

BIBLIOGRAPHICAL BULLETIN  
OF THE  
International  
Arthurian Society

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BULLETIN BIBLIOGRAPHIQUE  
DE LA  
Société Internationale  
Arthurienne

EDITED BY  
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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 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 four parts: I Texts, Translations and Adaptations; II Critical and Historical Studies; III Reviews; IV Higher Degree Theses. The contents of each section are arranged in the alphabetical order of authors' 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, International Secretary, 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

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- AEM* . . . *Anuario de Estudios Medievales*, Barcelona.
- AfdA* . . . *Anzeiger für deutsches Altertum*, Berlin.
- AfK* . . . *Archiv für Kulturgeschichte*, Köln and Graz.
- AJ* . . . *Antiquaries Journal*, London.
- AJFS* . . . *Australian Journal of French Studies*, Melbourne.
- AN&Q* . . . *American Notes and Queries*, New Haven, Connecticut.
- ANF* . . . *Arkiv för nordisk filologi*, Lund.
- Angl* . . . *Anglia*, Tübingen.
- AnnM* . . . *Annuaire Médiévale*, Duquesne University, Pittsburgh.
- Ann.Bret* . . . *Annales de Bretagne*.
- Ant* . . . *Antiquity*, London.
- APS* . . . *Acta Philologica Scandinavica*, Copenhagen.
- AQ* . . . *Arizona Quarterly*, University of Arizona.
- Arch Camb* . . . *Archaeologia Cambrensis*, Cardiff.
- AStnSpr* . . . *Archiv für das Studium der neueren Sprachen*, Braunschweig.
- AUMLA* . . . *Journal of Australasian Universities Modern Language and Literature Association*, Christchurch, N.Z.
- BA* . . . *Books Abroad*, University of Oklahoma, Norman, Oklahoma.
- BBCS* . . . *Bulletin of the Board of Celtic Studies*, Cardiff.

- BBIAS** . . . *Bibliographical Bulletin of the International Arthurian Society*, Nottingham.
- BBSIA** . . . *Bulletin Bibliographique de la Société Internationale Arthurienne*, Nottingham.
- BC** . . . *Bibliotheca Celtica*, Aberystwyth.
- BEC** . . . *Bibliothèque de l'Ecole des Chartes*, Paris.
- BHR** . . . *Bibliothèque d'Humanisme et Renaissance*, Paris and Geneva.
- BJRL** . . . *Bulletin of the John Rylands Library*, Manchester.
- Bro** . . . *Broteria*, Lisbon.
- CASJ** . . . *Chester Archeological Society's Journal*, Chester.
- CCM** . . . *Cahiers de Civilisation Médiévale*, Poitiers.
- CE** . . . *College English*, Wesleyan University, Middletown, Connecticut.
- CFMA** . . . *Classiques Français du Moyen Age*, Paris.
- Celt** . . . *Celtica*, Dublin.
- CentR** . . . *The Centennial Review*, Michigan State University, East Lansing, Michigan.
- CHR** . . . *Catholic Historical Review*, Catholic University of America, Washington, D.C.
- CL** . . . *Comparative Literature*, University of Oregon, Eugene, Oregon.
- CP** . . . *Classical Philology*, University of Chicago, Illinois.
- DA** . . . *Dissertation Abstracts*, University Microfilms Inc., Ann Arbor, Michigan.
- DLZ** . . . *Deutsche Literaturzeitung*, Berlin.
- DU** . . . *Der Deutschunterricht*, Stuttgart.
- DVj** . . . *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte*, Stuttgart.
- EC** . . . *Essays in Criticism*, Oxford.

- EETSOS** . . . *Early English Text Society, Original Series, London.*
- EHR** . . . *English Historical Review, London.*
- EL** . . . *Estudios Lulianos, Palma de Mallorca.*
- 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, Amsterdam.*
- Et. Angl* . . . *Etudes Anglaises, Paris.*
- Et. Celt* . . . *Etudes Celtiques, Paris.*
- Et. Germ* . . . *Etudes Germaniques, Paris.*
- Euph* . . . *Euphorion, Heidelberg.*
- Expl* . . . *Explicator, Richmond Professional Institute, Richmond, Virginia.*
- Fil* . . . *Filología, Buenos Aires.*
- FM** . . . *Filología Moderna, Madrid.*
- FMLS** . . . *Forum for Modern Language Studies, St Andrews.*
- FR** . . . *French Review, Oberlin College, Oberlin, Ohio.*
- FS** . . . *French Studies, Oxford.*
- GenL** . . . *General Linguistics, University of Kentucky.*
- Genre** . . . *Genre, University of Illinois at Chicago Circle, Chicago, Illinois.*
- 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*, Heidelberg.
- HAB* . . . *Humanities Association Bulletin*, University of Alberta, Edmonton, Alberta.
- HR* . . . *Hispanic Review*, University of Pennsylvania, Philadelphia, Pennsylvania.
- IHE* . . . *Indice Histórico Español*, Barcelona.
- JAF* . . . *Journal of American Folklore*, University of Texas, Austin, Texas.
- JBAA* . . . *Journal of the British Archaeological Association*, London.
- JEGP* . . . *Journal of English and Germanic Philology*, University of Illinois, Urbana, Illinois.
- JPC* . . . *Journal of Popular Culture*, Bowling Green State University, Ohio.
- KFLQ* . . . *Kentucky Foreign Language Quarterly*, University of Kentucky, Lexington, Kentucky.
- LJb* . . . *Literaturwissenschaftliches Jahrbuch*, Berlin.
- LR* . . . *Lettres Romanes*, Louvain.
- LLC* . . . *Llên Cymru*, Cardiff.
- LSE* . . . *Leeds Studies in English*, Leeds.
- LT* . . . *Levende Talen*, Groningen.
- MA* . . . *Moyen Age*, Brussels.
- M&Q* . . . *Medievalia et Humanistica*, Boulder, Colorado.
- Med.Aev* . . . *Medium Aevum*, Oxford.
- MLN* . . . *Modern Language Notes*, Johns Hopkins University, Baltimore, Maryland.
- MLQ* . . . *Modern Language Quarterly*, University of Washington, Seattle, Washington.
- MLR* . . . *Modern Language Review*, Cambridge.

- 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*, Oxford.
- Neophil* . . . *Neophilologus*, Groningen.
- NLWJ* . . . *National Library of Wales Journal*, Aberystwyth.
- NM* . . . *Neuphilologische Mitteilungen*, Helsinki.
- NMS* . . . *Nottingham Mediæval Studies*, Nottingham.
- NTg* . . . *De nieuwe taalgids*, Groningen.
- NwMCS* . . . *Northwest Missouri State College Studies*, Northwest Missouri State College, Maryville, Missouri.
- NYFQ* . . . *New York Folklore Quarterly*, Cooperstown, New York.
- NZZ* . . . *Neue Zürcher Zeitung*, Zurich.
- Ogam* . . . *Ogam: Tradition Celtique*, Rennes.
- PAPS* . . . *Proceedings of the American Philosophical Society*, Philadelphia, Pennsylvania.
- PBA* . . . *Publications of the British Academy*, London.
- 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*, New York.
- PQ** . . . *Philological Quarterly*, University of Iowa, Iowa City, Iowa.
- PSAS** . . . *Proceedings of the Society of Antiquaries of Scotland*, Edinburgh.
- RBPH** . . . *Revue Belge de Philologie et d'Histoire*, Brussels.
- REI** . . . *Revue des Etudes Italiennes*, Bordeaux.
- RES** . . . *Review of English Studies*, Oxford.
- RF** . . . *Romanische Forschungen*, Frankfurt am Main.
- RIO** . . . *Revue Internationale d'Onomastique*, Paris.
- RJ** . . . *Romanistisches Jahrbuch*, Hamburg.
- RLC** . . . *Revue de Littérature Comparée*, Paris.
- RLM** . . . *Revista de Literaturas Modernas*, Mendoza, Argentina.
- RLR** . . . *Revue des Langues Romanes*, Paris.
- RMAL** . . . *Revue du Moyen Age Latin*, Lyons.
- RMS** . . . *Renaissance and Modern Studies*, Nottingham.
- Rom** . . . *Romania*, Paris.
- 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*, Paris.
- Script** . . . *Scriptorium*, Brussels.



- SEM* . . . *Seminar*, University of Toronto.
- SF* . . . *Studi Francesi*, Turin.
- SM* . . . *Studi Medievali*, Spoleto.
- SN* . . . *Studia Neophilologica*, Uppsala.
- SoQ* . . . *The Southern Quarterly*, University of Southern Mississippi, 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*, Lawrence, Kansas.
- St.C* . . . *Studia Celtica*, Cardiff.
- Symp* . . . *Symposium*, Syracuse University, Syracuse, New York.
- Thought* . . . *Thought*, Fordham University, New York.
- THSC* . . . *Transactions of the Honourable Society of Cymmrodorion*, London.
- TLS* . . . *Times Literary Supplement*, London.
- Topic* . . . *Topic*, Washington and Jefferson College, Washington, Pennsylvania.
- Trad* . . . *Traditio*, Fordham University Press, Bronx, New York.
- Trivium* . . . *Trivium*, St. David's College, Lampeter.
- Ts* . . . *Tijdschrift voor Nederlandse Taal- en Letterkunde*, Leiden.
- TSL* . . . *Tennessee Studies in Literature*, University of Tennessee, Knoxville, Tennessee.
- UTQ* . . . *University of Toronto Quarterly*, University of Toronto Press, Toronto.
- WB* . . . *Weimarer Beiträge*, East Berlin.
- WHR* . . . *The Welsh Historical Review*, Cardiff.
- Wolfram-Studien* *Wolfram-Studien*, Berlin.

- WW* . . . *Wirkendes Wort*, Düsseldorf.
- XUS* . . . *Xavier University Studies*, Xavier University of Louisiana, New Orleans, Louisiana.
- ZfdA* . . . *Zeitschrift für deutsches Altertum*, Berlin.
- ZfdPh* . . . *Zeitschrift für deutsche Philologie*, Stuttgart.
- ZfSL* . . . *Zeitschrift für französische Sprache und Literatur*, Wiesbaden.
- ZrP* . . . *Zeitschrift für romanische Philologie*, Tübingen.

# Allemagne et Autriche

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## BIBLIOGRAPHIE POUR 1970 ETABLIE PAR WILHELM KELLERMANN

### I.—TEXTES

- 1 GOTTFRIED VON STRASSBURG, *Tristan und Isolde*, in *Auswahl* hrsg. von Friedrich Maurer, 3. Auflage (= Sammlung Göschen 22), Berlin, de Gruyter, 1970, 142 pp.

### II.—ETUDES CRITIQUES

- 2 BONATH, Gesa, ‘“Scheneschlant” und “Scheneschalt” im *Parzival*. Eine Beobachtung zur Lehnwortrezeption im 13. Jahrhundert’, dans *Wolfram-Studien*, pp. 87-97.

“Scheneschlant” serait dû à une lecture erronée de Wolfram qui n’aurait pas reconnu dans “senechaus” le nominatif de “senechal”.

- 3 BUMKE, Joachim, *Die Wolfram-von-Eschenbach-Forschung seit 1945. Bericht und Bibliographie*, München, Wilhelm Fink, 1970, 436 pp.

Cet “état présent” des études sur Wolfram depuis un quart de siècle (ce qui n’empêche pas de fréquentes vues en arrière de l’auteur) se divise en trois parties. Dans la première il est question des problèmes généraux tels que: bibliographie, tradition manuscrite, éditions et traductions, travaux de synthèse, biographie, relations littéraires et rayonnement, langue, forme et style. Les 200 pages de la partie centrale offrent un bilan des recherches sur le *Parzival*. L’auteur y traite successivement des travaux sur l’ensemble du roman,

sur le problème religieux (en rapport avec les nombreuses interprétations théologiques), sur le plan du roman (y compris les études touchant Gahmuret et Gawan), sur les sources, sur la désignation du Graal comme "lapsit exillis" (et la question des anges neutres) et sur des scènes et passages isolés. La troisième partie du livre (concernant les autres œuvres de Wolfram) contient un chapitre sur le *Titarel*. La liste bibliographique compte 731 titres. Parmi eux se trouvent ceux de 64 thèses non-imprimées. Beaucoup de titres sont suivis de l'indication des comptes rendus. Ce livre n'a son pareil pour aucun des grands auteurs et sujets arthuriens. Il sera aussi un point de repère pour les études futures sur Chrétien parce que M. Bumke insiste à de nombreuses reprises sur le problème des rapports entre les deux poètes. Il est significatif à cet égard que le chapitre sur la préhistoire littéraire du *Parzival* est le plus long du livre.

- 4 BUMKE, Joachim, *Wolfram von Eschenbach*, 3., durchgeschene und ergänzte Auflage (= Sammlung Metzler 36), Stuttgart, Metzler, 1970, VIII, 108 pp. (cf. *BBSIA* XVII, 1965, 1; XVIII, 1966, 94; XIX, 1967, 45; XX, 1968, 80).
- 5 *Ritterliches Tugendsystem*, hrsg. von Günter Eifler (= Wege der Forschung 56), Darmstadt, Wissenschaftliche Buchgesellschaft, 1970, 477 pp.

Ce recueil rend facilement accessibles des contributions importantes à la discussion sur l'éthique courtoise (entre 1919-1964). Les auteurs sont: Helmut de Boor, Joachim Bumke, Ernst Robert Curtius, Philippe Delhayé, Gustav Ehrismann, Justus Hashagen, Elisabeth Karg-Gasterstädt, Friedrich Maurer, Hans Naumann, Eduard Neumann, Daniel Rocher, Friedrich-Wilhelm Wentzlaff-Eggebert, H. Bernard Willson, Rudolf Zitzmann. Deux contributions se rapportent exclusivement à des auteurs arthuriens: Hans Naumann, 'Hartmann von Aue und Cicero?' (*DVj* 23, 1949, pp. 285-287); Walter Johannes Schröder, 'Seinsethik und Normethik in Wolframs *Parzival*' (*Der Ritter zwischen Welt und Gott. Idee und Problem des Parzival-Romans Wolframs von Eschenbach*, Weimar, Böhlau, 1952, pp. 185-216).

- 6 ENDRES, Rolf, 'Die Bedeutung von "güete" und die Diesseitigkeit der Artusromane Hartmanns', dans *DVj* 44 (1970), pp. 595-612.

M. Endres refuse l'interprétation entièrement profane des mots "rehte güete" (dans le prologue de l'*Iwein* de Hartmann von Aue) qu'avait soutenue M. Bert Nagel dans son article: 'Hartmann "zitiert" Reinmar, *Iwein* 1-30 und *MF* 150, 10-18' (dans *Euph* 63, 1969, pp. 6-39, cf. *BBSIA* XXII, 1970, 17). La controverse avait débuté par l'article de M. Endres: 'Der Prolog von Hartmanns *Iwein*' (dans *DVj* 40, 1966, pp. 509-537; cf. *BBSIA* XIX, 1967, 15).

- 7 EROMS, Hans-Werner, *Vreude bei Hartmann von Aue* (= *Medium Aevum. Philologische Studien* 20), München, Wilhelm Fink, 1970, 176 pp.

Les deux pôles dans l'ensemble de phénomènes qui se rapportent à "vreude" sont la joie subjective et la joie comme valeur objective, réalisée dans la communauté courtoise. L'interprétation de l'œuvre entier de Hartmann sous ce jour (entreprise ici pour la première fois) démontre que l'art de Hartmann accuse une nette évolution (ce qui confirme une nouvelle fois la différence entre l'*Erec* et l'*Iwein*). Le livre contient de précieuses statistiques de mots et des observations comparatives sur Chrétien et Hartmann.

- 8 GÄRTNER, Kurt, 'Numeruskongruenz bei Wolfram von Eschenbach. Zur constructio ad sensum', dans *Wolfram-Studien*, pp. 28-61.

Il résulte de cette étude détaillée que Wolfram ne se sert pas de la constructio ad sensum ni d'une façon arbitraire ni pour des raisons de rime. Le "style oral" de Wolfram n'est pas par conséquent un fait littéraire inconditionné.

- 9 GREEN, Dennis H., 'Der Auszug Gahmurets', dans *Wolfram-Studien*, pp. 62-86.

Le départ de Gahmuret pour la vie errante, quoique placée par Wolfram dans un contexte social, ne s'explique pas par ce contexte, mais par un acte de liberté qui seul justifie l'aventure chevaleresque comme action éthique. Pour approfondir davantage cet aspect de Gahmuret, Wolfram se sert de la méthode typologique (rapport entre Enéas et Gahmuret).

- 10 HAUG, Walter, 'Vom Imram zur Aventure-Fahrt. Zur Frage nach der Vorgeschichte der hochhöfischen Epenstruktur', dans *Wolfram-Studien*, pp. 264-295.

L'auteur examine trois versions de la Légende de Saint Brendan pour savoir si le thème du merveilleux voyage peut aider à expliquer la composition bipartite du roman arthurien. Analogies et contrastes entre les deux structures invitent à appliquer ces recherches à d'autres phénomènes précourtois.

- 11 HINZ, Walther, 'Persisches im *Parzival*', dans *Archäologische Mitteilungen aus Iran*, hrsg. vom Deutschen Archäologischen Institut, Abteilung Teheran, Neue Folge, Bd. 2 (1969), pp. 177-181.

L'auteur discute l'étymologie d'une série de noms propres dans le *Parzival*. Ceux dont il affirme avec une conviction sûre l'origine iranienne sont: Flegetânis, Gahmuret, Condwîr âmûrs, Amfortas, Trevrizent. Il y aurait dans le roman de Wolfram un noyau manichéen.

- 12 JOHNSON, Sidney M., 'Parzival and Gawain: their conflicts of duties', dans *Wolfram-Studien*, pp. 98-116.

L'article fondé sur une suite d'interprétations est à ranger dans la discussion sur la conception courtoise de Wolfram.

- 13 KÖHLER, Erich, *Ideal und Wirklichkeit in der höfischen Epik. Studien zur Form der frühen Artus- und Graldichtung* (= *Beihefte zur ZrP* 97), 2., ergänzte Auflage, Tübingen, Niemeyer, 1970, 278 pp.

L'appendice de cette nouvelle édition contient la liste des comptes rendus qui ont été consacrés à la première édition: R. Baehr, dans *Erasmus* 14 (1961), col. 622-626; R. R. Bezzola, dans *RF* 69 (1957), pp. 457-462 (cf. *BBSIA* XI, 1959, 19); A. Fourrier, dans *AfDA* 71 (1958/59), pp. 173-183 (cf. *BBSIA* XIII, 1961, 30); H. Furstner, dans *Neophil* 43 (1959), pp. 165-166; R. Guiette dans *RBPH* 41 (1963/64), pp. 1253-1255 (cf. *BBSIA* XVII, 1965, 95); H. R. Jauss, dans *GRM* 40 (1959), pp. 207-210; M. Mancini, dans *Note di letteratura francese medievale*, Firenze, 1967, pp. 131-134; H. Newstead, dans *RPh* 12 (1958/59), pp. 326-328; I. Nolting-Hauff, dans *ASStSpr* 197 (1960), pp. 236-240 (cf. *BBSIA* XIII, 1961, 30 bis); P.

Nykrog, dans *SN* 30 (1958), pp. 276-279; M. Waltz, dans *Revue de l'Institut de Sociologie*, Bruxelles, 1963, pp. 271-284; W. Wolf, dans *NM* 59 (1958), pp. 285-287; P. Zumthor, dans *Mus* 63 (1958), pp. 42-46.

Les additions les plus importantes concernent le motif du "don contraignant" (il serait la "transcription poétique" d'une réalité féodale dans l'univers courtois); le *Tristan* de Thomas (dont M. Köhler continue à contester le caractère "courtois"); le rapport chronologique entre le *Conte du Graal* de Chrétien et l'*Estoire dou Graal* de Robert de Boron (M. Köhler est prêt à reconsidérer son ancienne thèse d'après laquelle Robert aurait précédé Chrétien); l'unité du *Conte du Graal* de Chrétien (qui pour M. Köhler ne souffre aucun doute).

- 14 KOLB, Herbert, 'Isidorsche Etymologien im *Parzival*', dans *Wolfram-Studien*, pp. 117-135.

L'auteur ne veut pas prouver que Wolfram a puisé directement dans les *Etymologiae* d'Isidore de Séville, mais il réussit à montrer, d'une façon plus efficace que l'on ne l'a fait jusqu'ici, que la connaissance qu'avait Wolfram des sciences de la nature se place nettement dans une tradition qui remonte à Isidore.

- 15 LAURIE, Helen C. R., 'The testing of Enide', dans *RF* 82 (1970), pp. 353-364.

L'article est en même temps interprétation et étude des sources visant à montrer une influence de Lucain et d'Ovide.

- 16 MERTENS, Volker, 'Zu Text und Melodie der *Titurel*-Strophe: "Iamer ist mir entsprungen"', dans *Wolfram-Studien*, pp. 219-239.

Cette belle strophe, inscrite sur la page de garde d'un manuscrit viennois du *Jüngerer Titurel*, prolonge comme un écho les plaintes de Sigune. Elle constitue ou un poème autonome ou le commencement d'un poème épisodique (en monologue). L'influence de la lamentation de la Vierge est probable.

- 17 MURJANOFF, Michael, 'Roerîn sper', dans *Wolfram-Studien*, pp. 188-193.

La lance dont parle Wolfram *Willehalm* 24, 23 et *Parzival* 41, 23 est de bambou des Indes.

- 18 PLOSS, Emil, 'Einige spätmittelalterliche Gralszeugnisse', dans *Formen mittelalterlicher Literatur, Siegfried Beyschlag zu seinem 65. Geburtstag*, hrsg. von Otmar Werner und Bernd Naumann (= Göppinger Arbeiten zur Germanistik), Göppingen, Alfred Kümmerle, 1970, pp. 207-214.

L'auteur ne traite pas seulement de la désacralisation de la notion du Graal d'après les témoignages de Dietrich von Niem, Johann Fischart et François Rabelais, mais aussi du processus syncrétiste qui y a conduit.

- 19 RINGGER, Kurt, 'Marie de France und kein Ende', dans *ZrP* 86 (1970), pp. 40-48.

Le scepticisme de M. Richard Baum (*Recherches sur les œuvres attribuées à Marie de France* = *Annales Universitatis Saraviensis*, Reihe: Philosophische Fakultät 9, Heidelberg, Winter, 1968, 241 pp., cf. *BBSIA* XXI, 1969, 14) quant à la personnalité littéraire de Marie de France est approuvé en partie par M. Ringger. Mais pour une adhésion complète M. Ringger demanderait des documents nouveaux et décisifs.

- 20 RUH, Kurt, 'Der Gralsheld in der *Queste del Saint Graal*', dans *Wolfram-Studien*, pp. 240-263.

D'un résumé circonstancié du roman ressortent tous les traits essentiels qui distinguent Galaad des chercheurs ou maîtres antérieurs du Graal. L'action externe et interne du roman est une ligne ascendante, constituée par des triades. Elle s'intègre (à travers l'*Estoire dou Graal* de Robert de Boron) dans la théologie de l'histoire, conçue par Joachim de Fiore. Malgré sa perfection Galaad conserve des traits profondément humains.

- 21 SCHWAKE, Helmut Peter, 'Zur Frage der Namenssymbolik im höfischen Roman', dans *GRM* 51 (1970), pp. 338-353.

Tous les aspects de la fonction des noms propres dans l'univers romanesque de Chrétien sont discutés (à l'aide d'une documentation bibliographique très riche et en partant de Reto



R. Bezzola). L'auteur consacre une attention particulière à un point de vue négligé jusqu'ici par la recherche: la perte du nom.

- 22 Voss, Rudolf, *Der Prosa-Lancelot. Eine strukturanalytische und strukturvergleichende Studie auf der Grundlage des deutschen Textes* (= Deutsche Studien 12), Meisenheim am Glan, Anton Hain, 1970, 106 pp.

