlini*, describes her role in the passing of Arthur. Perhaps we merely feel the merging of the Lady of the Lake and Morgan le Fay into a

single benevolent fairy creature. There is a curious linking of Morgan and the Lady of the Lake at the end. When Bedivere hesitates to restore Excalibur to the Otherworld, Arthur chides him that 'thy longe taryyng puttith me in grete jouperté of my lyff' (III, 1239). It is not clear whether the body of water is a lake or the sea, and the ambiguity has been a persistent one; the Lady of the Lake is always associated with a lake, but that lake is almost always situated near the sea. Though Arthur returns Excalibur to the Lady of the Lake to signal his mortal distress, it seems a signal arranged with Morgan, for she immediately appears with the greeting 'A, my dere brothir!' (III, 1240) and bears Arthur away. Undoubtedly much of Morgan's immortality lies in her establishment of 'the Breton hope', paradoxical as it seems to her nature elsewhere, for in that hope is symbolized the survival of nobility, the promise that courage and honor are enduring qualities in the hearts of men.

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A BIBLIOGRAPHICAL NOTE

In my short article 'Arthurian Material in Some Late Icelandic Sagas' (BBIAS, XVII, 1965, pp. 87-91), I expressed the hope that a motif-index of the sagas might be made available, so that scholars concerned with medieval romance, including Arthurian, could trace and identify themes and motifs of interest to them as they appear in Icelandic literature. The material in question is primarily that contained in the late sagas written under the influence of European continental romances, but earlier sagas also offer pertinent analogues from time to time.

It is pleasant to report that the desideratum I alluded to has now been realized. The *Bibliotheca Arnarnagna* in Copenhagen has recently issued its Vol. VII: Inger M. Boberg, *Motif-Index of Early Icelandic Literature* (1966). The authoress, who died in 1957, was a devoted student of folklore, primarily Scandinavian but also international. Her work was practically completed but not yet revised in 1957. In the ensuing decade numerous romantic sagas have received definitive editions for the first time. Though Dr Boberg did not live to benefit from them, her references are so clear and instructive that they can readily be supplemented and brought up to date from current bibliographies.

Among the entries of especial interest for Arthurians are those concerning otherworld journeys (C710 and F110-52, including 'Bridge to the otherworld'), disenchantment (especially D732 'Loathly Lady'), marriage or liaison with fairy (F300 ff., especially F302.6 'Fairy mistress leaves man when he breaks tabu'), the backward or stupid or unpromising hero who later makes good (very general analogues of *Perceval-Parzival*, L100 ff.), etc. The last-named item is certainly too general to be called exclusively Arthurian, but it may well be valuable for wider comparative studies. The same is true of many other entries which suggest analogues with European romances of the Middle Ages, not always Arthurian but germane to the cycle.

The present work does not offer the kind of detailed index of cross-references which appears, for instance, in similar studies of the FFC (Folklore Fellows Communications). If Dr Boberg had lived a few years longer, she would no doubt have prepared one. As it is

and as it is presented to us, her work is a most valuable contribution to the field of comparative literature, offering tools of research for all medievalists concerned with European fictional literature, including the Arthurian.

Margaret SCHLAUCH, *University of Warsaw.*

III

Arthurian News

PLANS FOR THE CARDIFF CONGRESS

As was decided at the Caen Congress and subsequently announced on p. 184 of Vol. XVIII (1966) of the *Bibliographical Bulletin*, the IXth Triennial Congress will be held in the City of Cardiff, Glamorgan, South Wales, from 14 to 21 August 1969. Preliminary plans for the IXth Triennial Congress are already being made. The University College of South Wales and Monmouthshire, which is centred upon Cathays Park in Cardiff, has agreed to receive the Congress; and to that College, at this early date, we already have reason to express our gratitude. In addition to the University College, the University of Wales, the City of Cardiff, the Minister of State for Welsh Affairs and the Welsh Office in Cardiff are showing active interest in our plans. The President of the British Branch has visited Cardiff and has been received by the Registrar of the University College, by officials of the Welsh Office and by the Warden of University Hall, where we shall in all probability stay. The British Branch held a committee meeting on 16 December 1966, at which plans for the Congress were discussed. Professor A. O. H. Jarman, committee member of the British Branch and Head of the Department of Welsh Language and Literature in the University College, has agreed to act as chairman of the local planning committee.

