

VOL. XXIV

1972

pu *Z-37*
LIBRARY
UNIVERSITY OF TORONTO
BIBLIOGRAPHICAL BULLETIN

OF THE

International
Arthurian Society

AD 2, 1973

BULLETIN BIBLIOGRAPHIQUE
DE LA

Société Internationale
Arthurienne

EDITED BY
LEWIS THORPE
ASSISTANT EDITOR
KENNETH VARTY

ALL RIGHTS RESERVED

Published with the help of a grant from UNESCO
on the recommendation of
the Conseil International de la Philosophie et des Sciences Humaines

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.

**BIBLIOGRAPHICAL BULLETIN
OF THE
International
Arthurian Society**

ature celtic
ue de l'Eu

blade, Bri

Street, B

of Padua)

Languages
ridge, Cal

Illinois In
U.S.A.

1, Univer
24, U.S.A

England.

ity of A

ances), 4,

les Gante

La Dag

, 95, bo
France.

BIBLIOGRAPHICAL BULLETIN
OF THE
International
Arthurian Society

BULLETIN BIBLIOGRAPHIQUE
DE LA
Société Internationale
Arthurienne

EDITED BY
LEWIS THORPE
ASSISTANT EDITOR
KENNETH VARTY

ALL RIGHTS RESERVED

Published with the help of a grant from UNESCO
on the recommendation of

the Conseil International de la Philosophie et des Sciences Humaines

**Printed in Great Britain by
Hull Printers Ltd.,
Great Gutter Lane, Willerby, Hull HU10 6DH**

Officers of the International Arthurian Society, 1972

CENTRAL COMMITTEE

Honorary Presidents: Professor Jean FRAPPIER, the Sorbonne, Professor Wilhelm KELLERMANN, University of Göttingen, and Professor Eugène VINAVER, North-Western University.

President: Professor Helaine NEWSTEAD, Graduate Division, City University of New York.

Vice-President: Professor Pere BOHIGAS, Emeritus Keeper of Manuscripts, Biblioteca Central, Barcelona.

International Secretary: Professor Lewis THORPE, University of Nottingham.

Members: (a) The President of each National Branch of the Society.

(b) The Editor of the Bulletin, if not already a member as the holder of some other office.

(c) Professor Cedric E. PICKFORD, University of Hull, (Treasurer of the International Society and the British Branch).

NATIONAL BRANCHES

AMERICAN BRANCH

President: Professor Robert W. ACKERMAN, Stanford University.

Vice-President: Professor Robert A. CALDWELL, University of North Dakota.

Secretary-Treasurer: Professor John L. GRIGSBY, Washington University, Saint Louis.

Bibliographer: Professor Patrick K. FORD, University of California at Los Angeles.

Advisory Committee: Professor Foster W. BLAISDELL, Jr, University of Indiana: Professor Ruth E. ROBERTS,

State University of New York in Fredonia: Professor Mary GIFFIN, Oxford, England: Professor Helaine NEWSTEAD, Graduate Division, City University of New York: Professor William ROACH, University of Pennsylvania.

Canadian Representative: Professor G. Derek WEST, McMaster University.

BELGIAN BRANCH

President: Professor Rita LEJEUNE, University of Liège.

Vice-President: Professor Omer JODOGNE, University of Louvain.

Secretary: Professor Paul REMY, University of Ghent.

Secretary-Treasurer: Mme Jeanne WATHELET-WILLEM, University of Liège.

BRITISH BRANCH

President: Professor Lewis THORPE, University of Nottingham.

Vice-Presidents: Dr Rachel BROMWICH, University College, University of Cambridge: Professor Armel DIVERRES, University of Aberdeen: Professor A. O. H. JARMAN, University College of Cardiff: Professor Emerita Mary WILLIAMS: Professor Brian WOLEDGE, University College, University of London.

Secretary: Professor Kenneth VARTY, University of Glasgow.

Assistant Secretary: Dr Angus J. KENNEDY, University of Glasgow.

Treasurer: Professor Cedric E. PICKFORD, University of Hull.

Committee Members: Dr D. BLAMIREs, University of Manchester: Miss E. M. R. DITMAS: Dr Elspeth KENNEDY, St Hilda's College, University of Oxford: Professor M. Dominica LEGGE, University of Edinburgh.

DUTCH BRANCH

President: Professor A. M. E. DRAAK, Universities of Amsterdam and Utrecht.

Secretary: Professor W. P. GERRITSEN, University of Utrecht.

FRENCH BRANCH

President: Professor Jean FRAPPIER, the Sorbonne.

Vice-Presidents: Professor P. LE GENTIL, the Sorbonne: Professor A. MICHA, the Sorbonne.

Secretary-Treasurer: Professor C. FOULON, University of Rennes.

Committee Members: Professor F. BAR, University of Caen: M. André GIACHETTI, the Sorbonne: M. Michel HUBY, University of Paris-Nanterre: M. Roger LATHUILLIERE, University of Lyons: Professor Y. LEFEVRE, University of Bordeaux: M. J.-C. PAYEN, University of Caen: Professor D. POIRION, University of Grenoble.

GERMAN BRANCH

President: Professor Wilhelm KELLERMANN, University of Göttingen.

Vice-Presidents: Professor Hans Robert JAUSS, University of Konstanz; Professor Hugo KUHN, University of München; Professor Ulrich MÖLK, University of Giessen; Professor Walter Johannes SCHRÖDER, University of Mainz.

Secretary-Treasurer: Dr Friedrich WOLFZETTEL, University of Giessen.

HISPANIC (BRAZILIAN, PORTUGUESE,
SPANISH) BRANCH

President: Professor Martín de Riquer, University of Barcelona.

Vice-President: Professor Manuel Rodrigues LAPA, Anadia, Portugal.

Secretary-Treasurer: Professor Pere BOHIGAS, Emeritus Keeper of Manuscripts, Biblioteca Central, Barcelona.

ITALIAN BRANCH

President:

Secretary-Treasurer: Professor Carla CREMONESI, University of Trieste.

SWISS BRANCH

President: Professor Jean RYCHNER, University of Neuchâtel.

Secretary: Professor Alois M. HAAS, University of Zurich.

CORRESPONDING SECRETARIES

Bulgaria: Professor Thomas THOMOV, University of Sofia.

Czechoslovakia: Professor DUBSKY, Commercial University,
Prague.

Denmark: Professor Niels LUKMAN, University of Copenhagen.

Poland: Professor Margaret SCHLAUCH, University of Warsaw.

Rumania: Mr Paul MICLAU, University of Bucharest.

Sweden: Mrs Anna Birgitta Rooth, University of Lund.

Turkey: Professor Ercüment ATABAY, Robert College,
Istanbul.

I
Bibliography

BIBLIOGRAPHICAL BULLETIN
OF THE
International
Arthurian Society

BULLETIN BIBLIOGRAPHIQUE
DE LA
Société Internationale
Arthurienne

EDITED BY
LEWIS THORPE
ASSISTANT EDITOR
KENNETH VARTY

ALL RIGHTS RESERVED

Published with the help of a grant from UNESCO
on the recommendation of

the Conseil International de la Philosophie et des Sciences Humaines

Printed in Great Britain by
Hull Printers Ltd.,
Great Gutter Lane, Willerby, Hull HU10 6DH

Officers of the International Arthurian Society, 1972

CENTRAL COMMITTEE

Honorary Presidents: Professor Jean FRAPPIER, the Sorbonne, Professor Wilhelm KELLERMANN, University of Göttingen, and Professor Eugène VINAVER, North-Western University.

President: Professor Helaine NEWSTEAD, Graduate Division, City University of New York.

Vice-President: Professor Pere BOHIGAS, Emeritus Keeper of Manuscripts, Biblioteca Central, Barcelona.

International Secretary: Professor Lewis THORPE, University of Nottingham.

Members: (a) The President of each National Branch of the Society.

(b) The Editor of the Bulletin, if not already a member as the holder of some other office.

(c) Professor Cedric E. PICKFORD, University of Hull, (Treasurer of the International Society and the British Branch).

NATIONAL BRANCHES

AMERICAN BRANCH

President: Professor Robert W. ACKERMAN, Stanford University.

Vice-President: Professor Robert A. CALDWELL, University of North Dakota.

Secretary-Treasurer: Professor John L. GRIGSBY, Washington University, Saint Louis.

Bibliographer: Professor Patrick K. FORD, University of California at Los Angeles.

Advisory Committee: Professor Foster W. BLAISDELL, Jr, University of Indiana: Professor Ruth E. ROBERTS,

State University of New York in Fredonia: Professor Mary GIFFIN, Oxford, England: Professor Helaine NEWSTEAD, Graduate Division, City University of New York: Professor William ROACH, University of Pennsylvania.

Canadian Representative: Professor G. Derek WEST, McMaster University.

BELGIAN BRANCH

President: Professor Rita LEJEUNE, University of Liège.

Vice-President: Professor Omer JODOGNE, University of Louvain.

Secretary: Professor Paul REMY, University of Ghent.

Secretary-Treasurer: Mme Jeanne WATHELET-WILLEM, University of Liège.

BRITISH BRANCH

President: Professor Lewis THORPE, University of Nottingham.

Vice-Presidents: Dr Rachel BROMWICH, University College, University of Cambridge: Professor Arnel DIVERRES, University of Aberdeen: Professor A. O. H. JARMAN, University College of Cardiff: Professor Emerita Mary WILLIAMS: Professor Brian WOLEDGE, University College, University of London.

Secretary: Professor Kenneth VARTY, University of Glasgow.

Assistant Secretary: Dr Angus J. KENNEDY, University of Glasgow.

Treasurer: Professor Cedric E. PICKFORD, University of Hull.

Committee Members: Dr D. BLAMIRE, University of Manchester: Miss E. M. R. DITMAS: Dr Elspeth KENNEDY, St Hilda's College, University of Oxford: Professor M. Dominica LEGGE, University of Edinburgh.

DUTCH BRANCH

President: Professor A. M. E. DRAAK, Universities of Amsterdam and Utrecht.

Secretary: Professor W. P. GERRITSEN, University of Utrecht.

FRENCH BRANCH

President: Professor Jean FRAPPIER, the Sorbonne.

Vice-Presidents: Professor P. LE GENTIL, the Sorbonne: Professor A. MICHA, the Sorbonne.

Secretary-Treasurer: Professor C. FOULON, University of Rennes.

Committee Members: Professor F. BAR, University of Caen: M. André GIACHETTI, the Sorbonne: M. Michel HUBY, University of Paris-Nanterre: M. Roger LATHULLIERE, University of Lyons: Professor Y. LEFEVRE, University of Bordeaux: M. J.-C. PAYEN, University of Caen: Professor D. POIRION, University of Grenoble.

GERMAN BRANCH

President: Professor Wilhelm KELLERMANN, University of Göttingen.

Vice-Presidents: Professor Hans Robert JAUSS, University of Konstanz; Professor Hugo KUHN, University of München; Professor Ulrich MÖLK, University of Giessen; Professor Walter Johannes SCHRÖDER, University of Mainz.

Secretary-Treasurer: Dr Friedrich WOLFZETTEL, University of Giessen.

HISPANIC (BRAZILIAN, PORTUGUESE,
SPANISH) BRANCH

President: Professor Martín de RIQUER, University of Barcelona.

Vice-President: Professor Manuel Rodrigues LAPA, Anadia, Portugal.

Secretary-Treasurer: Professor Pere BOHIGAS, Emeritus Keeper of Manuscripts, Biblioteca Central, Barcelona.

ITALIAN BRANCH

President:

Secretary-Treasurer: Professor Carla CREMONESI, University of Trieste.

SWISS BRANCH

President: Professor Jean RYCHNER, University of Neuchâtel.

Secretary: Professor Alois M. HAAS, University of Zurich.

CORRESPONDING SECRETARIES

Bulgaria: Professor Thomas THOMOV, University of Sofia.

Czechoslovakia: Professor DUBSKY, Commercial University,
Prague.

Denmark: Professor Niels LUKMAN, University of Copenhagen.

Poland: Professor Margaret SCHLAUCH, University of Warsaw.

Rumania: Mr Paul MICLAU, University of Bucharest.

Sweden: Mrs Anna Birgitta ROTH, University of Lund.

Turkey: Professor Ercüment ATABAY, Robert College,
Istanbul.

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

- 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.
- AnM* . . . *Annuaire Medievale*, 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 Archæological 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.
- ChauR* . . . *The Chaucer Review*, Pennsylvania State University, University Park, Pennsylvania.
- 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.
- Esp* . . . *L'Esprit Créateur*, University of Kansas, Lawrence, Kansas.
- 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 Archeological 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.
- LI.C* . . . *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.Aeo* . . . *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* . . . *Medieval 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 Medieval Studies*, Nottingham.
- NTg* . . . *De nieuwe taalgids*, Groningen.
- NwMSCS* . . . *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.
- SLI* . . . *Studies in Literary Imagination*, Georgia State College, Atlanta, Georgia.
- 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.
- Sprk* . . . *Sprachkunst*, Wien.
- SS* . . . *Scandinavian Studies*, Lawrence, Kansas.
- St.C* . . . *Studia Celtica*, Cardiff.
- Studia Neerl* . . . *Studia Neerlandica*, Amsterdam.
- 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.
- TSSL* . . . *Texas Studies in Language and Literature*.
- 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

BIBLIOGRAPHIE POUR 1971 ETABLIE PAR WILHELM KELLERMANN

I.—TEXTE

- 1 *Wolfram von Eschenbach, Willehalm, Titarel*, Text, Nacherzählung, Anmerkungen und Worterklärungen, herausgegeben von Walter Johannes Schröder und Gisela Hollandt, Darmstadt, Wissenschaftliche Buchgesellschaft, 1971, IX, 702 pp.

Le résumé du *Titarel* suit de près le texte de l'œuvre. Les nombreuses notes jointes au résumé contiennent des explications de mots (groupés alphabétiquement dans un index) et des commentaires. Elles renvoient aussi, où c'est nécessaire, aux passages correspondants du *Parzival*.

II.—ETUDES CRITIQUES

- 2 BAEHR, Rudolf, 'Chrétien de Troyes und der Tristan', dans *Sprk* 2 (1971), pp. 43-58.

Malgré un intérêt littéraire permanent pour la thématique du *Tristan* (l'auteur en voit le début dans la chanson *D'Amors, qui m'a tolu a moi*, placée avant l'*Erec*), Chrétien aurait réussi à garder sa "liberté intérieure" vis-à-vis d'elle.

- 3 BERGERFURTH, Wolfgang, *Kommentar zu Chrétiens de Troyes 'Cligés'*, Thèse de l'Université de Mannheim, Mannheim 1971, 268 pp.

Ce commentaire continu du deuxième roman de Chrestien est enrichi par des digressions et suivi de nombreuses notes (formant un cinquième du travail), où les problèmes de l'œuvre sont placés dans un contexte littéraire et historique plus large.

- 4 BLANK, Walter, 'Mittelalterliche Dichtung oder Theologie? Zur Schuld Parzivals', dans *ZfdA* 100 (1971), pp. 133-148.

L'auteur met en garde contre un recours trop direct à la théologie comme science auxiliaire de l'histoire littéraire. Ses deux paradigmes sont: le péché de Parzival ("ignorance coupable . . . de la rédemption") et la confession chez Trevrizent ("recommencement total" de Parzival comparé à la "conversion" du héros de Chrestien).

- 5 BRANDSTETTER, Alois, *Prosaauflösung. Studien zur Rezeption der höfischen Epik im frühneuhochdeutschen Prosaroman*, Frankfurt am Main, Athenäum Verlag, 1971, 242 pp.

Les principes et les résultats de ce livre, qui procède d'après une méthode strictement génétique et comparative (la description de la prose se fait d'après trois "coordonnées": "réaction", "adaptation", "individuation"), devraient être confrontés avec les travaux romanistes sur la mise en prose des romans arthuriens en vers. Le but de M. Brandstetter est de sonder l'esthétique autonome du roman en prose. Deux des trois paradigmes sont arthuriens: le *Tristrant* d'Eilhart von Oberg et le *Wigalois* de Wirnt von Grafenberg.

- 6 BROGSITTER, Karl Otto, *Artusepik*, 2., verbesserte und ergänzte Auflage (= Sammlung Metzler, Bd. 38), Stuttgart, Metzlersche Verlagsbuchhandlung, 1971, X, 135 pp. (cf. *BBSIA* XVIII, 1966, 14).

Dans la nouvelle édition de ce bel instrument de travail, qui pour l'Allemagne avait comblé une lacune, l'auteur s'est spécialement efforcé de rendre visibles de nouvelles tendances de la recherche.

- 7 BUMKE, Joachim, 'Zur Überlieferung von Wolframs *Titurel*. Wolframs Dichtung und der *Jüngere Titurel*', dans *ZfdA* 100 (1971), pp. 390-431.

L'étude comparative de la tradition manuscrite du *Titurel* de Wolfram von Eschenbach conduit M. Bumke à la conclusion que la version H (dans le *Ambraser Holdenbuch* du commencement du 16^e siècle) offre le plus grand intérêt pour les problèmes de la transmission et de l'influence de l'œuvre.

- 8 CARNE, Eva-Maria, *Die Frauengestalten bei Hartmann von Aue. Ihre Bedeutung im Aufbau und Gehalt der Epen* (= Marburger Beiträge zur Germanistik, Band 31), Marburg, N. G. Elwert Verlag, 1970, 172 pp.

Le livre n'est pas divisé en chapitres sur les différentes œuvres hartmanniennes, mais en étapes d'un chemin qui mène le héros vers la plénitude de son être. Car on sait que c'est surtout le phénomène de l'ascension de l'homme qui a attiré Hartmann von Aue. Les stations s'appellent: "recontre et première conquête de la femme"; "culpabilité"; "réparation, chemin et changement"; "réconciliation et union définitive".

- 9 CURSCHMANN, Michael, 'Das Abenteuer des Erzählers. Über den Erzähler in Wolframs *Parzival*', dans *DVj* 45 (1971), pp. 627-667.

Au cours des six premiers livres du *Parzival* le narrateur, qui n'incarne pas directement le moi biographique de l'auteur, subit un riche développement. Il devient ainsi, par un grand nombre de fonctions, une personnalité qui "se réalise en racontant" et qui "ajoute une nouvelle dimension historique au roman courtois".