M. Reinhold Kluge qui prépare la publication du troisième volume du *Lancelot en prose* allemand, a rendu possible à M. Voss la rédaction d'une thèse sur l'ensemble du roman allemand. La question de la genèse du modèle français n'est pas spécialement visée, mais la position de l'auteur est assez proche de celle de M. Frappier. Les trois dernières parties (allemandes et françaises) du cycle forment une unité narrative structurale, dans laquelle s'intègrent les trois types romanesques: Artusroman, Lancelotroman, Gralroman. Cette structure émane de conceptions hétérogènes ou même antithétiques, affirmées ou niées partiellement. L'ensemble est l'expression d'une crise de la civilisation dont le roman courtois a été l'un des sommets.

- 23 *Der arthurische Roman*, hrsg. von Kurt Wais (= Wege der Forschung 157), Darmstadt, Wissenschaftliche Buchgesellschaft, 1970, 354 pp.

Dans son introduction l'éditeur esquisse un panorama des recherches arthuriennes sur: l'unité et la différenciation de la Matière de Bretagne; l'actualité et l'universalité des textes; la littérature arthurienne et les genres littéraires voisins; l'art narratif et le roman cyclique; le roman arthurien en tant que totalité; l'originalité des grands créateurs.

Le volume contient les articles suivants:

Julius Pokorny, 'Der Ursprung der Arthursage' (*Mitteilungen der Anthropologischen Gesellschaft in Wien* 39, 1909).—Jean Marx, 'Die Bedeutung der britannischen Welt für die Artusepik' (*EtCelt* 10, 1962/63; cf. *BBSIA* XVI, 1964, 140; XVIII, 1966, 252).—Joseph Bédier, 'Die Lais der Marie de France' (*Revue des Deux Mondes* 107, 1891).—William A. Nitze, 'Probleme des arthurischen Romans' (*BBSIA* V, 1953; cf. *BBSIA* VI, 1954, 98).—Roger Sherman Loomis, 'König Arthur und die Antipoden' (*MP* 38, 1940/41).—Pierre Le Gentil, 'Die Tristansage in der Darstellung von Berol und von Thomas'

Versuch einer Interpretation' (*RPh* 7, 1953; cf. *BBSIA* VI, 1954, 39).—Pentti Tilvis, 'Über die unmittelbaren Vorlagen von Hartmanns *Erec* und *Iwein*, Ulrichs *Lanzelet* und Wolframs *Parzival*' (*NM* 60, 1959; cf. *BBSIA* XII, 1960, 246; XIV, 1962, 168).—Hendricus Sparnaay, 'Zu *Erec—Gervint*' (*ZrP* 65, 1925).—Kurt Ruh, '*Lancelot*' (*DVj* 33, 1959; cf. *BBSIA* XII, 1960, 28).—Elaine Southward, 'Die Einheit des *Lancelot* von Crestien' (*Mélanges offerts à Mario Roques*, 2, 1953; cf. *BBSIA* XI, 1959, 53).—Wendelin Foerster, 'Besprechung von Jessie L. Weston, *The Legend of Sir Gawain*' (*ZfSL* 20, 1898).—Heinrich Zimmer, 'Gawan beim Grünen Ritter' (*Deutsche Beiträge zur geistigen Überlieferung*, 2, 1953; cf. *BBSIA* VI, 1954, 53).—William A. Nitze, 'Was hat Robert de Boron geschrieben?' (*MP* 41, 1943).—Ernst Brugger, 'Besprechung von Franz Rolf Schröder, *Die Parzivalfrage*' (*ZfSL* 53, 1930).—Friedrich Ranke, 'Zur Symbolik des Grals bei Wolfram von Eschenbach' (*Trivium* 4, 1946).—Wolfgang Mohr, 'Parzivals ritterliche Schuld' (*WW* 2, 1951/52).

### III.—COMPTES RENDUS

- 24 BUMKE, Joachim, *Die romanisch-deutschen Literaturbeziehungen im Mittelalter. Ein Überblick*, Heidelberg, Winter, 1967, 107 pp. (cf. *BBSIA* XX, 1968, 6; XXI, 1969, 246).  
C.R. par Kurt Ruh, dans *PBB (Tübingen)* 92 (1970), pp. 244–246.  
par Cola Minis, dans *Mittellateinisches Jahrbuch* 6 (1970), pp. 237–240.
- 25 DELBOUILLE, Maurice, 'Les "hanches" du Roi-Pêcheur et la genèse du Conte del Graal', dans *Festschrift Walther von Wartburg zum 80. Geburtstag*, hrsg. von Kurt Baldinger, Tübingen, Niemeyer, 1968, 1, pp. 359–379 (cf. *BBSIA* XXI, 1969, 18).  
C.R. par Wolf-Dieter Stempel, dans *RF* 82 (1970), p. 114.  
par Hans Helmut Christmann, dans *ZrP* 86 (1970), pp. 603–604.

- 26 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" 17), Paris, 1966 (cf. *BBSIA* XIX, 1967, 167; XXI, 1969, 54).  
C.R. par Gerhard Meissburger, dans *WW* 20 (1970), pp. 209–210.
- 27 GÜNTHER, Veronika, 'En la Queste del Saint Graal. Ein etymologischer Versuch', dans *Festschrift Walther von Wartburg zum 80. Geburtstag*, hrsg. von Kurt Baldinger, Tübingen, Niemeyer, 1968, 2, pp. 339–356 (cf. *BBSIA* XXI, 1969, 27).  
C.R. par Wolf-Dieter Stempel, dans *RF* 82 (1970), p. 121.  
par Hans Helmut Christmann, dans *ZrP* 86 (1970), p. 613.
- 28 KAHANE, Henry and Renée, and PIETRANGELI, Angelina, 'On the sources of Chrétien's *Grail story*', dans *Festschrift Walther von Wartburg zum 80. Geburtstag*, hrsg. von Kurt Baldinger, Tübingen, Niemeyer, 1968, 1, pp. 191–233 (cf. *BBSIA* XXI, 1969, 31; XXII, 1970, 202).  
C.R. par Wolf-Dieter Stempel, dans *RF* 82 (1970), p. 114.  
par Hans Helmut Christmann, dans *ZrP* 86 (1970), p. 601.
- 29 KELLY, F. Douglas, *Sens and Conjointure in the Chevalier de la Charrette*, The Hague and Paris, Mouton, 1966, 252 pp. (cf. *BBSIA* XXI, 1969, 62, 101, 229; XXII, 1970, 98, 203).  
C.R. par Peter M. Schon, dans *RF* 82 (1970), pp. 427–429.

- 30 PAYEN, Jean-Charles, *Le motif du repentir dans la littérature française médiévale (des origines à 1230)* (= Publications Romanes et Françaises 98), Genève, Droz, 1968, 656 pp. (cf. *BBSIA* XX, 1968, 250, 277; XXII, 1970, 42, 216, 286).  
C.R. par Uda Ebel, dans *RF* 82 (1970), pp. 171-177.
- 31 SAMMET, Doris, *Die Substantivbildung mit Suffixen bei Chrestien de Troyes* (= Beihefte zur *ZfP* 118), Tübingen, Niemeyer, 1968, XV, 212 pp. (cf. *BBSIA* XXI, 1969, 45).  
C.R. par Hans-Dieter Bork, dans *RF* 82 (1970), pp. 145-154.
- 32 *Sir Gawain and the Green Knight*, edited by J. R. R. Tolkien and E. V. Gordon. Second Edition, revised by Norman Davis, Oxford, Clarendon Press, 1967 (cf. *BBSIA* XX, 1968, 135; XXI, 1969, 201, 241; XXII, 1970, 107, 189, 224).  
C.R. par Dieter Mehl, dans *AStnSpr* 207 (1970), pp. 67-69.
- 33 *Wolfram von Eschenbach*, hrsg. von Heinz Rupp (= Wege der Forschung 57), Darmstadt, Wissenschaftliche Buchgesellschaft, 1966 (cf. *BBSIA* XIX, 1967, 40; XX, 1968, 46; XXI, 1969, 74).  
C.R. par Gerhard Meissburger, dans *WW* 20 (1970), pp. 206-209.

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## BIBLIOGRAPHY FOR 1970 COMPILED BY PATRICK K. FORD

### II.—CRITICAL AND HISTORICAL STUDIES

- 34 ACKERMAN, Robert W., '“The Tale of Gareth” and the Unity of *Le Morte Darthur*', in *Philological Essays: Studies in Old and Middle English Language and Literature in Honour of Herbert Dean Meritt*, The Hague: Mouton, 1970, pp. 196–203.

The author develops the view that “The Tale of Gareth” may not be taken, as it is by certain critics, as possibly Malory’s original composition and as carefully tailored to contribute to one of the great unifying themes of *Le Morte Darthur*, Failure in Love. Rather, “Gareth” is better read as a typical English adaptation of a lost French biographical romance. But even though it retains its integrity as an independent romance, “Gareth” probably acquires its fullest interest for readers today when considered as a part, albeit a rather tangential part, of Malory’s great uneven chronicle-history of Arthur. (Abstract by R. W. A.).

- 35 BATTS, Michael S., ‘Hartmann’s *Humanitas*: A New Look at Iwein’, in James C. King, Wolfram K. Legner and Frithjof A. Raven, eds., *Germanic Studies in Honor of Edward Henry Sehrt*, Coral Gables, Florida: University of Miami Press, 1968, pp. 37–51.

Rejecting the work of critics who find Hartmann’s work formless, as well as those who have only sought to evaluate it in comparison with the earlier *Erec* and Chrétien’s *Yvain*, the

author proceeds to make a formal analysis of the theme of *humanitas*. Individual episodes and their relation to one another provide the key to the artistry with which Hartmann expresses his "truths" at different levels of understanding. Iwein's progress toward realizing the basic inhumanity of the knightly code moves him through a series of episodes that reveal individual weaknesses in that code; the episodes fall into two groups in which this theme is expressed at different levels: the personal and society at large. At the same time, Hartmann progresses "from the ironic portrayal of the earlier part of the more sharp satire on the knightly code in the later part". Hartmann's treatment of Iwein is designed to show the guilt incurred by one who succumbs to social pressure in adhering to a false convention, and his regeneration through realization and achievement of the true basis of knighthood, the selfless principle of *humanitas*.

- 36 CARMAN, J. Neale, 'The Conquests of the Grail Castle and Dolorous Guard', *PMLA*, LXXXV (1970), 433-443.

In the *Perlesvaus* the conquest of the Grail Castle and in the Prose *Lancelot* the conquest of the Castle of Dolorous Guard both serve to establish the supremacy of the hero. The succession of events in the two recitals contain many parallels proving that they are closely related. The details of the Prose *Lancelot* are such as to show a probability that it used the *Perlesvaus* as a source. For instance, the despair of the besieged, but noncombatant, lords, demonstrated on the walls of their castles, is carried swiftly to suicide in the *Perlesvaus*, reduced to flight and suicidal behaviour in the Prose *Lancelot*. Again, the three shields that give Lancelot marvelous strength and that differ in appearance only through the number of bands that decorate them celebrate nothing, though the whole episode stands as the crowning step in the process by which the Lady of the Lake brought the child whom she educated to acceptance as the best knight in the world. In the *Perlesvaus* the various supernatural aids all manifest *la vertu de Dieu* in harmony with the sole purpose of that romance, the exaltation of Christianity. (Abstract by J. N. C.).

- 37 CONDREN, Edward I., 'The Paradox of Chétien's *Lancelot*', *MLN*, LXXXV (1970), 434-453.

A poem long tormented by source hunters and Courtly Love theorists, *Le chevalier de la charrette* has received scant literary attention. The present study tries to atone for this neglect by pointing out a recurring thematic pattern evident in virtually every scene and in the poem taken as a whole. The opening scenes at Arthur's court, and the ensuing quest on which Lancelot seeks to rescue Guenevere, reveal characters scrupulously following the rules of a chivalric code of conduct. Paradoxically, however, that very commitment forces them to ignore a more universal ethical standard. The resulting inversion of ethical priorities—allegorically symbolized by the intruding knight Meleagant—makes Arthur sacrifice attributes of a good husband and king in order to satisfy the *pro forma* demands of chivalric honor. It prompts Guenevere's unrelenting adherence to the romance heroine's traditional heartlessness toward her lover, an injustice that endangers Lancelot's life and brings about his imprisonment. But with far greater clarity the human tendency which Meleagant represents may be seen in Lancelot's dedication to the spirit and the letter of the rules of Courtly Love, a dedication which very nearly unmans him—both in his relations with the ladies in the poem, and in his role as knight-warrior in service to his king. Finally, the hero's name as well as the title of the poem, both of which embrace internal contradictions, epitomize the courtly paradox: an impeccable rendering of chivalric style makes the essence of chivalry impossible. (Abstract by E. I. C.).

- 38 DMLER, G. Richard, S. J., 'Parzival's Guilt: A Theological Interpretation', *Monats*, LXII (1970), 123-134.

Parzival's guilt and repentance are central themes in Wolfram's poem. Critics take various approaches in determining the nature of Parzival's guilt. Wapnewski, Bumke, and Maurer seek a solution through Augustinian theology. Schwietering and Willson employ Bernard. The present analysis is based on moral principles of the twelfth and thirteenth centuries. This analysis reveals that true guilt is present only where formal, subjective sin has taken place. Furthermore, a careful reading of the text shows that Parzival's real subjective sin is his hatred of God. Parzival may have committed objectively grave sins in the killing of Ither, in the death of his mother, and in the omission of the "Mitleidsfrage", but it is not these objective sins which are of pivotal importance. Rather it is his renunciation of "Gotteshass" which brings about a turning

point in his fortunes. There exists then a close connection between his formal guilt on the theological level and his guilt-function on the literary level. Past literary and/or theological analyses have confused the issues. However, a correct application of moral theology and a corresponding analysis of the literary data mutually corroborate the thesis of the article and offer a clearer insight into the structure and meaning of the epic. (Abstract by G. R. D.).

- 39 GROOS, Arthur B, Jr., '“Sigune auf der Linde” and the Turtledove in *Parzival*', *JEGP*, LXVII (1968), 631-646.

One of the most striking scenes in Wolfram von Eschenbach's *Parzival* is the hero's second meeting with his cousin Sigune, whom he encounters sitting in a linden tree embracing her dead lover (249, 11ff.). Previous investigations have traced the scene to a faulty reading in a manuscript of Chrétien's *Perceval* or to legends of tree-saints. A closer examination of Wolfram's text and its interpretation in the *Jüngere Titurel* suggests that the passage is based upon commonplace descriptions of the mourning turtledove. Two possible types of sources for the motif and their relationship to Wolfram's work are discussed. Patristic exegeses parallel many details of Sigune's character and situation as well as of the heraldic emblem of the turtledove associated with the Grail castle. In addition, medieval bestiary lore, particularly the B-branch *Physiologus*, provides a structural model for the entire "Sigune auf der Linde" scene and for other heraldic motifs in *Parzival*. (Abstract by A. B. G. Jr.).

- 40 GUENDLING, John E., 'The "Kinging" of Arthur: A Medieval Paradigm', *Topic*, IX (Fall, 1969), 30-39.

According to popular medieval thinking on kingship, a claimant's right to a throne was legitimated in terms of his meeting three conditions, an approval of God, the approval of his subjects, and some customary principle of succession, generally as "heir in the body" to the previous ruler. The story of "the coming of Arthur", by virtue of the manner in which it idealized Arthur's meeting of these conditions, exercised the distraught fantasies of an English nobility as it decimated itself in the dynastic quarrels known as "the Wars of the Roses".



Henry VII sought deliberately to build an ideological foundation for the House of Tudor from the blueprints of Arthurian legend insofar as he emphasized the affinities he bore to Arthur, as well as to Arthur's father, in meeting the three conditions of kingly legitimacy. (Abstract by J. E. G.).

- 41 HALVERSON, John, 'Template Criticism: *Sir Gawain and the Green Knight*', *MP*, LXVII (1969-70), 133-139.

A number of published interpretations of *Sir Gawain and the Green Knight* constitute arbitrary impositions of theories on the poem much in the manner of templates that reveal only what the critic wishes to see and that screen off everything else, a process that leads to the deterioration of critical standards. Thus one well-known interpretation—that the poem is about the attempted reform of a corrupt Arthurian court—entails gross misreadings of the text; another—that the poem celebrates *chevalerie celestiel*—violates standards of comparative treatment. The determination to find a spiritual theme leads to vacuous exegetical-allegorical templates, by means of which one critic can identify the Green Knight with God and another, as authoritatively, can identify him with Satan. Psychological templates (Jungian-archetypal or Freudian-Oedipal), like the preceding and like the myth-and-ritual approach, rest in reductive identifications with pre-established theories; not only is such template criticism, therefore, without any real explanatory power, it constitutes more often than not a flight from and distortion of, the text. (Abstract by J. H.).

- 42 HANNA, Ralph III, '*The Awntyrs of Arthure: An interpretation*', *MLQ*, XXXI (1970), 275-297.

Past critics have said this poem violates the basic principles of artistic unity. The author here partially resolves the problem of unity by following Hermann Lübke's 1883 dissertation, and treating the poem as if it were two works: *Awntyrs A* (ll. 1-338, 703-715) and *Awntyrs B* (ll. 339-702). He follows the bias of earlier commentators in concentrating his attention on "A"; "B" is only briefly discussed. The poet of "A" is concerned with the serious spiritual shortcomings of the Round Table at an early stage in its history. He depicts the members of the court as more concerned with ritualized action than with the exercise of those transcendent ideals upon which knightly behaviour ought to be based, and which might act as a defense to the Arthurian court in times of distress. The

"B" poet is seen to be technically inferior to "A" and considerably less learned. Thematically he is more concerned with the physical and emotional results of the story he tells, and, unlike the poet of "A", attaches pragmatic value to the wealth of the Round Table, and values civility as an end in itself.

- 43 HARRINGTON, Norman T., 'The Problem of the Lacunae in *Ywain and Gawain*', *JEGP*, LXIX (1970), 659-665.

A careful comparison of the text of *Ywain and Gawain* with its indisputable source, Chrétien's *Yvain*, shows that the relative brevity of the English poem is wholly attributable to the prevailing artistic practices of the anonymous English poet, and that in no case is there evidence of scribal omissions or faulty copying. The contention of Gustav Schleich that serious *lacunae* are evident at seven places in the text, and that, as a result, we have a mangled version of the poem, does not bear close scrutiny. In each case he offers complex evidence for something capable of a much simpler explanation, and the putative *lacunae* are best explained by the artistic bias of the English poet: his distaste for highly charged emotionalism; his impatience with the phenomenology of love; and his desire to trim or abridge all material that would seem irrelevant to a fourteenth-century English audience. (Abstract by N. T. H.).

- 44 HEFFNER, Roe-Merrill S., 'geloetet, *Parzival* 145, 28', in James C. King, Wolfram K. Legner and Frithjof A. Raven, eds., *Germanic Studies in Honor of Edward Henry Sehrt*, Coral Gables, Florida: University of Miami Press, 1968, pp. 101-108.

This note contributes to our knowledge of medieval technology as well as philology. The author surveys earlier interpretations of *scharpfe* and the meanings given for the verb *losten*, and then discusses briefly the art of sword-making. He concludes that the participle *geloetet* refers to the technical process of joining together the types of metal required for a good sword. The expression is used, *pars pro toto*, to mean simply "forged" but with the technical overtones suggestive of skills only the masters were familiar with. He translates *Parzival* 145, 28: *geschmiedet jedoch, wie es die Schärfe erhaschte*.

- 45 JACKSON, W. T. H., 'The Literary Views of Gottfried von Strassburg', *PMLA*, LXXXV (1970), 992-1001.

Gottfried von Strassburg, in his *Tristan*, substitutes for a description of the knighting of the hero a digression on certain contemporary authors, both of romances and lyrics. This digression has often been called "Gottfried's literary criticism", but in fact it is a discussion of the various means of literary expression which were available to him for telling the story of a hero whom he believed to be unique and hence set apart from the knights of courtly romance. Gottfried examines both the visual (romance) and aural (lyric) types in a very specific order and finds both wanting, although he sees more potential in musical than in purely verbal forms of poetry. He decides that romance, in spite of its deficiencies, is the best available type but only with the proviso that the reader look beneath the surface and not be deceived by the form into thinking that *Tristan* was a "normal" courtly hero. The literary digression thus proves to be no digression but an integral part of the work, since Gottfried regards it as impossible to think of any story without considering the means by which it is told. (Abstract by W. T. H. J.).

- 46 KAHANE, Henry and Renée, 'Wolfram's *gekriuzte ritter* (*Parz.* 72, 13)—A Provençalism?', *RPh*, XXXIV (1970-71), 84-86.

The authors survey the various interpretations that have been given to *gekriuzte* then suggest that a widespread Romance verb, OFr *croisir*, OProv *crois(s)ir*, OCat *crusir*, 'to break', provides the key. The word, in the form *crucisio* is used by Guilhem de Tudela in a passage lamenting his own woes, his declining fortunes. The *Parzival* passage, then, refers to destitute men. The authors have previously identified Guilhem with Kyot, Wolfram's famous and mysterious informant, and their present interpretation of *gekriuzte ritter* strengthens that identification.

- 47 KALINKE, Sister Jane A., O. P., 'The structure of the *Erex Saga*', *SS*, XLII (1970), 343-355.

The structure of the Norse *Erex saga* differs considerably from that of its source, Chrétien de Troyes' *Erec et Enide*. The Norse redactor restructured the story of Erec through the omission

or rearrangement of material found in the French version, as well as through the interpolation of new episodes. One structural principle of the saga can be sought in Erex' motivation and the nature of his deeds, another in the types of persons whom Erex encounters. All the episodes are aspects of the one basic theme, Erex' reinstatement in honor, ever while they are separate conflicts in their own right. An analysis of the *Erex saga* shows that it has the same basic structure as the Icelandic Family Sagas; it is the changes brought about by the transmission of the Erec material to the North that have approximated this saga in structure to the native material. (Abstract by J. A. K.).

- 48 KELLY, Douglas, 'En Uni Dire (*Tristan Douce* 839) and the Composition of Thomas's *Tristan*', *MP*, LXVII (1969-70), 9-17.

Thomas's expression *en uni dire* means "to collect, gather [material]", not "to unify" as has generally been supposed. Support for this reading derives from, (1) Thomas's use of the expression in context; (2) his application of it in the elimination of certain episodes found in *version commune*; (3) the use of the same or analogous expressions in medieval Latin; (4) the principles of composition enunciated in other *Tristan* poems. The expression suggests that the poet strove both to employ as extensively as possible the narrative material found in his sources, and to bring together that material into a coherent and structured narrative. (Abstract by D. K.).

- 49 KELLY, Douglas, 'Gauvain and *Fin' Amors* in the Poems of Chrétien de Troyes', *SP*, LXVII (1970), 453-460.

This paper represents an attempt to understand better the relation between love and knighthood in the poems of Chrétien de Troyes, as illustrated by the role played by Gauvain. Although Gauvain is an outstanding knight and a competent counselor in matters of chivalry and courtliness, he reveals striking shortcomings in the area of *fin' amors*. Evidence in support of this contention is derived from his conduct as a lover, the disastrous consequences of his advice to Yvain about leaving Laudine to participate in tournaments, and his poor showing in comparison to Lancelot and Yvain. This leads to the conclusion that, in Chrétien's poems, the knight in love represents a code of conduct distinct from and a system of

values superior to those which obtain among the typical knights, of whom Gauvain is the outstanding example. (Abstract by D. K.).

- 50 MILLS, David, 'An Analysis of the Temptation Scenes in *Sir Gawain and the Green Knight*', *JEGP*, LXVII (1968), 612-630.

The three temptations rise to a moral climax on the third day, after which Gawain's lapse is an anticlimax. On the first day the dialogue is a comic word-play which presents no serious moral threat to Gawain; words take on an added meaning through the bedroom context. Beginning with the situation at the end of the first day, the second day's temptation develops through a comic reversal of expectation into a serious discussion of etiquette which poses a real dilemma for Gawain. The increasingly serious tone is sustained on the third day when the Lady's direct challenge raises a moral conflict which Gawain resolves briefly and frankly. His arguments for rejecting the Lady's ring then provide an implicit judgement on Gawain's acceptance of the girdle. The dialogue takes up elements of the first day's word-play, reverses the pattern of the second day, and may be set against Gawain's initial stand on the third day and also against his words to the servant on the way to the Green Chapel. (Abstract by D. M.).