Members are reminded that the essential subjects chosen for the IXth Triennial Congress are:

1. Arthurian onomastics.
2. The Mabinogion.
3. The concept of love in the Arthurian romances in France in the 12th century, in Germany in the 12th and 13th centuries and in Great Britain in the 13th and 14th centuries.

* * *

The British Branch of the Society is planning to hold an Arthurian Week-end for its members in the September of each of the two years which comes between the Triennial Congresses. The essential purposes of these Arthurian Week-ends will be for the members of the British Branch to come to know each other better in a leisurely way in agreeable circumstances. The programme will last from after lunch on a Saturday until after lunch on the following Sunday: it will include a formal dinner, the Annual General Meeting of the Branch, one lecture by an invited speaker, and, on the Sunday morning, a series of Quests to local places of mediæval interest, where possible with an Arthurian connotation. It is hoped to hold the first Arthurian Week-end at Willoughby Hall in the University of Nottingham on 16-17 September 1967. Mr. Leslie Alcock, Director of the excavations, has agreed to give a lecture, illustrated with slides and exhibits, on the subject 'Interim report on the excavations at South Cadbury Castle'.

OBITUARY NOTICES

PAUL HENRY (1896-1967)

Les enseignants bretons, tous les arthuriens, et ses nombreux amis de France et de l'étranger ont été bouleversés par la mort brutale et imprévue de Monsieur le Recteur Paul Henry, le mardi 14 février 1967.

Né à Reims le 24 mars 1896, d'une famille d'universitaires, il entra à l'École Normale Supérieure en 1919. Il avait été un combattant et sa conduite au front lui valut la croix de guerre. Agrégé d'histoire, diplômé de l'École des Langues Orientales, il devint lecteur de français à l'Université de Cernauti (Roumanie) de 1921 à 1924; puis il fut directeur de l'Institut des Hautes Etudes de Bucarest (1925-32). Deux livres, l'un sur les *Eglises de la Moldavie du Nord*, l'autre sur *l'Avènement de la dynastie de Hohenzollern au trône de Roumanie* (1930), prouvent l'intérêt qu'il ne cessa de porter à la culture et à l'histoire roumaines. Son élection en 1965 à l'Académie Roumaine manifesta la reconnaissance du gouvernement de Bucarest à l'historien.

De brillantes études, particulièrement sur le problème des nationalités, montrent son goût pour l'histoire diplomatique.

Nommé, en 1935, maître de conférences à l'Université de Clermont-Ferrand, où il enseigna onze ans, Paul Henry devenait, en 1947, recteur de l'Académie de Rennes. Les reconstructions de l'après-guerre, l'édification de nombreux bâtiments, nécessités par l'augmentation du nombre des étudiants, la création de l'Université de Nantes, puis l'ouverture des collèges universitaires de Brest, devaient remplir treize années particulièrement fécondes.

Les universités d'Exeter, en Angleterre, et de Rochester, aux Etats-Unis, lui décernèrent le titre de docteur *honoris*

causa. En 1960 il fut nommé directeur des services médicaux et sociaux, puis assumé, au ministère de l'Education Nationale, la direction des relations universitaires franco-allemandes.

M. Paul Henry était officier de la Légion d'Honneur.

En sa double qualité de membre adhérent et de recteur de l'Université armoricaine, il fut le protecteur des activités bretonnes de notre Société. A partir de 1951, il fut assidu à nos congrès. En 1954, à Rennes, il présidait la séance inaugurale. En 1960, il organisait, avec les autorités académiques du Morbihan, le congrès arthurien de Vannes, et tous se souviennent de l'allocution spirituelle par laquelle il salua, lors d'un banquet arthurien qu'il nous offrait, la clôture de nos travaux.