- 10 FOUQUET, Doris, *Wort und Bild in der mittelalterlichen Tristantradition. Der älteste Tristanteppich von Kloster Wienhausen und die textile Tristanüberlieferung des Mittelalters* (= Philologische Studien und Quellen, Heft 62), Berlin, Erich Schmidt Verlag, 1971, 199 pp.

Avant de décrire et d'analyser dans tous ses détails et sous tous ses aspects la plus ancienne tapisserie de Tristan et d'Yseut (vers 1300), conservée à Wienhausen (Basse-Saxe), l'auteur retrace toute l'iconographie du sujet. En ce qui concerne le programme thématique de la tapisserie, l'auteur émet l'hypothèse qu'elle ne repose sur aucune tradition littéraire déterminée, mais suit la tradition orale composite, vivant dans l'Allemagne du Nord.

- 11 GANZ, Peter F., 'Minnetrank und Minne, Zu *Tristan*, Z. 11 707 f.', dans *Formen mittelalterlicher Literatur, Siegfried Beyschlag zu seinem 65. Geburtstag*, hrsg. von Otmar Werner und Bernd Naumann (= Göppinger Arbeiten zur Germanistik, Nr. 25), Göppingen, Verlag Alfred Kümmerle, 1970, pp. 63-75.

La personnification de l'Amour dans la scène du philtre (l'amour de Tristan et d'Yseut ne commence qu'avec le philtre) peut s'expliquer par l'influence d'Alain de Lille ou d'un mythe de la Nature pareil au sien.

- 12 GANZ, Peter F., 'Tristan, Isolde und Ovid. Zu Gottfrieds *Tristan* Z. 17182 ff.', dans *Mediaevalia litteraria, Festschrift für Helmut de Boor*, München, C. H. Beck'sche Verlagsbuchhandlung, 1971, pp. 397-412.

La conversation de Tristan et Yseut sur les quatre femmes brisées par leur amour est conforme à la méthode moyenâgeuse d'utilisation des motifs littéraires antiques.

- 13 HAUG, Walter, 'Die Symbolstruktur des höfischen Epos und ihre Auflösung bei Wolfram von Eschenbach', dans *DVj* 45 (1971), pp. 668-705.

L'auteur part de la composition romanesque chez Chrestien de Troyes (imitée par Hartmann von Aue), où les épisodes seraient des stations symboliques illustrant un problème d'ensemble. Il lui oppose l'esthétique de Wolfram von Eschenbach qui, à l'aide d'un récit à couches multiples et même polyvalentes, demanderait à son public à s'identifier graduellement avec la destinée du héros. Pour illustrer sa thèse M. Haug se sert grandement de la scène des 'gouttes de sang sur la neige'. Le schéma bipartite des romans de Chrestien aurait son origine dans le groupe de lais de *Graelent*.

- 14 HAUPT, Jürgen, *Der Truchsess Keie im Artusroman. Untersuchungen zur Gesellschaftsstruktur im höfischen Roman* (= Philologische Studien und Quellen, Heft 57), Berlin, Erich Schmidt Verlag, 1971, 143 pp.

Le *sénéchal* Keu est "critique", "perturbateur", "acteur". Son image dans les romans est différente: complexe chez Chrestien, négative chez Hartmann, presque entièrement positive chez Wolfram. Cette diversité reflète les aspects changeants des rapports entre "la société courtoise et l'existence individuelle du chevalier". L'auteur remonte jusqu'à Geoffrey of Monmouth et prolonge son analyse jusqu'au roman arthurien allemand tardif.

- 15 HILGERS, Heribert A., 'Zur Geschichte der *Wigalois*-Philologie. Überlegungen zu einigen Problemen der Textkritik am Beispiel von Wirnts *Wigalois*', dans *Euph* 65 (1971), pp. 245-273.

L'auteur expose et motive sa critique de l'édition du *Wigalois*, publiée par Johannes Marie Neele Kapteyn (1926).

- 16 HORACEK, Blanka, 'Betrachtungen zur Konstruktion apo koinou bei Wolfram von Eschenbach und Goethe', dans *Marginalien zur poetischen Welt. Festschrift für Robert Mühlher zum 60. Geburtstag*, hrsg. von Alois Eder, Hellmuth Himmel, Alfred Kracher, Berlin, Duncker und Humblot, 1971, pp. 5-18.

L'auteur est d'avis qu'il n'y a que deux cas incontestables de l'apo koinou dans le *Parzival* de Wolfram von Eschenbach: 260, 13/5 et 510, 20, et en donne un commentaire.

- 17 KLEIN, Josef, 'Die Schwertleite in Gotfrids *Tristan und Isold* als "epische Einheit"', dans *Euph* 64 (1970), pp. 1-22.

D'après l'auteur la partie du roman où Gottfried a joint sa fameuse 'critique littéraire' à la scène de l'adoubement de Tristan et de sa préparation forme une unité narrative, composée de dix sections. Celles-ci seraient marquées par des symétries numériques. Pour sa démonstration l'auteur se base sur un examen des signes de division dans les manuscrits du roman.

- 18 KRAMER, Hans-Peter, *Erzählerbemerkungen und Erzählerkommentare in Chrestiens und Hartmanns 'Erec' und 'Iwein'* (= Göppinger Arbeiten zur Germanistik, Nr. 35), Göppingen, Verlag Alfred Kümmerle, 1971, 196 pp.

Tout ce qui n'est pas récit immédiat est considéré par l'auteur comme remarque du narrateur (dans le sens très large des rapports entre narrateur, matière et public). Une description systématique du matériel complet est suivie d'une analyse comparée de la fonction des remarques dans les quatre romans examinés. La différence entre le style narratif de Chrestien et celui de Hartmann est illustrée aussi par une statistique. Les commentaires des narrateurs se rapportent presque toujours à des situations et non pas aux problèmes centraux de l'action. Il en résulte qu'ils contribuent extrêmement peu à la compréhension et à l'interprétation du sens des œuvres.

- 19 KUNISCH, Hermann, 'edelez herze—edeliu sêle. Vom Verhältnis höfischer Dichtung zur Mystik', dans *Mediaevalia litteraria. Festschrift für Helmut de Boor*, München, C. H. Beck'sche Verlagsbuchhandlung, 1971, pp. 413-450.

Tout le problème des relations de Gottfried von Strassburg avec la mystique est discuté sur une base très large, s'étendant de la sémasiologie à la théologie. L'auteur est d'avis que Gottfried, avec sa conception des *edelen herzen*, prône l'autonomie absolue de l'amour humain. Celle-ci, par son individualisme radical, dépasse même l'amour courtois (dans le sens de la *Fin'amor*). "Les *edele herzen* de Gottfried ne constituent pas une analogie profane avec la *edelen sêle* mystique, mais son opposé rebelle".

- 20 MARKUS, Manfred, *Moderne Erzählperspektive in den Werken des Gawein-Autors* (= Sprache und Literatur. Regensburger Arbeiten zur Anglistik und Amerikanistik, Band 3), Nürnberg und Regensburg, Verlag Hans Carl, 1971, 236 pp.

Sir Gawain and the Green Knight fait partie d'un groupe de quatre œuvres anglaises allitératives du 14^{ème} siècle où l'auteur de cette étude a découvert un style étonnamment moderne de la narration. Il ne s'agit pas seulement de phénomènes de perspective, de composition et de tonalité, mais aussi de syntaxe.

- 21 MERSMANN, Walter, *Der Besitzwechsel und seine Bedeutung in den Dichtungen Wolframs von Eschenbach und Gottfrieds von Strassburg* (= *Medium Aevum. Philologische Studien*, Band 22), München, Wilhelm Fink Verlag, 1971, 304 pp.

L'objet de ce travail, le changement de propriété (étudié dans le *Parzival* et le *Willehalm* de Wolfram von Eschenbach et le *Tristan* de Gottfried von Strassburg) n'implique pas seulement des problèmes juridiques, mais aussi une multiplicité de rapports entre des personnes humaines et le monde des choses. La première partie contient l'étude systématique des termes et des faits qu'ils désignent. Dans la deuxième partie le changement de propriété est interprété dans le contexte des trois œuvres narratives (le contraste entre le *Parzival* et le *Tristan* est frappant). Le dernier tiers du livre contient l'index des mots relatifs au changement de propriété. La classification y est identique à celle de la première partie.

- 22 MOHR, Wolfgang, 'Iweins Wahnsinn. Die Aventüre und ihr "Sinn"', in *ZfdA* 100 (1971), pp. 73-94.

Dans sa confrontation détaillée de la scène de la folie d'Yvain dans les romans de Chrestien de Troyes et de Hartmann von Aue M. Mohr insiste sur la conformité intérieure du poète allemand avec son modèle. Pour interpréter les textes narratifs profanes il accepte des analogies bibliques dans lesquelles il retrouve des archétypes humains. Une exégèse allégorique ou typologique ne saurait être admise que pour des cas exceptionnels.

- 23 NEUMANN, Friedrich, 'Wolfram auf der Burg zu Wertheim', dans *Mediaevalia litteraria, Festschrift für Helmut de Boor*, hrsg. von Ursula Hennig und Herbert Kolb, München, C. H. Beck'sche Verlagsbuchhandlung, 1971, pp. 365-378.

Après un examen détaillé du vers *min hêrre der grâf von Wertheim* (184,4) du *Parzival* et de son contexte l'auteur arrive au résultat que le passage constitue un vrai lien de vassalité. L'épisode de Pelrepeir, dans lequel le Comte est mentionné a été récité pour la première fois dans le château de Wertheim. Il est bien probable que Wolfram l'y avait aussi composé.

- 24 NEUMANN, Friedrich, 'Wolfram von Eschenbach auf dem Wildenberg', dans *ZfdA* 100 (1971), pp. 94-110.

Comment s'expliquent les mots "hie ze Wildenberc" dans la scène du graal du *Parzival* (230,13)? Deux hypothèses s'offrent à M. Neumann: ou Wolfram aurait composé l'épisode à Wildenberc ou à Durne (siège des bâtisseurs du château) ou sa première lecture aurait eu lieu dans la salle du château de Wildenberg, qui devait ainsi suggérer aux auditeurs la salle du Graal. L'auteur place le problème dans le contexte politique de l'époque.

- 25 PEIFFER, Lore, *Zur Funktion der Exkurse im 'Tristan' Gottfrieds von Strassburg* (= Göppinger Arbeiten zur Germanistik, Nr. 31), Göppingen, Verlag Alfred Kümmerle, 1971, 231 pp.

Les trois grandes digressions du narrateur dans le *Tristan* de Gottfried von Strassburg auraient pour fonction "de former un contrepois rationnel" à l'amour irrationnel qui domine les deux amants. Il se pourrait que Gottfried ait été influencé ou confirmé dans cette tendance par Thomas d'Angleterre dont les 7 digressions ont été analysées aussi par l'auteur. L'exposé chronologique de la question englobe aussi les romans arthuriens de Hartmann von Aue et le *Tristan* d'Eilhart von Oberg.

- 26 PÖRKSEN, Uwe, *Der Erzähler im mittelhochdeutschen Epos. Formen seines Hervortretens bei Lamprecht, Konrad, Hartmann, in Wolframs 'Willehalm' und in den 'Spielmannsepen'* (= Philologische Studien und Quellen, Heft 58), Berlin, Erich Schmidt Verlag, 1971, 239 pp.

L'intérêt que suscite ce travail (quoique la base arthurienne n'en soit pas très large), réside dans l'essai de création, par l'auteur, d'une typologie complète du narrateur médiéval. Celle-ci pourrait servir à l'évaluation comparative du style narratif des œuvres arthuriennes françaises et allemandes.

- 27 **PRETZEL, Ulrich**, 'Gahmuret im Kampf der Pflichten', dans *Mediaevalia litteraria, Festschrift für Helmut de Boor*, hrsg. von Ursula Hennig und Herbert Kolb, München, C. H. Beck'sche Verlagsbuchhandlung, 1971, pp. 379-395.

Du point de vue de la structure des genres narratifs les deux premiers livres du *Parzival* mêlent les traits de l'épopée à ceux du roman courtois.

- 28 **RAGOTZKY, Hedda**, *Studien zur Wolfram-Rezeption. Die Entstehung und Verwandlung der Wolfram-Rolle in der deutschen Literatur des 13. Jahrhunderts* (= Studien zur Poetik und Geschichte der Literatur, Band 20), Stuttgart, Verlag W. Kohlhammer, 1971, 155 pp.

Le "rôle" de Wolfram von Eschenbach dont parle l'auteur consiste dans sa présence "catalytique" comme règle, modèle et autorité littéraires. Après l'exemple négatif, fourni par le jugement de Gottfried von Strassburg sur Wolfram, l'auteur se tourne vers Wirnt von Grafenberg qui exalte Wolfram comme meilleur "leien" dans la poésie. Le "rôle" de Wolfram parvient à son apogée dans le *Jüngerer Titarel* d'Albrecht von Scharfenberg qui se cache derrière le personnage de Wolfram von Eschenbach.

- 29 **RUBERG, Uwe**, 'Bildkoordinationen im *Erec* Hartmanns von Aue', dans *Gedenkschrift für William Foerste*, hrsg. von Dietrich Hofmann unter Mitarbeit von Willy Sanders, Köln, Böhlau Verlag, 1970, pp. 477-501.

L'auteur réussit à montrer que pour chacun des deux protagonistes Hartmann emploie une imagerie spécifique correspondant à son rôle dans l'action. Les continuités qui naissent ainsi sont le sujet de l'article. Ce n'est que dans la partie centrale du roman (avant la crise des époux) que Hartmann recourt à des métaphores communes aux deux.

- 30 SCHELP, Hanspeter, 'Gestaltung und Funktion des Auftakts in der mittellenglischen alliterierenden *Morte Arthure*', dans *AStnSpr* 207 (1971), pp. 420-438.

Le début (v. 26-242) de la *Morte Arthure* en vers allitératifs a beaucoup de points en commun avec le roman sur *Sir Gawain and the Green Knight*. Ainsi l'article du regretté angliciste de Würzburg est aussi une contribution à l'étude du motif de la 'fête' arthurienne.

- 31 SCHINDELE, Gerhard, *Tristan. Metamorphose und Tradition* (= Studien zur Poetik und Geschichte der Literatur, Band 12), Stuttgart, Verlag W. Kohlhammer, 1971, 111 pp.

Le sous-titre de ce livre indique son programme: l'interpénétration de l'histoire de la 'matière' et de l'interprétation, méthode déjà pratiquée par Gertrude Schoepperle. Hostile à toute poésie normative l'auteur met en parallèle la "structure du chemin" et "la conception de l'amour" dans les romans de Gottfried von Strassburg et d'Eilhart von Oberg dont le *Tristrant* est considéré comme le meilleur témoin du premier *Tristan* français. Ce parallèle est encadré par des chapitres sur la jeunesse de Tristan et sur quelques épisodes essentiels (entre autres: les deux Iseut, la folie de Tristan, la mort des amants).

- 32 SCHRÖDER, Werner, 'Parzivals Schwerter', dans *ZfdA* 100 (1971), pp. 111-132.

L'épée enlevée par Parzival à Ither est importante pour "le problème de la culpabilité" de Parzival; celle offerte par Anfortas a "un caractère ambivalent comme signe de la prédestination et de l'échec" du héros.

- 33 SCHRÖER, Thomas, '*Tristan unde Isot*', dans *Euph* 65 (1971), pp. 183-186.

Gottfried von Strassburg ne joint le nom de Tristan et celui d'Iseut par la conjonction *unde* que quand les deux ont bu le philtre: indice lexical du fait que leur amour est créé par le philtre.

- 34 SCHWEIKLE, Günther, 'Zum *Iwein* Hartmanns von Aue. Strukturelle Korrespondenzen und Oppositionen', dans *Probleme des Erzählens in der Weltliteratur, Festschrift für Käte Hamburger*, hrsg. von Fritz Martini, Stuttgart, Ernst Klett Verlag, 1971, pp. 1-21.

Les structures élaborées ici sont exclusivement celles dont l'auditeur et le lecteur peuvent se rendre compte directement. L'*Iwein* serait "une sorte de roman antiarthurien".

- 35 TAX, Petrus W., *Wort, Sinnbild, Zahl im Tristanroman. Studien zum Denken und Werten Gottfrieds von Strassburg*, 2., durchgesehene und erweiterte Auflage (= Philologische Studien und Quellen, Heft 8) Berlin, Erich Schmidt Verlag, 1971, 237 pp. (cf. *BBSIA* XIV, 1962, 29).

Le deuxième appendice contient une discussion de la littérature publiée sur Gottfried depuis la première parution du livre de M. Tax.

- 36 WOLF, Alois, 'Erzählkunst und verborgener Schriftsinn. Zur Diskussion um Chrétien *Yvain* und Hartmanns *Iwein*', dans *Sprk* 2 (1971), pp. 1-42.

L'auteur, à l'aide d'une bibliographie étendue, discute le problème du 'sens' dans le roman arthurien. Il est hostile à la symbolisation théologique d'événements romanesques profanes, mais attribue une grande importance aux phénomènes de l'atmosphère et de la tonalité de la narration. Pour illustrer ses thèses il s'appuie sur une interprétation du récit de Calogrenant et de la folie d'Yvain.

- 37 WOLF, Norbert R., 'Die Minne als Strukturelement im *Parzival* Wolframs von Eschenbach', dans *Euph* 64 (1970), pp. 59-74.

L'article concerne le rapport existant entre amour et chevalerie dans *Parzival*. L'auteur a prêté une attention particulière aux deux premiers livres.