- 51 MOORMAN, Charles, 'King Arthur and the English National Character', *NYFQ*, XXIV (1968), 103-112.

In briefly recapitulating the development of the Arthurian matter, and relying upon a definition of myth and legend advanced by Erich Bethe fifty years ago, the author suggests that the story of Arthur reveals a pattern of heroic literature: Arthur the King is legendary, a development of historical truth; the heroes are mythical. But despite the shadowy, inactive role of Arthur before his glorious heroes, it is Arthur who survives in English memory. The reason, it is suggested, is because Arthur, like the Englishman, is "an idealist, a man of vision, the creator of stable and beneficent government, in time of adversity stalwart, patient, and enduring, a man created by destiny to rule, yet doomed to destruction by the passions of those who do not share his vision or understand the nature of his creation".

- 52 PEARCE, Lynette, 'Relationships in Hartmann's *Iwein*', *Sem*, VI (1970), 15-30.

The article demonstrates that Iwein proceeds by polarization of all females encountered into daughter-figures and their opposite. The mother-figures (Guinevere, Laudine, Dame de Narison) all appear as obstacles to maturation. The daughter-figures elicit Iwein's positive responses and lead him to display his full potential. Specifically, it is Lunete, the young servant, who comes to occupy the major place in his affections. This finding contradicts the traditional view that Iwein's prime purpose is to win back his estranged wife by some variant of chivalric service. (Abstract by L. P.).

- 53 SCHACH, Paul, 'An Anglo-Saxon Custom in *Tristrams Saga*?', *SS*, XLII (1970), 430-437.

This is a review of the evidence and argument advanced by Ernest C. York [see *BBIAS*, XXII, 1970, 86] for an Anglo-Saxon basis of an episode in *Tristrams Saga*. In addition to the evidence brought together there, the author points out that in Anglo-Saxon trespass laws, failure to comply with the custom of blowing a horn when traversing foreign boundaries was punishable by death or capture for ransom. This is paralleled in the saga where humans might suffer death, for trespass against the giant, and animals were held for ransom. The saga differs from the law, however, in the matter of location (of the giant's abode) and Tristram's reason for sounding his horn. These details are discussed, as well as York's interpretation of the relevant passages. The author concludes that the points of similarity between the episode and the Anglo-Saxon custom are strong enough to confirm York's conclusion, but not for the reasons advanced in his study. Much of York's argumentation is either refuted or modified by the author, including the notion that Friar Róbert was an Englishman.

- 54 SCHACH, Paul, 'Some Observations on the Influence of *Tristrams Saga ok Ísöndar* on Old Icelandic Literature', in Edgar C. Polomé, ed., *Old Norse Literature and Mythology: A Symposium*, Austin and London: University of Texas Press, 1969, pp. 81-129.

In this detailed study of the *Tristrams saga*, it is concluded that "Friar Róbert's translation of Thomas of Brittany was among the best known and most influential works of Old Norse prose

literature". Its textual history and comparison with Tristan reminiscences elsewhere in Scandinavian literature indicate that it was known, copied, and imitated from about 1250-1850. Although Thomas's work itself, or that of Gottfried von Strasburg, may have been known in the North, it seems reasonable to trace most of the Tristan reminiscences to Friar Róbert. Specific episodes, such as that of the Hall of Statues, are seen to be widely influential in Scandinavian literature, and it is argued that the "equivocal oath" of the *Grettis saga* may be derived from *Tristrans saga* despite assertions to the contrary by other critics. Other motifs and clusters of motifs, as well as character delineation, style, and the general spirit of Friar Róbert's work, though not discussed in detail here, are suggested to have influenced, either directly or indirectly, the later Icelandic sagas and the Norwegian and Icelandic versions of southern romances.

- 55 TAYLOR, Paul Beekman, 'Icelandic Analogues to the Northern English Gawain Cycle', *JPC*, IV (1970-71), 93-106.

The three Northern English Gawain poems, *Sir Gawain and the Green Knight*, *Sir Gawain and the Carl of Carlisle*, and *The Turk and Gawain* share a plot structure which includes a ritual beheading and a series of ritualistic tasks imposed upon the hero to test his stature. Separately, these two elements are found elsewhere in other medieval traditions, notably French romance and Irish narrative tales. The French *Caradoc* has been convincingly advanced as the direct source for the beheading scene in *Sir Gawain and the Green Knight*, for example, but there are no analogues to the testing scene in that romance which are close enough in detail or effect to suggest the author's source. There are, however, several tales about Thor and Thor-like heroes in Icelandic poetry and saga remarkably similar to Gawain's adventures in each of the three Northern English romances. The various versions of Thor's adventures in the Hall of the giant Geirrod, and Snorri's tale about Thor at the court of Utgard-Loki, as well as the later tale of Thorstein and Godmund at Geirrod's court, all involve magical tests—or, rather, the hero's ability to see through the magic of his opponent. These tales of Thor are very close in spirit and detail to *The Turk and Gawain*, enough so to suggest that they derive from the same source, probably a blend of Celtic and Scandinavian myth (a likely occurrence considering the Scandinavian presence in Ireland and on the Isle of Man).

The magical elements in these stories suggest as well the function of magic in *Sir Gawain and the Green Knight*, but the overall suggestion which arises from comparing the Icelandic and the English stories is the identity of Gawain as a Thor figure, and his adventures as a recasting of traditional myths about Thor. (Abstract by P. B. T.).

- 56 TOBIN, Frank, 'Wolfram's Parzival 435, 1 and Kaiser Heinrich's "Ich grüeze mit gesange . . ." (MF 5, 16)', *MLN*, LXXXV (1970), 373-374.

Wolfram's remarks about the sword which Anfortas gave Parzival and the magical mending of it conclude with "Swerc niht geloupt, der sündet". Kaiser Heinrich introduces his elevation of the lover over the emperor with the words "Er sündet sich swer des niht geloubet". The author sees a conscious allusion to Heinrich's poem in the *Parzival* line, and a reference to the admonitions at the beginning and end of the Athanasian Creed in both of them. Kaiser Heinrich uses it to dramatically underline the elevation of *minne* over empire, Wolfram uses it to forestall his critics over his faithfulness to the sources.

- 57 WEIGAND, Hermann J., *Wolfram's Parzival*, ed. Ursula Hoffman, Ithaca: Cornell University Press, 1969. Pp. vi + 204.

This is a collection of previously published essays which appeared in American journals and books between 1938 and 1956. Two of the articles are reprinted for the second time, one that was written in German has been translated and slightly revised here, and English translations for all medieval texts cited have been provided.

- 58 WEST, G. D., *An Index of Proper Names in French Arthurian Verse Romances 1150-1300*, University of Toronto Press, 1969. Pp. xxv + 168.

The index aims at providing scholars with a "convenient means of ascertaining which proper names appear, and the frequency with which they occur, in the French Arthurian verse romances". The present work excludes the prose romances, and focuses upon those verse romances generally agreed to belong to the period 1150-1300, and including "the verse texts of the stories of Tristan and the Grail, the fragments,



the shorter *lais* which have some justification to the title Arthurian, and even the fragments *Melior* and *Gogolor*". This work, then, follows the principle of restriction by language that guided Professor Ackerman in his 1952 *Index of the Arthurian Names in Middle English*; the further restriction by genre is a concession to the large number of texts and the complexity of the material (Professor West informs me that "an Index of Proper Names in French Arthurian Prose Romances is in preparation". (P. K. F.).

59 WILLSON, H. B., 'Triuwe and untriuwe in Hartmann's *Erec*', *GQ*, XLIII (1970), 5-23.

In his *Erec*, Hartmann von Aue is concerned to convey to his audience his conception of how love should be ordered. Above all, this emerges in the characterisation of the heroine Enite. During the journey which both she and Erec undertake after the latter's *sich verligen*, she is frequently faced with a conflict of *triuwe*: her husband has ordered her not to speak to him, but if she does not warn him he may be killed. To save him she must disobey him. Disobedience is *untriuwe*, but in disobeying him she shows a higher order of *triuwe* than she would have done if she had kept silent. Hartmann shows clearly that there are orders or degrees of love and that it is all a question of not perverting order by placing a lower order above a higher. Throughout the poem he continually focuses attention on the *ordo-inordinatio* contrast and its application to love (i.e. *triuwe*), while insistent analogical echoes of the *Heilsgeschichte* are often to be heard. The article tries to give as much detailed textual evidence as possible of the very close links between the secular narrative of *Erec* and the medieval Christian religious background, as determined by the principle of *analogia entis*. (Abstract by H. B. W.)

60 WILSON, Robert H., 'Chronology in Malory', in E. Bagby Atwood and Archibald A. Hill, eds., *Studies in Language, Literature, and Culture of the Middle Ages and Later*, Austin, Texas: The University of Texas Press, 1969, pp. 324-334.

Though dating in Malory's narrative is often indefinite, sometimes inconsistent, he was not indifferent to chronology. Events are timed in reference to others, sometimes in different Tales, frequently enough to indicate that Malory saw them in a common time scheme; and with some subjectivity in inter-

preting references and disregarding contradiction, a schemes can be worked out. From Lumiansky and Moorman it takes the conclusion that Tale V (Tristram) begins at a date between I (King Arthur) and II (Arthur and Lucius); less confidently, that IV (Gareth) dates before III (Lancelot). But these scholars' other inferences lead to impossibilities like Tristram being younger than Galahad. More plausibly, Lancelot was a child when Arthur first defeated Claudas (dating V); was a youthful beginner in the Roman War in II. Tristram's exploits as a knight, climaxing in his welcome to Arthur's court, all occurred after II, and his presence at court in this tale is unexplainable. The boyhood of Alisandir le Orphelin does not produce a time gap to be filled by the War; rather, his story extended in time beyond the episodes right after it in V. A later victory over Claudas dates the childhood of Galahad. (Abstract by R. H. W.)

- 61 WITTING, Joseph S., 'The Aeneas-Dido Allusion in Chrétien's *Erec et Enide*', *CL*, XXII (1970), 237-253.

The thematic implications of the Aeneas-Dido allusion which comes at ll. 5287-5300; 5306-08, have largely been ignored by the critics, who have confined their interest to source (Latin or Old French) and stylistics. The length of the passage, the device of anaphora, and its location at a critical juncture in the story make it much more than simply an *amplificatio*. The author re-examines the allusion in this study, in an attempt to suggest "the patterns of relevances it has for the poem". The Vergilian commentators provided the psychological backdrop against which the internal development of their characters would be viewed, and the expansion of the Aeneas and Lavinian love story in the *Eneas* (almost double that of the *Aeneid*), could serve to give more point to the Aeneas reference in *Erec*. These backdrops save Chrétien from the necessity of explicit psychologizing or moralizing. They allow Chrétien the opportunity of emphasizing details important for his theme without compromising the complexity of his own story.

- 62 YORK, Ernest C., 'Isolt's Ordeal: English Legal Customs in the Medieval Tristan Legend', *SP*, LXVIII (1971), 1-9.

Certain features of Isolt's ordeal by hot iron as depicted in Gottfried's *Tristan*, the *Tristrams saga*, and *Sir Tristram* reflect legal customs which are distinctly Anglo-Saxon or English.

The order of the steps preliminary to the trial itself is the order prescribed in the laws of Athelstan and in the Anglo-Saxon document *Be Blasernum*. The fact that the accuser is allowed to choose the type of ordeal is an Anglo-Saxon legal custom, and that he chooses the hot iron instead of the water ordeal reflects later English legal tradition. The place chosen for the ordeal to be held also reflects Anglo-Saxon or English custom. According to the laws of Ethelred, an ordeal should take place in a royal manor; according to the Episcopal laws of William I, in a bishop's see. Westminster, where the trial takes place in *Sir Tristrem*, was the chief law court of medieval England for royal pleas, and Westminster Abbey held many royal manors. Caerleon, where the trial takes place in the *Tristrams saga* and in Gottfried, was a bishop's see from the time of Saint David. That these Anglo-Saxon and English legal customs are reflected in German, Norse, and English versions of the romance suggests that they were included in some common source, placed perhaps between the Thomas version and its derivatives. Such a source can only remain an assumption, but the legal traditions reflected add to the little noted English influence on the development of the Tristan legend. (Abstract by E. C. Y.)

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- 64 CARTER, Henry Hare, ed., *The Portuguese Book of Joseph of Arimathea* (University of North Carolina Studies in the Romance Languages and Literatures, No. 71), Chapel Hill: The University of North Carolina Press, 1967 (cf. *BBIAS*, XXI, 1969, 133; XXII, 1970, 50, 182).  
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# Belgique

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Adaptation dialoguée d'un extrait du *Livre d'Artus* (1230 ou 1240) où les héros arthuriens paraissent jeunes et non encore figés, et libres.

- 103 JODOGNE, Omer, 'Fragments d'un manuscrit inconnu du *Conte du Graal*. Les fragments de Lannoy', dans les *Mélanges Rita Lejeune*, pp. 1039-52.

Sur un parchemin du XIII<sup>e</sup> siècle renforçant les plats intérieurs d'un registre namurois, on lit trois cents vers environ de ceux qui sont consacrés à Gornemant de Goort et au château de Beaurepaire. Langue très picarde et retouches banalisantes.

- 104 MAILLARD, Jean, 'Lais avec notation dans le *Tristan en prose*', dans les *Mélanges Rita Lejeune*, pp. 1347-64.

Découverts dans le n<sup>o</sup> 2542 (XV<sup>e</sup> s.) de la Bibl. Nat. de Vienne: donc, dix mélodies à ajouter aux six naguère recensées. La notation musicale carrée en est archaïque.—Transcription des mélodies de deux lais, *Le Recort de victoire* et *Le Boivre amoureux*, et d'une chanson de regret, toutes trois attribuées à Tristan.

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On le considère comme le type du *beau couart* (cf. E. BRUGGER, *Der Schöne Feigling in der Arthurischen Literatur*, ZfP, LXI, 1941, pp. 1-44). "... *couart* aussi bien que *hardi*, s'il est *sage*, semble avoir acquis le *droit* d'être un peu *fou*'.

- 106 ADOLF, Helen, 'Le Vieux Roi, clef de voûte du *Conte del Graal*', dans les *Mélanges Rita Lejeune*, pp. 945-955.

Partisan de l'interprétation symbolique, Miss Adolf formule une hypothèse nouvelle. "Pour démontrer le caractère glorieux du Royaume Latin, opposé au châtement qui a frappé le Roi-Pêcheur, Chrétien aurait choisi un caractère à demi mythique, un prêtre du soleil doublé d'un ascète et nourri du pain des anges. Puisqu'il s'agissait pour Chrétien d'établir un lien avec le royaume de Jérusalem, il aurait résolument christianisé le vicillard, non seulement en le nourrissant d'une hostie, mais aussi en ajoutant les quinze ans de la bénédiction

d'Ézéchias (cf. *Isaïe* 38, 5-2, *Rois* 20, 6). Cette addition, qui au premier abord paraît un peu terre-à-terre, a l'avantage de planter dans le sol de Jérusalem et de limiter à un terme défini, une histoire qui sans cela serait sans âge et sans sol natal. En outre, les quinze ans marquent aussi un grave avertissement à l'adresse de Perceval et sans doute aussi à l'adresse du comte Philippe: les quinze ans de paix et de vie ayant atteint leur terme lors de la scène du vendredi-saint, une action de la part d'un Perceval et d'un Philippe régénérés devenait d'une extrême urgence".

- 107 BLANCHET, Marie-Claude, 'Encore le "sadisme" de Layamon', dans les *Mélanges Rita Lejeune*, pp. 957-69.

"L'étude des passages où Layamon fait mention de supplices (infigés par Arthur) nous montre que la plupart—décollation, feu, écartèlement, pendaison—sont conformes au droit pénal du XIIe siècle. Seuls font exception la suffocation dans un marécage, le dépècement du supplicié vif et, dans une certaine mesure, l'enfouissement du corps en une fosse. Il y faut sans doute voir un mélange de réminiscences germaniques, ou bibliques, et de transpositions de peines réelles." On ne peut accuser de sadisme ce Layamon qui était peut-être un peu las de l'Arthur "blanc".

- 108 BOGDANOW, Fanni, 'Quelques remarques sur la composition du roman en prose de *Tristan*', dans les *Mélanges Rita Lejeune*, pp. 971-81.

"La plupart des épisodes ajoutés par l'auteur à la version poétique . . . ont presque tous un but dans l'économie générale du roman": les ancêtres félons de Marc, le tribut de la Cornouaille à l'Irlande, les *enfances* de Tristan . . . "Le *Tristan* en prose n'est qu'une étape de cette évolution où l'instinct créateur des romanciers trouve sans cesse l'occasion de s'affirmer en se renouvelant".

- 109 BOIRON, Françoise et PAYEN, Jean-Charles, 'Structure et sens du *Bel Inconnu* de Renaut de Beaujeu', *MA*, LXXVI (1970), pp. 15-26.

Guinglain, le héros du roman, y apparaît comme le digne fils de Gauvain. Ce roman satisfait à la fois les *bachelers* et les dames courtoises: on le considère comme "démagogique",

exploitant et les ressources des romans et celles du lai de *Lanval*. Mais cette œuvre du XIII<sup>e</sup> siècle établit des rapports plus contraignants entre le chevalier et la société. Elle s'inscrit dans le courant réaliste et accuse une conception pessimiste de l'amour.

- 110 BRAULT, Gérard J., 'Le coffret de Vannes et la légende de Tristan au XII<sup>e</sup> siècle', dans les *Mélanges Rita Lejeune*, pp. 653-68.

Texte d'une communication à notre VII<sup>e</sup> Congrès (Aberdeen, 1963), résumée dans *BBSIA*, XV, 1963, pp. 142-43. Date les tableaux du coffret de la 2<sup>e</sup> moitié du XII<sup>e</sup> siècle et très probablement d'avant 1170. Ils illustrent six scènes de la légende de Tristan, dont celle de Tristan moine qui n'était attestée que par un poème allemand du XIII<sup>e</sup> siècle.

- 111 CORMIER, Raymond, 'La lamentation de Fann et l'hypothèse des sources celtiques de l'amour courtois', *MA*, LXXV (1969), pp. 87-94.

Partant du poème, lamentation qui exprime la mélancolie de Fann au moment où Cu Chulainn la quitte (fin du conte irlandais *la Maladie de Cu Chulainn*), M.C. met en doute l'hypothèse selon laquelle ce texte serait une des sources de l'*Yvain* de Chrétien de Troyes. M.C. conteste les arguments de M. Marx et d'autres chercheurs; il pense que—sur le plan de l'amour courtois—les liens qui attachent *Yvain* ou d'autres œuvres à la tradition celtique sont fragiles, et que, "quoique l'influence celtique l'ait touché, Chrétien s'est sans doute inspiré des modèles médiévaux qu'il a pu connaître en France de première main".

- 112 CORNET, Luc, 'Trois épisodes de la *Queste del Graal*', dans les *Mélanges Rita Lejeune*, pp. 983-98.

Ce sont ceux qui concernent le château des Pucelles, ceux de Carcelois et de la Lépreuse. Ils révèlent le même schéma, mais ils servent diversement l'économie générale du roman. Etude de leurs sens littéral, moral et mystique.

- 113 DE CALUWÉ-DOR, Juliette, 'L'importance de la version liégeoise (Bibl. Univ., ms. 369 c, ff<sup>o</sup> 130-142) dans la tradition manuscrite de l'*Historia Brittonum*', dans les *Mélanges Rita Lejeune*, pp. 5-12.

Il s'agit de l'œuvre elle-même et non de l'extrait (f°88r°) qu'a étudié S. d'Ardenne (cf. *BBSIA*, XXIII, 1971, 101) et qui, d'ailleurs, avait été incorporé dans un autre ouvrage. Le manuscrit liégeois, proche parent de C, présenterait un texte plus proche de l'archétype de cette famille.

- 114 DELBOUILLE, Maurice, '*Apollonius de Tyr et les débuts du roman français*', dans les *Mélanges Rita Lejeune*, pp. 1171-1204.

Destinée de l'*Historia* . . ., ce roman latin du IIIe siècle traduit en français dès le milieu du XIIe siècle, nous dit-on. Cette œuvre présente "les caractères fondamentaux de la structure du roman d'aventure médiéval et de nombreux éléments particuliers"; elle est aussi la seule qui, on le sait, était familière à nos auteurs. La *Joie de la Cour*, dans *Érec*, n'est pas sans rapports avec l'*Historia*, ni tels passages du *Cligès*.

- 115 DELHEZ-SARLET, Claudette, '*Le Lancelot "fabuleux et historique": vraisemblance et crédibilité d'un récit au XVIIe siècle*', dans les *Mélanges Rita Lejeune*, pp. 1535-44.

Chapelain considère *Lancelot* comme une épopée et, d'autre part, comme une relation fidèle de l'état des mœurs à l'époque où cette œuvre fut écrite. On y découvre: religiosité des chevaliers, leur amour de la gloire, leur conception de la galanterie. Ainsi naît le mythe du chevalier vertueux, brave, loyal et fidèle.

- 116 DIVERRES, A.-H., '*Froissart's Meliador and Edward III's policy towards Scotland*', dans les *Mélanges Rita Lejeune*, pp. 1399-1409.

Froissart nous dit que Meliador souhaite la couronne d'Ecosse. Ce faisant, il favorise la politique d'Edouard III, qui voulait placer un Plantagenet sur le trône d'Ecosse pour réaliser l'union et la paix dans l'île de Bretagne.

- 117 FOULON, Charles, '*Les serves du Château de Pesme Aventure*', dans les *Mélanges Rita Lejeune*, pp. 999-1006.

Cet épisode d'*Yvain* emprunte au fonds celtique le *Castellum Puellarum* dont parle Geoffroi de Monmouth. Il est enrichi de

détails reflétant une réalité médiévale. Il a un sens: le bon chevalier a pu se surpasser, et Chrétien, pitoyable, revendique l'égalité des êtres humains.

- 118 FRAPPIER, Jean, 'La bataille de Salesbieres', dans les *Mélanges Rita Lejeune*, pp. 1007-23.

Compléments à son *Étude sur la Mort le Roi Artu*. C'est une catastrophe annoncée dès les premières lignes du roman, résultant de multiples fatalités et d'un engrenage de causes et d'effets. Mais il y a plus: des contraintes intérieures rejoignent les signes extérieurs du destin; il arrive que la loi de l'honneur joue dans le même sens.—Observations sur le site de la bataille et sur son ordonnance.—A l'arrière-plan, des problèmes métaphysiques et moraux: "Dieu et Fortune ont-ils des pouvoirs distincts?" Oui, l'une sur le plan terrestre, l'autre sur le plan spirituel. Et Fortune abolit toute chevalerie profane, tandis que, sur le plan spirituel, le roman ouvre une perspective optimiste. Table Ronde à la fois condamnée et pardonnée.

- 119 JONIN, Pierre, 'Un songe de Lancelot dans la *Queste du Graal*', dans les *Mélanges Rita Lejeune*, pp. 1053-61.

Commentaire du songe de Lancelot (pp. 130-1 de l'éd. Pauphilet). "Le cauchemar du dormeur . . . traduit les alarmes d'une âme pécheresse en présence d'un Dieu justicier. Le symbolisme . . . est essentiellement chrétien".

- 120 KAHANE, Henry and Renée, and PIETRANGELI, Angelina, 'Hermetism in the Alfonsine Tradition', dans les *Mélanges Rita Lejeune*, pp. 443-57.

Poursuivant leurs recherches sur le *Parzival* de Wolfram et identifiant Kyot avec Guillaume de Tudèle, probablement un Juif récemment converti, nos auteurs exploitent trois adaptations d'œuvres arabes composées sous le règne d'Alphonse X de Castille. L'hermétisme y apparaît et, en particulier, dans un traité d'astronomie (*Libro de las estrellas fijas*), le cratère, récipient contenant la gnose et la perfection; dans un autre contexte, il renferme de la nourriture.

- 121 LEGGE, M. Dominica, 'L'influence littéraire de la cour d'Henri Beauclerc', dans les *Mélanges Rita Lejeune*, pp. 679-87.