Avec Madame Henry, elle aussi fidèle arthurienne, il s'intéressait à l'avenir de notre société. Atteint par la limite d'âge, il restait plein de dynamisme; les étudiants étrangers de l'Université d'été de Saint-Malo se souviendront avec émotion de son cours de 1966 sur les institutions françaises, et de sa conférence sur 'la France devant l'opinion mondiale'.

Professeur éloquent, administrateur efficace, arthurien averti, il fut, pour ceux qui eurent le privilège de l'approcher, un conseiller et un ami. Je compte, au nombre de souvenirs précieux, la randonnée que firent nos deux familles à travers les chemins et les landes bretonnes, de Dinard à Vannes, vers le rassemblement arthurien. Lors d'une halte chez un paysan breton, la conversation amicale du recteur Henry et de son hôte avait en effet comme un parfum de Table Ronde.

La Société arthurienne tout entière s'incline devant sa famille, dont elle partage le deuil; elle conservera le souvenir de celui qui fut, selon le mot de son successeur, M. le Recteur Le Moal, 'un gentilhomme par l'esprit et par le cœur'.

C. FOULON

ROGER SHERMAN LOOMIS

(1887-1966)

The last issue of the *Bulletin* was in the press when the dreaded news reached us, and we could do no more at the time than record in a short paragraph our sense of grief at our great loss. Roger Sherman Loomis had died on October 11th 1966, a few weeks before his 79th birthday. Age had left no mark on him: in looks and in spirit he had remained wonderfully young. He spoke and wrote with the wisdom of age and with the passionate enthusiasm of youth. It was an infectious enthusiasm, and without it there might have been no such thing as our fellowship of scholars and no comparable example in our midst of dedication to a worthy task. The quest upon which he was engaged, unlike many Arthurian quests, had a precise object; if asked what it was he would have replied that it was the discovery of the gracious thoughts and deeds that make life greater than the sum total of its events; and he would have expressed his firm belief that the pursuit of Arthurian studies brought one closer than anything else could do to a proper understanding of all such thoughts and deeds. He pursued this passionate quest along the road he had chosen, unmoved by the incomprehension of his critics and serenely confident in the rightness of his choice. His single-mindedness was equalled only by his uncompromising idealism. I can only remember two occasions when in talking to me about his own work he seemed to abandon for a time his Arthurian interests: once when he was compiling his *Mirror of Chaucer's World* and again when he was collecting material for his anthology of humanism; but in fact these two projects were, like everything else he did, related to Arthurianism as he understood it. In the words of Henry W. Wells, 'to his integrated thinking the generosity of chivalry and the high courtesy of the most urbane of English poets met in one'; and humanism was but chivalry of

the human spirit without the trappings of obsolete armour.

I had the good fortune to meet him at a time when I was about to embark upon a much more modest but no less hazardous quest. It was in the spring of 1921 in the department of manuscripts of the Bibliothèque Nationale. The sight of an obviously very young and immature student reading Arthurian manuscripts induced Roger Loomis to inquire, courteously but somewhat anxiously, what exactly I was doing. Our friendship began at that point. In the days and weeks that followed he gave me the sort of non-patronizing encouragement that his students knew so well and that he himself had often been denied by his less enlightened seniors. Three years later I received what is still one of my most precious possessions: an inscribed off-print of the now famous article on *Bleheris and the Tristram Story*—the first important statement of Loomis's approach to the problem of Arthurian origins.