III.—COMPTES RENDUS

- 38 *Demanda do Graal. Introdução, selecção, notas e glossário* por Maria Leonor Carvalhão Buescu (= *Textos clássicos*), Lisboa, Editorial Verbo, 1968, 106 pp.
C.R. par Rolf Nagel, dans *ZrP* 87 (1971), pp. 663.
- 39 *Vier altfranzösische Lais: Chievrefeuil, Äustic, Bisclavret, Guingamor*, neu herausgegeben von Erich von Richthofen, 3., ergänzte Auflage (= Sammlung romanischer Übungstexte, Band 39), Tübingen, Max Niemeyer Verlag, 1968, XII, 63 pp. (cf. *BBSIA* XXI, 1969, 9).
C.R. par Rolf Nagel, dans *ZrP* 87 (1971), pp. 147.
- 40 *Wolfram von Eschenbach, Willehalm, Titarel*, Text, Nacherzählung, Anmerkungen und Worterklärungen, herausgegeben von Walter Johannes Schröder und Gisela Hollandt, Darmstadt, Wissenschaftliche Buchgesellschaft, 1971, IX, 702 pp. (cf. *BBSIA* XXIV, 1972, 1).
C.R. par Joachim Heinzle, dans *Euph* 65 (1971), pp. 435-441.
- 41 *Der arthurische Roman*, herausgegeben von Kurt Wais (= *Wege der Forschung*, Band 157), Darmstadt, Wissenschaftliche Buchgesellschaft, 1970, 354 pp. (cf. *BBSIA* XXIII, 1971, 23).
C.R. par Hans-Hugo Steinhoff, dans *Germanistik* 12 (1971), pp. 62-63.
- 42 BROOKHOUSE, Christopher, 'Sir Adamace' and 'The Avowing of Arthur'. *Two romances from the Ireland MS* (= *Anglistica*, 15), Copenhagen, Rosenkilde and Bagger, 1968, 156 pp. (cf. *BBSIA* XXIII, 1971, 236).
C.R. par Dieter Mehl, dans *ASInSpr* 207 (1971), pp. 464-465.

- 43 CARNE, Eva-Maria, *Die Frauengestalten bei Hartmann von Aue. Ihre Bedeutung im Aufbau und Gehalt der Epen.* (= Marburger Beiträge zur Germanistik, Band 31), Marburg, N. G. Elwert Verlag, 1970, 172 pp. (cf. *BBSIA XXIV*, 1972, 8).
C.R. par Wolfgang Spiewok, dans *DLZ* 92 (1971), pp. 674-677.
- 44 LINKE, Hansjürgen. *Epische Strukturen in der Dichtung Hartmanns von Aue. Untersuchungen zur Formkritik, Werkstruktur und Vortragsgliederung*, München, Wilhelm Fink Verlag, 1968, XXXIII, 306 pp. (cf. *BBSIA XXI*, 1969, 33; *XXII*, 1970, 36; *XXIII*, 1971, 72, 249).
C.R. par Thomas Cramer, dans *Euph* 64 (1970), pp. 115-123. Hansjürgen Linke, 'Erwiderung', dans *Euph* 65 (1971), pp. 102-104.
Thomas Cramer, 'Erwiderung der Erwiderung', dans *Euph* 65 (1971), pp. 209-210.
par Fritz Peter Knapp, dans *DLZ* 91 (1970), pp. 409-412.
- 45 *Mélanges de langue et de littérature du moyen âge et de la Renaissance, offerts à Jean Frappier par ses collègues, ses élèves et ses amis* (= Publications Romanes et Françaises, CXII), 2 tomes, Genève, Librairie Droz, 1970, XX, 1176 pp. (cf. *BBSIA XXIII*, 1971, 298-329).
C.R. par Ulrich Mölk, dans *ZrP* 87 (1971), pp. 617-621.
- 46 STEINHOFF, Hans-Hugo, *Bibliographie zu Gottfried von Strassburg* (= Bibliographien zur deutschen Literatur des Mittelalters, Heft 5), Berlin, Erich Schmidt Verlag, 1971, 110 pp.
C.R. par Robert Bergmann, dans *Germanistik* 12 (1971) p. 524.

- 47 Voss, Rudolf, *Der Prosa-Lancelot. Eine strukturanalytische und strukturvergleichende Studie auf der Grundlage des deutschen Textes* (= Deutsche Studien, Band 12), Meisenheim am Glan, Anton Hain, 1970, 106 pp. (cf. *BBSIA* XXIII, 1971, 22, 149).
C.R. par Hans-Hugo Steinhoff, dans *Germanistik* 12 (1971), p. 285.
- 48 *Wolfram-Studien*, herausgegeben von Werner Schröder (= Veröffentlichungen der Wolfram-von-Eschenbach-Gesellschaft), Berlin, Erich Schmidt Verlag, 1970, 298 pp. (cf. *BBSIA* XXIII, 1971, 2, 8, 9, 10, 12, 14, 16, 17, 20).
C.R. par George T. Gillespie, dans *Germanistik* 12 (1971), pp. 86-87.

American Branch U.S.A. and Canada

BIBLIOGRAPHY FOR 1971 COMPILED BY PATRICK K. FORD

II.—CRITICAL AND HISTORICAL STUDIES

- 49 ANSON, John S., 'The Hunt of Love: Gottfried von Strassburg's *Tristan* as Tragedy', *Spec*, XLV (1970), 594-607.

The notion of tragedy here is that implicit in Augustine's definition of sin: a kind of lie in which men turn from God to pursue that which makes them miserable. The passionate love of Tristan and Isolde is such a tragedy, says the author, and the figure of the hunt is central, moving from the literal hunt 'that Tristan joins in Cornwall to the allegorical hunt of the *vremede hirz* that leads Mark to the cave of the lovers.' In such a way does Gottfried point up the delusiveness of a longing that, as it pursues, finds itself pursued: Tristan and Isolde have been transformed into animals who, in pursuit of their own prey, are preyed upon in return. Gottfried's story remains one of sin and death, and its tragedy is rooted in the magnitude of the lovers' vision.

- 50 BARON, F. Xavier, 'Mother and Son in *Sir Perceval of Galles*', *PLL*, VIII (1972), 3-14.

The Middle English *Sir Perceval of Galles* uniquely emphasizes the love between the hero and his mother, Ache flour. Unlike most versions of the romance, she does not die when he leaves to become a knight and he returns to her later in the narrative. The poem's structure points up this emphasis with its three main parts dealing with Perceval in her company as a child, leaving her as a youth, and reunited with her as a man.

He is involved in two quests: the first for knighthood taking him away from her, and the second for his mother taking him away from chivalry. The choice of one means the repudiation of the other. There is a conflict between the violent, chivalric life of the father in the outside world and the protective, nurturing life of the mother in the secluded forest. From another perspective, the opposition is between the archetypal Feminine and the archetypal Masculine as the poet's use of symbols attests. The Feminine is triumphant at the end of the poem when Perceval rejects the knighthood of his father in order to be reunited in seclusion with his mother. (Abstract by F.X.B.)

- 51 BRAULT, Gerard J., *Early Blazon. Heraldic Terminology in the Twelfth and Thirteenth Centuries with Special Reference to Arthurian Literature*, Oxford: Clarendon Press, 1972, xxx + 297 pp., three plates, 276 line drawings.

This volume traces the evolution of heraldic terminology from its beginnings—the second quarter of the 12th century—to about the year 1300. Modern manuals ignore for the most part the semantic evolution of the terms and phrases which have survived in today's blazon and omit numerous expressions in the early sources. Dictionaries rarely provide adequate definitions for these terms. This book is based on a study of all the known French and Anglo-Norman 13th-century rolls of arms and representative examples of Old French literature and deals with some 575 heraldic concepts. Each term, with its synonyms and its phraseology, is analyzed historically and philologically. The introduction covers related topics like heraldic art and pre-classic blazon, the emergence of classic blazon, literature and heraldry, heraldic flattery, canting and symbolic arms, allusive arms, plain arms, and history and heraldry. A detailed study of the arms traditionally associated with several of the principal characters recurring in Arthurian romances and in the early epics is provided, and there is also a separate section entitled 'Black Knights, Green Knights, Red Knights, etc.' (Abstract by G.J.B.)

- 52 BATTS, Michael, 'Tristan and Isolde in Modern Literature', *Sem*, V (1969), 79-91.

Countless versions of the medieval Tristan legend evidence the need for every age to come to terms with the phenomenon of passionate love. The version by Gottfried von Strassburg portrayed the lovers in an existential conflict as they endeavoured to conceal and preserve their love from a society that did not comprehend its value. In later centuries the conflict centred around the opposing claims of love and law, usually ending tragically since the one was irresistible and the other inviolable. In early twentieth-century versions, the sex drive and psychological frustrations took the place of love, and it became questionable whether a new version was possible in a society without tabus. Nossack's *Spätstens im November* offers a fresh approach. For Nossack's lovers it is not the husband but the society he represents that is the problem. They reject contemporary materialism, conscious of another realm of existence, ineffable yet indefinable. The inner conflict arises from the necessity of reconciling this individual awareness with their mutual love. It is not the relationship between love and life but life itself that is problematical. (Abstract by M.B.)

- 53 BAUGH, Albert C., 'Convention and Individuality in the Middle English Romance' in Jerome Mandel and Bruce A. Rosenberg, edd., *Medieval Literature and Folklore Studies: Essays in Honor of Francis Lee Utley*, New Brunswick, New Jersey: Rutgers University Press, 1970, pp. 123-146.

The Middle English romances, like medieval romance in general, are so full of conventional elements and the ordinary stock in trade of minstrels and authors alike, that we are often unaware of what is individual and at times quite original. Moreover, it is often impossible to know, in the absence of a direct source, whether a particularly happy feature is to be credited to the author or has been taken over from his original. Fortunately in a number of cases we are able to identify the English author's source and make useful comparisons. Two romances, *Bevis of Hampton* and *Octavian*, are examined here, in which it can be demonstrated that the authors impressed their own individuality on the material and showed genuine creative originality. (Abstract by A.C.B.)

- 54 BEATIE, Bruce A., 'Patterns of Myth in Medieval Narrative', *Symp*, XXV (1971), 101-122.

The morphological relationship of such Arthurian epics as *Erec*, *Iwein* and *Parzival* (and of the dialectic situation of *Minnesang*) to narrative structures apparent in popular literature from Gilgamesh, through the still-surviving Yugoslav epic singers to the modern mystery novel (Arthus-schema <—> Brautwerbungsschema: the Quest-mythos) suggests that such narratives are reflexes of functional (i.e. 'sacred') myth; the insights of Rhys Carpenter, G. R. Levy and Northrop Frye suggest further that in such medieval narratives survive not only mythic narratives, but vestiges of mythic functions as well. Such evidence as we have showing the way in which medieval audiences perceived these and other narratives (e.g., the various revisions of the same narrative; Hartmann as 'audience' of Chrétien; performances of Easter-dramas) support the view that myth-related conventions are not simply conveniences, but serve a quasi-religious function within the society that carries them. (Abstract by B.A.B.)

- 55 COMBELLACK, C. R. B., 'Yvain's Guilt', *SP*, LXVIII (1971), 10-25.

A modern critical explanation of the change in the nature of Yvain's combats is that Chrétien puts him through a course of moral rehabilitation in the final series of so-called moral and altruistic combats. His guilt is viewed as the sin of pride, the worst of the seven deadly sins, instead of an offense against his wife alone and involuntary (forgetfulness). But there is no agreement as to which of his actions had been sinfully proud; the final combats are fought for various reasons besides altruism, and the altruism is less remarkable in them than the nature of the persons Yvain fights for. The effect of these combats is to show Yvain in the company of a series of charming unmarried women, receiving their gratitude for his relief of their distress, refusing offers of marriage, and yet remaining true to his displeased wife. It is best to consider that Yvain is noble throughout, his guilt as slight as that of a man at fault can be, and the change in the nature of his combats as not due to a change in Yvain. (Abstract by C.R.B.C.)

- 56 FIELD, P. J. C., 'A Re-reading of *Sir Gawain and the Green Knight*', *SP* LXVIII (1971), 255-269.

The 're-reading' in the title refers to John Burrow's *A Reading of Sir Gawain and the Green Knight*, which the author finds generally persuasive. Burrow was incorrect, however, in seeing that Gawain had sinned and not been forgiven. The notion that, in this world of fiction, absolution by the person offended—Bertilak—is sufficient is seen to be inconsistent with the poet's purpose. There are indications, especially drawn from medieval notions of sin, to show that Gawain was never in a state of mortal sin in the poem, only venial. In the penitential scale of things the punishment (a mere 'nick') is equal to the fault. The writer sees his arguments as confirming what Burrow says about *trawpe* and penitence in the earlier parts of the poem, and reconciling the inconsistencies in his reading of the last part.

- 57 FRAPPIER, Jean, 'Le Graal et ses feux divergents', *RPh*, XXIV (1970-71), 373-440.

Cet article, ample, un et divers à la fois, est un examen critique de six publications, parues entre 1959 et 1968, que leurs auteurs ont consacrées à la légende et aux romans du Graal: David C. Fowler, *Prowess and Charity in the 'Perceval' of Chrétien de Troyes* (1959); Helen Adolf, 'Visio Pacis', *Holy City and Grail* (1960); Leonardo Olschki, *Il Castello del Re Pescatore e i suoi misteri nel "Conte del Graal" di Chrétien de Troyes* (1961); Henry and Renée Kahane, *The Krater and the Grail, Hermetic Sources of the "Parzival"* (1965); Leo Pollmann, *Chrétien de Troyes und der "Conte del Graal"* (1965); D. D. R. Owen, *The Evolution of the Grail Legend* (1968). Ces travaux diffèrent beaucoup entre eux par leur sujet, leur intérêt, leur esprit, leur méthode, ou, le cas échéant, par la signification qu'ils attachent à une même œuvre (en la circonstance, le *Conte del Graal*). Mais qu'il s'agisse d'une recherche des sources, d'une exégèse allégorico-symbolique, d'une interprétation d'ordre historique, soit par les croisades, soit par l'hérésie cathare, ou d'un recours à l'analyse stylistique, ils sont unis à des degrés variés par un défaut commun: ils en prennent trop à leur aise avec l'authenticité du texte médiéval. L'article veut avant tout rappeler qu'un minimum de discipline philologique est sans cesse indispensable—rappel plus que jamais nécessaire en un temps où la divagation prétendument critique est trop souvent à l'honneur. Citons les dernières lignes où se résume l'idée

essentielle de l'article: 'Un texte n'est pas malléable à merci, il fixe des limites au jeu des imaginations, aux caprices, aux fantaisies. Un mot, à commencer par celui de *graal*, ne peut pas être tordu dans tous les sens. En fin de compte, l'interprète doit être aux ordres du texte, et non le texte aux ordres de l'interprète et des ses théories préconçues. Rien que le texte et tout le texte. C'est là une question de méthode, et davantage encore: un délicat scrupule à l'égard d'un auteur, une politesse, une forme de l'honnêteté, dans tous les sens du mot.' (Abstract by J.F.)

58 GALLANT, Gerald, 'The Three Beasts: Symbols of Temptation in *Sir Gawain*', *AnM*, XI (1970), 35-50.

The author offers a new analysis to support the view that the parallels between the hunt and the temptations are related to the method in which Gawain is tempted. In the first temptation the parallel is signalled by a pun on the animal's name: hart suggests heart (youthful passion). The second temptation goes directly to the belly, seat of lust and malice, and characterized by the boar. The boar, vicious and unholy as an object of the hunt, is evoked in the Lady's suggestion to Gawain that he use force against her (1495-96). Throughout the scene the urgings of the Lady are as frequent and perilous as the thrusts of the boar. In his evasions from these two temptations, Gawain has shown himself to be capable of using his 'head' over his emotions. He is, in one sense, a fox. And therein lies his vulnerability, for whatever his general fault may be (*cupiditas* 'love of life'), the instrument of his error is hypocrisy or fraud. Fraud and despair are characteristic too of Satan, the father of lies, of whom the fox is emblematic.

59 GILDEA, Joseph, O. S. A., ed., *Partonopeu de Blois*, Vol. II, Pt. 2: Introduction and Commentary, Villanova, Pennsylvania: Villanova University Press, 1970, vii + 101 pp. (cf. *BBIAS*, XXII, 1970, 52; XXI, 1969, 76).

The Introduction consists of an abstract of Professor Leon P. Smith's unpublished doctoral dissertation which he himself prepared in 1930, "together with the body of those sections of the dissertation he would presumably have let stand: Description of the Manuscripts; Analysis of the Romance according to the Manuscripts. In addition, there are excerpts from the

discussion by Professor Smith of the newly discovered fragment he published in 1961, his summary classification of the manuscripts, and his final selection of the base manuscripts." The Commentary by Professor Gildea consists of textual and interpretive notes. Also included are an Index of Proper Names and Glossary.

- 60 HAINES, Victor Yelverton, 'Morgan and the Missing Day in *Sir Gawain and the Green Knight*', *MS*, XXXIII (1971), 354-359.

The chronological sequence from St John's Day to Gawain's departure on New Year's Day is the subject of this paper, and the author approaches his subject with imagination and skill. After accounting for the lost day—or at least suggesting the possibilities, the author reminds us of Bloomfield's comment: 'The author is playing a game with us . . . he is keeping us in a state of suspense, holding back information, and fooling us.' The good cheer of St John's Day and the custom of staying up all that night quite naturally prepares us for Gawain spending the next day in bed. But as the writer warns us, 'one may remember that Gawain's ancestor in legend is the sun god whose powers would go wrong if darkened during the day. The fairies need the time when Gawain's consciousness is obscured during the day for an attack. Then they can set their traps and tests as the days group themselves in favour of the castle Hautdesert's magic number three.' And the artificer of all of this is the Gawain poet, who, we may suspect with the author, is himself a fairy.

- 61 HUGHES, Derek W., 'The Problem of Reality in *Sir Gawain and the Green Knight*', *UTQ*, XL (1970-71), 217-235.

The poet is concerned with man's attachment to the things of the world as perceived by his senses rather than to eternal things. The reality of eternity is revealed by aspects of natural law: mutability of the physical world, the moral laws of God and the instinct of creatures for self-preservation. All of these are masked at Camelot by an aura of falsity and games—a refusal to admit or cope with physical reality. The imagery of nature is used by the poet to counter this aura, and the appearance of the Green Knight may be seen as central in that regard in the opening part. At Hautdesert the masquerade

disappears, and the 'games' are seen for what they are: arbitrary and *ad hoc*. The hunt scenes illuminate the antithesis of reality and appearances; while they too are ritualistic, their end is death. Gawain would keep his encounters with the Lady at the level of pure game, while she would convert them into reality, and thus into death. His tests offer the possibility of a clear vision of reality, and the mock-death with its 'nick' in the neck and real blood should have helped produce it. But Gawain's account of his trials and the court's reception show that neither he nor they end up with a very satisfactory vision of reality: the entire matter is treated as light-hearted sport.