Henri Ier, né en 1069, roi en 1100, ne favorisa pas d'écrivains ; c'est sa femme Mathilde (ou Maud) qui s'entourait de poètes et de musiciens, étrangers pour la plupart. Pour elle, Benoît a écrit un *Voyage de S. Brendan* ; pour Adélise de Louvain, la seconde femme d'Henri Ier, Philippe de Thaon a écrit son *Bestiaire*. Sous son règne et après lui, des dames nobles, de sang royal ou non, des évêques et Robert de Gloucester, bâtard d'Henri Ier, se sont intéressés aux lettres et on leur doit le rayonnement culturel de la cour d'Angleterre.

- 122 MARX, Jean, 'La triple quête et l'aventure du Morholt, de Gauvain et d'Yvain', dans les *Mélanges Rita Lejeune*, pp. 1063-66.

Analyse de l'œuvre transmise par le B.N.f.fr. 112 et appartenant au troisième Cycle, appelé par Miss Bogdanow le *Roman du Graal*. Ce doit être un amalgame d'aventures dont chacune a pu exister comme un tout, lais ou contes.

- 123 MERTENS-FONCK, Paule, 'Morgan, fée et déesse', dans les *Mélanges Rita Lejeune*, pp. 1067-76.

Dans l'œuvre moyen-anglaise *Sire Gauvain et le Chevalier Vert*, on comprend que les deux épithètes *fée* et *déesse* révèlent le souvenir de la déesse celtique Morrigan, qui a laissé son empreinte sur la fée Morgan. D'autres détails confirment cette hypothèse.

- 124 NEWSTEAD, Helaine, 'The equivocal Oath in the Tristan Legend', dans les *Mélanges Rita Lejeune*, pp. 1077-85.

Le serment ambigu apparaît chez Thomas et chez Béroul, mais dans des épisodes différents. Béroul accuse un comique propre au fabliau et, d'ailleurs, il a dû s'inspirer d'un conte oriental sur la ruse des femmes adultères. En même temps, il est plus proche du *Tristan* gallois.

- 125 NOBLE, Peter, 'L'influence de la courtoisie sur le *Tristan* de Béroul', *MA*, LXXV (1969), pp. 467-77.

L'auteur critique des idées de M. Pierre Jonin (*Les personnages féminins dans les romans français de "Tristan" au XIIe siècle*, 1958 ; cf. *BBSIA*, XI, 1959, 89), dont certains arguments ne lui semblent pas convaincants. Selon M.N., on pourrait dénaturer



le poème en mettant trop l'accent sur l'influence de la courtoisie, qui ne se manifesterait, chez Bérout, que dans le langage et la description des épisodes arthuriens.

- 126 PAYEN, Jean-Charles, 'Les valeurs humaines chez Chrétien de Troyes', dans les *Mélanges Rita Lejeune*, pp. 1087-1101.

A savoir la réhabilitation de la chair et du monde, l'humanisme en somme. De la prouesse et de la nature de l'amour dans les romans de Chrétien; l'évolution spirituelle de l'auteur.

- 127 RIBARD, Jacques, 'Le lai du *Laostic*: structure et signification', *MA*, LXXVI (1970), pp. 263-74.

Communication présentée au congrès de Cardiff (cf. *BBSIA*, XXI, 1969, p. 147).

Le court lai de Marie de France n'est pas "une simple anecdote". M.R. décèle des antithèses chargées de symboles: cadre de l'aventure, certains objets, attitudes des personnages. L'ensemble du poème ne présente pas simplement trois tableaux; la structure même est antithétique, avec deux parties et une cassure au vers 120. Le lai est plus que l'histoire d'une mal-mariée ou une illustration de la fin'amor: il s'agit "de la lutte de deux mondes . . . Et l'oiseau-emblème, qui en mourra, symbolise l'impossible communication de ces deux mondes".

- 128 RUGGIERI, Ruggero M., 'Avventure di caccia nel regno di Artù', dans les *Mélanges Rita Lejeune*, pp. 1103-20.

Compléments à l'étude de S. Cigada (*La leggenda del Cervo Bianco* . . ., 1965): nouveaux textes, affinités et métamorphoses.

- 129 RYCHNER, Jean, 'Le prologue du *Chevalier de la Charrette* et l'interprétation du roman', dans les *Mélanges Rita Lejeune*, pp. 1121-35.

Influence exercée jusqu'ici sur la critique par cette double conviction que le sujet du roman a été voulu par Marie et que l'œuvre même se décompose en un thème narratif et en une "idée maîtresse". Il faut reconnaître au *Lancelot* "une signification d'ensemble, dont ni l'amour courtois ni sa psychologie ne seraient certes exclus, mais dans laquelle le récit mythique serait réintégré franchement".

- 130 SCKOMMODAU, H., 'Einige Fügungen mit *sen(s)* und *sans-sanc*, besonders in Chrétien's *Yvain*', dans les *Mélanges Rita Lejeune*, pp. 1675-84.

La sémantique explique la contamination de *sen* (Sin) et de *sens* (sensu) (cf. *Yvain* 2819, 2865, 2834, 2933). On remarque aussi une anomalie comme *sammellé* (= sanc mellé) (*Perceval* 7962).

- 131 STIENNON, Jacques, 'Histoire de l'art et fiction poétique dans un épisode du *Cligés* de Chrétien de Troyes', dans les *Mélanges Rita Lejeune*, pp. 695-708.

Etablit la physionomie de Jean, l'architecte de la tour où Fénice a été cachée. C'est un maître et il connaît l'aisance malgré sa qualité de serf (*ministerialis*?). Les artistes d'Antioche et de Rome ont appris leur métier en imitant les œuvres de cet architecte byzantin: affirmation corroborant ce que savent les historiens de l'art sur l'influence orientale. D'autre part, Jean est un prénom significatif: n'évoque-t-il pas Jean de Byzance, un des principaux artistes connus du VI<sup>e</sup> siècle? Pourquoi une tour? Parce que ce type de construction est en faveur (voir la miniature du *Psautier Barberini*, XII<sup>e</sup> s.). Et d'autres détails de l'épisode nous prouvent que Chrétien connaissait bien l'art byzantin.

- 132 THORPE, Lewis, 'Baudouins Butors et *Le Roman des Fils du Roi Constant*', dans les *Mélanges Rita Lejeune*, pp. 1137-42.

Quatre ébauches des premiers chapitres d'un roman arthurien en prose (vers 1294), que Baudouin Butor voulut écrire pour Gui de Dampierre et Hugues II de Châtillon. Adaptation probable du *Huth-Merlin*.

- 133 WATHELET-WILLEM, Jeanne, 'Un lai de Marie de France: *Les deux amants*', dans les *Mélanges Rita Lejeune*, pp. 1143-57.

Réminiscences assez précises de la *Chanson de Roland*.

- 134 WILLIAMS, Mary, 'The Episode of the "Copper Tower" in the *Perlesvaus*', dans les *Mélanges Rita Lejeune*, pp. 1159-62.

Propose de préférer la variante fréquente *le tor de cuevre*, à savoir "le taureau de cuivre", et de retenir aussi *le cor de cuevre* en rapport avec ce que l'on sait des religions anciennes.

- 135 WIND, Bartina, 'Ce jeu subtil, l'Amour courtois', dans les *Mélanges Rita Lejeune*, pp. 1257-61.

Conception idéaliste de l'amour courtois. Jeu qui se manifeste "sous la double forme de l'amour idéalisé et du tournoi". Jeu qui impose ses règles, très marqué sous l'aspect éthique, dans une ambiance idéale. Le silence de l'Eglise est probant. Fantaisie collective qui peut recevoir une explication freudienne.

- 136 WOLEDGE, Brian, 'Bons vavasseurs et mauvais sénéchaux', dans les *Mélanges Rita Lejeune*, pp. 1263-77.

Stéréotypes littéraires, ils correspondent jusqu'à un certain point à la réalité. Les vavasseurs "sont des personnages courtois qui ne se battent pas et qui cependant ne sont pas des clercs". Par contre, il est de mauvais et de bons sénéchaux.

### III.—COMPTES RENDUS

- 137 GILDEA, Joseph, O.S.A., ed., *Durmart le Galois, roman arthurien du XIIIe siècle*, Villanova Press, 1965-66, 2 vol. (cf. *BBSIA*, XVIII, 1966, 59 et XIX, 1967, 67).

C.R. par Faith Lyons, *RBPH*, XLVII (1969), pp. 270-71.

- 138 GILDEA, Joseph, O.S.A., ed., *Partonopeu de Blois, a French Romance of the Twelfth Century*, vol. I, Villanova Press, 1967 (cf. *BBSIA*, XXI, 1969, 76).

C.R. par Jean-Charles Payen, *MA*, LXXXVI (1970), pp. 343-46.

- 139 Haidu, P., *Aesthetic Distance in Chrétien de Troyes: Irony and Comedy in Cligès and Perceval*, Genève, Droz, 1968 (cf. *BBSIA*, XXI, 1969, 251).  
C.R. par Robert Guiette, *RBPH*, XLVIII (1970), pp. 898-99.
- 140 LATHUILLERE, Roger, *Guiron le Courtois. Etude de la tradition manuscrite et analyse critique*, Publications romanes et françaises, LXXXVI, Genève, Droz, 1966 (cf. *BBSIA*, XIX, 1967, 172).  
C.R. par Robert Guiette, *RBPH*, XLVII (1969), pp. 117-18.
- 141 LAZAR, Moshé, *Amour courtois et fin'amors dans la littérature du XIIe siècle*, Paris, Klincksieck, 1964 (cf. *BBSIA*, XIX, 1967, 173).  
C.R. par J.W.W., *RBPH*, XLVII (1969), pp. 673-74.
- 142 *Medieval Miscellany presented to Eugène Vinaver by pupils, colleagues and friends*, ed. by F. Whitehead, A.-H. Diverres and F. E. Sutcliffe, Manchester University Press, 1965.  
C.R. par Madeleine Tyssens, *MA*, LXXV (1969), pp. 599-607.
- 143 *Mélanges offerts à Rita Lejeune*, professeur à l'Université de Liège, Gembloux, Duculot, 1969, 2 vol. (cf. *BBSIA*, XXIII, 1971).  
C.R. par Jacques Joset, *MA*, LXXVI (1970), pp. 515-51.
- 144 OLSCHKI, Leonardo, *The Grail Castle and its Mysteries*, translated from the Italian by J. A. Scott and ed., with a foreword, by E. Vinaver, Manchester University Press, 1966 (cf. *BBSIA*, XIX, 1967, 235).  
C.R. par Robert Guiette, *RBPH*, XLVII (1969), pp. 116-17.

- 145 OWEN, D. D. R., *The Evolution of the Grail Legend*, St Andrews University Publications, LVIII, Edinburgh and London, Oliver and Boyd, 1968 (cf. *BBSIA*, XXI, 1969, 205).  
C.R. par Raymond Poulliart, *LR*, XXIII (1969), pp. 372-74.
- 146 PAYEN, Jean-Charles, *Le motif du repentir dans la littérature française médiévale (des origines à 1230)*, Publications romanes et françaises, XCVIII, Genève, Droz, 1968 (cf. *BBSIA*, XX, 1968, 250, 277).  
C.R. par Robert Guiette, *RBPH*, XLVIII (1970), pp. 469-71.  
par R. Bultot, *MA*, LXXV (1969), pp. 568-71.
- 147 PRETZEL, Ulrich und BACHOFER, Wolfgang, *Bibliographie zu Wolfram von Eschenbach*, 2. stark erweiterte Auflage unter Mitarbeit von W.-O. Dreesen, H. Haas, W. Krogmann, E. Neubuhr, Berlin, E. Schmidt, 1968 (cf. *BBSIA*, XXI, 1969, 42).  
C.R. par Helmut Lomnitzer, *Leuense Bijdragen* (bijblad), LVIII (1969), pp. 93-4.
- 148 TOLKIEN, J. R. R. and GORDON, E. V., eds., *Sir Gawain and the Green Knight*, second ed., revised by Norman Davis, Oxford, Clarendon Press, 1967 (cf. *BBSIA*, XX, 1968, 135).  
C.R. par Juliette De Caluwé-Dor, *RBPH*, XLVII (1969), pp. 279-81.
- 149 VOSS, Rudolf, *Der Prosa-Lancelot. Eine strukturanalytische und strukturvergleichende Studie auf der Grundlage des deutschen Textes*, Meisenheim am Glan, Verlag Anton Hain, 1970 (cf. *BBSIA*, XXIII, 1971, 22).  
C.R. par Wolfgang Harms, *Leuense Bijdragen* (bijblad), LIX (1970), pp. 162-64.

# Denmark

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### II.—CRITICAL AND HISTORICAL STUDIES

- 150 LAUGESSEN, Anker Teilgaard, 'Chrétien de Troyes et les matières épiques', *Revue Romane*, publiée par l'Institut d'Etudes Romanes de l'Université de Copenhague, V (1970), 39-54.  
Comments on *Cligès* v. 1-7.

# Espagne, Portugal et pays de langue espagnole ou portugaise

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## BIBLIOGRAPHIE POUR 1970 ETABLIE PAR P. BOHIGAS

### II. — ETUDES

- <sup>151</sup> LAPA, M. Rodrigues, *A Questão do "Amadis de Gaula" no contexto Peninsular*, [Vigo, 1970], pp. 28 (Extrait de la revue *Grial*, n° 27).

L'auteur reprend le problème des origines d'*Amadís de Gaula* et examine tour à tour les arguments allégués par les défenseurs des thèses portugaise, castillane et galicienne. En faveur de la thèse portugaise l'auteur ajoute aux arguments historiques l'emploi dans l'*Amadís* espagnol du mot *soledad* au sens du portugais *soedade* ou *soidade*, qui n'est pas celui du mot espagnol. On conserve en plus des fragments d'un *Amadís* galicien-portugais, encore inédits, du XIII<sup>e</sup> ou XIV<sup>e</sup> siècle, dans les archives d'un aristocrate castillan, ce que, d'après R. L., empêche dorénavant de douter des origines galiciennes-portugaises d'*Amadís de Gaula*.

- <sup>152</sup> RICHTHOFEN, Erich von, *Nuevos estudios épicos medievales*, Madrid, Editorial Gredos, 1970, pp. 291.

Les articles qui portent le titre général *Espíritu hispánico en una forma galorromana*, furent publiés antérieurement partiellement en français au *Boletín de Filología* de l'Université de Santiago de Chile. Les parties qui intéressent les études arthuriennes portent les titres: *La Estoire du Saint Graal-Perceval-Titurel* (pp. 164-215), *El 'Flegetánis' y 'Kyot' históricos (Toledo)* (pp. 216-241), *El papel desempeñado por la región de Sahagún y de Asturias (Oviedo)* (pp. 241-255) (Cf. *BBSIA*, 17, 1965, 99; et 18, 1966, 138).

# Finlande

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## BIBLIOGRAPHIE POUR 1970 ETABLIE PAR A. MICHA

### II.—ETUDES CRITIQUES ET HISTORIQUES

- 153 MILLS, David, 'The rhetorical function of "Gawain"'s antifeminism', *NM*, LXXI, 1970, pp. 635-640.

Le passage, souvent commenté, sur la misogynie de Gauvain, v. 2369 et ss., dont on analyse ici le vocabulaire et le mouvement, ménage un contraste entre une explosion émotionnelle (le début) et un débat sérieux sur la responsabilité morale (suite du discours); les arguments, assez mal appropriés à la situation de Gauvain, ont un caractère d'exagération comique. Dans cette perspective, l'attaque contre les femmes est un élément rhétorique destiné à contrebalancer les éclats du début. Une fois l'équilibre rétabli, Gauvain peut continuer sur un ton plus sérieux, reconnaissant sa culpabilité. A.M.

- 154 TAGLIGHT, J., 'Notes on *Ywain* and *Gawain*', *NM*, LXXI, 1970, pp. 641-647.

Corrections et notes au texte de l'édition Albert B. Friedman et Norton T. Harrington, 1964.

- 155 THIEBAUX, Marcelle, 'Sir Gawain, the Fox Hunt, and Henry of Lancaster', *NM*, LXXI, 1970, pp. 469-479.

Rappelle le problème de l'identification du Green Knight avec un personnage historique. Certains parallèles suggèrent qu'Henri, duc de Lancaster, ou des membres de sa maison, peuvent avoir été connus par le poète de *Gawain*. Sir Bertilak a un rôle de chasseur et de confesseur de Gauvain. Or dans son livre d'édification, le *Livre de Saintz Medicines*, qui est un



pénitentiel, Henri use du symbole du renard qui représente les péchés tapis au plus profond du cœur humain et que la meute des chiens déloge de sa tanière. Dans sa fonction de chasseur, d'éducateur, de confesseur, Bertilak peut être comparé au chasseur allégorique de l'œuvre du duc de Lancaster. *Penance* est une part essentielle de l'expérience de Gawain, de la même manière qu' "entière repentance" pour le pécheur du *Livre*. Les trois jours de chasse du poème sont aussi une réminiscence du *Livre*. Le roman dans son ensemble est un gracieux compliment à Henri, ou à sa mémoire. A.M.

## France

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### BIBLIOGRAPHIE POUR 1970 ETABLIE PAR C. FOULON, J. FRAPPIER ET A. MICHA

#### I.—TRADUCTIONS ET ADAPTATIONS

- 156 CHRETIEN DE TROYES, *Perceval le Gallois ou le Conte du Graal*, mis en français moderne par Lucien Foulet, préface de Mario Roques, Paris, Nizet, 1970.  
Réimpression de l'ouvrage publié en 1947 aux éditions Stock (Cf. *BBSIA*, I, 1949, 46).
- 157 CHRETIEN DE TROYES, *Perceval et le Graal*, traduction en prose française d'après le ms. 12577 de la B.N. par S. Hannedouche. Sept illustrations en couleur. 256 pages. Paris, *Triades*, 1969.  
Réimpression. Cf. *BBSIA*, XIII, 1961, 94.
- 158 CHRETIEN DE TROYES, *Romans de la Table Ronde, Le cycle aventureux, Erec et Enide, Cligès ou la Fausse Morte, Lancelot ou le Chevalier à la Charrette, Yvain ou le Chevalier au Lion*.—Textes traduits, présentés et annotés par Jean-Pierre Foucher. Le Livre de poche classique, Editions Gallimard et Librairie Générale Française, Paris, 1970.  
L'introduction est plus verbeuse que précise. La traduction, où ne manquent pas les contresens ni les incorrections (on lit, par exemple, à la page 72: "Non, il ne serait pas juste que ta vie trouve sa fin si tôt ou que tu *revins* le corps en lambeaux!"; à la page 75: "Si elle eût voulu davantage, je l'*eus* fait encore") ressemble assez souvent à un démarquage maladroit de tra-

ductions déjà publiées par d'autres.—Il est annoncé (p. 17) qu'un autre volume de la même collection contiendra la traduction du *Perceval* de Chrétien et de ses continuations. J.F.

- 159 CHRETIEN DE TROYES, *Yvain ou le Chevalier au Lion*, Extraits, par André Eskénazi, Nouveaux Classiques Larousse, Paris, Librairie Larousse, 1970.

Traduction en français moderne, accompagnée de nombreux passages du texte original pourvus d'un commentaire philologique et grammatical, avec une Notice historique et littéraire, des Notes explicatives et un Questionnaire.—Edition scolaire faite avec compétence et beaucoup de soin. J.F.

- 160 PARDO, Joseph, *Les Romans de la Table Ronde*, illustrations de Jean Gradasi, 5 volumes, Nice, édition "Le Chant des Sphères", 1969.

Tome I: *Le Roi Artus*—T.II: *Les Combats d'Artus*—T.III: *Lancelot du Lac*—Tome IV: *La Queste du Graal*—Tome V: *La Mort d'Arthur*. (in-4° respectivement de 147, 157, 195, 199, 193 pages).

## II.—ETUDES CRITIQUES ET HISTORIQUES

- 161 BOGDANOW, Fanni, 'Un nouveau manuscrit de la *Queste du Saint Graal* du Cycle de la Vulgate', *Rom.*, tome 91, pp. 554-556.

Analyse descriptive d'un fragment jusqu'ici inconnu, de la fin du XIII<sup>e</sup> siècle, qui se trouve aux Archives Départementales de la Gironde (ms. I, pièce 6, F). Deux feuillets correspondent aux pages 96.13-104.7, de l'édition Pauphilet; le troisième feuillet correspond aux pages 136. 21-140. 7 de la même édition. Il appartient à la famille a, groupe S' (*Brit. Mus. Add. 10294*) et S (*Brit. Mus.*, Royal 14 E III). C.F.

- 162 BRAET, Herman, 'Le songe de l'arbre chez Wace, Benoît et Aimon de Varenne', *Rom.*, t.91, 1970, pp. 255-267.

H. Bract commente les vers 2860—2874 du *Rou*, où la jeune Arlette affirme avoir vu en songe un arbre naître d'elle: cet arbre donnait de l'ombre à toute la Normandie; il était le symbole de la puissance de Guillaume le Conquérant, auquel elle allait donner le jour.—Recherchant les sources de cette image, H.B. repousse l'hypothèse de Krappe, qui les voit dans Hérodote (présage de la naissance de Cyrus le Grand); l'image aurait été reprise dans une *saga* connue des Normands de France. Mais, dans le *Brut* de Munich, une pareille image se retrouve au milieu d'un songe inspiré des *Fastes* d'Ovide. Un rapprochement avec le roman de *Florimont*, d'Aimon de Varennes, où l'arbre naît d'une fleur merveilleuse et annonce Alexandre le Grand, amène enfin à la source la plus répandue au Moyen Age: la Bible; le *Livre de Daniel* parle du songe de Nabuchodonosor et d'un arbre qui préfigure la domination de cet empereur sur la terre entière. Et la symbolique chrétienne renvoie enfin à l'arbre de Jessé, dont la mention première est dans *Isaïe*, II, 1. L'arbre est image de puissance et symbole de vie; il y a dans cette narration du songe deux thèmes d'origine biblique. C.F.

163 CAGNON, Maurice, 'Chievrefueil and the ogamic tradition', *Rom.*, t.91, fasc.2, pp. 238—255.

M. Cagnon examine les hypothèses sur le "bâton paré" dont il est question dans le lai du *Chievrefueil*. S'opposant aux critiques qui expliquent le message soit par une lettre antérieure de Tristan à Yseut, soit par un sens symbolique attaché au nom gravé sur la branche de coudrier, G. Schoepperle et, après elle, Grace Frank ont pensé à un message en écriture *ogamique*. Pour M.C., l'hypothèse d'une écriture ogamique permet d'éclaircir toutes les difficultés du texte. Dans la *saga* irlandaise *Táin bó Cúalnge*, un nom écrit sur un côté d'une fourche (patibulaire) permet la lecture d'un "ogam" de plusieurs lignes. Le "nun" écrit dans le texte est ainsi justifié. Tristan, poète celtique, est supposé avoir connu le langage hermétique des *Fili* irlandais. Quelques lettres (par exemple sept *b*) peuvent, selon Vendryes, avoir une signification secrète très étendue. La manière même dont on entaille le bois pour une pareille inscription permet de reconnaître le graveur. Si nous pensons que Marie s'inspire d'une histoire traditionnelle concernant un message secret adressé par un poète celtique à une poétesse également celtique, seule la tradition ogamique peut rendre compte de ce message: le contraire serait étonnant. C.F.

- 164 FLUTRE, L-F., 'Etudes sur le Roman de *Perceforest*' (Huitième et dernier article), *Rom.*, t.91, fasc.2, pp. 189-226. (Cf. *BBSIA*, XX, 1968, 266; XXI, 1969, 140; XXII, 1970, 266).

L.F. Flutre continue l'analyse commencée dans *Rom*, 1948-49 et continuée en 1950 et 1953. Le Livre V est presque entièrement consacré au récit de 12 tournois mensuels créés par la reine Blanche pour perfectionner les gentilshommes dans l'art de la chevalerie et pour donner un mari à sa fille Blanchette. —Nombreuses traces de l'influence de l'*Historia Regum Britanniae* et de la *Queste du Saint Graal*.