An impressive series of studies followed, culminating in the great scholarly event of the late 20's: *Celtic Myth and Arthurian Romance* (1927). By this time I knew that the young American professor whom I had met under such auspicious circumstances was to be one of the most inspiring leaders of thought in our field. The 'Celticism' of his *Celtic Myth* was quite unlike the romantic or post-romantic variety of 'celtomania': it was at one and the same time a belligerent and a rational attitude, and it relied on the combined resources of reasoning, ingenuity and perceptiveness. There were no Celtic 'mysteries' that the courageous critic was not prepared to solve by the sheer exercise of the analytical method. So daring and fascinating an adventure was bound to appeal to the young, as it was bound to leave the old stubbornly indifferent. Undaunted by their resistance Loomis persevered, publishing one article after another, one book after another, until the world of scholarship had to admit that in the Arthurian field nothing could quite compare in significance and scope with Loomis's second great book, *Arthurian Tradition and Chrétien de Troyes* (1949). Ten years later appeared the vast col-

laborative history entitled *Arthurian Literature in the Middle Ages*, an achievement unique in our annals, both in design and in execution, conceived, planned and edited from first to last by Roger Loomis himself. The authoritative summaries which it contained of the last fifty years or so of Arthurian research were not calls to battle; they were peaceful and reasonable *mises au point*. Did Loomis himself, in writing his own part of the volume, feel that the battle was over and that he could now apply his great gifts to other things? He certainly thought that a stage had been reached when it was no longer necessary to devote one's whole time to the discovery of what lay *behind* the extant texts. The endeavour to find out how they came to be what they are had occupied him for the best part of forty years; and during that time, if he refrained from a critical appraisal of the works which he knew so well, it was not because he was indifferent to their appeal, but because in his view Arthurian scholarship had yet to warrant the relevance of our æsthetic responses; historical analysis had yet to pave the way for a fuller understanding of medieval prose and poetry as an art.

There are in his last two books—*The Grail* and *The Development of Arthurian Romance*, both published in 1963—pages full of poetic insight, where learning is so completely integrated with the writer's thought, carried so lightly from step to step in an unselfconscious narrative, that all the laws of intellectual gravity seem to have been miraculously suspended. In these two final summaries of the Arthurian tradition the man whose knowledge of it was unrivalled in the modern world comes at long last to share with his readers what he had always enjoyed most in his own sessions of silent thought: the process of watching the infinitely varied facets of the Arthurian universe with the eyes of a sensitive on-looker. He wrote of Malory that 'by the alchemy of his ardour and his cadenced prose he transformed lead and silver into gold'. Something of this alchemy lives on his own writings. Fate has been kind in giving him time thus to transmute the findings of painstaking research into works of

profound and lasting criticism and in enabling us all to benefit as we have done from the vigour and lucidity of his unconquerable mind.

Eugène VINAVER

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PUBLICATIONS REÇUES

Madeleine BLAESS, *Predestination in Some Thirteenth-Century Prose Romances*. (Tiré à part de *Currents of Thought in French Literature*, Essays in Memory of G. T. Clapton, (Edited by J. C. Ireson), pp. 3-19, sans indication de date.)

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International Arthurian Society

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CONTENTS

Officers of the International Arthurian Society, 1967	5
I BIBLIOGRAPHY	
Note on the bibliography	10
List of abbreviations	11
Allemagne et Autriche	17
American Branch (U.S.A. and Canada)	33
Belgique	54
Denmark	56
Espagne, Portugal et pays de langue espagnole	58
France	60
Great Britain	79
Italie	93
Pays-Bas	99
Poland	101
Suisse	103
Index of authors	104
Index of works and subject-matter	109
II RESEARCH AND CRITICISM	
Marie de France, Ducis et 'Les deux Amants': légende locale et genèse poétique, par Faith Lyons	119
Morgan le Fay in Malory's 'Morte Darthur', by Myra Olstead	128
A bibliographical note, by Margaret Schlauch	139

III ARTHURIAN NEWS

Plans for the Cardiff Congress	141
The British Branch and its proposed Arthurian Week-ends	141
Obituary notices	141
Paul Henry (1896-1967)	141
Roger Sherman Loomis (1887-1966)	141
Centre de Documentation Arthurienne (books received)	15
List of Members	15

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