- 62 JACKSON, W. T. H., *The Anatomy of Love. The Tristan of Gottfried von Strassburg*, New York: Columbia University Press, 1971, 280 pp.

After a brief discussion of the principal attitudes towards marriage and sexual relationships found in medieval theologians and moralists and of the earlier versions of the Tristan theme, the book takes up the relationship between Gottfried and his immediate source, Thomas of Britain. A careful analysis of the text of Gottfried's poem follows under various headings.

- 63 JACKSON, W. T. H., 'Problems of Communication in the Romances of Chrétien de Troyes' in Jerome Mandel and Bruce A. Rosenberg, edd., *Medieval Literature and Folklores Studies: Essays in Honor of Francis Lee Utley*, New Brunswick, New Jersey: Rutgers University Press, 1970, pp 39-50

The romance, unlike the national epic, makes extensive use of dialogue and it would appear at first sight that the characters in the romances communicate their feelings to each other throughout the works. An examination of the works of Chrétien shows, however, that these dialogues show wide variation in structural purpose. In *Erec* there is remarkably little dialogue, and what there is fails to express the feelings of the two lovers. Their ultimate recognition of mutual love comes about far more through their actions than through their words. Yet there is a good case for believing that in this poem the love is more sincere and idealized than it is in any other of Chrétien's works. In *Cligès* there is an enormous amount of

talk, both monologue and dialogue, but little real communication. The 'speeches' are used to show the state of mind of the characters, not to make contact with the lover. In the *Chevalier de la Charrette* all the speeches exchanged by Lancelot and Guinevere have the purpose of showing the queen's power to command love service and Lancelot's inability to see its limits. Chrétien reaches his highest skill in the use of dialogue in *Yvain*, where it is subtly nuanced to show varying degrees of true communication, apparent communication, and non-communication—even when the words are heard. In all the works there is a deliberate contrast between the conventions of romance dialogue and the efforts of the characters to communicate, which inevitably produces an effect of irony. (Abstract by W.T.H.J.)

64 JAEGER, C Stephen, 'The Testing of Brangaene: Cunning and Innocence in Gottfried's *Tristan*', *JEGP*, LXX (1971), 189-206.

The author argues that the testing scene is central to Brangaene's role in the romance, and to the notion of her as 'Spirit of Minne.' The tale of the two shifts must be read not only on the obvious allegorical plane, but on the literal level as well, for that is how the two assassins would have understood it. In their view, the insignificance of her misdeed demonstrates her innocence rather than her guilt, and her stipulation (Gottfried's contribution) that they should report her words 'als ein juncvrouwe ir vrouwen sol' only underscores the depth of her loyalty and devotion. A 13th-century audience would have understood such a posture clearly, argues the author, and he cites examples from elsewhere in medieval romance and the lives of the saints to show that servants went willingly to their death for the slightest breaches of loyalty. It is this 'innocence' that saves her life. The allegorical level is cunningly handled. Isolde would feel the sting of Brangaene's stipulation 'als ein juncvrouwe' for she knows her servant is no longer a maid, having sacrificed her virginity for Isolde. When she asks God to watch over Isolde, she is saying, 'since you would slay me, and you were entrusted to my care, there is no one now *but* God to watch over you.' The cunning and innocence in the episode is consistent with the romance in general, and with the future role of Brangaene in the romance: 'to stifle all conflicts by concealing treachery and deceit.'

- 65 JAEGER, C Stephen, 'The "Strophic" Prologue to Gottfried's *Tristan*', *GR*, XLVII (1972), 5-19.

The writer maintains that the first 44 lines of the Prologue, set apart formally from the rest of the Prologue, are quite separate functionally as well. The generalities expressed in it have nothing to do with the poet's *kunstanschauung* or his *lebensanschauung* as earlier critics believed, rather they represent a conscious courting by Gottfried of his audience's favor. As Brinkmann saw, Gottfried realized that his work might arouse criticism, therefore he used the generalities of the strophic Prologue (the first 44 lines) 'as a device to lull the audience out of its negative attitude'. The motifs of the strophic Prologue are entirely conventional in terms of medieval prologues, and yet Gottfried is so skillful that he has bent them to his own purpose, which is to assume such a posture of Good and Virtue that the audience will eagerly partake of his work. In terms of function, the strophic Prologue is related to the rest of the Prologue, says the author, as the major premise of a syllogism is related to the minor premise: we must think well of the Good in this world; the story of *Tristan* is good. The conclusion drawn by us and Gottfried's audience: we must think well of the story.

- 66 KASKE, R. E., 'Gawain's Green Chapel and the Cave at Wetton Mill' in Jerome Mandel and Bruce A. Rosenberg, edd., *Medieval Literature and Folklore Studies: Essays in Honor of Francis Lee Utley*, New Brunswick, New Jersey: Rutgers University Press, 1970, pp. 111-112; 357-358.

In *Sir Gawain and the Green Knight*, the Green Chapel and its environs suggest strongly some basis in an actual topographical feature. The cave at Wetton Mill (Staffs.), briefly proposed by Mabel Day, matches the Green Chapel with convincing precision in all ways: its own structure, its immediate position beside a brook, and its more general situation within the Manifold Valley. (Lud's Church, suggested by Ralph W. V. Elliott, fits the description of the Chapel much less accurately.) The location of the cave, in the northeastern corner of Staffordshire, also corresponds strikingly to the area proposed by Angus McIntosh for the dialect of the poem. Perhaps the poet, writing in northern Staffordshire, has employed the 'telescoping' geography of medieval romance in

an original way and climaxed a slightly distanced journey of Gawain through Wales and Wirral by introducing a local landmark of sinister repute, meant to be recognized by his immediate audience. Such a device would relieve the Green Chapel of some of its apparent functionlessness, contribute slyly to an already evident suggestion of universal applicability in Gawain's humiliation by the Green Knight, and add another facet of allusion to the poem. Four photographs of Wetton Mill are included. (Abstract by R.E.K.)

- 67 KENNEDY, Edward D., 'The Arthur-Guenevere Relationship in Malory's *Morte Darthur*', *SLI*, IV (1971), 29-40.

Malory changed his source accounts in order to present Arthur as a loving husband in Tale I and a largely indifferent one in Tales II-VIII. This might suggest that Malory planned from the start to contrast Arthur's affection in the first tale with the lack of affection in the later ones in order to show Arthur maturing from a private individual who cares deeply for his wife to a king who is more aware of his responsibilities as ruler; the fact, however, that Malory gives Arthur qualities of a good king in Tale I makes this interpretation somewhat dubious. A more likely explanation is simply that Malory's view of the Arthur-Guenevere relationship changed as he was writing *Morte Darthur*; thus the difference in Arthur's attitude toward the queen in Tale I on the one hand and Tales II-VIII on the other offers evidence in support of those who maintain that Tale I and not Tale II was the first part of *Morte Darthur* to be written. (Abstract by E.D.K.)

- 68 KENNEDY, Edward D., 'Malory and the Marriage of Edward IV', *TSSL*, XII (1970-71), 155-162.

Malory's interpretation of the Arthur-Guenevere relationship may have been influenced by the controversy over the marriage of Edward IV to Elizabeth Wydville in 1464. Many of the English nobility complained that Edward, in marrying for love, had shown no concern for the future of his realm, and that he was more considerate of his wife and her family than he was of 'the true lordis of his blood'; many of them consequently turned against Edward. Although Malory was not writing a political allegory, Edward's uxoriousness may have made him consider the proper relationship between a king and his wife and thus may have suggested his presentation in Tales II-VIII

of an Arthur who, unlike the Arthur of the sources, shows little affection for his queen. Malory's treatment of the Arthur-Guenevere relationship in Tale I, however, contrasts with the later tales: there he has Arthur express greater love for Guenevere than does the Arthur of the source. This suggests that Tale I may have been written before Edward's marriage to Elizabeth. (Abstract by E.D.K.)

69 LACY, Norris J., 'Organic Structure of Yvain's Expiation', *RR*, LXI (1970), 79-84.

Beginning with Yvain's estrangement from Laudine, Chrétien systematically traces the hero's moral ascension through the remainder of the work. The structure of Yvain's exploits consists of the *entrelacement* of episodes; that is, the technique of interrupting an event and postponing its conclusion in order to recount another story. The formal excellence of the romance derives not only from the mechanical symmetry of its episodes but also from the fact that the interlaced adventures reflect Yvain's offense at the same time as they recount his expiation. His expiation consists not only of the performance of laudable actions but of refusal to duplicate the physical pattern of his offence. Further, Gauvain is represented throughout the work as the paragon of physical chivalry, who however reflects Yvain's fault by his repeated absence when he is needed by those (Lunete and his relatives) to whom he owes allegiance. Gauvain undergoes no evolution during the work and therefore remains an image for Yvain of what he himself had been, whereas to the love of adventure Yvain now adds the ideals of responsibility and service. (Abstract by N.J.L.)

70 LACY, Norris J., 'Thematic Structure in the *Charrette*', *Esp*, XII (1972).

Despite the obvious distinctions between Chrétien de Troyes's *Charrette* and his other works, they have in common one structural principle, an 'analogical' method of composition in which the central thesis or problem of the work is recalled repeatedly by the recurrence of similar images, motifs, or in some cases, subplots which resemble the primary one. In the *Charrette*, Chrétien introduces throughout the poem various elaborations of the ideas of hesitation and humiliation, the motifs that are associated with the hero's offense and therefore with all stages of its expiation. These motifs are evident in numerous episodes; the major scenes from both a structural and

a thematic viewpoint are however Lancelot's battles, involving first his shame at taking so long to defeat his adversary, and later Guinevere's commands that he cease fighting or humiliate himself by fighting badly. The poem contains also a second structural system, operating according to the same principle, but involving an insistence on questions not of motivation but of perception. These two systems provide effective organization, although it is in the former one that Chrétien perfectly relates form to meaning (Abstract by N.J.L.)

- 71 LACY, Norris J., 'Yvain's Evolution and the Role of the Lion', *RomN*, XII (1970), 198-202.

Of the numerous interpretations of the role of Yvain's lion, the most influential has been Julian Harris's suggestion that the animal is a symbol of Christ; the work would then be the record of a chivalric hero's transformation into a religious hero. This view is not necessarily incorrect, but it does not impose itself as the primary or basic interpretation. An examination of the symbolism and thematic development of the work suggests rather that the lion should be seen as an embodiment of the chivalric ideal—courage tempered by compassion and service—pursued by Yvain since the loss of Laudine's love. Chrétien thus traces the moral ascension of the hero, who evolves from an initial identification with Gauvain, representing the pursuit of adventure for its own sake, to a final symbolic identification with the lion. (Abstract by N.J.L.)

- 72 LAGORIO, Valerie M., 'The Evolving Legend of St Joseph of Glastonbury', *Spec*, XLVI (1971), 209-231.

This study explores the complex transformation of a relatively obscure biblical personage, Joseph of Arimathea, into St Joseph of Glastonbury, an internationally acclaimed British saint, credited with the apostolic conversion of Britain. The key rests with the casting of Joseph as the Grail guardian in the French Arthurian romances, and with his resultant appropriation by Glastonbury Abbey around 1250, owing largely to the convergence of the hagiographic and Arthurian legends of Joseph with extant Abbey claims regarding its foundation history and reputation as King Arthur's burial place. Subsequently ignored by the Abbey monks for over two centuries, St Joseph of Glastonbury was resuscitated as a political and ecclesiastical expedient during the conciliar movement of the early fifteenth century. Only then, in his role of St Joseph of

Glastonbury, did Joseph of Arimathea enter the mainstream of secular and religious literature in England, and, as an ironic result of this popularity, finally merit the Abbey's full-blown acceptance. As shown in this study, the 'canonization' of St Joseph of Glastonbury was inextricably linked with the history of Glastonbury Abbey and the emerging English nationalism of the later Middle Ages. (Abstract by V.M.L.)

- 73 LAGORIO, Valerie M., 'Pan-Brittonic Hagiography and the Arthurian Grail Cycle', *Trad*, XXVI (1970), 29-61.

This study assesses the interrelationship of medieval hagiography and the Arthurian Grail romances, concentrating on the adventures of the Grail host in Britain, recounted in the Vulgate *Estoire del Saint Graal*. Because this portion of the Grail legend represents an alternative account of the conversion of Britain, it seemed logical to turn to the large corpus of Pan-Brittonic hagiography which extolled the heroic saints who actually established the Christian faith among the British Celts of Wales, Cornwall and Armorica (Brittany). Moreover, in the history of these Pan-Brittonic peoples, the Age of Saints was contemporaneous with the Age of Arthur, both covering the fifth and sixth centuries. Accordingly, the Pan-Brittonic corpus is considered as a religious *Matter of Britain*, complementing the secular *Matter of Britain* concerning King Arthur, and indeed proving to have a major informing influence on the *matière* and *sen* of the early Grail history in Britain, as well as its destined mission in Arthur's reign. (Abstract by V.M.L.)

- 74 MATTHEWS, William, 'Caxton and Malory: A Defence' in Jerome Mandel and Bruce A. Rosenberg, edd., *Medieval Literature and Folklore Studies: Essays in Honor of Francis Lee Utley*, New Brunswick, New Jersey: Rutgers University Press, 1970, pp. 77-95.

The author sketches the long history of disparagement of Caxton but the general agreement about his simple honesty. The most serious and repeated charge is that he extensively manipulated the text of Trevisa's *Polychronicon*. Comparison of Trevisa's and Caxton's texts shows, however, that Caxton's changes are limited and keep well within what he declared he did. The witness of later editors is that Caxton keeps close to his texts, and his own prefaces show considerable scrupulousness in the matter. On these bases, the present writer challenges

Vinaver's charges against Caxton in his edition of Malory's *Works*. Not only does his record make it unlikely that he would have interfered with the text without saying so or tried to deceive his readers as to the make-up of Malory's work, but the evidence of minor as well as major explicit and incipits suggests that what he did with the copy was very much what he said he did, and that even for the division into chapters he had leads in his MS. Finally, it is argued that the title 'Le Morte Darthur' may have been suggested by the first explicit in Malory. (Abstract by W.M.)

- 75 METCALF, Allan A., 'Sir Gawain and *You*', *ChauR*, V (1970-71), 165-178.

Thou rather than *you* was the usual second-person singular pronoun of address in fourteenth-century England, but the poet of *Sir Gawain and the Green Knight* makes frequent and skillful use of the formal and respectful *you*. The implications of a speaker's choice between *you* and *thou* depend not just on his perception of his social status with regard to the person he addresses, but also on the setting: what pronoun, if any, the other has used in addressing him, and whether they are alone or in company. (Abstract by A.A.M.)

- 76 MICKEL, Emanuel J., Jr., 'A Reconsideration of the *Lais* of Marie de France', *Spec*, XLVI (1971), 39-65.

The central issue in the *Lais* of Marie de France is not 'courtly love', not the development of the psychology of characters, and not the defense of marital versus non-marital relationships; rather, the subject is the nature of love itself, often personified by medieval writers as a natural force, formidable and powerful because it subverts the reason and makes man react in a way which causes him suffering and grief. Love is not judged good or bad in the *Lais* in terms of its coincidence with marriage or by its being adulterous or not, it is treated as an independent force with which man must deal. The love itself is judged by its quality, by the faithfulness and loyalty of the two lovers. Thus two lovers may well sin in committing adultery, yet the love between them might abstractly be of the purest type. In 'Equitan', 'Bisclavret', and 'Chaitivel', the love is never more than cupidity and leads to various crimes and disaster. In 'Laüstic' and 'Chevrefoil' Marie focuses on the unending suffering of human love when the one person who

could give satisfaction is unattainable. Both 'Guigemar' and 'Lanval' illustrate the travail attendant upon love, but, in each, loyal lovers eventually overcome the obstacles. 'Les Deus Amanz', 'Yonec', and 'Milun', while developing the aspect of suffering in love, illustrate well that the lasting significance of any love is the fruition from the union. 'Le Fresne' and 'Eliduc' illustrate that the loyalty and faith of the true lover has as its object the happiness of the person he loves. Marie demonstrates the miraculous power of this love to overcome worldly suffering. The fact that 'Le Fresne' ends in earthly bliss and 'Eliduc' in a union which leads toward a religious life of service and adoration only serves to show that love in its true sense is only of one nature. In the different kinds of love treated and in the process of moving from the physical to the spiritual, one can see the fulfillment of Marie's design as outlined in the 'Prologue'. (Abstract by E.J.M. Jr.)

- 77 O'GORMAN, Richard, 'The Prose Version of Robert de Boron's *Joseph d'Armathie*', *RPh*, XXIII (1969-70), 449-461.

The author attempts to demonstrate that the long-neglected prose version of Robert's *Joseph* can be of considerable importance in clarifying numerous obscure passages and outright blunders in the verse version. Considering that the verse is preserved in a single, mutilated manuscript, it is argued that the prose text, preserved in a rich manuscript tradition, should command greater attention from students of the *Joseph* than it has in the past. (Abstract by R.O'G.)

- 78 TAYLOR, P. B., 'Commerce and Comedy in *Sir Gawain*', *PQ*, L (1971), 1-15.

The apparent symmetry of the structure of *Sir Gawain* is belied by a number of conspicuous incongruities in the plot. There is a notable misbalance of Gawain's accounts. Assuming that the English hero was conscientious about his debts, we find Gawain ignorant of his. He promises the inhabitants of Hautdesert rewards if he escapes the meeting with the Green Knight alive, but he fails to pay the debt. He accepts an ax at Camelot and a girdle at the Green Chapel, but he never renders back gifts in exchange. He fails to be able to judge balances between goods and services during the three-day exchange with his host. All of these commercial exchanges seem to be gauges of Gawain's spiritual accounts, and as he arrives home at Camelot, he is still in debt. (P.B.T.)

- 79 WEINGARTNER, Russell, 'Stylistic Analysis of an Anonymous Work: the Old French Lai *Guingamor*', *MP*, LXIX (1971-72), 1-9.