Au Livre VI, aventures chevaleresques dans les vingt-six premiers chapitres—Retour au problème de l'élection d'un roi pour la Grande-Bretagne—Récits concernant les narrateurs légendaires des exploits héroïques du Franc Palais—Depuis le chapitre LVII jusqu'à la fin: conquête de la Grande-Bretagne par les Danois; conversion du pays à la foi chrétienne, grâce à Alain, détenteur du Saint Graal. Histoire du Roi Mehaigné et de l'"épée aux étranges renges." C.F.

- 165 FOWLER, David C., 'L'amour dans le *Lancelot* de Chrétien', *Rom.*, t.91, 1970, fasc.3, pp. 378-391.

Commentant la dédicace fameuse à la comtesse Marie de Champagne, placée par Chrétien de Troyes en tête de son *Lancelot*, D. C. Fowler souligne le changement de la critique à l'égard des intentions de l'auteur: J. Frappier estime que, pour Chrétien, l'aventure de la tombe donnait à Lancelot "l'aspect d'un Messie". D. C. Kelly parle de parodie, tout en reconnaissant que l'auteur de *Lancelot* croit à l'amour courtois. D. W. Robertson critique "l'existence de l'amour courtois en tant que concept médiéval".

Dans cet article, D.C.F., après une analyse du roman, affirme que Chrétien y mêle la "haute comédie" et "le plus grand sérieux". Il rapproche la visite au royaume de Gorre (qui représente le royaume des morts) de la descente du Christ aux Enfers, suivie d'une libération des patriarches et des prophètes; pour D.C.F., la rencontre de la charrette est à rapprocher de certains passages évangéliques; l'aventure de la lance embrasée, le pont de l'épée, mettent en lumière "l'extraordinaire mission de sauveur" de Lancelot. Mais, pour éviter que ces "implications messianiques" ne "deviennent une obsession pour le lecteur", Chrétien y aurait mêlé des

éléments comiques: la chute du champion amoureux dans le gué d'une rivière; la chasteté de Lancelot dans le lit de sa belle hôtesse, passage commenté de façon humoristique; enfin l'adoration de la mèche de cheveux, elle aussi présentée avec une sorte d'ironie. Le rôle messianique de Lancelot reparaitrait dans quelques autres épisodes, rapprochés par D.C.F. de versets évangéliques. Chrétien n'a pas terminé son œuvre parce que l'union des thèmes sacrés et profanes lui aurait paru une tâche impossible à accomplir. Ceci n'est pas sans rappeler le style de composition du rôle de Troilus dans l'œuvre de Chaucer. C.F.

- 166 GALLAIS, Pierre, 'Recherches sur la mentalité des romanciers français du moyen âge' (Suite), *CCM*, XIII<sup>ème</sup> année, 1970, pp. 333-347. (Cf. *BBSIA*, XVII, 1965, 107 et 108).

Concerne: II "le public et les destinataires", III "l'auteur et ses sources". D'assez nombreux exemples sont empruntés aux romans arthuriens. J.F.

- 167 GRISWARD, Joël H., 'Le motif de l'épée jetée au lac: la mort d'Arthur et la mort de Patraez', *Rom*, XC, 1969, pp. 289-340, 473-514.

Note du "Choix des Annales", *Annales*, 25<sup>ème</sup> année, sept-Oct. 1970. Cf. *BBSIA*, XXII, 1970, 270.

- 168 GUIETTE, Robert, 'Sur quelques vers de Cligès', *Rom*, t.91, 1970, fasc.1, pp. 75-82.

Aux opinions variées émises sur le sens du *Cligès*, Robert Guiette veut joindre quelques notes de commentaire à propos des vers 662-664<sup>1</sup> du roman. Pour R.G., Chrétien n'accorde à tous les codes, et même au code courtois, qu'une importance relative. Confrontant les éléments de l'intrigue à la doctrine religieuse et scolastique du temps, particulièrement à la *Somma* de saint Thomas d'Aquin, l'auteur estime que Chrétien s'est livré à un jeu plein d'ironie et de malice. Il s'est fondé sur le paradoxe presque comique d'une doctrine courtoise recouvrant des données théologiques ou scolastiques. Chrétien ne propose pas une solution unique. Il établit l'intrigue de son roman de telle sorte que les principes de l'amour courtois s'y affrontent à ceux de la doctrine religieuse en matière de mariage ou d'union charnelle. C.F.

- 169 **IMBS**, Paul, 'Guenièvre et le roman de Cligès', *Travaux de linguistique et de littérature publiés par le Centre de philologie et de littératures romanes de l'Université de Strasbourg*, VIII, 1, Strasbourg, 1970, pp. 101-114.

Poursuivant son enquête sur Guenièvre avant et après la *Charrette*, P.I. tente "de formuler, d'après le roman de *Cligès*, une réponse à la question depuis longtemps disputée: le *Lancelot* est-il aussi isolé dans l'œuvre de Chrétien de Troyes qu'on le dit?" Dans *Cligès*, la présence de la reine se limite à la première partie, à l'idylle d'Alexandre et de Soredamors. Là, "elle s'annonce comme la *Junon* protectrice des foyers" (p. 102). "Sa vraie fonction est, comme dans *Erec et Enide*, d'être une Junon terrestre, gardienne des lois du mariage, qu'elle favorise de tout son pouvoir" (p. 103). Elle aide aussi les jeunes gens à s'avouer leur amour, ce qui d'ailleurs ne jure en rien avec son rôle matrimonial. A ce propos, P.I. prête à la reine des fonctions quasi-sacerdotales quand elle préside à l'union morale et sentimentale d'Alexandre et de Soredamors—union qui sera consacrée par leurs "épousailles". D'autre part, les rapports de Guenièvre avec le roi Artus semblent "corrects, sans plus". J.F.

- 170 **LYONS**, Faith, 'Le bâton des champions dans *Yvain*', *Rom*, t.91, 1970, pp. 97-101.

F. Lyons étudie ici les "bâtons cornus" dont les deux démons qui luttent contre Yvain sont revêtus, dans l'épisode du château de Pesme Aventure. Des bâtons de ce genre existaient au XIII<sup>ème</sup> et au XV<sup>ème</sup> siècle en Angleterre, selon une remarque du Professeur Barnard dans son commentaire du *De studio militari* de Nicolaus Upton: il s'agit de massues de trois pieds terminées par deux pointes de fer. D'après un dessin situé dans un manuscrit juridique du temps d'Henri III d'Angleterre, et qui illustre un duel judiciaire, il faudrait y voir une forme semblable à deux cornes de bélier. *Yvain* se compose d'une succession d'actes de délivrance où Yvain joue le rôle de libérateur. De même dans le *Lancelot en prose*, Galeschin, libérant le château de Pintadol, combat quatre hommes armés de bâtons cornus.—Il est inutile de supposer un conte à l'origine de cet épisode, ou une source qui serait commune aux deux passages, d'*Yvain* et du *Lancelot en prose*. Chrétien variant ses descriptions de combats par l'armement des champions, s'inspire de la réalité de son temps. C.F.

- 171 MEJEAN, Suzanne, 'A propos de l'arbre aux oiseaux dans *Yvain*', *Rom.*, t.91, 1970, pp. 392-399.

S.M. étudie le passage du *Chevalier au Lion* consacré au concert des oiseaux après la tempête (vv. 460-469). Elle pense qu'il pourrait y avoir ici influence de certains récits, contenant la description d'un arbre sur lequel sifflent ou chantent des oiseaux-automates. Ces narrations se rencontrent chez des auteurs arabes du XI<sup>ème</sup> siècle, et dans l'*Antapodosis* de l'évêque Liutprand de Crémone, au X<sup>ème</sup> siècle. Dans chaque narration se trouvent réunis les trois thèmes: l'eau (ou la fontaine), l'arbre, et les oiseaux chanteurs, dont chacun garde son chant particulier. S.M. reconnaît que ce chant se rencontre également dans la *Navigatio Sancti Brendani*, adaptation christianisée d'un *immram* irlandais. Elle conclut qu'à côté de l'influence celtique, il faut faire, chez Chrétien, une certaine place aux souvenirs des légendes de l'Orient. C.F.

- 172 MENARD, Philippe, 'La déclaration amoureuse dans la littérature arthurienne au XII<sup>ème</sup> siècle', *CCM*, XIII<sup>ème</sup> année, n<sup>o</sup> 1, Janvier-Mars 1970, pp. 33-42.

Du *Brut* de Wace aux romans de Chrétien de Troyes, Ph.M. étudie dans ses nuances la peinture de la déclaration amoureuse que les théoriciens du Moyen Age appelaient "alloquium": "œillades galantes" dans le *Brut*, "avances indiscrettes" dans les lais anonymes, "diversité des aveux" dans les lais de Marie de France, "aveux des timides" chez Chrétien de Troyes, dans *Cligès* et dans *Yvain*. "Chrétien est le premier à donner une belle ampleur à la déclaration amoureuse". J.F.

- 173 MENARD, Philippe, "Un terme de jeu dans le *Chevalier de la Charrette*: le mot *san*", *Rom.*, t.91, 1970, pp. 400-405.

Ph.M., commentant les vers 1639-1642 du *Chevalier de la Charrette* (où le mot *san*, désignant un jeu, constitue une difficulté) examine les hypothèses qui ont été avancées à ce propos. Le mot *san*, n'est à confondre ni avec *jan* (un certain coup du jeu de trictrac) ni avec *cent* (qui désigne un jeu de cartes). Les mss *TAE* de la *Charrette* écrivent *sen*; si l'on admet que *san* est une forme champenoise, on peut voir dans ce dernier mot une forme dérivée de *seni*, qui désigne le *double-six* au jeu de trictrac. Appuyant son hypothèse sur l'existence, en



moyen-français d'un mot *senes*, *senes* ou *sanes*, qui signifie le double-six, Ph.M. conclut que le mot *san* désigne le trictrac classique ou une forme particulière de ce jeu; le mot *san* paraît pouvoir être traduit par "double-six". C.F.

- 174 MICHA, Hughes, 'Structure et regard romanesques dans l'œuvre de Chrétien de Troyes', *CCM*, XIII<sup>ème</sup> année, 1970, pp. 323-332.

H.M. rappelle, exemples à l'appui, les questions que pose la composition des romans de Chrétien de Troyes: "grandes divisions, distribution des ensembles narratifs, rôle de la thématique, mouvement et changement de temps". Elles ont fait l'objet de plusieurs travaux importants. Toutefois H.M. estime qu'un aspect a été jusqu'à présent laissé de côté, ce qu'il appelle "le graphique du récit, qui dépend des liés ou des ruptures, de la continuité ou du déplacement du regard romanesque". Suivent d'intéressantes remarques sur les "problèmes d'emboîtement, de liaisons, de points de suture" etc. . . . dans *Erec*, d'une composition à peu près rectiligne, dans *Cligès*, caractérisé par sa dichotomie et une recherche de la symétrie, dans le *Chevalier de la Charrette* où la rectitude du récit jusqu'au passage du Pont de l'Épée fait place ensuite à des glissements rapides d'une scène ou d'un épisode à l'autre, dans le *Chevalier au Lion*, dont "la vraie originalité architecturale est dans les deux retours en arrière et dans les attaches avec la *Charrette*", dans le *Conte du Graal* où Chrétien aboutit à un véritable entrelacement. "Le regard romanesque est avant tout celui que promène le personnage auquel tout se ramène . . . Maître du *legato*, Chrétien a une prédilection assez marquée pour un graphique du récit qui avance également, sans zig-zags, sans sélures". J.F.

- 175 RYCHNER, Jean, 'L'attaque de phrase en sujet nominal + Incidente + Verbe dans la *Mort Artu*', *Revue de Linguistique Romane*, t.34, 1970, pp. 26-38.

L'incidence entre sujet et verbe (du type "Et Lancelos, qui venoit devant trestouz les autres, s'adresce cele part où il vit Agravaïn") "répondait à un caractère fondamental de la *Mort Artu* et du roman en prose médiéval en général . . . C'est toujours une personne du drame que l'incidence sépare de son verbe. La conception essentiellement dramatique du roman se reflète et se lit ainsi dans une des formes phrastiques qui constitue sa morphologie". J.F.

- 176 SALY, Antoinette, 'Source d'un épisode de *Cléomadès* et de *Méliacin*', *Travaux de Linguistique et de Littérature publiés par le Centre de philologie et de littératures romanes de l'Université de Strasbourg*, VIII, 2, Etudes littéraires, Strasbourg, 1970, pp. 7-22.

L'épisode des suivantes au bûcher, commun—non sans des variantes—à *Cléomadès* et à *Méliacin*, suit le schéma de l'épisode de Lunete sauvée du bûcher par Yvain dans le *Chevalier au Lion*. De plus l'épisode du château de Mont-Estreit dans *Cléomadès* et celui de Roberon dans *Méliacin* rappellent l'épisode du château de Pesme Aventure dans le même *Chevalier au Lion*. "Ce qui n'appartient pas au conte arabe (source principale de *Cléomadès* et de *Méliacin*) appartient à Chrétien de Troyes. Sans doute est-ce bien en France (et non dans un remaniement espagnol du conte arabe) que Brocéliande s'est combinée aux *Mille et une Nuits*". (p. 22). J.F.

- 177 SUARD, François, 'Notice sur le manuscrit B.N.fr 16.38. Pierre Sala et le *Chevalier au Lion*', *Rom*, t.91 1970 pp. 406-415.

En étudiant la postérité des romans courtois aux XV<sup>ème</sup> et XVI<sup>ème</sup> siècles, F. Suard a examiné le ms. 1638 du fonds français de la B.N. La première page, au-dessous d'une vignette collée, présentait une dédicace formée d'un dizain acrostiche où l'on pouvait lire le nom de Pierre Sala. Ayant fait décoller la vignette, F.S. nous donne à la fois le texte inscrit au verso de celle-ci et le texte du premier feuillet, précédemment masqué par la vignette. Ce feuillet est en réalité le second du manuscrit, car, dans sa forme primitive, le ms. avait perdu son premier feuillet, dont on n'a gardé que la vignette.

F.S. étudie ensuite l'histoire du ms. entré à la bibliothèque entre 1518 et 1529. La date de composition devrait probablement être reculée jusqu'en 1520. Enfin le problème du destinataire est élucidé: il s'agit de François Ier et non de Charles VIII. F.S. montre que Pierre Sala, même s'il ne connaissait pas le nom de Chrétien de Troyes, ne s'attribue pas des mérites qui ne sont pas les siens: il cherche seulement à rajeunir le texte d'un manuscrit ancien qu'il trouvait intéressant. C.F.

- 178 VINAVER, Eugène, *A la recherche d'une poésie médiévale*, Nizet, Paris, 1970.

D'après E.V., "le champ d'études relatives à la littérature

française du moyen âge se trouve depuis longtemps partagé entre deux optiques opposées et complémentaires. Tantôt on y voit des traces d'un passé pré-littéraire, tantôt le premier réveil de certaines formes poétiques plus récentes" (début de l'Avant-Propos, p. 9). Rejetant ces deux optiques, E.V. entend considérer les œuvres uniquement en elles-mêmes, dans leur autonomie et, plus précisément, semble-t-il, les étudier comme des formes poétiques en mouvement. Ce qu'on a omis de faire jusqu'à maintenant à de rares exceptions près, estime E.V. Pour illustrer ces vues, il a eu l'heureuse idée de rassembler dans ce volume dix études, diverses, mais non sans d'étroites affinités, dont la moitié avait été publiée antérieurement dans les *Cahiers de Civilisation médiévale* ou dans des volumes de *Mélanges*. Rappelons ou signalons celles qui intéressent à des degrés variés la *matière de Bretagne*: pp. 15-30, L'exemple de Bédier, et, pp. 31-47, Vers une définition (Cf. *BBSIA*, XII, 1960, 149); pp. 74-104, La forêt de Morois (Cf. *BBSIA*, XXI, 1969, 152); pp. 105-128, Regards sur la conjointure (réflexions sur la *conjointure*, définie "ce qui réunit, rassemble ou organise des éléments divers et même dissemblables, ou, si l'on veut, ce qui les transforme en un tout organisé" et sur les rapports du conte ou du mythe et du roman, dans le *Chevalier de la Charrette, Erec et Enide* (Joie de la Cour), le *Conte du Graal*); pp. 129-149, La création romanesque (concerne principalement le roman arthurien en prose, surtout le *Lancelot-Graal*, et ses techniques de composition); pp. 151-161, Les enchantements de Bretagne (sur un épisode de la *Suite du Merlin* où la perfidie et les maléfices de la fée Morgain entraînent des complications d'intrigue liées à une surabondance d'explications comme à des jeux prolongés d'ombres et de rayons); pp. 163-177, Un chevalier errant à la recherche du sens du monde (il s'agit du personnage de Dinadan qui apparaît dans le *Tristan en prose*: cf. *BBSIA*, XVIII, 1966, 126). J.F.

- 179 WATHELET-WILLEM, Jeanne, 'La fée Morgain dans la chanson de geste', *CCM*, XIII<sup>ème</sup> année, n<sup>o</sup> 3, juillet-septembre 1970, pp. 209-219.

Morgain la fée, personnage de la matière de Bretagne, est présente aussi dans une dizaine de chansons de geste, assez tardives il est vrai. S'il est fait simplement allusion à ses talents de magicienne et de devineresse dans *Doon de Nanteuil* ou la *Chanson d'Antioche*, elle devient la mère d'Auberon dans *Huon de Bordeaux* et elle joue ailleurs un rôle important. C'est le cas dans un épisode d'*Esclarmonde*, une des suites de *Huon*, et dans

la *Bataille Loquifer*, une chanson du cycle de Guillaume d'Orange. Morgain est presque toujours représentée dans ces poèmes comme une fée belle et bonne, en partie christianisée d'ailleurs. Il se peut aussi que l'introduction d'un merveilleux féerique dans les chansons de geste tardives caractérise une littérature destinée à un public populaire, en un temps où ce même merveilleux perd du terrain dans les romans courtois au profit d' "une certaine rationalisation du récit". J.F.

### III.—COMPTES RENDUS

180 *BBSIA*, XX, 1968; *BBSIA*, XXI, 1969.

C.R. sommaire par Félix Lecoy, dans *Rom*, t.91, 1970, p. 571.

181 BRANCA, Daniela, *I romanzi italiani di Tristano e la Tavola Ritonda*, Firenze, Leo Olschki, 1968, 368 pages. (Università di Padova, Pubblicazioni della Facoltà di Lettere e Filosofia, Vol. XLV).

C.R. somm. par Cl. Margueron, dans *Rom.*, t.91, pp. 135-136.

182 CIGADA, Sergio, *La leggenda medievale del Cervo Bianco e le origini della "matière de Bretagne"*, 1965, 120. pp. in-4°. (Cf. *BBSIA*, XIX, 1967, 263).

C.R. par F.L (ecoy), dans *Rom.*, t.91, 1970, pp. 431-432.

"M. Sergio Cigada passe en revue tous les épisodes où apparaît, dans la littérature médiévale, un cerf blanc . . . Son essai se termine, en fin de compte, pour ce qui est de la source première, sur un *non liquet*."

183 DORFMAN, Eug., *The Narreme in the Medieval Romance Epic. An Introduction to narrative Structures*, 1969, University of Toronto, 259 pages. (Cf. *BBSIA*, XXII, 1970, 150).

C.R. par R. Cotrait, dans *Bulletin Hispanique*, 1970, p. 171-179.

Expose la méthode d'analyse littéraire, empruntée à la linguistique, qui, à partir de la notion de narrème, distingue l'infrastructure, éléments de charpente, de la superstructure, ensemble des éléments de l'œuvre. Les analyses portent sur des œuvres épiques françaises et espagnoles, mais aussi sur les quatre premiers romans de Chrétien de Troyes. Réserves sur une méthode qui pêche à la fois par excès de schématisation et par imprécision: on le voit à propos d'*Erec* et de *Cligès*. La notion de narrème reste, elle aussi, trop schématique. A.M.

- 184 GYÖRY, Jean, 'Prolégomènes à une imagerie de Chrétien de Troyes (suite et fin)', *CCM*, XI, 1968, pp. 29-39. (Cf. *BBSIA*, XXI, 1968, 142).

C.R. par Félix L (ecoy) dans *Rom.*, t.91, 1970, p. 427.

"On ne saurait refuser à M.G. de donner, à certains passages ou à certaines scènes, une interprétation en profondeur qui peut séduire, et dont l'ingénieuse originalité est indéniable".

- 185 HUBY, Michel, *L'adaptation des romans courtois en Allemagne au XIIème et au XIIIème siècle*, Paris, Klincksieck, 1968 (Cf. *BBSIA*, XXI, 1969, 145).

C.R. par W. T. H. Jackson dans *CCM*, XIIIème année, 1970, pp. 382-384.

La méthode de l'auteur est jugée trop subjective; elle tend beaucoup trop à placer les romanciers allemands dans la dépendance de leurs modèles français. C'est ainsi que Hartmann, écrivain moralisant et même religieux, a visiblement des intentions différentes de celles de Chrétien. "C'est un mauvais service à rendre à Chrétien que de prétendre que Hartmann l'ait imité servilement, et rien de plus . . . Hartmann considère avec gravité des conventions dont se joue Chrétien." J.F.

- 186 LIMENTANI, Alberto, *Dal Roman de Palamedes ai cantari di Febus-el-Forte*, testi francesi e italiani del due e trecento, a cura di Alberto Limentani, Bologne, 1962, in-8°.

C.R. par F.L(ecoy) dans *Rom.*, t.91, 1970, pp. 142-143.

Souligne qu'il s'agit de la traduction en prose italienne d'un épisode du roman de *Guiron le Courtois*, dont R. Lathuillere a donné l'analyse, l'épisode de Brehus dans la caverne de Phébus.

- 187 MENARD, Philippe, 'Le temps et la durée dans les romans de Chrétien de Troyes', *MA*, LXXIII (4ème série, t. XXII) 1967, pp. 375-401 (Cf. *BBSIA*, XX, 1968, 118).  
C.R. somm. par P. Cézard dans *Rom.*, t.91, p. 130.
- 188 PRETZEL, Ulrich, et BACHOFER, Wolfgang, *Bibliographie zu Wolfram von Eschenbach*, Berlin, Erich Schmidt, 1968. (Cf. *BBSIA*, XXII, 1970, 43).  
C.R. par J. Carles, dans *Etudes Germaniques*, 1970, p. 88.
- 189 RINGGER, Kurt, 'Zum "Nobles Reis" bei Marie de France. Eine Richtigstellung', *ZFRP*, 83, 1967, pp. 495-497. (Cf. *BBSIA*, XXI, 1969, 43).  
C.R. somm. par F.L(ecoy) dans *Rom.*, t.91, p. 127.
- 190 RUH, Kurt, *Höfische Epik des deutschen Mittelalters. Erster Teil: Von den Anfängen bis zu Hartmann von Aue*, 1967. (Cf. *BBSIA*, XX, 1968, 20).  
C.R. par J. Carles, *CCM*, XIIIème année, n° 1, janvier-mars 1970, pp. 91-92.  
Analyse de l'ouvrage, accompagnée de remarques élogieuses le plus souvent.
- 191 VINAVER, Eugène, 'La forêt de Morois', *CCM*, XI, 1968, pp. 1-13. (Cf. *BBSIA*, XXI, 1968, 152).  
C.R. par Félix L(ecoy), dans *Rom.*, t.91, 1970, p. 427.
- 192 WEST, G. D., *An index of proper-names in French Arthurian verse romances, 1150-1300*. University of Toronto Press, 1969, 168 p.in-8°. (University of Toronto Romance Series, 15).  
C.R. somm. par F.L(ecoy), dans *Rom.*, t.91, 1970, pp. 136-137.

# Great Britain

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## ARTHURIAN BIBLIOGRAPHY 1970 COMPILED BY KENNETH VARTY\*

### I.—TEXTS AND TRANSLATIONS

- 193 **BEROUL**, *The Romance of Tristan by Beroul and the Tale of Tristan's madness*, trans. by Alan S. Fedrick, Penguin Books, London, 1970, 171 pp.
- 194 **BROMWICH**, Rachel, *Trioedd Ynys Prydain: the 'Myvyrian' "Third Series"*, *THSC*, 1969, 127-56.
- Continued from *Transactions* 1968, 299-338 (see *BBIAS*, XXII, 1970, 135), with a short appendix by Peter C. Bartrum.
- 195 **MILLS**, M., ed., *Lybeaus Desconus, EETSOS 261*, Oxford University Press, 1969, 302 pp.