This article attempts to identify, by linguistic analysis, the stylistic peculiarities of Marie de France, as they are revealed in the Harleian manuscript of her *Lais*. It also attempts to analyze the text of the lai *Guingamor*, attributed to Marie de France, with the aim of confirming or disproving Marie's authorship of it. By means of a careful study of Marie's use of tenses, her handling of subordinate clauses, her favorite types of principal clauses,—identified by a process of finding immediate constituents—and by other linguistic analyses, a kind of 'stylistic fingerprint' for Marie de France has been proposed. When the same analyses, under rigorous control, are applied to the text of *Guingamor*, important differences are observed and serious doubt is cast on the contention that Marie is the author of *Guingamor*. These techniques should be useful in any instance of disputed authorship. (Abstract by R.W.)

- 80 WEST, G. D., 'Grail Problems, I: Silimac the Stranger', *RPh*, XXIV (1970-71), 599-611.

In critical examinations of 'Gauvain's Grail Visit', the fifth section of the *First Continuation of Perceval*, attention has been directed principally to the character of Gauvain, the Grail Castle, and the ritual of the Grail. Consequently, the strange knight who appears briefly at the beginning of the section has often been neglected. His identity and the full significance of his mission are not revealed by the First Continuator, but there are indications that he was going to the Grail Castle for a specific purpose. The author of the *Second Continuation of Perceval* makes no positive attempt to explain the mystery; although he refers to his predecessor's story, he eliminates the details which would connect the strange knight with the Grail Castle. This process of dissociation is perpetuated by another Continuator, Manessier, who reveals that the strange knight's name was Silimac, but his explanation of Silimac's mission contradicts many features in the First Continuator's story. A possible solution to the mystery arises partly from a discussion of some of the relationships in the Grail Family. (Abstract by G.D.W.)

- 81 WEST, G. D., 'Grail Problems, II: The Grail Family in the Old French Verse Romances', *RPh*, XXV (1971-72), 53-73.

A comparison of details appearing in various texts reveals the existence of contradictions in relationship in the Grail Family. The genealogy in Chrétien's *Perceval* and Robert de Boron's *Verse Joseph d'Armathie* is comparatively simple, though some features in the former may be interpreted in two ways; however, these two romances present different versions of the line of descent of the chosen knight. The choice between these conflicting traditions, the attempts to reconcile elements of them, and, in some instances, the possible influence of details preserved in two prose romances (*Perlesvaus*, the *Didot-Perceval*), are reflected in varying degrees in the work of other writers, some of whom introduced a further complication by creating new characters. In addition to *Perceval* and the *Verse Joseph d'Armathie* the following romances are discussed: the *First Continuation of Percival*, the *Second Continuation*, the conclusion to MS. K of the *Second Continuation*, Gerbert's *Continuation*, Manessier's *Continuation*, the *Bliocadran Prologue*, and a brief passage in *Li Chevaliers as Deus Espees*. The commentary on some of the texts is illustrated with genealogical tables. (Abstract by G.D.W.)

- 82 WILLSON, H. B., '*Inordinatio* in the Marriage of the Hero in Hartmann's *Iwein*', *MP*, LXVIII (1971), 242-253.

The article attempts to show, by close analysis of the text, how the poet conceives the behaviour and events leading up to the marriage of Iwein to Laudine as being 'inordinate', that is, failing to conform to, or perverting, *ordo*. Four characters at least—Iwein, Laudine, Lunete and Gawain—are guilty of one or more breaches of ordinate conduct, mainly because of their inability to reconcile two conflicting orders of *triuuue*. As a result, the marriage, which is hasty, ill-timed and essentially inordinate, comes to grief, if only temporarily. (Abstract by H.B.W.)

III.—REVIEWS

- 83 COLBY, Alice M., *The Portrait in Twelfth-Century French Literature: An Example of the Stylistic Originality of Chrétien de Troyes*, Genève: Droz, 1965 (cf. *BBIAS*, XVIII, 1966, 41, 268; XIX, 1967, 46, 105, 140, 189, 244, 264; XX, 1968, 83, 180, 242; XXI, 1969, 96, 221).
Rev.: by Charles Méla, *RPh*, XXIV (1970-71), 529-534.
- 84 COSMAN, Madeleine P., *The Education of the Hero in Arthurian Romance*, Chapel Hill: University of North Carolina Press, 1965 (cf. *BBIAS*, XVIII, 1966, 114; XIX, 1967, 72; XXI, 1969, 222; XXII, 1970, 92, 177).
Rev.: by Margaret Louise Switten, *Esp*, VIII (1968), 75-76.
- 85 DONOVAN, Mortimer J., *The Breton Lay: A Guide to Varieties*, Notre Dame, Indiana and London: University of Notre Dame Press, 1969 (cf. *BBIAS*, XXI, 1969, 75; XXIII, 1971, 66, 241).
Rev.: by Robert W. Ackerman, *RR*, LXII (1971), 36.
 by Henri Niedzielski, *Esp*, X (1970), 257-259.
- 86 DORFMAN, Eugene, *The Narreme in the Medieval Romance Epic, An Introduction to Narrative Structures*, Manchester: Manchester University Press, 1969 (cf. *BBIAS*, XXII, 1970, 150, XXIII, 1971, 67, 183).
Rev.: by Larry S. Crist, *FR*, XLIV (1970-71), 812-814.
 by Douglas Kelly, *Spec*, XLV (1970), 668-669.
 by June Hall Martin, *CL*, XXIII (1971), 362-365.
 by Edward R. Haymes, *CLS*, IX (1972), 92-93.

- 87 EISNER, Sigmund, *The Tristan Legend: A Study in Sources*, Evanston, Illinois: Northwestern University Press, 1969 (cf. *BBIAS*, XXII, 1970, 66; XXIII, 1971, 68).
Rev.: by Gray L. Aho, *WF*, XXIX (1970), 294-297.
by W. Edson Richmond, *JAF*, LXXXIII (1970), 360-361.
- 88 GATES, Robert J., ed., *The Awntyrs off Arthure at the Terme Wathelyne*, Philadelphia: University of Pennsylvania Press, 1969 (cf. *BBIAS*, XXI 1969, 118; XXII, 1970, 51).
Rev.: by Denton Fox, *Spec*, XLVI (1971), 154-157.
by Arthur Heiserman, *MP*, LXIX (1971-72), 60-63.
- 89 HADU, Peter, *Aesthetic Distance in Chrétien de Troyes: Irony and Comedy in 'Cligès' and 'Perceval'*, Genève: Droz, 1968 (cf. *BBIAS*, XXI, 1969, 251; XXIII, 1971, 139, 275).
Rev.: by Alice M. Colby, *Spec*, XLVI (1971), 514-517.
by David C. Fowler, *RR*, LXII (1971), 291-293.
- 90 HOLMES, Urban Tigner, *Chrétien de Troyes*, Twayne's World Authors Series, 94, New York: Twayne Publishers, Inc., 1970.
Rev.: by Gerard J. Brault, *FR*, XLV (1971-72), 755-756.
- 91 KNIGHT, Stephen, *The Structure of Sir Thomas Malory's Arthurian*, Australian Humanities Research Council Monograph 14, Sydney, Australia: Sydney University Press, 1969 (cf. *BBIAS*, XXII, 1970, 161).
Rev.: by Robert W. Ackerman, *Spec*, XLVI (1971), 158-160.

- 92 LEVIANT, Curt, *King Artus: A Hebrew Arthurian Romance of 1279*, New York: Ktav Publishing House, 1969 (cf. *BBIAS*, XXII, 1970, 53, 229).
Rev.: by Morris Epstein, *Spec*, XLVI (1971), 162-164.
- 93 LEWIS, C. S., *Studies in Medieval and Renaissance Literature*, collected by Walter Hooper, Cambridge: Cambridge University Press, 1966 (cf. *BBIAS*, XX, 1968, 95, 155, 187; XXI, 1969, 64).
Rev.: by Lionel J. Friedman, *RPh*, XXII (1968-69), 119-120.
- 94 MÉNARD, Philippe, *Le Rire et le sourire dans le roman courtois en France au moyen âge (1150—1250)*, Genève: Droz, 1969 (cf. *BBIAS*, XXIII, 1971, 283).
Rev.: by Raymond J. Cormier, *Spec*, XLVI (1971), 168-172.
- 95 MOORMAN, Charles, 'A Knyght There Was': *The Evolution of the Knight in Literature*, Lexington, Kentucky: University of Kentucky Press, 1967 (cf. *BBIAS*, XX, 1968, 62; XXI, 1969, 107, 238; XXII, 1970, 101).
Rev.: by Larry M. Sklute, *RPh*, XXIV (1970-71), 640-644.
- 96 PAYEN, Jean-Charles, *Le Motif du repentir dans la littérature française médiévale: des origines à 1230* (= Publications Romanes et Françaises 98), Genève: Droz, 1968 (cf. *BBIAS*, XX, 1968, 250, 277; XXII, 1970, 42, 216, 286; XXIII, 1971, 30, 75, 146, 253, 286).
Rev.: by Alfred Toulet, *RPh*, XXV (1971-72), 137-142.

- 97 SCHRÖDER, Werner, *Wolfram-Studien*, Berlin: Erich Schmidt Verlag, 1970.
Rev.: by Henry Kratz, *GQ*, XLIV (1971), 390-395.
- 98 STURM, Sara *The Lay of Guingamor: A Study* (University of North Carolina Studies in Romance Languages and Literatures, No. 76), Chapel Hill: University of North Carolina Press, 1968 (cf. *BBIAS*, XXI, 1969, 124; XXII, 1970, 81, 106, 223).
Rev.: by William S. Woods, *RR*, LXII (1971), 290-291.
 by Henri Niedzielski, *Esp*, X (1970), 257-259.
- 99 VARVARO, Alberto, *Il Roman de Tristan di Béroul* (Università di Pisa, Studi di Filologia Moderna, N.S. III), Turin: Bottega d'Erasmus, 1963 (cf. *BBIAS*, XVI, 1964, 192; XVII, 1965, 80, 101, 132, 157, 178; XVIII, 1966, 231; XXI, 1969, 73, 114).
Rev.: by Joan M. Ferrante, *RPh*, XXIV (1970-71), 651-656.
- 100 WEIGAND, Herman J., *Wolfram's Parzival: Five Essays with an Introduction*, ed. by Ursula Hoffman, Ithaca and London: Cornell University Press, 1969 (cf. *BBIAS*, XXIII, 1971, 57).
Rev.: by Michael Curschman, *Spec*, XLVI (1971), 190-193.
 by Sidney M. Johnson, *Monats*, LXII (1970), 394-395.

IV.—DOCTORAL DISSERTATIONS

- 101 BERGER, Sidney Elliot, 'A Concordance to *Lazamon's Brut*. Part I: A-F', *DA*, XXXII (1971-72), 2631A (University of Iowa).

- 102 BLOCK, Ralph Howard, 'A Study of the Dream Motif in the Old French Narrative', *DA*, XXI (1970-71), 2334A (Stanford University).
- 103 BLOOMGARDEN, Ira, 'Northern Middle English Arthurian Romance and Its Historical Background', *DA*, XXXI (1970-71), 6539A-6540A (City University of New York).
- 104 BOREN, James Lewis, 'A Reading of the Alliterative *Morte Arthure*', *DA*, XXXI (1970-71), 4706A (University of Iowa).
- 105 CAPLES, Cynthia Barrett, 'Feudal Chivalry in the Prose Lancelot', *DA*, XXXII (1971-72), 1505A (Harvard University).
- 106 CHISNELL, Robert Emmett, 'Unconventionality and Irony: A Reading of *Sir Gawain and the Green Knight*', *DA*, XXXII (1971-72), 910A (Auburn University).
- 107 CHITWOOD, Garrett Clayton, 'Love and Guilt: A Study of Suffering in Selected Medieval Works', *DA*, XXXI (1970-71), 3497A-3498A (Case Western Reserve University).
- 108 DAHOOD, Roger Godfrey, '*The Avowing of King Arthur*: A Critical Edition', *DA*, XXXI (1970-71), 4113A-4114A (Stanford University).
- 109 DIAMOND, Sara Arlyn, 'A Study of the Middle English Alliterative Romances', *DA*, XXXI (1970-71), 3500A-3501A (University of California, Berkeley).

- 110 FRIES, Maureen Holmberg, 'Sir Lancelot and Sir Tristan: Characterization and *Sens* in Malory's *Morte Darthur*', *DA*, XXXI (1970-71), 1756A-1757A (State University of New York at Buffalo).
- 111 GOBLE, Wendy Coleman, 'Repetition of Episodes in Malory's *Morte Darthur*', *DA*, XXXI (1970-71), 4714A (University of Wisconsin).
- 112 GORIN, Carol Ann, 'Imagery in *Cligès*', *DA*, XXXI (1970-71), 4119A (University of North Carolina at Chapel Hill).
- 113 GOULDIN, George, 'The Prose Versions of the Death of Tristan', *DA*, XXXI (1970-71), 2343A-2344A (Catholic University of America).
- 114 HAMEL, Mary Frances, 'The Text of the Alliterative *Morte Arthure*: Editorial Problems and Principles', *DA*, XXXII (1971-72), 388A-389A (Pennsylvania State University).
- 115 HELMING, Vernon Parker, 'Medieval Pilgrimages and English Literature to A.D. 1400', *DA*, XXXI (1970-71), 2826A (Yale University).
- 116 HILL, Harold Clinton, 'Hartmann von Aue: The Role of Narrative Technique in Depiction of Character', *DA*, XXXII (1971-72), 389A-390A (John Hopkins University).
- 117 JAEGER, Charles Stephen, 'The Prologue Tradition in Middle High German Romance', *DA*, XXXII (1971-72), 968A (University of California, Berkeley).

- 118 KALINKE, Sister Jane Aza, 'The *Erex Saga* and Its Relation to Chrétien de Troyes' *Erec et Enide*', *DA*, XXXI (1970-71), 1280A (Indiana University).
- 119 KEISER, George Robert, 'The Portrait of Arthur in the Alliterative *Morte Arthure*', *DA*, XXXII (1971-72), 2645A (Lehigh University).
- 120 KNAPTON, Antoinette, 'Mythe et Psychologie chez Marie de France', *DA*, XXXII (1971-72), 2646A (University of California, Berkeley).
- 121 LEO, Diana Thomas, 'The Concept of the Hero in the Middle English Verse Romances', *DA*, XXXI (1970-71), 6558A (University of Pittsburgh).
- 122 LIEBMANN, Judith Kusinitz, 'The Narrative Function of Direct Discourse in the Epics of Hartmann von Aue', *DA*, XXXI (1970-71), 1282A (Yale University).
- 123 LIGHT, David Anthony, 'The Arthurian Portion of the *Roman de Brut* of Wace: A Modern English Prose Translation with Introduction and Notes', *DA*, XXXI (1970-71), 4170A-4171A (New York University).
- 124 LYNN, Thérèse Ballet, 'Le *Jeu d'Adam*, *La Chanson de Roland* et *Yvain*: Une Etude Comparative des Techniques et des Traditions Dramatiques', *DA*, XXXII (1971-72), 975A (University of Illinois at Urbana-Champaign).
- 125 MADDOX, Donald L. 'The *Cligès* of Chrétien de Troyes: A Critical Study', *DA*, XXXI (1970-71), 6619A (Duke University).

- 126 MAHLER, Annemarie Ettinger, 'Perceval, Parzival, Paris and Bamberg: Stylistic Analogies in Certain Medieval Descriptions and Depictions', *DA*, XXXI (1970-71), 6560A (Indiana University).
- 127 McCROSKERY, Margaret Suzanne, 'Tristan and Isolde: Four Dimensions of a Tale of Passion', *DA*, XXXI (1970-71), 4128A (University of Kentucky).
- 128 McGRORY, Mary Kathleen, 'Wolfram von Eschenbach and Mozarabic Spain: The Possibility of Hispanic Sources for the *Parzival*', *DA*, XXXI (1970-71), 1765A (Columbia University).
- 129 MEAD, Philip Lawrence, 'A Consideration of Some Archetypes in Malory's *Le Morte Darthur*', *DA*, XXXI (1970-71), 1765A (University of New Mexico).
- 130 ROACH, Eleanor Ann, 'Consideration of Chrétien de Troyes' *Erec et Enide.*, *DA*, XXXII (1971-72), 398A (Pennsylvania State University).
- 131 SOUDEK, Ernst Herbert, 'The Cart-Episode: Evolution of an Arthurian Incident from Chrétien's *Le Chevalier de la Charrette*, through the *Old French Prose Lancelot*, the *Middle High German Prose Lancelot*, to Malory's *Morte Darthur*', *DA*, XXXI (1970-71), 1240A-1241A (University of Michigan).
- 132 SOUTHWORTH, Marie-José 'Etude Comparée de Quatre Romans d'Aventure du Moyen Age', *DA*, XXXI (1970-71), 2941A (University of Pennsylvania).
- 133 SPENDAL, Ralph James, 'Narrative Structure in Five Middle English Poems', *DA*, XXXI (1970-71), 5376A-5377A (University of Oregon).

- 134 STEWART, Marilyn Zarwell, 'The Protégés of Lancelot: A Study of Malory's Characterization of Lancelot in the *Morte Darthur*', *DA*, XXXI (1970-71), 3522A-3523A (University of Southern California).
- 135 STROUD, Michael James, 'Malory and the *Morte Arthure*', *DA*, XXXI (1970-71), 4735A-4736A (University of Wisconsin).
- 136 WEAVER, Tudor Perry, 'The Return of Arthur: A Study of the Provençal Arthurian Romance *Jaufre*', *DA*, XXXII (1971-72), 1488A (Yale University).
- 137 WEINRAUB, Eugene J., 'Chrétien's Grail: A Jewish Rite? A New Investigation Based upon Medieval Hebraic Sources', *DA*, XXXI (1970-71), 4738A (Cornell University).
- 138 WHITAKER, Muriel Anna Isabel, 'The Idealized World of Malory's "Morte Darthur": A Study of the Elements of Myth, Allegory and Symbolism in the Secular and Religious Milieux of Arthurian Romance', *DA*, XXXII (1971-72), 406A (University of British Columbia).
- 139 WHITEBOOK, Budd Bergovoy, 'Individuals: Eccentricity and Inwardness in English and French Romance, 1170-1400', *DA*, XXXII (1971-72), 3275-3276A (Yale University).
- 140 WOLKENFIELD, Suzanne, 'The Christian Hero in Arthurian Romance,' *DA*, XXXI (1970-71), 1812A (Columbia University).

Belgique

BIBLIOGRAPHIE POUR 1971 ETABLIE PAR PAUL REMY

II.—ETUDES CRITIQUES

- 141 BAUMGARTNER, Emmanuèle, 'Remarques sur quelques épisodes du *Tristan en prose*', *Mélanges de philologie romane dédiés à la mémoire de Jean Boutière (1899-1967)* édités par Irénée Cluzel et François Pirot, Liège, éd. Soledi, 1971 (XXIII + 952 pp., 2 vol.), pp. 99-106.

Etude des modifications, dans les manuscrits, du récit central des captivités du héros. "La complexité de la tradition manuscrite du *Tristan en prose*, la fréquence des croisements entre les différentes rédactions du roman, interdisent d'étendre à tout un manuscrit ou à un groupe de manuscrits la datation proposée pour un épisode particulier, même si ce dernier, essentiel à l'action dramatique, est étroitement lié à une même série d'événements" (p. 105). L'auteur propose "de considérer 757 comme une version particulière du roman, au même titre que 99 ou 103 par exemple et de renoncer, au moins provisoirement, à en faire le témoin d'une première version complète et en grande partie perdue du *Tristan en prose*" (p. 106).

- 142 CHRETIEN DE TROYES, *Philomena*. Concordances et index établis d'après l'édition C. de Boer par G. Dubois, M. Dubois-Stasse et G. Lavis, Publications de l'Institut de lexicologie française de l'Université de Liège, s.d., IX + 249 pp.

Dans le cadre d'un vaste programme de l'Institut, dépouillement dû à des techniques automatiques. Concordance, table générale des fréquences, table des fréquences par catégories grammaticales, index de références. "A l'heure actuelle, un corpus formé principalement des romans de Chrétien de Troyes et d'un ensemble de poèmes lyriques des XIIe et XIIIe siècles constitue l'objet immédiat de nos travaux" (p. 1).

- 143 DE CALUWE, Jacques, 'La conception de l'amour dans le lai d'*Eliduc* de Marie de France', *MA*, LXXVII (1971), pp. 53-77.

L'auteur donne une longue analyse du lai: prologue (vv. 1-28), 1ère partie, le départ d'Eliduc et les exploits à Totness (vv. 29-264), 2e partie, la naissance de l'amour (vv. 265-549), 3e partie, le drame (vv. 550-952), 4e partie, le sacrifice de Guildeluec (vv. 953-1144), épilogue (vv. 1145-1184). Il fait ensuite allusion au récit primitif, pour mettre enfin l'accent sur les caractéristiques d'une crise qu'il compare à celle d'un film, *Le Bonheur*. Le problème central serait le suivant: "une conception de l'amour et du bonheur qui fait—ou voudrait faire—abstraction de toute loi morale, ce que Mme Varda appelle 'la grâce laïque'" (p. 76).

- 144 FRAPPIER, Jean, 'Pour le commentaire d'*Erec et Enide*. Notes de lecture', *Marche romane*, XX (1970), fasc. 4, pp. 15-30.

I.—Bilis, li rois d'Antipodès (éd. Foerster, v. 1994; éd. Roques, v. 1942). Le nom essentiel n'est pas Antipodès, "nom à panache", comme le pensait E. Faral, mais Bili, nom celtique. "Chrétien s'est diverti à marier une donnée celtique (sans doute un conte ou un lai sur des nains, des korrigans?) avec un terme d'antiquité, à la rehausser par un nom prestigieux, un peu de clinquant 'humaniste'" (p. 17).

II.—Les offrandes d'Erec et d'Enide au "moutier" de Carnant (éd. Roques, v. 2323-2376). M. Frappier retient les objections de M. Micha contre l'authenticité des deux passages ajoutés dans la copie de Guiot; on n'y retrouve pas le style de Chrétien, mais un assez médiocre pastiche, dû peut-être à quelqu'un qui connaissait un roman en prose du début du 13e siècle (cf. la mention du "Val Périlleux" et l'étoffe brodée par Morgain). De plus Guiot, citoyen de Provins, aurait pensé "à ce fragment de la Vraie Croix qui était l'une des gloires de sa ville" (p. 26).

III.—Erec revêt son armure avant d'emmener Enide "en aventure" (éd. Foerster, v. 2624-2663; éd. Roques, v. 2620-2659). Réflexions sur le caractère symbolique de la scène (le tapis avec "l'image d'un liepart" et, surtout, le haubert d'argent): la symbolique est devenue symbolisme.

- 145 GRISAY, A., LAVIS, G. et DUBOIS-STASSE M., *Les dénominations de la femme dans les anciens textes littéraires français*, Gembloux, Duculot, 1969, XVI-260 p. (Publications de l'Institut de lexicologie française de l'Université de Liège).

Ce livre se situe "dans un ensemble de recherches que l'Institut de Lexicologie Française a entamées au moment où il reprenait en charge le *Dictionnaire Onomasiologique de l'Ancien Français* conçu initialement par M. De Poerck, professeur à l'Université de Gand" (p. IX). Il est basé sur un dépouillement exhaustif, par des moyens mécanographiques et électroniques, de nombreux textes littéraires datant du Xe siècle aux environs de 1300. Le travail, suivi d'un index, présente de l'intérêt pour les chercheurs arthuriens; "... la littérature narrative des XIIe et XIIIe siècles—et en particulier le roman—est riche d'informations concernant la femme et la jeune fille nobles dont elle nous offre une image très cohérente" (p. XII). On apprécie le fait que les auteurs ont présenté des champs sémantiques, des contextes suffisamment larges et d'importants commentaires.

- 146 JODOGNE, Omer, 'Le commentaire d'un fragment namurois du *Conte du Graal*' (le fragment de Lannoy), Académie royale de Belgique, *Bulletin de la classe des lettres et des sciences morales et politiques*, 5e série, LVI (1970), pp. 235-247.

Après avoir publié les trois cents vers environ de ce fragment (*Mélanges Rita Lejeune*, pp. 1039-1052; cf. *BBSIA*, XXIII, 1971, 103), M. Jodogne montre que "de toute évidence, le fragment namurois ou le fragment de Lannoy se distingue des 17 autres manuscrits, non par ses qualités, mais par ses défauts et par ses détériorations, hélas, volontaires" (p. 239). Mauvaises lectures, procédés stylistiques (tutoiement, mots remplacés d'une manière banalisante): "Chrétien a été parfois cruellement desservi" (p. 247).

- 147 KELLERMANN, Wilhelm, 'Les types psychologiques de l'amour dans les romans de Chrétien de Troyes', *Marche romane*, XX (1970), fasc. 4, pp. 31-39 (texte d'une communication présentée au Congrès de Cardiff).

L'auteur examine successivement *l'amour-fierté* (ou *amour-jeu*; la coutume du cerf blanc dans *Erec et Enide*, la fête au château d'Yvain et de Laudine): "Gauvain, l'amant volage, en est le prototype", p. 33; *l'amour-amitié*, basé sur la fidélité et la durée (différent de *l'amour chevaleresque*, *l'amour-amitié* est "sinon l'alternative du mariage, le prélude au mariage", p. 34); *l'amour-mariage* (*Erec et Enide*, *Yvain* et surtout *Cligès*: égalité et réciprocité; réflexions sur l'emploi abondant des pronoms réciproques); *l'amour-passion* (absent chez Chrétien); *l'amour imposé* (*Erec et Enide*, *Cligès*); *l'amour sexuel* (épisodes brutaux dans *Erec et Enide*); *l'amour provoqué par des femmes* ("provocations féminines au mariage et à l'amour"—p. 38, dans *Yvain et Lancelot*); *l'amour-vénération* (la question, très débattue, de la "fin' amor" dans le *Chevalier de la Charrette*).

III.—COMPTES RENDUS

- 148 BAADER, Horst, *Die Lais. Zur Geschichte einer Gattung der altfranzösischen Kurzerzählungen*, Frankfurt/Main, 1966 (cf. *BBSIA*, XIX, 1967, 11).
C.R. par Werner Nitsch, *Marche romane*, XX (1970), fasc. 4, pp. 131-134.
- 149 BLANCIOTTO, Gabriel, *Les poèmes de Tristan et Iseut. Extraits*, Paris, Larousse, s.d. (1968), 176 pp. ("Classiques Larousse").
C.R. par Jean-Charles Payen, *MA*, LXXVII (1971), pp. 555-557.
- 150 FRAPPIER, Jean, *Etude sur "Yvain" ou "le Chevalier au lion" de Chrétien de Troyes*, Paris, SEDES, 1969 (cf. *BBSIA*, XXII, 1970, 268).
C.R. par J.W.-W., *Marche romane*, XX (1970), fasc. 4, pp. 141-142.

- 151 **GRISAY, A., LAVIS, G., DUBOIS-STASSE, M.**, *Les dénominations de la femme dans les anciens textes littéraires français*, Gembloux, Duculot, 1969 (cf. *BBSIA*, XXIV, 1972, 145).
 C.R. par J. Lechanteur, *MA*, LXXVII (1971), pp. 140-142;
 par J.W-W., *Marche romane*, XX (1970), fasc. 4, pp. 145-147.
- 152 **Haidu, Peter**, *Aesthetic Distance in Chrétien de Troyes. Irony and Comedy in "Cligès" and "Perceval"*, Genève, Droz, 1968 (cf. *BBSIA*, XXI, 1969, 251)
 C.R. par Jean-Charles Payen, *MA*, LXXVII (1971), pp. 137-140;
 par Pierre Van Nuffel, *LR*, XXV (1971), pp. 312-314.
- 153 *Mélanges de linguistique romane et de philologie médiévale offerts à M. Maurice Delbouille*, Gembloux, Duculot, 1964, tome II (cf. *BBSIA*, XVII, 1965, 87).
 C.R. par Jean-Marie D'Heur, *Marche romane*, XX (1970), fasc. 4, pp. 103-120.
 Dans le domaine arthurien, analyse des articles mentionnés dans *BBSIA*, XVII, 1965, 87 (I.-M. Cluzel), 88 (A. Fourrier), 89 (P. Gallais), 90 (L. Geschiere), 91 (H. et R. Kahane), 93 (M. D. Legge), et dans *BBSIA*, XVIII, 1966, 122 (A. Micha), 124 (P. Remy), 125 (E. von Richtofen), 126 (E. Vinaver), 127 (A. Viscardi), 128 (F. Whitehead), 129 (B. H. Wind).
- 154 *Mélanges offerts à Rita Lejeune*, Gembloux, Duculot, 1969, 2 vol. (cf. *BBSIA*, XXIII, 1971, 100)
 C.R. par Louis Chalon, *Marche romane*, XX (1970), fasc. 4, pp. 121-130.
 Dans le domaine arthurien, analyse sommaire des articles mentionnés dans *BBSIA*, XXIII, 1971, 100 (R. Aramon i Serra), 101 (S. d'Ardenne), 102 (P. Gallais), 103 (O. Jodogne), 104 (J. Maillard), 105 (A. Adler), 106 (H. Adolf), 107 (M.-C. Blanchet), 108 (F. Bogdanow), 110 (G. J. Brault), 112

(L. Cornet), 113 (J. De Caluwé-Dor), 114 (M. Delbouille), 115 (C. Delhez-Sarlet), 116 (A. H. Diverres), 117 (Ch. Foulon), 118 (J. Frappier), 119 (P. Jonin), 120 (H. et R. Kahane, A. Pietrangeli), 121 (M. D. Legge), 122 (J. Marx), 123 (P. Mertens-Fonck), 124 (H. Newstead), 126 (J.-Ch. Payen), 128 (R. M. Ruggieri), 129 (J. Rychner), 130 (H. Sckommodau), 131 (J. Stiennon), 132 (L. Thorpe), 133 (J. Wathelet-Willem), 134 (M. Williams), 135 (B. Wind), 136 (B. Woledge).

- 155 **MENARD**, Philippe, *Le rire et le sourire dans le roman courtois en France au moyen âge*, Genève, Droz, 1969 (cf. *BBSIA*, XXII, 1970, 251)
C.R. par Jean-Charles Payen ('Notes sur l'ironie romanesque au Moyen âge. A propos d'un livre récent'), *MA*, LXXVII, (1971), pp. 109-120.
- 156 **ULRICH VON ZATZIKHOVEN**, *Lanzelet*, eine Erzählung hrsg. von K. A. Hahn mit einem Nachwort und einer Bibliographie von F. Normann, Berlin, de Gruyter, 1965 (cf. *BBSIA*, XVIII, 1966, 10).
C.R. par R. Lievens, *Leuense Bijdragen* (bijblad), LIX (1970), p. 56.
- 157 **VINAVER**, Eugène, *The Works of Sir Thomas Malory*, new revised edition, Oxford, Clarendon Press, 1967, 3 vols (cf. *BBSIA*, XX, 1968, 136).
C.R. par Robert Guiette, *RBPH*, XLIX (1971), pp. 244-245.
- 158 *Wolfram-Studien*, hrsg. v. Werner Schröder, Berlin, Erich Schmidt-Verlag, 1970, 298 p. (Veröffentlichungen der Wolfram von Eschenbach-Gesellschaft).
C.R. par M. Joye, *Leuense Bijdragen* (bijblad), LX (1971), pp. 97-102. Des études de ce recueil sont mentionnées dans le *BBSIA*, XXIII, 1971, 2, 8, 9, 10, 12, 14, 16, 17, 20.

Denmark

BIBLIOGRAPHY FOR 1971 COMPILED BY N. LUKMAN

II.—CRITICAL AND HISTORICAL STUDIES

- 159 HALLBERG, Peter, 'Norrøna riddarsagor. Några språkdrag' *ANF* 86 (Lund 1971), 114-38.

The author applies statistics to the vocabulary of courtly prose translations. They show that 'brother Robert', author of *Tristrams saga* (1226), also adapted the *Strengleikar* and *Elis saga ok Rósmundu I*, and that he may have translated *Möttuls saga*, *Ívants saga*, *Percivals saga*, and *Valvers þáttur*. A list p. 137 of about 50 'courtly' words characteristic for the saga 1226, unquestionably Norwegian. P. Hallberg's previous applications of quantitative statistics in some other cases of disputed authorship were severely criticized in *ANF* 85 (1970), 138-62, by Federico Albano Leoni, 'Sagas islandaises et statistique linguistique. Quelques observations.' Further discussion by Marina Mundt, 'Sturla Þórðarson und die Laxdæla saga' (1969, diss. Bergen 1970), and Sture Allén, 'Om textattribution. Kring en avhandling av Marina Mundt', *ANF* 86 (1971), 82-113.

Espagne, Portugal et pays de Langue Espagnole ou Portugaise

BIBLIOGRAPHIE POUR 1971 ETABLIE PAR P. BOHIGAS

II.—ETUDES

- 160 KATO, Kyoto, *Une interprétation d'Erec et Enide de Chrétien de Troyes*, *Filologia Moderna*, Madrid, XI (1970-71), 137-146.

L'auteur admet l'existence d'une source commune entre le gallois *Gereint* et *Erec* de Chrétien. Les différences entre les deux romans nous font connaître, donc, "ce que Chrétien a changé". L'originalité de Chrétien est "de n'avoir pas fondé le mariage dans *Erec* sur l'intérêt politique et économique" mais sur l'amour des deux personnages.

- 161 RIQUER, Martin de, *La influencia de la transmisión manuscrita en la estructura de las obras literarias medievales* (Extr. de *Coloquios de Historia y estructura de la obra literaria*, Madrid C.S.I.C., 1971).

Les copistes ont corrigé les originaux des auteurs et la perfection formelle de quelques œuvres peut être due à la correction du copiste. Comme exemple il cite les manuscrits du *Conte del Graal* de Chrétien de Troyes et de la première continuation de ce poème, où est visible l'action des copistes qui ont suppléé les oublis de l'auteur.

III.—COMPTES RENDUS

- 162 SCUDIERI RUGGIERI, Jole, *Due note di letteratura spagnola del s. XIV.* (1) *La cultura francese nel Caballero Zifar e nell' Amadis; versioni spagnole del Tristano in prosa.* (2) "De ribaldo". (Extr. de *Cultura Neolatina*, XXVI, 1966, 1-20, Cf. *BBIAS*, XX, 1968, 198).
C.R. somm. par F. Rico, dans *Anuario de estudios medievales*, Barcelona 1968 [1970], 797-798).

Finlande

BIBLIOGRAPHIE POUR 1971 ETABLIE PAR A. MICHA

II.—ETUDES CRITIQUES ET HISTORIQUES

- 163 MUIR, Margaret A., et FIELD, P. J. C., 'French words and phrases in Sir Thomas Malory's *Le Morte Darthur*, *NM*, 1971, p. 483-590.

Il est difficile d'attribuer les fragments en français dans la *Morte Darthur* à un dialecte particulier. Le titre montre que Malory connaissait le français moins bien qu'il ne voulait le faire croire à ses lecteurs.

- 164 REICHARDT, Paul F., 'A note on structural symmetry in "Gawain and the Green Knight"', *NM*, LXXII, 1971, pp. 276-281.

Etend au sens du roman la notion de symétrie structurale et montre comment la technique d'équilibre et de contraste pratiquée par le poète se développe dans une dimension narrative où des pouvoirs surnaturels créent les situations qu'affronte le héros du poème.—Importance des références à la Vierge Marie; le culte que Gauvain a pour elle est la source de sa prouesse. Contraste entre Marie et Morgaine. Equilibre et symétrie sont évidents aux trois niveaux du roman: celui du récit, celui du symbole, celui de la causalité narrative.

France

BIBLIOGRAPHIE POUR 1971 ETABLIE PAR C. FOULON, J. FRAPPIER ET A. MICHA

I.—TEXTES, TRADUCTIONS ET ADAPTATIONS

- 165 CHRETIEN DE TROYES, *Le Chevalier au lion (Yvain)*, roman traduit de l'ancien français par Claude Buridant et Jean Trotin, Paris, Champion, 1971.

Traduction faite d'après la copie du scribe Guiot (Paris, Bibl. Nat. 794) et le texte établi par Mario Roques dans son édition des *Classiques Français du Moyen Age*. Cependant le texte de l'édition Foerster a été préféré pour 75 passages environ.— Avant-propos (VII-VIII), Glossaire (pp. 178-189), Notes (pp. 185-189). J.F.

- 166 LANGLAIS, Xavier de, *Le Roman du Roi Arthur, IV, La quête de Galaad et de ses compagnons, La conversion de Lancelot*, Paris, Piazza, 1971.