In this edition the two best texts of the romance (those found in MSS Cotton Caligula A.II. and Lambeth Palace 306) are printed in parallel, and all significant variants from the other four surviving texts are listed in a classified appendix. The Introduction comprises: (1) a description of the six manuscripts in which these texts are found; (2) a discussion of their affiliation and likely prehistory (which includes a brief consideration of the metre of the poem); (3) a study of the language of the original and of the two principal copies; (4) synopses of the eight major cognates of the romance, a discussion of the most important of the episodes which it contains, the special features of the English version, the identity of its author, and probable date of composition; (5) a select bibliography. The Notes are intended to give support to views expressed in the

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\*I am most grateful to Mr Gareth Watts, who has again supplied the Celtic items.

Introduction about the inter-relationship of the manuscript copies, and to throw light upon the statements of the poem where these are confused or over-concise. The glossary is primarily a record of the words and forms of the Cotton text, which is the closest in dialect to the original, but significant words occurring in the other copies are also listed. The first section of the appendix is devoted to variants which establish the superiority of readings in Cotton over those of Lambeth; the second and third, to variants which derive from lost intermediate copies; the remainder, to those peculiar to each of the four surviving copies not printed in full. M.M. (Cf. *BBIAS*, XXIII, 1971, 251).

- 196 THORPE, Lewis, 'The four rough drafts of Bauduins Butors', (concluded), *NMS XIV* (1970), 41-63. (Cf. *BBIAS*, XXI, 1969, 212; XXII, 1970, 139).

In this third and concluding article on the four rough drafts of *Le roman des fils du roi Constant*, written by Bauduins Butors on blank spaces in MS. Bibl. Nat., f.fr. 1446, Lewis Thorpe completes the first printing of Draft II of this curious work and publishes for the first time the whole of Drafts III and IV. In lines 261-979 of Draft II, Pandragus, second son and heir of the late Constant, King of Britain, together with the woman he loves, Libanor, daughter of King Ban of Benuich, is carried away by the devil Rousecouane to the Black Mountain in Northumberland, to the great distress of Libanor's father. Pandragus and his brother Utrius set out to ask advice of the Hermit of the Forest of Brochefort, but while Pandragus is inside the hermitage confessing his sins, Utrius, who waits outside, meets the boy Merlin and hears the long story of how the magician was born as the child of Optima, the virgin daughter of a rich farmer, who had been attacked by an incubus. Draft III, which contains only 56 lines, gives the date, January 1294, and begins with a dream in which Butors meets the boy Merlin. There follow only three lines of the story of Constant, and then Butors breaks off a third time. Draft IV, which contains 280 lines, repeats the dedication to Gui de Dampierre, Hughes II de Châtillon and a prince who must be nameless (= Jehan II d'Avesnes). It tells the love of Pandragus and Libanor, and then moves once more to the devils of the Black Mountain and their determination to produce an Anti-Christ by sending one of their number to seduce the virgin daughter of a Northumberland farmer. Draft IV ends mysteriously in mid-sentence, exactly as the previous three drafts had done. L.T.



## II.—CRITICAL AND HISTORICAL STUDIES

- 197 ALCOCK, Leslie, 'Excavations at South Cadbury Castle, 1969: a summary report', *AJL* (1970), 1, 14-25.

An illustrated account of the further excavations in 1969. Relevant for the Arthurian or early Post-Roman period was the exploration of a timber hall about 60 ft long by 30 ft wide, 'one of the principal buildings of the 5th/6th-century fortress'.

- 198 ALCOCK, Leslie, 'South Cadbury Excavations, 1969', *Ant*, XLIV (1970), 173, 46-9.

A briefer account of research summarised in *BBIAS*, XXIII, 1971, 197, above, with a revised reconstruction of the Arthurian-period defences.

- 199 BOGDANOW, Fanni, 'A note on the second version of the Post-Vulgate *Queste* and *Guiron le Courtois*', *Med.Aev*, XXXIX (1970), 288-90.

Dr Bogdanow comes to the conclusion that the author of the British-Museum-Turin-112 *Guiron* must have read both the *Suite du Merlin* and the Second Version of the Post-Vulgate *Queste*, and then combined and developed details of the two to form a coherent whole.

- 200 BREWER, D. S., 'The Present Study of Malory', *FMLS* (1970), I, 83-97.

Modern tendencies in the study of Malory between 1947 (when Professor Vinaver's first edition of *The Works* appeared) and the late 1960s are described. Vinaver's first and second (1967) editions are briefly compared and characterized, and their valuable emphasis on Malory's use of French sources discussed. Some major uncertainties in the latest knowledge and ideas about Malory the man are pointed out. More study of Malory's language is called for and recent developments in the study of his style are commented on. The general modern response to *The Morte Darthur* is seen as a move from the appreciation of romance to realism, but this is criticised as being sometimes based on inappropriately naturalistic and mimetic expectations. A new interest in the nature of romance in Malory is however detected, together with investigations of such topics

as love, chivalry, honour and tragedy. Developments in understanding Malory's use of chronicle-history are noted. Vinaver's disintegration of *The Morte Darthur* into eight entirely separate works is criticised. *The Morte Darthur* is seen as a loosely but deliberately linked concatenation of history and romance. D.S.B. (Cf. *BBIAS*, XXIII, 1971, 222).

- 201 CLARKE, Basil, 'Calidon and the Caledonian Forest', *BBCS*, XXIII (1969), 191-201.

In this article the author discusses the difficulty in trying to determine a precise location for Calidon/Celyddon, the forest retreat of Merlin in Geoffrey of Monmouth's *Vita Merlini* and of Myrddin in the Welsh poems. The *Silva Caledoniae* of the ancients has had an uncertain status. It was apparently thought of as lying somewhere in Strathclyde, but in many sources the name conveyed little more than 'a big forest in vague North Britain'. The author concludes that any search for the *Coit Celidon* of Nennius (where Arthur fought one of his battles), *Coed Celyddon* of the Welsh Myrddin poems and *Calidon* of *Vita Merlini* where the wild fugitive fled after the battle of Arfderydd must be divorced from the question of the exact location of the Caledonian Forest. The wild-man/Arfderydd legend is clearer on one point than that of the Arthurian battle. In the *Afallenau* and in the last lines of *Ymddiddan Myrddin a Thaliesin* Arfderydd and Celyddon are associated. Arfderydd has been identified with Arthuret about eight miles north of Carlisle, and this is probably as far as one can venture, although there is still a wide choice of wooded tracts within easy reach of Arthuret.

- 202 DAVIS, Norman, 'Sir Gawain and the Green Knight, 2073', *N&Q*, XVII (May 1970), 163-4.

A comment on the syntax of the first half of line 2073.

- 203 DITMAS, E. M. R., *Tristan and Iseult in Cornwall*, Forrester Roberts Ltd., 119 Moorfield Road, Brockworth, Gloucester, 1970, 93 pp.

The narrative of Beroul's poem is re-told in prose and supplemented by a summary of the beginning and end of the story as found in Eilhart von Oberge, and by notes showing variants found in other versions of the legend. In addition a map and a short description of the trackways of Old Cornwall are in-

cluded, together with an illustrated survey of the place-names in Cornwall mentioned in the poem. E.M.R.D. (Cf. *BBIAS*, XXIII, 1971, 240).

- 204 DIVERRES, A. H., 'Some Thoughts on the *sens* of *Le Chevalier de la Charrette*', *FMLS*, VI (1970), I, 24-36.

This article questions the interpretation of *Le Chevalier de la Charrette* as exemplifying the Provençal ideal of the courtly relationship between a lady and her lover, first put forward by Gaston Paris, and suggests that Chrétien is, on the contrary criticizing the attitudes and behaviour of both Guenevere and Lancelot for their lack of *mesure*. A.H.D.

- 205 FRAPPIER, Jean, 'Le Concept de l'Amour dans les Romans Arthuriens', (communication faite le 8 août 1969 au neuvième congrès de la Société Internationale Arthurienne), *BBIAS*, XXII, 1970, 119-36.

- 206 GRAY, J. M., 'A feature characterizing Lancelot in Tennyson's *Lancelot and Elaine*', *N&Q*, XVII (January 1970), 15.

Dr Gray provides another example of the skill and the economy with which Tennyson modified his Arthurian sources.

- 207 GRAY, J. M., 'A Study in Idyl: Tennyson's *The Coming of Arthur*', *RMS*, XIV (1970), 111-50.

Displays the opening poem of *Idylls of the King* as modern idyl and with reference to Tennyson's imaginative retelling of Arthur's origins. The origin and genesis of the hero is substantiated by having contradictory accounts actually told by characters with traditional Arthurian names: Leodogran, Bellicert, Bedivere, Merlin, Bleys. Through this Tennyson's mythopoeia takes on a life of its own, and while it shows he is conversant with Gildas, Nennius and Geoffrey of Monmouth (mainly in *Six Old English Chronicles* ed. J. A. Giles, 1848), Layamon (in Madden's edition 1847) and of course Malory (here principally the edition of T. Wright, 1858) the main purpose of this is to show that each character, through his own limitations, has a different concept of the hero. From a Victorian, evolutionary viewpoint no single human account

of the hero can be all-embracing. But in this way Tennyson asserted his faith in the unknowable and unknown, the mystery of selfhood and human consciousness. J.M.G.

- 208 GRAY, J. M., 'Two transcendental ladies of Tennyson's *Idylls: The Lady of the Lake and Vivien*', *Tennyson Research Bulletin*, IV (1970), 104-5.

A brief comment on Tennyson's shaping of his source in Malory.

- 209 GREEN, D. H., 'Irony and the Medieval Romance', *FMLS*, VI (1970), I, 49-64.

Among the many shades of irony exemplified in medieval literature five types stand out as particularly important. The simplest is *verbal irony* because its restricted range suggests an immediate discrepancy between utterance and context. We encounter it as heroic irony long before the romance, as understatement at large, as a rhetorical play on words, as an ironic exploitation of a proverb or quotation, or in the employment of a *topos* so as to defeat conventional expectations. *Irony of the narrator* is present whenever verbal irony is no longer occasional, but a recurrent stratagem by which the poet controls his effects. It can involve the guise of an ignorant or fallible narrator, granting the audience only a relative view of the action, as well as other kinds of dissociation of poet from narrator. By contrast, *dramatic irony* presupposes the superior knowledge of an audience, aware of a truth concealed from a character in the narrative. Although this type can be most successfully employed when the audience is already acquainted with a traditional theme, those poets who open up the new world of the *matière de Bretagne* build into their narrative a number of vantage-points from which the listener can enjoy an occasional partial view of the terrain ahead denied to characters in the narrative. With the *irony of values* even the chivalric ideal of Arthur's court can be critically scrutinised—particularly suggestive here is the way in which the earliest romances already show a growing awareness of the deficiencies of the Arthurian ideal, culminating in its subordination to the Grail-kingdom. Finally, *structural irony* may involve sustained contrasts between one romance and another (for purposes of parody) or the juxtaposition of two themes or figures within the same narrative in such a way that the discrepancy throws an ironic light on one. When what is thus

thrown into relief is an Arthurian theme or figure, this type of irony is rich in implications for our judgement of the accepted values of chivalry. D.H.G. (Cf. *BBIAS*, XXIII, 1971, 222).

- 210 HUNT, Tony, 'The Rhetorical Background to the Arthurian Prologue . . .', *FMLS*, VI (1970), I, 1-23.

Latin comedy utilized the prologue as essentially a *captatio benevolentias*, whereas Greek tragedy employed it as a summary of the drama, for the provision of necessary information. Ciceronian exordial theory emphasized the prologue's function as a *captatio benevolentias* but distinguished two types of *exordium*: the clear, direct approach (*principium*) and the subtle, indirect approach, a sort of concealed prologue (*insinuatio*). This article traces the development and transmission of Ciceronian precepts and charts their influence on Old French writers, especially with respect to the conception of the prologue as a *captatio benevolentias*. Nevertheless, certain medieval theorists seem to have revived the antique distinction of prologue = *captatio benevolentias*, and prologue = an introduction to the narrative and its contents. In the *Yvain*, Chrétien has exploited both distinctions and whereas critics have thought that there was no prologue to the *Yvain*, it does in fact have two. Lines 1-39 (ff) are an introduction to the narrative in the form of an *insinuatio* and Calogrenant's speech on the need for attention (149-174) represents an *exordium* in the shape of a *captatio benevolentias*. Chrétien therefore seems to be indebted to both Ciceronian and medieval exordial theory. T.H. (Cf. *BBIAS*, XXIII, 1971, 222).

- 211 JACKSON, W. H., 'Some Observations on the Status of the Narrator in Hartmann von Aue's *Erec* and *Iwein*', *FMLS*, VI (1970), 65-82.

An attempt to show that Hartmann's explicit narratorial commentary is a more reliable indication of the views of Hartmann the implied poet in *Erec* than in *Iwein*. Some broader points are made about the relation of Hartmann as narrator to his story and to his imagined audience, and added support is given to the view that *Iwein* is a work of considerable irony.

(Dr Jackson points out that the figure of 71 occurrences of the narrator's first person singular in *Iwein*, p. 66 of the article, is incorrect, since it does not include the narrator's references

to his characters as *mîn her N*. The ed. of Benecke-Lachmann, Rev. L. Wolff, has 24 such references, all bearing on Iwein or Gawcin). (Cf. *BBIAS*, XXIII, 1971, 222).

- 212 JARMAN, A. O. H., 'A Note on the Possible Welsh Derivation of *Viviane*', In *Gallica: essays presented to J. Heywood Thomas*, Cardiff, 1969, 1-12.

This essay discusses the derivation of the name *Viviane* from the Welsh *hwimleian*, first proposed by Thomas Price in the mid-nineteenth century and adopted by many such as Villemarqué, Silvan Evans and Anwyl, though later it was generally rejected. It is argued, however, that the author's analysis of *hwimleian* as composed of the two elements *chwyf-leian* or *hwyf-leian*, now generally accepted, makes the derivation of *Viviane* from one or other of these forms more feasible. *Chwyf-leian* originally meant 'a wanderer of pallid countenance', i.e. Myrddin (Merlin) or a similar wild man of the woods. By the twelfth century, if not much earlier, the meaning of this word had become obscure and it is at least conceivable that it had come to be understood as referring to the 'fair wanton maiden' of whom Myrddin speaks in the early stanzas of the *Afallennau* contained in the *Black Book of Carmarthen* (c. 1200). If the possibility of the derivation of *Viviane* from this form is accepted, the question is raised of the extent to which legendary material relating to Merlin migrated to the Continent independently of Geoffrey of Monmouth's *Historia Regum Britanniae*. A.O.H.J. (Cf. *BBIAS*, XXII, 1970, 157, where this note was mentioned but not summarised).

- 213 JARMAN, A. O. H., *The legend of Merlin*, Cardiff, University of Wales, 1970, 32 pp.

First published in 1960.

- 214 KENNEDY, Edward D., 'Arthur's rescue in Malory and the Spanish *Tristan*', *N&Q*, XVII (January 1970), 6-10.

Mr Kennedy offers further evidence to support the theory that a relationship existed between Malory's French book and the French source of the Spanish *Tristan*.

- 215 LEWIS, Saunders, 'Branwen' In *Ysgrifau Beirniadol*, V, edited by J. E. Caerwyn Williams, Denbigh, 1970, pp. 30-43.

In this article Saunders Lewis completes his study of the *Four Branches of the Mabinogi* (see *BBIAS* XXII, 1970, 165). He rejects the date *circa* 1060 given by Sir Ifor Williams for the final literary redaction of the Four Branches, and asserts that *Branwen* shows clear signs of the influence of the work of Geoffrey of Monmouth, thus reverting to the opinion held by John Rhys and W. J. Gruffydd. He disagrees, however, with Gruffydd who argued that the author of the Mabinogi 'has been unusually successful in dissociating himself from the modern world of his own generation . . .'. On the contrary he used the wealth of material at his disposal to call the attention of his audiences to the troublesome happenings around them. The incidents recorded in *Branwen* would remind them of how on August 1, 1166 Diarmait mac Murchadha, King of Leinster arrived with his daughter Aoife at Bristol, and how, having followed Henry II to France, he returned to Dyfed and gave his daughter to Richard Fitz Gilbert, Earl of Pembroke, better known as Strongbow, to wed and the succession of the kingdom after his death, and Strongbow in return promised to aid Diarmait in recovering his throne. From that day until Henry II sailed from Ireland to Pembrokeshire on April 17, 1172 there was a close relationship between South Wales and Ireland. The account of Bendigeidfran's journey to Ireland would remind them of how Henry II sailed for Ireland and arrived at Dublin on November 11, 1171. Mr Lewis suggests that *Branwen* should be assigned a date after the return of Henry II from Ireland in April 1172.

- 216 LUCAS, Peter J., 'Towards an interpretation of *Sir Launfal* with particular reference to line 683', *Med.Aev*, XXXIX (1970), 291-300.

Mr Lucas argues that the interpretation of the exchange between queen and hero, in which line 683 occurs, is particularly important for an understanding and appreciation of *Launfal*. He concentrates on the ambiguous use of 'traytour' in line 683, and comes to the conclusion that Launfal's remark, which may refer either to his relationship with the king or to that with his mistress, was deliberately ambiguous. "As far as Launfal is concerned, both are permissible, but the queen, ignorant of the latter, naturally assumes the former only. Such an explanation would account for apparent inconsistencies."

- 217 LYLE, E. B., '*The Turk and Gawain as a Source of Thomas of Erceldoune*', *FMLS* (1970), I, 98-102.

The similarities in words and in sequence of narrative and conversation between *The Turk and Gawain* and *Thomas of Erceldoune*, all amply illustrated in this article, and the occurrence in both texts of an unusual combination of motifs, lead the author to his conclusion that these works do not make independent use of a common stock of otherworld material, but that there is a specific indebtedness of the one to the other. "If the relationship proposed in this article is accepted, *The Turk and Gawain* can be dated in the fourteenth century, before Chaucer's *Sir Thopas* which made some use of *Thomas of Erceldoune*." (Cf. *BBIAS*, XXIII, 1971, 222).

- 218 MAC CANA, Proinsias, *Celtic Mythology*, Hamlyn, London, 1970, 141 pp.

Arthurian scholars will certainly welcome this volume by the author of *Brenhuan daughter of Llyr: a study of the Second Branch of the Mabinogi*. After an introduction dealing with the rise and decline of the Celts, Dr Mac Cana discusses the Gaulish gods and their insular equivalents, the gods of Britain, the goddesses of the insular Celts, the heroic tradition, Sacral kingship and the Otherworld. The book is beautifully illustrated with outstanding examples of the work of Celtic artists and craftsmen.

- 219 MOORE, Donald, ed., *The Irish Sea Province in Archaeology and History*, Cardiff, 1970, 125 pp.

In the prologue to his 'Arthurian Onomastics', (see item 224) Professor Richards in dealing with the Welsh origin of the Arthurian legend stresses the importance of an awareness of the close relationship that existed between Wales and Ireland and that we must 'heed the work of the archaeologists and the historical geographers who have taught us to regard the Irish Sea as a Celtic Sea, as a focus of easy travel between one Celtic land and another, not as an insuperable barrier'. It is with this in mind that we welcome this volume which contains the full text of eleven papers delivered at the conference held by the Cambrian Archaeological Association at Aberystwyth in April, 1968. Of particular interest will be Dr Nora K. Chadwick's contribution entitled 'Early literary contacts between Wales and Ireland', pp. 66-77.



- 220 NOBLE, Peter, 'Alis and the Problem of Time in *Cligés*', *Med.Aev.*, XXXIX (1970), 28-31.

Mr Noble presents evidence which suggests that Chrétien had no very clear plan of his story as he wrote *Cligés*, but was content to let the details develop; in particular, he did not attempt to work out a time-scheme, and sacrificed accurate chronology to the demands of an exciting and rapid narration.

- 221 NOBLE, Peter, 'Some Problems in *La Mort le Roi Artu*', *MLR*, 65 (1970), 3, 519-22.

This is a critical review of Professor Adler's article 'Problems of Aesthetic versus Historical Criticism in *La Mort le Roi Artu*' (*PMLA*, 65 (1950), 930-43). Mr Noble agrees with Adler's basic theory, that the author shows an awareness of the possible co-existence of good and evil in the same character, but argues that many of the episodes chosen to illustrate this theory are misinterpreted. In particular, Noble is totally opposed to Adler on "the fundamental issue of the interpretation of the death of Artus". For Noble, the text proves that the fairies fail to cure Artus, and they and the king have to bow to the superior power of Christianity. Their burying of Artus in the Noire Chapelle "represents the triumph of Christianity over the old legends, and means that there is nothing to jar with the Christian climax that is to come in the death of all the other main characters, Mordret excepted".

- 222 OWEN, D. D. R., ed., *Arthurian Romance: Seven Essays*, Scottish Academic Press Ltd, Edinburgh and London, 1970, 102 pp.

This collection of essays is reprinted from *FMLS* (January 1970). The contributors are D. S. Brewer (*The Present Study of Malory*); A. H. Diverres (*Some Thoughts on the 'Sens' of 'Le Chevalier de la Charrette'*); D. H. Green (*Irony and the Medieval Romance*); Tony Hunt (*The Rhetorical Background to the Arthurian Prologue . . .*); W. H. Jackson (*Some Observations on the Status of the Narrator in Hartmann von Aue's 'Erec' and 'Iwein'*); E. B. Lyle (*'The Turk and Gawain' as a source of 'Thomas of Erceldoune'*) and D. D. R. Owen (*Profanity and its Purpose in Chrétien's 'Cligés' and 'Lancelot'*). Summaries of these essays appear in this *Bulletin*: cf. *BBIAS*, XXIII, 1971, 200, 204, 209, 210, 211, 217, and 223).

- 223 OWEN, D. D. R., 'Profanity and its Purpose in Chrétien's *Cligés* and *Lancelot*', *FMLS*, VI (1970), I, 37-48.

In *Cligés* and *Lancelot Chrétien* put pious texts to methodical and extensive use: the account of Fénicé's shammed death is consciously developed as a parallel to Christ's Passion and Resurrection, whilst Lancelot's entry into the Land of Gorre shows clear influence of the *Gospel of Nicodemus*. A similar parodic use of pious texts appears in *La Mule sans frein*. Such irreverence (not blasphemy) is seen as a significant element of Chrétien's artistic technique. D.D.R.O. (Cf. *BBIAS*, XXIII, 1971, 222).

- 224 RICHARDS, Melville, 'Arthurian Onomastics', *THSC*, 1969, Part II, 250-64.

The substance of this article was given to the International Congress of Arthurian Studies at Cardiff, August 1969. Professor Richards restricts himself to Welsh Arthurian Onomastics and approaches his subject in three different stages: first up to the period of the full-length romances—a period which includes the *Annales Cambriae*, Nennius's *Historia Brittonum*, the poetry of the *Book of Taliesin* and the *Black Book of Carmarthen* and the 'Lives' of the Welsh Saints; secondly, the tales themselves—*Kulhwch and Olwen*, the *Dream of Rhonabwy* and the three romances *Owain*, *Peredur* and *Geraint*; and lastly, the evidence for the continuance in Wales of the Arthurian legend in place- and personal-names. It is shown that whereas Arthur himself bears a name of Latin origin *Baddon* and *Camlann* (in the *Annales Cambriae*) are two good British names, the names of Arthur's battles listed by Nennius are in Old Welsh and the majority of personal-names in early Welsh verse and 'Kulhwch and Olwen' are purely of Welsh extraction. Turning to the names in the three Welsh romances, *Lunet* seems to be the only one which shows French influence. The others, except for *Cynon fab Clydno*, are all drawn from the already established circle of Welsh Arthurian names. (Cf. *BBIAS*, XXIII, 1971, 219).

- 225 SENIOR, Michael, 'Castle of the Holy Grail?' in *Country Quest* (Principality Press, Wrexham, Denbighshire) X (March 1970), 10, 18-20.