Ce quatrième tome du *Roman du Roi Arthur* (Cf. *BBSIA*, XVIII, 1966, 141; XX, 1968, 257, et XXII, 1970, 264) est un livre "renouveau" de la *Quête del Saint Graal* attribuée à Gautier Map.

- 167 LANGLAIS, Xavier de, *Le Roman du Roi Arthur, V, Epilogue des amours de Lancelot et de la reine Guenièvre, La Mort le Roi Arthur*, avec une postface de Jean Frappier, Paris, Piazza, 1971. (Cf. *BBSIA*, XXIV, 1972, 166).

Ce cinquième et dernier tome du *Roman du Roi Arthur* concerne la *Mort le Roi Artu* attribuée à Gautier Map, dernière partie du

Lancelot en prose.—La postface (pp. 335-356) rappelle à grands traits comment s'est formé et développé le cycle arthurien, de Geoffroy de Monmouth et de Chrétien de Troyes au *Lancelot en prose*, et loue l'originalité de l'ensemble de "renouveau" réalisé par Xavier de Langlais.—Note bibliographique (pp. 357-360)—Lieux arthuriens, avec une carte (pp. 361-366).

- 168 *Romans de la Table Ronde (Les)*, adaptés et renouvelés par Jacques Boulenger, I, *Les Enfances de Lancelot, Merlin l'Enchanteur, Les Amours de Lancelot*, II, *Galahaut, sire des Iles lointaines, Le Château aventureux*, III, *La Quête du Saint Graal, La Mort d'Artus*. Préfaces de Joseph Bédier, Frantz-André Burguet, Marcel Schneider et Michel Hérubel, Collection 10/18, Union Générale d'Éditions, Paris, 1971.

Réédition en 3 volumes de l'ouvrage de J. Boulenger paru en 4 volumes, en 1922, chez Plon-Nourrit, Paris. J.F.

- 169 *Roman de Merlin l'enchanteur (Le)*, traduit en français moderne, publié par Henri de Briel, Paris, Klincksieck, 1971.

Traduction du *Merlin-Huth* d'après le texte du ms. Brit. Mus. Add. 38117 publié par G. Paris et J. Ulrich, *SATF* (1886)—Huit hors-texte illustrant le volume reproduisent des miniatures du ms. fr. 95 de la Bibliothèque Nationale.—Brève Introduction (p. 9-11) retraçant l'histoire romanesque de Merlin au XII^e et au XIII^e siècle. J.F.

II.—ETUDES CRITIQUES ET HISTORIQUES

- 170 BUSCHINGER, Danielle, 'Une nouvelle contribution à l'étude d'Eilhart von Oberg', *Et.Germ*, 26^{ème} Année, 1971, pp. 222-228.

Notes et discussion à propos du livre de Mme Hadamod Bressmann, *Tristrant*, consacré aux anciens fragments du roman d'Eilhart.—Eloges et quelques réserves: on ne peut contester l'authenticité du passage de l'épilogue où le poète se nomme. Signale de minimes divergences entre les leçons des fragments et celles des manuscrits tardifs, pour le style, le lexique, la syntaxe; rappelle parmi les causes d'altération qui affectent la transmission d'un texte médiéval les condensations de la matière narrative, les suppressions et les additions. A.M.

- 171 CAZENAVE, Michel, *Le philtre et l'amour. La légende de Tristan et Iseut*, Paris, Corti, 1969.

Etude assez confuse et souvent mal informée, où l'on trouve aussi une critique vive et non injustifiée des vues exposées par Denis de Rougemont dans *L'amour et l'occident*. J.F.

- 172 GALLAIS, Pierre, 'De la naissance du roman, A propos d'un article récent', *CCM*, XIV^e année, 1971, pp. 69-75.

Dans un style animé, P.G. prend pour cible un article de Robert Marichal—'Naissance du roman' dans *Entretiens sur la renaissance du XIII^e siècle* (actes de la 9^eme décade du Centre culturel international de Cerisy-la-Salle 21-30 Juillet 1965), Paris/La Haye, Mouton, 1968, pp. 449-476 —: s'il admet, lui aussi, que la naissance du roman moderne se situe entre 1130 et 1170, il conteste que les "romans antiques", *Alexandre*, *Thèbes*, *Eneas*, *Trois*, ou, aussi bien, le *Brut*, soient déjà de véritables romans. Leurs auteurs manquent d'originalité, car ils traduisent, à leur façon, des modèles latins ou, tout au plus, brodent des données jugées historiques. Il est vrai qu'Alexandre était plus propre qu'Enée ou Hector à devenir un héros de roman, "car Alexandre, c'est la destinée individuelle, . . . c'est le voyage, . . . c'est la découverte, . . . c'est l'aventure". Mais il a fallu Arthur et la fiction arthurienne—matière qu'on pouvait traiter librement, car elle était comme affranchie de l'histoire—, il a fallu surtout Chrétien de Troyes et son génie pour que naquit vraiment, par la création d'un "univers parallèle" au monde réel, le genre littéraire du roman. J.F.

- 173 GRAFIGNY, L., 'La composition du "Tristan" de Gottfried de Strasbourg et les initiales dans les principaux manuscrits et fragments', *Et.Germ.*, 26^eme année, 1971, pp. 1-17.

Etude des initiales dans leurs rapports avec la composition de l'œuvre. Le relevé est fait avec beaucoup de minutie. Parmi elles, certaines intéressent la composition et permettent de délimiter certaines parties (le prologue entre autres). Elles peuvent aussi éclairer les rapports des manuscrits entre eux. A.M.

- 174 HUNT, Tony, 'The Prologue to Chrestien's *Li contes del Graal*', *Rom*, t. 92, 1971, pp. 359-379.

Désireux de discuter l'opinion "largement répandue" qui veut faire du prologue l'exposé du "sen" du roman de *Perceval le Gallois*, T.H. critique tout d'abord la méthode qui consiste à présupposer un sens symbolique chrétien. Il établit ensuite la structure thématique du prologue, estimant qu'il a son sens en lui-même et constitue une application des règles de la rhétorique cicéronienne. La "captatio benevolentiae" oppose les vertus de Philippe d'Alsace aux vices d'Alexandre (lesquels constituaient un "lieu commun" utilisé aussi par Jean de Salisbury ou Giraldus Cambrensis dans leurs livres d'instruction morale). "Le contenu du prologue, dans le *Conte du Graal*, est entièrement déterminé par un enseignement moral cicéronien, des anecdotes traditionnelles sur Alexandre, et la connaissance du vrai caractère de Philippe d'Alsace. Ce n'est pas ici la charité, en tant que vertu théologique, qui est exaltée, mais la libéralité." C.F.

- 175 KELLY, Douglas, 'La forme et les sens de la quête dans l'*Erec et Enide* de Chrétien de Troyes', *Rom*, t. 92, 1971, pp. 326-358.

Le motif de la quête, inventé par Chrétien de Troyes, s'est maintenu jusqu'aux derniers romans arthuriens. D.K. donne successivement une analyse chronologique de la quête dans *Erec*, puis une étude de l'élément surnaturel, à peu près inexistant (le réalisme domine). Les aventures sont "des étapes dans le progrès du chevalier vers un but". D.K. étudie ensuite le sens de la quête: "femme et amie" avant la quête, Enide n'est plus qu'une épouse pendant celle-ci; on assiste à la lente remontée de l'amour chez Erec comme chez Enide. Chrétien a imposé un plan au "conte d'aventure" qui était sa source. Beaucoup de romans courtois s'efforcent de faire passer leurs héros de l'affection conjugale à l'amour courtois. Les poèmes comme *Erec* conservent par leur élan vers le parfait amour courtois, une valeur poétique qui provient de leur "joyeuse affirmation du monde et de l'amour". C.F.

- 176 LE GOFF J. et LE ROY-LADURIE, 'Mélusine maternelle et défricheuse', *Annales*, 26ème Année, 1971, pp. 587-603.

Nous signalons cet article, bien qu'il n'ait pas trait, *stricto sensu*, à la littérature arthurienne. J. Le Goff étudie le mythe au Moyen Age. A.M.

- 177 MARKALE, Jean, *L'épopée celtique d'Irlande*, Paris, Payot, 1971.

Présentation claire, alerte et chaleureuse de la littérature celtique d'Irlande: I Le cycle mythologique—II Le cycle d'Ulster—III Le cycle de Cuchulainn—IV Le cycle de Finn—V Le cycle des Rois—Bibliographie sommaire. J.F.

- 178 MARKALE, Jean, *'L'épopée celtique en Bretagne'*, Paris, Payot, 1971.

Cet ouvrage a les mêmes qualités que le précédent, qu'il complète en étudiant la littérature celtique de Bretagne, c'est-à-dire avant tout du Pays de Galles sans que soit négligé l'élément armoricain qui fut une partie intégrante de la culture et de la poésie galloises avant le XI^{ème} ou le XII^{ème} siècle: "La tradition épique bretonne, celle des deux Bretagnes, est celle qui nous est conservée dans les manuscrits gallois" (p. 11)—Sont présentés et commentés successivement: I Le mabinogi—II Le cycle des bardes—III Le cycle arthurien—IV L'épopée nationale bretonne. J.F.

- 179 MENARD, Philippe, 'Note sur la date du *Chevalier de la Charrette*', *Rom*, t. 92, 1971, pp. 118—126.

S'appuyant sur les deux articles contradictoires d'A. Fourier (*BBSIA*, II, 1950, p. 81—88) et de J. Misrahi (*BBSIA*, XI, 1959, pp. 109—119), P.M. vient défendre, avec des arguments nouveaux, la date proposée par A. Fourier pour le *Chevalier de la Charrette*. C'est seulement en 1166 et en 1177 que le 2^{ème} dimanche après la Pentecôte—26 Juin—a été postérieur à la Saint-Jean. Cette indication concerne un cas extrêmement rare. Chrétien commence à écrire *Yvain* en 1177 aux environs de la Pentecôte. Les allusions fréquentes de chacun des deux romans (*Yvain* et *Lancelot*) à l'action de l'autre ouvrage tendent à faire admettre que Chrétien a mené de front la rédaction des deux intrigues. Certaines allusions du *Lancelot* font penser aux fenaisons du mois de Juin ou de Juillet. Le *Lancelot*, au moins jusqu'à la libération de la reine Guenièvre, accorde une importance à la chronologie. Commencé le jour de l'Ascension,

le début de l'action du *Lancelot* est placé non en mai, mais en juin. Or l'Ascension est tombée le 2 juin en 1177. *Yvain* et le *Chevalier de La Charrette* présentent donc une curieuse analogie : la même référence chronologique. C.F.

- 180 OWEN, D. D. R., 'Two More Romances by Chrétien de Troyes', *Rom*, t. 92, 1971, pp. 246-260.

Le ms. français 354 de Berne contient dans ses derniers feuillets non seulement l'une des versions du *Conte du Graal*, mais *Le Chevalier à l'Épée* et *La Mule sans frein*. Malgré l'opinion d'E. C. Armstrong, D. D. R. Owen estime que la langue de ces deux dernières œuvres est proche de celle de Chrétien de Troyes. Pour la *Mule*, l'auteur serait Païen de Maisières ; mais, selon D.D.R.O., le nom serait ainsi forgé pour constituer un surnom plaisamment "antonymique" de Chrétien de Troyes. Quant au *Chevalier à l'Épée*, il a été attribué à Chrétien par une inscription en marge, et ceci a été admis comme vrai par G. Tory et par Fauchet.—Après avoir fourni un résumé précis des deux œuvres, D.D.R.O. établit un certain nombre de rapprochements thématiques et stylistiques entre elles et le *Conte du Graal* (qu'il considère comme constitué de deux romans : *Perceval* et *Gauvain*). Le ton, la matière, de nombreux traits de style, certains aspects de la technique, la connaissance approfondie des principaux romans de Chrétien, voilà ce que l'on trouve dans la *Mule* comme dans le *Chevalier à l'Épée*. Ces deux ouvrages pourraient avoir été composés pour la récitation publique, au moment où Chrétien tentait de finir les deux romans qui constituent le *Conte du Graal*. C.F.

- 181 PRESS, A. R. 'Le comportement d'Erec envers Enide dans le roman de Chrétien de Troyes', *Rom*, t. 90, 1969, pp. 529-538.

Examen, lucide et convaincant, d'une question controversée à l'excès. Erec doit "prendre des dispositions qui fassent éclore spontanément, sans que soit engagée directement ni sa volonté ni celle d'Enide, la vérité et sur sa prouesse et sur l'amour d'Enide" (p. 536) . . . C'est ce qui "l'amène à fixer, consciemment et de propos délibéré, chacune des modalités d'une quête dans laquelle Enide va sûrement souffrir, où Erec va lui-même risquer la mort, mais qui seule est capable de créer enfin la certitude libératrice" (p. 537). "Ce n'est pas non plus par simple vantardise que Chrétien parle de son roman comme d'une *molt bele conjointure* ; au contraire, il nous prévient

de la sorte que, loin d'être une série d'épisodes à intérêt purement narratif, son œuvre va prendre une forme structurée et de ce fait chargée d'un sens que le primitif conte d'aventure ne pouvait recéler." (pp. 537-538). J.F.

- 182 SHARRER, Harvey, L., 'The Passing of King Arthur to the Island of Brasil in a fifteenth-century Spanish Version of the *Post-Vulgate Roman du Graal, Rom*, t. 92, 1971, pp. 65-73.

H. L. Sharrer a constaté que, dans le *Libro de las bienandanzas e fortunas* de Lope Garcia de Salazar, se trouvaient interpolés des fragments tirés du cycle du Pseudo-Robert de Boron et concernant la traversée du Roi Arthur, transporté dans une barque, par la fée Morgain, jusqu'à l'île de Brasil". Cette île, dont les cartographes avaient situé l'emplacement dans l'Atlantique, au sud-ouest de l'Irlande, aurait donné lieu à diverses légendes. Elle aurait été productrice d'un bois dit de "brésil" (à cause de la couleur de ce bois utilisé en teinture), et son nom rappelle le mot gaélique "Breasail" (qui signifie "fortuné" ou "béné"), comme l'indiquent des cartographes du XV^{ème} siècle qui rattachent ce lieu aux Iles Fortunées. Une superstition, répandue par les navigateurs anglais, voulait que l'on ne pût trouver l'île que "si le bateau la voyait avant que l'île ne l'eût aperçu". L. G. de Salazar ne croit pas à la survie d'Arthur et de Morgane. Mais il a essayé d'éliminer le caractère trop vague de l'île où s'était rendu Arthur en l'illustrant par des récits concernant l' "île de Brazil". C.F.

III.—COMPTES RENDUS

- 183 BAUM, Richard, 'Les troubadours et les lais; *ZFRP*, 85, 1969, pp. 1-44. (Cf. *BBSIA*, 22, 1970, 5).
C.R. somm. par F. Lecoy dans *Rom*, t. 92, 1971, p. 281.
- 184 BAUM, Richard, *Recherches sur les œuvres attribuées à Marie de France*, Heidelberg, 1968. (Cf. *BBSIA*, 21, 1969, 14.)
C.R. par Jeanne Lods dans *CCM.*, XIV^{ème} année, 1971, pp. 355-358.

Analyse de l'ouvrage. Tout en approuvant en principe l'examen critique auquel s'est livré l'auteur, J.L. marque de fortes réserves à l'égard de sa thèse et de ses arguments. "Que l'on change bien des fois de climat narratif et d'atmosphère poétique au cours du recueil des *Lais* ne prouve en aucune façon que le recueil ne constitue pas un tout : la variété est au contraire une loi commune à tous les recueils de contes, des *Mille et une Nuits* aux conteurs contemporains en passant par le *Dolopathos*, le *Décameron*, l'*Heptaméron*, les *Lettres de mon Moulin* et les *Contes de la Bécasse*.—D'autre part, "il existe entre les lais un réseau de contrastes et de ressemblances assez subtils qui pourraient faire croire à l'existence d'un auteur unique du recueil, ce qui ne prouverait sans doute pas que cet auteur soit celui des *Lais*, mais rendrait la chose vraisemblable. Ni la technique des contes, ni la critique des prologues—le prologue général et le prologue de *Guigemar*—n'apportent non plus d'argument décisif en faveur de l'attribution ou de la non-attribution du recueil des *Lais* à la Marie de France des *Fables*. Mais l'ouvrage de R.B. a au moins le mérite d'ouvrir de nouvelles perspectives de recherche."

185 BISHOP, MORRIS, *A Medieval Story Book*, Cornell University Press, 1970.

C.R. par Yvonne Bridier, *Et. Ang.*, XXIV^{ème} Année, 1971, pp. 519.

Collection d'histoires tirées du fonds médiéval et traduites; parmi elles, des textes de la Table Ronde et des pages de Marie de France.

186 CHARVET, LOUIS. *Des vaux d'Avaron à la Queste du Graal* Paris. Corti, 1967, (Cf. *BBSIA* XX, 1968, 261.)

C.R. par P. Gallais dans *CCM*, XIV^{ème} année, 1971, p. 405.

Analyse de l'ouvrage. "Il y a, dans le petit livre de M. Charvet, beaucoup d'aperçus et de remarques dont il faudra dorénavant tenir compte."

187 CHRETIEN DE TROYES, *Perceval le Gallois* ou *Le Conte du Graal*, mis en français moderne par Lucien Foulet, Paris, s.d. (1970). (Cf. *BBSIA*, XXIII, 1971, 156.)

C.R. somm. par F.L(ecoy) dans *Rom*, t. 92, 1971, p. 141.

- 188 DORFMAN, Eugène, *The Narreme in the Medieval Romance Epic. An Introduction to Narrative Structures*, Toronto, Univ. of Toronto Press, 1969, (Cf. *BBSIA*, XXII, 1970, 150).
C.R. par Tatiana Fotitch dans *CCM*, XIV^{ème} année, 1971, pp. 83-86.

Analyse de l'ouvrage qui, pour une part, concerne Chrétien de Troyes (*Erec, Cligès, Lancelot, Yvain*).—“Il résulte de l'examen de M.D. que le concept du narreme nous offre un instrument d'analyse, économique et précis, qui nous permet de détacher les structures centrales d'une épopée d'une profusion d'éléments secondaires et variés.”