Suggests that Dinas Bran above Llangollen, referred to as 'Chastiel Bran' in *Fouke Fitz Warin* might be Malory's 'castle of Corbin'.

- 226 SOUTHERN, R. W., 'Aspects of the European tradition of historical writing. 1. The Classical tradition from Einhard to Geoffrey of Monmouth', *Transactions of the Royal Historical Society*. Fifth Series, No. 20 (1970), 173-196.

Professor Southern begins his presidential address to the Royal Historical Society with the assertion that "the first duty of a historian is to produce works of art" and then proceeds to examine the early days in the formation of the European historical tradition "when history was widely regarded as an art of a peculiarly elaborate, exacting, and artificial kind". Of special interest to Arthurians are the pages devoted to Geoffrey of Monmouth.

- 227 WILLIAMS, Elizabeth, '*Lanval* and *Sir Landevale*; a medieval translator and his methods', *LSE*, New Series III (1969), 85-99.

By comparing *Sir Landevale* with *Lanval* at certain points, Miss Williams shows that "the first English translator of the lay was working at least with method, if not conscious principles, and that his changes produce a work of art of a simple but definite kind". Writing for a less sophisticated audience than Marie he concentrated "on the more obviously dramatic elements in his tale, but did not feel bound to add substantial incidents to the action as Chestre did, thus demonstrating its unity. The result is something close to an unadorned folktale, with characteristically simplified issues and emotions, rising to a single dramatic climax".

- 228 WILLSON, H. B., 'Literacy and Wolfram Von Eschenbach', *NMS*, XIV (1970), 27-40.

Professor Willson takes as his text Wolfram's statement "ine kan deheinen buochstap" (*Parzival*, 115, 27), with the punning lines which follow, "dâ nement genuoge ir urhop: disiu âventiure vert âne der buoche stiure", and develops the theme that the poet "wishes to make it absolutely clear that he acknowledges the power and wisdom of God to be of a superior *ordo* to that of man" and that "fulfilment of this purpose requires that he give himself no credit at all for *knowing* anything".

- 229 WILSON, Robert H., 'More borrowings by Malory from Hardyng's *Chronicle*', *N&Q*, XVII (June 1970), 208-10.

Shows how Malory, having used the *Chronicle* considerably at an earlier stage in his writing, probably turned back to its account of Arthur's return. "He presumably hoped to find something more interesting, but at least picked up phrasing about the news of Mordred's seizure of power."

- 230 ZADDY, Z. P., 'The Structure of Chrétien's *Yvain*', *MLR*, 65 (1970), 3, 523-40.

This investigation into the organisation of *Yvain* shows that it is both bipartite (though not quite in the way envisaged by Professors Roques and Bezzola) and tripartite (though not quite in the way envisaged by Professors Reid, Frappier and Collas). Z.P.Z.

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- 233 BLANCH, R. J., ed., '*Sir Gawain*' and '*Pearl*': *Critical Essays*, Bloomington and London: Indiana University Press, 1966. (Cf. *BBIAS*, XXII, 1970, 57).  
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- 260 STONES, Alison, 'The Illustration of the French prose Lancelot in Flanders, Belgium and Paris, 1250-1340'.  
 Ph.D. thesis completed in 1970 for the Courtauld Institute and Birkbeck College, University of London. Analyses the iconographical cycles of the *Queste* and *Mort Artu* branches of the text; studies the 'workshops' producing MSS in the areas concerned, considers the illuminated *Lancelots* in stylistic relation to other books, both secular and liturgical, and deals with what documentary and stylistic evidence there is for the organisation of book production and for the patronage of texts in the period.

# Italie

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L'ouvrage de Mme Branca est très intéressant car il nous donne une claire vue d'ensemble de la fortune en Italie de la légende de Tristan et des développements qu'elle a eus dans l'œuvre des remanieurs italiens (*Tristano Veneto, Tristano Riccardiano, Tavola Ritonda*). Surtout elle met en relief que l'auteur de la *Tavola Ritonda* a eu le mérite d'envisager seulement l'histoire centrale de Tristan et de laisser de côté les nombreux épisodes développés par les remaniements français, surtout en prose.

- 262 GUERRIERI CROCKETTI, Camillo, *Nel mondo neolatino*, Bari, Adriatica Editrice, 1969, pp. 525.

Cet ouvrage est un recueil de nombreux articles parus entre 1942 et 1966 sur plusieurs problèmes de la poésie médiévale française, italienne et espagnole. Les trois premiers articles ont pour objet Chrétien de Troyes et son œuvre, c'est-à-dire: "Nel mondo di Chrétien de Troyes", "Per l'interpretazione dell'*Erec*", "Ancora sul *Perceval*". L'auteur tâche de relever par des réflexions remarquables et pénétrantes les aspects les plus importants de la chevalerie, et, en même temps, on y trouve un portrait de Chrétien esquissé avec verve et amabilité.

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# Netherlands

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### II.—CRITICAL AND HISTORICAL STUDIES

- 290 ELSINGA, P. Th., 'Gegevens van letterkundige handboeken met elkaar vergeleken', *SpL*, 12 (1969-70), 299-303.

The author compares statements regarding the contents of the Middle Dutch *Lancelot-Compilation* (MS. The Hague, K.B., 129 A 10) in the main handbooks on the history of Dutch literature in the Middle Ages. He notes some divergencies in factual detail, e.g. in the counting of lines.

- 291 JACOBS, Nicolas, 'Gawain's False Confession', *ES*, 51 (1970), 433-435.

In his confession to the priest at Bertilak's castle (*Sir Gawain and the Green Knight*, ll.1876-84), Gawain "conceals the fact that he has accepted the girdle with the intention of retaining it" (Gollancz). In the author's view, the poet did not consider Christian virtues and *cortaysye* as incompatible by nature; Gawain, however, by accepting the girdle, places himself in a position where they become irreconcilable. "His duty to God is to confess his fault, which involves handing over the girdle to Bercilak, and thus betraying the lady's confidence. His duty to the lady is, at the peril of his own soul, to conceal the girdle". Gawain's fault is to make the wrong choice.

- 292 OKKEN, Lambertus, *Ein Beitrag zur Entwirrung einer kontaminierten Manuskripttradition. Studien zur Ueberlieferung von Hartmanns von Aue "Iwein"*. [Harmelen], 1970. 173 pp. Thesis Univ. of Utrecht.

The author's purpose is to try out a new method of textual criticism which in a more developed form may enable the textual critic to clear up conflated manuscript traditions. He argues that in a tradition consisting of a number of conflated redactions, the homogeneous constituent redactions can be sorted out by a statistical study of the frequency and distribution of variants which occur in two or more MSS. To this end, *all* variants are listed, and each case of a group of MSS' having a reading in common is noted in a diagram indicating all possible combinations of redactions. In certain cases he finds that the "direction of borrowing" (Entlehnungsrichtung) can be inferred from the patterns of distribution as shown in the diagrams. As an example, he works out the interrelationship of a group of *Iwein* MSS, and arrives at the conclusion that the common variants in E, a, l, p, r, z are ultimately due to a group of four co-operating scribes.

- 293 TESTER, Sue K., 'The Use of the Word *lee* in *Sir Gawain and the Green Knight*', *Neophil*, 54 (1970), 184-190.

The word *lee*, occurring twice in the poem, has been interpreted in various ways. In the author's view, its meaning in l.1893 is "shelter, protection", with connotations of "peace" and "security". Used in this context, it strikes a note of irony, as the security and peace of Hautdesert will soon appear to be false. The expression *lortschyp in lee* in l.849 should be related to Anglo-Saxon *hleow* meaning "lord-protector". Gawain judges Bertilak a fit protector of the men who followed him. Here, too, the use of *lee* may be ironical: Bertilak will turn out to be anything but a protector of his guest.

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## II

### *Research and Criticism*



## THE INVENTION OF TINTAGEL

Tintagel first appears in Geoffrey of Monmouth's *Historia Regum Britanniae* as the name of the castle in which Gorlois, Duke of Cornwall, placed his wife Igerne for safety during the war between himself and King Uther Pendragon. No reliable evidence of its earlier occurrence has yet been found and it is probable that Geoffrey invented the name.

We are so accustomed to the identification of Geoffrey of Monmouth's Tintagel with the modern Tintagel at Trevena on the northern coast of Cornwall that it is not always realised that Geoffrey's own description is in fairly general terms and could suit a number of Cornish headlands. He writes of it as *in littore maris* and *Etenim situm est in mari & undique circumclausum ab ipso nec est alter introitus nisi quem angusta prebeat rupes*. On the seashore, and surrounded by the sea so that the only approach is by a narrow rock, is a description that would apply equally to Willapark to the north of Tintagel or Towan Head near Newquay, not to mention St Michael's Mount. Geoffrey does, however, give one slight clue when he states that Duke Gorlois himself defied the King from a 'fortified camp called Dimilioc' and the sequence of events shows that this was thought of as not far distant from Tintagel. There was, and still is, a Domelioc at St Dennis (Dimelihoc in Domesday), where the church has been built within the ramparts of a hill-fort. The site, however, is a good deal nearer to Towan Head than to Tintagel.

Excavations on the 'island' of Tintagel have disclosed some important facts; first, that the earliest parts of the Norman castle are of the twelfth century with extensive thirteenth-century additions; secondly, that previous to the building of the twelfth-century structure, the only occupation of the peninsular had been by Celtic monastic settlements of the fifth to eighth centuries. The chasm which now almost severs the 'island' from the mainland did not develop until the thirteenth and fourteenth centuries and the monastic settlement was separated from the outside world by a bank of piled stones 8 ft high and a broad flat-bottomed ditch 25 ft wide. Across this a narrow rock path had been left, guarded for defence

purposes by a bold bluff of rock<sup>1</sup>. Traces of the bank and ditch and of the Celtic settlement could have been very easily mistaken in Norman times for the ruins of an early cliff fort or castle.

There is no mention of Tintagel castle in historical records until the thirteenth century although, as the fabled birthplace of Arthur, it was well-known in literary circles through Geoffrey's *Historia* which had been completed by 1135. (There seem to have been earlier versions but it is not certain that these contained the Tintagel episodes.) In twelfth-century references, by Wace and Chrétien de Troyes, there is little feeling that a real place is involved. Wace repeats the stereotyped description of a castle girt by the sea but makes Uther cross the Severn in his march from London to Tintagel! In Chrétien's *Erec* Tintagel is used to denote a vaguely 'Arthurian' locality; Davit of Tintagel is a guest at Erec's wedding, and Erec himself is living at Tintagel when he hears of his royal father's death.

The real problem arises when we consider the occurrence of Tintagel in the early twelfth-century versions of the Tristan romance. In these there is no mention of the story told by Geoffrey of Monmouth, just as in Geoffrey's *Historia* there is no mention of Mark or of Tristan. Somehow, in the second half of the twelfth century, two separate traditions, conflicting in many respects, had developed, both using Tintagel as an important location. Since both Bérout and Eilhart von Oberge name Tintagel as Mark's castle, it is probable that the lost archetype, from which both poets seem to have derived the plot of the story, also named Tintagel, but the story of Tristan has roots in the far past and there are indications that when it was first localised in Cornwall the setting was in the south, probably in the Fowey valley. Parts of the plot are inconsistent with the bare uplands surrounding Tintagel and Bérout met the situation by giving Mark a second residence at Lancien near St Sampson in Golant. In short, Tintagel is an insertion into the story at a relatively late stage in its evolution and after Geoffrey's *Historia* had been written and widely circulated. This sequence of events could only arise if a castle, the embodiment of Geoffrey's concept, had been built and had attracted to itself such fame that those who refashioned the old story of Tristan could think of no castle more fitting for

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<sup>1</sup>C. A. Ralegh Radford, 'The Celtic monastery in Britain', Presidential address to the Cambrian Archaeological Association, 1961, re-printed from *Archaeologia Cambrensis*, 1962, pp. 7-8.

Mark the King of Cornwall. The questions to be studied are, therefore, who was the builder of Tintagel, when was it built, and why?

The 'who' is fairly easily answered. Since the castle was built in the twelfth century, it must have been ordered by either William Count of Mortain who succeeded his father as Earl of Cornwall in 1090, or by Reginald de Dunstanville who snatched the earldom during the anarchy of Stephen's reign in 1140. William of Mortain can be ruled out for he rebelled against Henry I and was made a prisoner for life after his defeat at Tinchebrai in 1104. He was not released till 1140 when, an old and broken man, he was allowed to end his days as a monk at Bermondsey. During his imprisonment his estates escheated to the Crown but in Cornwall they continued to be administered by those household knights, or their sons, who had been appointed as sheriff, high steward, marshal and constable by Robert the first Norman Earl. Under these men who, though not of the nobility, were magnates of substance, Cornwall seems to have jogged along in peace and in surprising independence from central government control. It was one of these officials, William fitz Richard, who aided and abetted the coup by which Reginald seized the vacant earldom. It is most unlikely that William himself could have built Tintagel. He was castellan of the royal castle of Launceston and lord of what was to become the Honour of Cardinham and Bodardle, with estates widely spread in both Cornwall and Devon, but to build a castle on the scale of Tintagel and on land which belonged to the earldom, would have been most dangerous presumption.

There remains Reginald, one of Henry I's bastard sons by his mistress Sibil Corbet. Reginald had apparently been entrusted for guardianship and training to the de Dunstanville family of Castle Combe in Wilts, from whom he seems to have taken his 'style'<sup>1</sup> In 1140 he was probably in his twenties and still without a title or assured position. He witnessed one of Stephen's charters as *filius regis Henrici* in 1136, but shortly afterwards joined his friend Baldwin de Redvers, Earl of Devon, in rebellion against the King and it was not long before the two are recorded as open supporters of the Empress Matilda and her husband Geoffrey of Anjou. After harrying the King's supporters in Normandy, Reginald may have

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<sup>1</sup>J. Benson, 'The de Dunstanvilles', *Devon and Cornwall Notes and Queries*, vol. 20, 1938-9, pp. 194-204.

returned to England with his older half-brother Robert, the Earl of Gloucester, in 1139 but by 1140 he had broken away to try his luck in Cornwall.

The coup was not immediately successful. Reginald and William his father-in-law, (the price of William's support seems to have been Reginald's marriage with his daughter), raided the county with more zeal than discretion and fell foul of the Church, thereby incurring at least the threat of excommunication. Stephen made one of his lightning swoops across England at the head of a punitive force and deprived him of all the castles which he had taken except the one in which he was living. (This is unnamed but may have been William's small castle at Cardinham.) When Stephen withdrew he left behind Earl Alan the Black of Richmond (Yorks) with his ferocious Breton followers to continue the work of subjugation. Then, at the end of the year, the tide of war suddenly turned; Stephen was besieged at Lincoln and Earl Alan was forced to come to his aid. Both Stephen and the Earl were captured and Matilda entered on a brief period of triumph during which time Reginald was created Earl of Cornwall. He was now deeply involved in the civil war on the side of the Empress and his movements can be checked by his witness to charters; he would have had no time for private castle-building in Cornwall. Between 1143 and 1147, however, there was something of a stalemate. Robert held most of the south-west of England for the Empress while Stephen controlled most of the south-east and the midlands. Matilda returned to Anjou and her son, the nine-year-old Henry, later Henry II, was allowed to come over to his uncle Robert and to live with him for a time at Bristol. Sporadic fighting between the two factions continued, but we hear nothing of Reginald and he may have taken the opportunity to take stock of his possessions in Cornwall. Robert died in 1147 and thereafter Reginald took his place at the head of Matilda's supporters so that, if he did not start the building of Tintagel before 1147, he would have had little further opportunity until after Henry II's succession to the throne in 1154.

A date between 1143 and 1147 for the building of Tintagel has much to commend it. We have seen that the assumption by both Bérout and Eilhart von Oberge that Tintagel was King Mark's castle suggests that this localisation was already present in the lost archetype and 1150-1160 has been put forward as a probable date for this work. Allowing for the supposition that it would take some years for the castle to make such a mark in the literary world that

it became thought of as the only Cornish castle suitable for Mark the King, then a date of about 1155 for the archtype would fit the circumstances.

We still have to consider why Tintagel was built where it was and what distinguished it from other contemporary Cornish fortresses such as Launceston, Trematon, or the early castle at Restormel. It was, of course, built in stone which at the time was still an expensive novelty—but so was Robert's castle at Bristol. Its setting was magnificent but the appreciation of the grandeurs of nature is a modern reaction. Possibly part of its fascination was its irrelevance. The reason for the existence of the other castles was obvious, each controlled a vital river crossing or other strategic factor. Tintagel guarded nothing, for the cove below it was too small and too unsafe an anchorage for any large sea-borne invasion, and it was too far from the main north-south trackway to be as efficient as the already existing motte-and-bailey fort at Bossiney. It was too isolated to be a useful administrative centre. Yet, when it was newly built with its walls coated with protective cement brightly painted in the fashion of the day, (one minstrel describes it as chequered blue and green), it must have been an unexpected apparition on that bleak coast, particularly when it emerged from the veils of fog or storm; in short a likely place to attract to itself an aura of myth and legend.

As for Reginald's reasons for building a castle in such an outlying part of England, surely he must have had it constructed in the faith that he had found the site of the castle of Gorlois and in a deliberate attempt to re-create the scene of Igerne's seduction and the conception of Arthur. His half-brother Robert had been a patron of Geoffrey of Monmouth and a copy of the *Historia* must have been accessible at the castle of Bristol where Robert's 'court' of savants and historians was well known. If Reginald spent his youth with the de Dunstanvilles at Castle Combe, it would be natural for him to have visited his illustrious brother and so have the opportunity of hearing Geoffrey's 'history'. When he acquired Cornwall, it would be equally natural for him to look for traces of the castle described by Geoffrey and to find them on the headland in his own manor of Bossiney. His wife was wealthy and with the opportunity and the means at his command, it is not surprising that he should plan a castle to rival those of his brother at Bristol and Cardiff.

There is no record that Reginald ever lived at Tintagel, but he

may have used it as a refuge for his wife and children (a son and four daughters) while the fate of the Angevin party was still uncertain. Tintagel would be extremely uncomfortable except in the summer months but the countess would have many other alternatives for residence and, wherever she went she would have her retinue of pages, squires and ladies, and would be a focal point for the travelling minstrel or itinerant poet who passed that way.

It would not take long for the report of the new Tintagel to spread or the knowledge that, phoenix-wise, it was said to have arisen on the spot made famous by Geoffrey's story. It is a little ironic that, as the Arthurian romances evolved, the deception of Igerne and Arthur's bastardy were played down as unworthy of his future fame till, in the thirteenth century, Tintagel became better known as the background to the tragic love of Tristan and Isolde—an outcome that could scarcely have been expected by Reginald.

E. M. R. DITMAS



## VILLARD DE HONNECOURT AND THE GRAIL

One of the sketches in the Album of the thirteenth-century architect, Villard de Honnecourt, depicts the Deposition from the Cross with a man kneeling at the foot of the Cross, holding a cup; this figure has been identified by Lassus as Joseph of Arimathea with "un calice, le Saint-Graal à la légende fabuleuse".<sup>1</sup>

Representations of the Grail are rare in medieval art, so that it seems worth considering this unusual scene in some detail. For the most part, the group is conventional: Our Lady, on the left, holds the right hand of the Crucified, whose weight is being taken by Nicodemus, a shroud in his hands. One man, on the left, is extracting the nail from the feet, while another, on the right, mounted on a ladder propped up against the cross, withdraws the nail from the left hand. A little apart, also on the right, stands St John in an attitude of grief. In the narrow angle formed by the ladder and the pincers of the man bending over Christ's feet, crouches Joseph, gazing up at the feet, under which he holds a simple, open, unadorned drinking-cup.

Two points in the representation call for special comment: the position of Joseph and the form of the Grail. All the written texts agree in making Joseph collect the blood *after* the body of Christ has been taken down; in Robert de Boron's *Joseph*, he describes how Joseph and Nicodemus obtained the body from Pilate:

Et cil andui en haut munterent

Et Jhesu de la crouiz osterent. (549-50).<sup>2</sup>

<sup>1</sup>The *Album de Villard de Honnecourt* has been published in a facsimile edition with notes and commentary by J. B. A. Lassus, completed by Alfred Darcel, (Paris, 1968.) The drawing discussed here is on Plate XXV (verso du 13 feuillet) with commentary on page 91 of the *Explication des planches*.

<sup>2</sup>Robert's *Joseph* was edited by W. A. Nitze, *Le Roman de l'Estoire dou Graal*, C.F.M.A., Paris 1927. The prose versions of it, published by Hucher, also place the collecting of the blood after the Deposition (E. Hucher, *Le Saint Graal* I, p. 218 (Cange MS.) and p. 287 (Didot MS.) reprinted Slatkine, 1967). This order of events was retained also in the Vulgate *Estoire del Saint Graal* (edited by H. O. Sommer as vol I. in *The Vulgate Version of the Arthurian Romances*, Washington, 1909). In the Vulgate version, Joseph goes to his own house to fetch the 'escuele' and then collects the blood after the body has been laid in the tomb, (ed. Sommer, I, p. 14.)



Joseph lays the body on the ground and washes it. Only then does he see the blood flowing:

Adonc est il errant couruz  
 A son veissel et si l'a pris  
 Et la u li sans couloit l'a mis . . .  
 A son veissel ha bien torchies  
 Les plaies et bien nestoies  
 Celes des meins et dou costé  
 Des piez environ et en lé. (562-5; 567-72).

The vessel, described as ". . . un veissel mout gent,/Ou Criz feisoit son sacrement" (395-6), had been taken by one of the Jews from the Upper Room and given to Pilate, who in turn gave it to Joseph:

Et dist: "Mout amiez cel homme". (510)  
 Pour ce Pilates li avoit  
 Donné, qu'il o soi ne vouloit  
 Riens retenir qui Jhesu fust.  
 Dont accusez estre peüst. (515-18)<sup>1</sup>.

Although the Vulgate *Estoire*, like Robert de Boron, has the Deposition before the blood is collected, this text does include a scene of the Crucifixion in which the blood flowing from the wounds is caught in the Grail. This is part of the vision which Joseph, son of Joseph, sees inside the Ark which he has built to house the Grail:

Et desous ses pies au crucefijet iut icele  
 escuele que joseph ses peires avoit aportee  
 en larche si li estoit avis que li sans des  
 pies al crucefije degoutoit en cele escuele.  
 (ed. Sommer, I, p. 33.)

Although it is possible that Villard knew the *Estoire*, it seems unlikely that he was influenced in his design by the passage just quoted; a more probable reason for the difference from the textual order, is that it made a better picture. The kneeling figure of Villard's composition has echoes of other incidents connected with the Passion: Christ washing the disciples' feet or, earlier, Mary Magdalene anointing the feet of Christ with spikenard (*John XII, 3*; cf. also *Matthew XXVI, 7* and *Mark XIV, 3*, where the ointment

<sup>1</sup>The verse and prose versions of Robert's *Joseph* have the same account of Pilate's gift of the Grail to Joseph; it was acquired by the Jew at the arrest of Jesus, which in these texts took place in the house of Simon the Leper, which had also been the scene of the Last Supper.

is poured on Christ's head). Many representations of the Crucifixion included Mary Magdalene crouching at the foot of the Cross, in the place occupied here by Joseph of Arimathea.

If Villard did take his general idea of Joseph and the Grail from the Vulgate, which would certainly be the best-known written source at the time, he cannot have found there, however, the cup-form of the Grail. In the Vulgate *Queste* and the *Estoire*, the Grail is not a cup or chalice but a dish (for Chrétien, of course, it had been also a dish, *un graal*). When Galahad achieves the Quest, Christ himself appears and tells Galahad that the Grail is:

l'escuele ou Jhesucriz menja l'aiguel le jor  
de Pasques o ses deciples. (ed. Pauphilet, p. 270).<sup>1</sup>

It is possible that Villard took the idea of a cup, not a dish, from Robert de Boron's poem, in which Christ appears to Joseph in prison and tells him the Grail is a chalice:

Cist veissiaus ou men sanc meis  
Quant de men cors le requellis  
Calices apelez sera. (907-909).<sup>2</sup>

Once again, however, a visual source seems to be more likely. In ivories and other works of art from the tenth century onwards, in both Eastern and Western Christendom, we find the motif of angels, at the Crucifixion, holding cups in which they collect the blood flowing from the wounds of the Crucified.<sup>3</sup>

Villard de Honnecourt's *Album* was compiled probably over a number of years and we have no way of dating this particular sketch, except to say that it may have been drawn any time in the middle of the thirteenth century. By this time the Grail legend had

<sup>1</sup>The versions of the Vulgate *Queste* found in later compilations seem to have omitted this detail, if we may judge by the text of MS. 343, cited by Dr Bogdanow in *The Romance of the Grail*, Appendix II, pp. 250-261.

<sup>2</sup>A similar scene is found in the prose Robert (ed. Hucher, I, p. 226). Only one of the *Quests* specifically describes the Grail as a chalice. This is the *Perlesvaus*, in which the Grail appears to King Arthur under five 'mutations', two of which are a bell and a chalice (ed. W. A. Nitze and T. A. Jenkins, *Le Haut Livre du Graal. Perlesvaus*, Chicago, 1932, I, pp. 304-5).

<sup>3</sup>I am very grateful to Professor E. J. Tinsley of the University of Leeds for these details. He mentions examples in the Bargello Museum in Florence and the Bibliothèque Nationale, Paris, both of the tenth century.

probably, in popular imagination, spread far beyond the audience who heard the first romances. It seems most likely that Villard's inspiration was drawn from this general legend rather than any one version of the romance, and that in his drawing he presents the widespread concept that the Grail was the cup of the Last Supper in which Joseph of Arimathea caught the blood of Christ on the Cross. For such a 'modern' concept to have appeared already by the middle of the thirteenth century, the diffusion of this popular legend must have been rapid indeed.<sup>1</sup>

Lynette Muir

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<sup>1</sup>The legend of the Holy Blood, which became involved with the Grail from the beginning of the latter's Christianisation, is combined with the legend of the Tree of Life to produce one very interesting late variation of Villard's theme. In the fourteenth century Psalter of Robert de Lisle is a full page Crucifixion in which the green Cross, with leaves and flowers at the ends of the beams, grows out of an open grave in which is a naked man, half-sitting, half-lying, holding a golden cup in which he catches the blood running down from the feet of the Crucified. The figure is obviously intended for Adam and the picture reflects the legend that the Cross was erected on the site of Adam's burial place. (Usually this is only indicated by a skull at the foot of the Cross.) The reclining figure, with the Tree apparently growing up out of him, suggests the influence also of the Jesse Tree, which was popular in medieval art. In this miniature the cup, gold against a golden background, hardly shows up at all and the theme of the Holy Blood is very much overshadowed by the legend of the Tree of Life.



### III

## *Arthurian News*





## THE TENTH TRIENNIAL CONGRESS, NANTES, 1972

Professor Charles Foulon, Secretary of the French Branch, members of which will be our hosts for the Tenth Triennial Congress in 1972, sends me the following advance notice:

Le dixième Congrès International Arthurien se tiendra à Nantes, du 16 au 23 août 1972, dans les locaux de la Faculté des Lettres de l'Université de Nantes, Chemin de la Sensive du Tertre, à Nantes. Les congressistes pourront, s'ils le désirent, être logés dans la Cité Universitaire "Launay-Violettes" à Nantes.

Les communications porteront sur les sujets suivants:

- (a). Geoffroi de Monmouth et les chroniques arthuriennes;
- (b). Les personnages de Perceval et de Parzival;
- (c). L'influence européenne du *Tristan* de Thomas;
- (d). Les lais arthuriens anonymes.

Des séances de travail seront consacrées à chacune de ces questions.

Des excursions conduiront les congressistes vers différents lieux arthuriens de Petite Bretagne.

Les invitations seront adressées aux différentes sections nationales de la Société Internationale Arthurienne avant la fin de l'année 1971.

On peut dès maintenant se faire inscrire en adressant une demande à Mlle Paule Demats, Secrétaire du Dixième Congrès International Arthurien, 76 avenue Meusnier de Querlon, Nantes (44), France.

## THE WOLFRAM-VON-ESCHENBACH- GESELLSCHAFT

Our President, Professor Wilhelm Kellermann, asks me to make the following announcement:

Le 11 octobre 1968 la "Wolfram-von-Eschenbach-Gesellschaft" a été fondée à Amorbach. Elle succède au "Wolfram-von-Eschenbach-Bund" qui avait existé depuis 1935. La nouvelle société s'est fixé pour tâche de favoriser la recherche sur l'œuvre de Wolfram et sur la littérature de son époque. Elle a créé à cette intention les "Veröffentlichungen der Wolfram-von-Eschenbach-Gesellschaft". Le premier volume de cette série, dont l'éditeur est Werner Schröder, a paru en 1970 aux Editions Erich Schmidt (Berlin) sous le titre de "Wolfram-Studien". Les articles de ce livre se référant à la Matière de Bretagne sont signalés dans la contribution allemande au présent Bulletin. Les demandes d'adhésion sont à adresser au secrétariat de la Société: Fürstlich Leiningensche Domänenverwaltung, 8762 Amorbach, (Odenwald).

## BRITISH BRANCH: THIRD ARTHURIAN WEEK-END

The Third Arthurian Week-End, planned by the British Branch for 15-18 September 1971, will have taken place long before this Volume XXIII of the Bulletin is published. The First Arthurian Week-End was organized at Willoughby Hall in the University of Nottingham on 16-17 September 1967. The Second Arthurian Week-End was held at Gregynog Hall, Newtown, Montgomeryshire, on 20-23 September 1968. Nothing was arranged for 1969 or 1970, as those were the years of the Ninth Triennial Congress of our own Society and the Oxford Congress of the Société Rencesvals. Tetley Hall in the University of Leeds has been chosen for the Third Arthurian Week-End. The Secretary is Dr Lynette Muir. The following programme has been arranged:

## Wednesday

15 September 1971:	6.00 p.m.	Assembly.
	6.30	Dinner.
	8.30	Dr David Blamires: "Wigamur: a post-classical German Arthurian romance."

## Thursday

16 September 1971:	8.30 a.m.	Breakfast.
	11.00	Coffee.
	11.30	Annual General Meeting of the British Branch.
	1.00 p.m.	Lunch.
	2.00	Excursion to Ripon and Fountains Abbey.
	6.30	Dinner.
	8.30	Mr Richard Barber: "The Origins of Orders of Knighthood".

## Friday

17 September 1971:	8.30 a.m.	Breakfast.
	1.00 p.m.	Lunch.
	2.00	Visits to local sites.
	7.00	Formal Annual Dinner of the British Branch.

## Saturday

18 September 1971:	8.30 a.m.	Breakfast.
	9.30	Dispersal.

## SOMERSET MAUGHAM AWARDS 1971

One of the three Somerset Maugham Awards for 1971, the first worth £500 and the two others worth £250, has been made to Mr Richard Barber, member of the British Branch, for his book *The Knight and Chivalry*. All members of the Society will wish to congratulate Mr Barber on this success.

**CENTRE DE DOCUMENTATION  
ARTHURIENNE**

During the calendar year 1970 three hundred and thirty-six articles and reviews were published in the world on Arthurian subjects, not counting some which may have escaped the vigilance of those who prepare our Bibliography. Only one of these was deposited in the Centre de Documentation Arthurienne at the Sorbonne. Members are asked to give greater support to this institution.

L.T.

## OBITUARIES

La Section allemande déplore la mort de deux de ses membres: de Fritz Neubert, professeur à la Freie Universität de Berlin et de Jost Trier, professeur à l'Université de Münster. Une notice nécrologique sera consacrée à chacun d'eux dans le *BBSIA* de 1972.

Frederick Whitehead died suddenly, 2nd October 1971, at the age of 62. This sad news reached us when the bulletin was already at the press. We take this brief opportunity of expressing our great sense of loss and in the name of the International Arthurian Society, we convey to Mrs. Evelyn Whitehead all the sympathy of the British Branch of the Society.

C.E.P.

**CENTRE DE DOCUMENTATION  
ARTHURIENNE**

(Sorbonne, Institut de Français  
17 Rue de la Sorbonne, Paris, 5ème)

**PUBLICATIONS REÇUES**

**Philippe MENARD**, 'La déclaration amoureuse dans la littérature arthurienne au XIIème siècle', (tiré à part des *CCM*, XIIIème année, No. 1, 1970, pp. 33-42).

## IV

### *List of Members*





# International Arthurian Society

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## LIST OF MEMBERS

Members are asked to send any change of address or status to the Editor of the Bulletin, and to notify him of any inaccuracy in this list.

**ABEL, Richard & Co. Inc., P.O. Box 4302, Portland, Oregon 97208, U.S.A.**

**ACKERMAN, Mrs. Cara, 311 West 24th Street, New York 10011, U.S.A.**

**ACKERMAN, Prof. Robert W., Dept of English, Stanford University, Stanford, California, U.S.A.**

**ADAMS, Miss Alison, 13 Bryon Place, Bristol BS8 1 JT, England.**

**ADLER, Prof. Alfred, Brooklyn College, Brooklyn, New York 11210, U.S.A.**

**ADOLF, Prof. Helen, 6807, Lawnton Avenue, Philadelphia, Pennsylvania 19126, U.S.A.**

**AKEHURST, Prof. F. R. P., Dept of French, University of Minnesota, Minneapolis, Minnesota 55455, U.S.A.**

**ALCOCK, Mr L., Dept of Archaeology, University College of South Wales and Monmouthshire, Cardiff, Wales.**

**ALLAN, Mr James D., 10 Kingsgrove Blvd, Toronto 590, Ontario, Canada.**

- AMAN**, Prof. Reinhold A., Dept of German, University of Wisconsin, Milwaukee, Wisconsin 53201, U.S.A.
- ANDERSON**, Mrs Irmgard, 2262 Coe Street, Apt. 136, Laramie, Wyoming 82070, U.S.A.
- ARAMON**, I SERRA, Prof. Ramon, Intitut d'Estudis Catalaus C. París 250, Barcelona 31, Spain.
- ARDENNE**, Prof. Simone d' (University of Liège), B-4882 Solwaster, Sart-lez-Spa, Belgium.
- ARNOULD**, Prof. E. J. F., Trinity College, Dublin 2, Ireland.
- ASHE**, Mr G., 213, Queen's Road, Maidstone, Kent, England.
- ASHTON**, Dr Glyn (The Salesbury Library, University College of South Wales and Monmouthshire), Y Mount, Victoria Park, Barry, Glamorgan, Wales.
- ASTON**, Dr S. C., St Catharine's College, Cambridge, England.
- ATABAY**, Prof. Ercüment, (Robert College, Istanbul), 14 Kağıthane Caddesi, Beşiktaş, Istanbul, Turkey.
- ATKINSON**, Mr. John Keith, Dept of Languages, Lakehead University, Thunder Bay, Ontario, Canada.
- BAADER**, Prof. Horst (University of Köln), Romanisches Seminar, 5 Köln-Lindenthal, Albertus-Magnus-Platz, Germany.
- BADEL**, Pierre, Chargé d'enseignement à l'Université de Nantes, 22 Avenue Emile Zola, Paris XV<sup>e</sup>, France.
- BADGER**, Mr John, President, Pendragon House Limited, 71 Bathurst Street, Toronto 2B, Canada.
- BAER**, Mr Frank L., 4513 Brandywine Street, N.W., Washington, D.C. 20016, U.S.A.

- BAER**, Mr Stephen Van Dyke, Apt. 204, Newport Village,  
4858 West Braddock Road, Alexandria, Virginia 22311,  
U.S.A.
- BAILEY**, Prof. Sir H. W., Queen's College, Cambridge,  
England.
- BALDUZZO**, Colonel Alessandro, 23 via Corrado Segre, Rome,  
Italy.
- BAR**, Prof. Francis (University of Caen), 23, rue Ecuycère,  
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- Göttingen, Germany, *Romanisches Seminar der Universität.*
- Göttingen, Germany, *Staats- und Universitätsbibliothek.*
- Grand Forks, U.S.A., *University of North Dakota Library.*
- Greensboro, U.S.A., *University of North Carolina Library.*
- Gregynog, Newtown, Montgomeryshire, Wales, *Library.*
- Grenoble, France, *Bibliothèque de l'Université.*
- Grenoble, France, *Bibliothèque de l'Institut de Philologie de la Faculté des Lettres, St Martin d'Hères, 38, (Isère), France.*
- Halifax, Canada, *Dalhousie University Library.*
- Hamburg, Germany, *Staats- und Universitätsbibliothek.*
- Hamilton, Canada, *Mills Memorial Library, McMaster University.*
- Hanover, U.S.A., *Dartmouth College, Baker Library.*
- Hattiesburg, U.S.A., *University of Southern Mississippi Library.*
- Heidelberg, Germany, *Deutsches Seminar der Universität.*
- Heidelberg, Germany, *Romanisches Seminar der Universität.*
- Helsinki, Finland, *Yliopistonkirjasto.*
- Houston, U.S.A., *Rice University Library.*
- Hull, England, *University of Hull, Brynmor Jones Library.*
- Iowa City, U.S.A., *State University of Iowa Libraries.*
- Ithaca, U.S.A., *Cornell University Libraries.*
- Jersey City, U.S.A., *Saint Peter's College Library.*
- Kiel, Germany, *Seminar für deutsche Philologie der Universität.*
- Kingston, Canada, *Queen's University Library.*
- Knoxville, U.S.A., *University of Tennessee Library.*
- Köln, Germany, *Romanisches Seminar der Universität.*



- Köln, Germany, *Universitäts- und Stadtbibliothek.*
- Lancaster, England, *University Library.*
- Landerneau, France, *Association des Amis du Château de la Joyeuse-Garde, Mairie de la Forest-Landerneau, Finistère-Nord, France.*
- Lausanne, Switzerland, *Bibliothèque cantonale et universitaire.*
- Lawrence, U.S.A., *University of Kansas Libraries.*
- Leeds, England, *University of Leeds, Brotherton Library.*
- Leiden, Holland, *University Library.*
- Leuven, Belgium, *Katholieke Universiteit Romaanse Filologie.*
- Lexington, U.S.A., *University of Kentucky Libraries.*
- Liège, Belgium, *Bibliothèque de l'Université.*
- Liège, Belgium, *Bibliothèque de la Section de Philologie Romane.*
- Lille, France, *Bibliothèque de l'Université.*
- Liverpool, England, *University Library.*
- London, England, *University College Library.*
- London, England, *University College, French Department Library.*
- London, England, *University of London, Goldsmiths' Library.*
- London, England, *Warburg Institute Library.*
- Los Angeles, U.S.A., *Los Angeles Public Library.*
- Los Angeles, U.S.A., *Occidental College Library.*
- Los Angeles, U.S.A., *University of California, General Library.*
- Los Angeles, U.S.A., *University of Southern California Library.*
- Louvain, Belgium, *Bibliothèque de l'Université Catholique de Louvain.*
- Lubbock, U.S.A., *Texas Technological College Library.*
- Lund, Sweden, *Folkslivarkivet.*

- Lund, Sweden, *Historiska Museet*.
- Lund, Sweden, *Universitetsbibliotek*.
- Lyon, France, *Bibliothèque de l'Université de Lyon*.
- Madison, U.S.A., *University of Wisconsin Library*.
- Mainz, Germany, *Deutsches Institut der Universität*.
- Manchester, England, *University Library*.
- Manhattan, U.S.A., *Kansas State University Library*.
- Mannheim, Germany, *Romanisches Seminar der Universität*.
- Marburg/Lahn, Germany, *Institut für Ältere deutsche Philologie der Universität*.
- Marburg/Lahn, Germany, *Romanisches Seminar der Universität*.
- Marburg/Lahn, Germany, *Universitätsbibliothek*.
- Marburg/Lahn, Germany, *Westdeutsche Bibliothek*.
- Melbourne, Australia, *University of Melbourne, Baillieu Library*.
- Miami, U.S.A., *University of Miami Library*.
- Milan, Italy, *Biblioteca della Facoltà di Lingue Straniere dell'Università Bocconi*.
- Milan, Italy, *Biblioteca dell'Università Cattolica*.
- Milan, Italy, *Biblioteca dell'Università di Stato*.
- Minneapolis, U.S.A., *University of Minnesota Library*.
- Mississippi, U.S.A., *University of Mississippi Library*.
- Mold, Wales, *Flintshire County Library*.
- Montreal, Canada, *McGill University Library*.
- Morgantown, U.S.A., *West Virginia University Library*.
- München, Germany, *Deutsches Seminar der Universität*.
- Münster, Germany, *Germanistisches Institut der Universität*.

- Münster, Germany, *Romanisches Seminar der Universität.*
- Nancy, France, *Faculté des Lettres, Institut de Philologie Française, Porte Desilles, Nancy, 54, Meurthe-et-Moselle, France.*
- Nantes, France, *Bibliothèque de la Faculté des Lettres de l'Université.*
- Naples, Italy, *Biblioteca dell' Istituto Orientale.*
- Nashville, U.S.A. *Joint University Libraries.*
- Neuchâtel, Switzerland, *Séminaire des langues romanes de l'Université.*
- Newark, U.S.A., *The University of Delaware Library.*
- New Brunswick, U.S.A., *Rutgers University Library.*
- Newcastle-upon-Tyne, England, *University Library.*
- New Haven, U.S.A., *Yale University Library.*
- New Orleans, U.S.A., *Louisiana State University in New Orleans Library.*
- New Orleans, U.S.A., *Tulane University, Howard-Tilton Memorial Library.*
- New York, U.S.A., *Columbia University Libraries.*
- New York, U.S.A., *Fordham University Library.*
- New York, U.S.A., *Hunter College Library.*
- New York, U.S.A., *New York Public Library.*
- New York, U.S.A., *New York University, Washington Square Library.*
- New York, U.S.A., *Queens College, Paul Klapper Library.*
- Norman, U.S.A., *University of Oklahoma Library.*
- Notre Dame, U.S.A., *University of Notre Dame, Main Library.*
- Nottingham, England, *University Library.*

- Oslo, Norway, *Universitetsbiblioteket*.
- Ottawa, Canada, *Carleton University Library*.
- Oxford, England, *Bodleian Library*.
- Oxford, England, *Taylorian Library*.
- Oxford, England, *University English Faculty Library*.
- Padua, Italy, *Biblioteca dell'Istituto di Filologia Romanza dell'Università*.
- Palermo, Sicily, *Istituto di Filologia Romanza dell'Università*.
- Paris, France, *Bibliothèque de l'École Normale Supérieure*, rue d'Ulm, Paris 5.
- Paris, France, *Bibliothèque Nationale, Département des Périodiques*
- Paris, France, *Bibliothèque de l'Université de Paris, Sorbonne*.
- Paris, France, *Bibliothèque de l'Université de Paris-Nanterre*, 22 Nanterre, Hauts-de-Seine.
- Paris, France, *Bibliothèque Universitaire Ste. Geneviève*, Place du Panthéon, Paris V.
- Paris, France, *Sorbonne, Institut de Français de la Faculté des Lettres*.
- Paris, France, *Institut National Pédagogique*.
- Paris, France, *Institut de Recherche et d'Histoire des Textes*, 40, avenue d'Iéna, Paris.
- Paris, France, *Librairie des Méridiens*, 119, Boulevard St. Germain, 75, Paris 6<sup>e</sup>, France.
- Philadelphia, U.S.A., *Temple University, Sullivan Memorial Library*.
- Philadelphia, U.S.A., *University of Pennsylvania Library*.
- Pisa, Italy, *Istituto di Filologia Romanza dell'Università*.
- Pittsburgh, U.S.A., *Point Park College Library*.

- Pittsburgh, U.S.A., *University of Pittsburgh Hillman Library.*
- Pocatello, U.S.A., *Idaho State College Library.*
- Poitiers, France, *Bibliothèque de l'Université.*
- Poitiers, France, *Centre d'Études Supérieures de Civilisation Médiévale*, 24, rue de la Chaîne, Poitiers, France.
- Princeton, U.S.A., *University Library.*
- Providence, U.S.A., *Brown University Library.*
- Pullman, U.S.A., *Washington State University Library.*
- Quimper, France, *Archives Départementales du Finistère.*
- Rennes, France, *Archives Départementales d'Ille-et-Vilaine.*
- Rennes, France, *Bibliothèque de l'Institut de Français, Faculté des Lettres.*
- Rennes, France, *Bibliothèque Municipale de Rennes.*
- Rennes, France, *Bibliothèque Universitaire de Rennes.*
- Reno, U.S.A., *University of Nevada Library.*
- Riverside, U.S.A., *University of California Library.*
- Rome, Italy, *Istituto di Filologia Romanza dell'Università.*
- Saarbrücken, Germany, *Universitätsbibliothek.*
- Saint Andrews, Scotland, *University Library.*
- Sainte-Foy, Canada, *Bibliothèque Générale, Université Laval.*
- Saint Louis, U.S.A., *University of Missouri-St Louis, Thomas Jefferson Library.*
- Saint Louis, U.S.A., *Washington University Libraries.*
- Salt Lake City, U.S.A., *University of Utah Library.*
- Santa Barbara, U.S.A., *University of California Library.*
- Santa Clara, U.S.A., *University of Santa Clara, Orradre Library.*

Seattle, U.S.A., *University of Washington Library.*

'sGravenhage, Holland, *Koninklijke Bibliotheek*

Southampton, England, *University Library.*

Stanford, U.S.A., *Stanford University Libraries.*

Stockholm, Sweden, *Royal Library.*

Stony Brook, Long Island, U.S.A., *State University of New York Library.*

Storrs, U.S.A., *University of Connecticut, Wilbur Cross Library.*

Strasbourg, France, *Bibliothèque Nationale et Universitaire.*

Strasbourg, France, *Centre de Philologie Romane de l'Université de Strasbourg.*

Swansea, Wales, *University College Library.*

Syracuse, U.S.A., *Syracuse University Library.*

Tallahassee, U.S.A., *Florida State University Library.*

Tel-Aviv, Israel, *Librairie Française Alceh, 55 Nahlat Beneyemin, P.O. Box 1550, Tel-Aviv.*

Toronto, Canada, *Pontifical Institute of Mediaeval Studies.*

Tours, France, *Faculté des Lettres.*

Toulouse, France, *Bibliothèque Universitaire de Toulouse.*

Trieste, Italy, *Istituto di Filologia Romanza dell'Università.*

Tübingen, Germany, *Deutsches Seminar der Universität.*

Tucson, U.S.A., *University of Arizona Library.*

Turin, Italy, *Biblioteca dell'Istituto di Filologia Romanza dell'Università.*

Turku, Finland, *Turun Yliopiston Kirjasto.*

University, U.S.A., *University of Alabama Library.*

University Park, U.S.A., *Pennsylvania State University, Pattee Library.*

Uppsala, Sweden, *Universitetsbiblioteket.*

Urbana, U.S.A., *University of Illinois Library.*

Utrecht, Holland, *English Institute, University of Utrecht.*

Utrecht, Holland, *Instituut De Vooy's for Dutch Language and Literature, University of Utrecht.*

Utrecht, Holland, *Institute for Comparative Literature, University of Utrecht.*

Utrecht, Holland, *Institute for German Language and Literature, Institut Frantzen, University of Utrecht.*

Utrecht, Holland, *Institut Français, University of Utrecht.*

Vancouver, Canada, *University of British Columbia Library.*

Victoria, Canada, *University of Victoria, McPherson Library.*

Villanova, U.S.A., *Villanova University Library.*

Washington, U.S.A., *Folger Shakespeare Library.*

Washington, U.S.A., *Library of Congress.*

Waterville, U.S.A., *Colby College Library.*

Wellesley, U.S.A., *Wellesley College Library.*

Wien, Austria, *Germanistisches Institut der Universität Wien.*

Wien, Austria, *Romanisches Seminar der Universität Wien.*

Wichita, U.S.A., *Wichita State University Library.*

Williamstown, U.S.A., *Williams College Library.*

Wolfville, Canada, *Acadia University Library.*

Zürich, Switzerland, *Deutsches Seminar der Universität.*

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