- 189 GNÄDINGER, Louise, *Hiudan und Petitcreiu. Gestalt und Figur des Hundes in der mittelalterlichen Tristandichtung*, Zürich, Fribourg-en-Brisgau, Atlantis, 1971 (Cf. *BBSIA*, XXIV, 1972, 334).
C.R. par Danielle Buschinger dans *CCM*, XIV^{ème} année, 1971, pp. 376-382.

Analyse détaillée de l'ouvrage, le premier qui soit consacré uniquement aux “personnages” de chiens qui apparaissent” dans les différentes versions du *Roman de Tristan*, au moyen âge, c'est-à-dire chez Gottfried de Strasbourg, Eilhart d'Oberg, Béroul, et les *Folies* d'Oxford et de Berne.” Critiques concernant la méthode de l'auteur qui” passe simplement en revue les différentes versions de la légende sans prendre, en particulier, le soin élémentaire de mettre Béroul en rapport avec Eilhart! De nombreuses et intéressantes remarques remédient pour une part à cette lacune, qu'il s'agisse de comparer Gottfried avec la *Saga* ou le poème d'Eilhart avec le fragment de Béroul.—“De la conclusion de l'ouvrage de L. Gnädinger (p. 85-86), nous extrayons cette idée que nous approuvons: le chien favori de Tristan a certaines affinités avec l'aspect traditionnel du chien dans les Bestiaires; cependant les poèmes relatifs à Tristan lui ont prêté une originalité telle qu'il devient virtuellement un individu-animal ayant des caractères presque humains.”

- 190 MENARD, Philippe, *Le rire et le sourire dans le roman courtois en France au Moyen Age, (1150-1250)*. Publications Romanes et Françaises, CV, Droz, Genève, 1969, in-8°.
C.R. par Jean Frappier, dans *Rom*, t. 92, 1971, pp. 127-138.
Eloge de cette thèse. Les chapitres I, II, III, IV de la Ière partie contiennent diverses remarques sur les états du monde, les mésaventures, les méprises, dans plusieurs romans arthuriens — spécialement le *Chevalier de la Charrette* et la *Vulgate-Merlin*.
- 191 RIQUER, Martin de, *La leyenda del graal y temas épicos medievales*, Madrid, 1968, (Cf. *BBSIA*, XXII, 1970, 132.)
C.R. somm. par F.L(ecoy) dans *Rom*, t. 92, 1971, p. 288.
- 192 ROBERTS, Brynley, F., 'Adaptation galloise d'une explication latine des *Prophetiae Merlini* insérées par G. de Monmouth dans l'*HRB*', *BBCS*, XXI, 1964-66, pp. 277-300.
C.R. somm. par E. Bachellery dans *Et. Celt.*, XII, 1968-69, p. 343.
- 193 TAGLIET, J., 'Notes on "Ywain and Gawain"', Corrections à l'édition d'A. B. Friedman and N. T. Harrington, Oxford, 1964, *N.M.*, LXXI, 1970, p. 641-647.
C.R. somm. par F.L(ecoy), dans *Rom*, t. 92, 1971, p. 427.
- 194 TAYLOR, Ronald J., *The Art of Minnesinger, Songs of the thirteenth century transcribed and edited with textual and musical commentaries*, Cardiff, University of Wales Press, 2 vol., h.t. + Musique.
C.R. par Jean Maillard dans *l'Education Musicale*, XXV, 1970, pp. 201-202.
par Jean Maillard dans *Revue Française de Musicologie*, LVI, 1970, pp. 237-239.

- 195 VINAVER, Eugène, *A la recherche d'une poésie médiévale*, Paris, Nizet, 1970. (Cf. *BBSIA*, XXIII, 1971, 178).
C.R. par P. Gallais, dans *CCM*, XIV^{ème} année, 1971, p. 398.
- 196 WEINRAUB, Eugène J., *Chrétien's Grail: A Jewish Rite? A New Investigation based upon Medieval Hebraic Sources*, Ithaca, Cornell University, 1970. (Thèse de Ph.D., ronéot.)
C.R. par Daniel Pottier dans *CCM*, XIV^{ème} année, 1971, pp. 399-401.
Analyse de l'ouvrage, dont l'auteur estime, conjecturalement, que l'épisode central du récit de Chrétien aurait pour modèle le rituel juif de repas pascal.
- 197 WEST, G. D., *An Index of Proper Names in French Arthurian Verse Romances, 1150-1300*, Toronto, 1969. (Cf. *BBSIA*, XXIII, 1971, 58.)
C.R. par L-F. Flutre dans *CCM*, XIV^{ème} année, 1971, pp. 401-403.
Souligne l'intérêt de l'ouvrage et la richesse de la documentation. "Le livre de G. D. West est une somme géographique et biographique, une encyclopédie onomastique des œuvres étudiées."
- 198 WILLIAMS, J. E. Caerwyn, 'Ronwen ou Rhonwen', *BBCS*, XXI, 1964-1966, pp. 301-303.
C.R. somm. par E. Bachellery, dans *Et. Celt.*, XII, 1968-69, p. 346.

Great Britain

ARTHURIAN BIBLIOGRAPHY 1971 COMPILED BY KENNETH VARTY, RAY BARRON, DAVID BLAMIRES, ANGUS KENNEDY AND GARETH WATTS

I.—TEXTS AND TRANSLATIONS

- 199 JONES, Thomas, *Brenhinedd y Saesson or The Kings of the Saxons* (BM Cotton MS. Cleopatra Bv and The Black Book of Basingwerk NLW MS 7006), Cardiff, 1971.

This is the fourth and last volume in the series begun in 1941, with the purpose of supplying reliable texts and translations, with a critical apparatus of the three mediaeval Welsh chronicles known to represent three independent versions of a lost Latin chronicle, compiled as a continuation of Geoffrey of Monmouth's *Historia Regum Britanniae*. (Cf. *BBIAS*, VIII, 1956, 159).

- 200 ROBERTS, Brynley F., *Brut y Brenhinedd* (Llanstephan MS 1 version), Dublin, Dublin Institute for Advanced Studies, 1971, lxiii + 118 pp.

Llanstephan MS 1 (at the National Library of Wales), contains one of three versions of Welsh renderings of Geoffrey of Monmouth's *Historia Regum Britanniae* which belong to the thirteenth century. A comparison of the Llanstephan version with the 'vulgate' text of the *Historia* shows clearly that it is a close translation of the Latin but contains also some additions to the usual texts of the *Historia*. Dr. Roberts has edited selections with an introduction and notes and an appendix on 'The *Historia Regum Britanniae* in Wales'.

- 201 *The Death of King Arthur* trans. with an introduction by James Cable, Harmondsworth, Penguin Books, 1971, 235 pp.
This is a translation of Jean Frappier's edition of *La Mort le Roi Artu*; the introduction deals briefly with authorship, structure, characters.
- 202 *The Oxford Book of Medieval English Verse*, ed. Celia and Kenneth Sisam, Clarendon Press, Oxford, 1970, xxiii + 617 pp.
A wide-ranging anthology including some Arthurian material: the 'Death of Arthur' from Layamon's *Brut*; some 170 lines from the third section of *Sir Gawain and the Green Knight*; and short sections from the *Gawain-poet's Pearl and Patience*. Each of these is accompanied by a translation at the foot of the page, though simpler texts are merely glossed. A brief preface and textual notes are included.
- 203 *The Quest of the Holy Grail*, trans. with an introduction by P. M. Matarasso, Harmondsworth, Penguin Books, 1969, 304 pp.
This is a translation of Pauphilet's edition of the *Queste del Saint Graal*; the introduction deals with the legend of the Holy Grail, characters, the debt to scripture, form and style, date and authorship, manuscripts and editions, popularity and influence.
- 204 THOMSON, R. L., 'Iarllles y Ffynnon: the version in Llanstephan MS. 58', *StC*, VI (1971), 57-89.
The version of *Iarllles y Ffynnon* in the early seventeenth century manuscript Llanstephan 58 reproduced with a translation (Cf. *BBIAS*, XXI, 1969, 183).
- 205 WALDRON, R. A., ed., *Sir Gawain and the Green Knight*, (York Medieval Texts) Arnold, London, 1970, xxii + 171 pp.
In conformity with the series, this edition presents the text in a modernized spelling, with a simplified glossary, and notes at the foot of the page largely confined to textual interpretation. It also includes a select bibliography, literary introduction, and a brief note on language and metre.

II.—CRITICAL AND HISTORICAL STUDIES

- 206 ALCOCK, Leslie, 'Excavations at South Cadbury Castle, 1970: a summary report', *AJ LI* (1971), 1, 1-7.

An illustrated account of the final season of the South Cadbury excavations promoted by the Camelot Research Committee. Relevant for the Arthurian or early Post-Roman period was the discovery of a building ancillary to the timber hall, evidence of which was uncovered last year. A substantive account of the excavations, to be published by the Board of Celtic Studies of the University of Wales, is now in preparation.

- 207 ALCOCK, L., *Arthur's Britain: history and archaeology AD 367-634*, Allen Lane, The Penguin Press, London, 1971, pp. xviii + 415 + 32 pls + 33 figs + 11 maps.

Arthur's Britain claims, on the basis of source analysis, to establish that Arthur was a genuine historical figure, who commanded a combined force from several British kingdoms at the battle of Badon about AD 490. Arthur is shown to stand at the mid-point between the first major barbarian attack on Roman Britain in 367 and the failure of the last significant counter-attack against the Anglo-Saxon invaders in 634. The final stages of Roman rule, the invasions of Picts, Scots and English, and the emergence of successor kingdoms are traced through a critical evaluation of early documents. The material culture of the Britons and of their enemies is sketched from the fourth to the seventh century, and particular attention is paid to the character of warfare in heroic society, both Celtic and Germanic.

- 208 ASHE, Geoffrey, *Camelot and the Vision of Albion*, Heinemann, London, 1971.

This book seeks to diagnose the reasons for Arthur's perennial fascination, recently proved again by public interest in the excavation of South Cadbury Castle. The author (who was secretary of the Excavation Committee) attempts to illuminate Arthur by placing him in a context of older tradition obliquely hinted at by the Cadbury findings. He reviews the antiquarian speculations drawn on by William Blake, and suggests that although these were fanciful, Blake himself achieved an insight into British mythology which is of serious value in understanding the psychology of the developed Arthurian Legend. This view is supported from comparable myths and mystiques, in politics as well as literature.

209 ASHE, Geoffrey, ed., *The Quest for Arthur's Britain*, London (Paladin), 1971, 238 pp. Originally published London, Pall Mall Press, 1968. (Cf. *BBIAS*, XXI, 1969, 188).

210 *Bibliotheca Celtica*: a register of publications relating to Wales and the Celtic peoples and languages, 1968. Aberystwyth: National Library of Wales, 1971, pp. 191-97 Arthurian Literature.

211 BURROW, J. A., *Ricardian Poetry: Chaucer, Gower, Langland and the 'Gawain' Poet*, London, Routledge and Kegan Paul, New Haven, Yale U.P., 1971.

'Ricardian poetry' is the English poetry of the period 1370-1400: the age of Richard II (reigned 1377-99). This study attempts to isolate the common, 'period' characteristics in the work of the four main poets of the age: Chaucer, Gower, Langland and the *Gawain* poet. All four are essentially narrative poets; so various aspects of their narrative poetry are discussed: style, formal structure, narrative technique (especially 'scale' of narrative) and theme. There is also an attempt to define the 'image of man' which emerges from their work. *Sir Gawain and the Green Knight* is treated as one of the chief monuments of the period: its style, structure, technique and theme are all discussed, and comparisons are made with other Ricardian poetry, especially with Chaucer's *Troilus and Criseyde*. J.A.B.

212 CLARK, Cecily, 'Sir Gawain and the Green Knight: Its Artistry and its Audience', *Med. Aev.*, XL (1971), 10-19.

Notes that the means by which realism and emotional immediacy are achieved in the highly stylized medium of *Gawain* have not yet been explored. Demonstrates the variability of the medium in which the highest emotional tension is conveyed in the simplest English, yet an enormous vocabulary is fully exploited, the traditional diction of alliterative poetry employed with an independence, even irony, which enlivens the conventions, and literary, technical and colloquial terms combined with a freedom which suggests the linguistic sophistication of the provincial nobility by which it was read. Linguistic

characterisation is apparent in the racy, colloquial speech of the Green Knight which contrasts with the literary and cosmopolitan usage of the Lady. Verbal echoes are used to point the connection between the various episodes, requiring the audience to be alert to the nuances by which the poet evokes the associations he intends. The Lady's use of the language of Courty Love is highly unconventional; Gawain's strict adherence to the code and its language allows him to reject her advances without abandoning his own *cortaysye*.

- 213 DAHOOD, Roger, 'Dubious readings in the French and Hale text of *The Avowing of King Arthur* (MS. Ireland—Blackburne)', *N&Q*, XVIII (September 1971), 323-6.

Discusses a number of questionable readings in the text of this romance included in French and Hale's *Middle English Metrical Romances*, and otherwise available only in editions which the author finds unsatisfactory.

- 214 DOBLE, G. H., *Lives of the Welsh Saints*; edited by D. Simon Evans, Cardiff, 1971.

These studies by Canon Doble were originally issued in booklet form. They are now edited by D. Simon Evans who has also written an introduction 'Our early Welsh Saints and history.'

- 215 DITMAS, E. M. R., 'The Invention of Tintagel', *BBIAS*, XXIII, 1971, pp. 131-36.

Tintagel is an insertion into the *Tristan* 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 Mark, the King of Cornwall. Article suggests that Reginald de Dunstanville, whose half-brother Robert had been a patron of Geoffrey of Monmouth, built Tintagel c. 1143-1147, in a deliberate attempt to recreate the scene of Igerne's seduction and the conception of Arthur. 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.

- 216 EWERT, A., *The Romance of Tristan* by Bérout, vol. 2 Introduction, Commentary, Oxford (Basil Blackwell) 1970, 264 pp.

Companion volume to Professor Ewert's edition of Bérout's *Tristan* (1939). Introduction deals with authorship, versification, language, date, the primary versions, editorial procedure, and includes (pp. 46-56) a Select Bibliography. The Commentary (pp. 57-254) divides the text into some 50 sections, each of which is analysed and discussed in detail. The volume concludes with a Selective Index to the Commentary, and Corrections and Additions to vol. 1 (1967 reprint).

- 217 GRADON, Pamela, *Form and Style in Early English Literature*, Methuen & Co. Ltd., London, 1971, x + 398 pp.

This exploratory study of the relation of language and literature in the Middle Ages involves a critical investigation of the main literary genres and styles of Old and Middle English. A chapter on 'The Romance Mode' involves some consideration of *Sir Gawain and the Green Knight* and Malory's *Morte Darthur*, as well as passing mention of Arthurian romances in French.

- 218 GRAY, J. M., 'An Origin for Tennyson's Characterization of Percivale in *The Holy Grail*', *N & Q*, XVIII (November 1971), 416-17.

Suggests that Tennyson's characterization of Percivale as a sceptic may owe something to a passage in the *Morte Darthur* (ed. Wright, III, lv) showing him at a moment of depression and uncertainty.

- 219 GRAY, J. M., *Tennyson's Doppelgänger: Balin and Balan*, (The Tennyson Society), Lincoln, 1971, 64 pp.

This study makes a detailed analysis of Tennyson's 620-line last poem of his Arthurian series, *Balin and Balan* (composed 1872-4, published 1885). It considers the ways Tennyson transformed Malory's romance of Balin *le savage* into a late romantic Doppelgänger (in part by means of a forest or underworld descent), examines it as modern idyl or Victorian epyllion of the split mind, isolates linguistic and metaphoric patterns in the poem, traces sources, echoes, analogues,

conventions in other Arthurian literature, in heraldry and chivalry, and in Ovid, Virgil, Spenser, Shakespeare, Milton etc. In conclusion the author maintains that far from the conventional view that the poem is a Victorian pastiche doing violence to the medieval tale, it is a brilliantly constructed and executed, highly symbolic work of the poet's last phase, and to be classed with *The Holy Grail* as Tennyson's most significant idyl.

- 220 HEATT, A. Kent, 'Sir Gawain: pentagle, luf-lace, numerical structure', in *Silent Poetry: Essays in numerological analysis* (ed. A. Fowler), London, pp. 116-40. Reprinted, in a slightly altered form, from *PLL*, IV (1968), 339-59. (Cf. *BBIAS*, XXI, 1969, 85).

- 221 JONES, Dafydd Glyn, 'Rhan gyntaf "Y Seint Greal"', In *Ysgrifau Beirniadol*, VI, edited by J. E. Caerwyn Williams, Denbigh, 1971, pp. 45-86.

In 1876 Rev. Robert Williams published in his *Selections from the Hengwrt MSS* the text of *Y Seint Greal* from Peniarth MS 11. The first part of this text is a Welsh version of *La Queste del Saint Graal*, the fourth part of the Vulgate Cycle. This article is not concerned with the origins of the Grail but attempts to find out what the *Queste del Saint Graal* is all about. It is a romance which was turned into an allegory of man's quest for God, and shows more than any other part of the Vulgate the changes that took place and the new powerful influences that were at work on the Arthurian romance during the period which separated the Vulgate and the works of Chretien.

- 222 JONES, Thomas, 'Y stori werin yng Nghymru', *THSC*, 1970, 16-32.

A general discussion of the folk- or 'popular' tale in Wales with references to some which occur in early Welsh literature—the *Four Branches of the Mabinogi* and *Culhwch and Olwen*.

- 223 JUNG, Emma, and VON FRANZ, Marie-Louis, *The Grail Legend*, trans. from the German by Andrea Dykes, London, Hodder and Stoughton, 1971, 452 pp.

Originally published as *Die Graalslegende in psychologischer Sicht*, Zürich, Rascher, 1960. (Cf. *BBIAS*, XIV, 1962, 222).

- 224 LAGORIO, Valerie M., 'St. Joseph of Arimathea and Glastonbury: A "New" Pan-Brittonic Saint', *TRIVIUM*, VI (1971); 59-69.

Based on a paper delivered at the IXth International Arthurian Congress (Cardiff, 1969), this article discusses the impact of Pan-Brittonic hagiography not only on the Arthurian Grail legend, but also the transformation of Joseph of Arimathea into a composite Pan-Brittonic saint, eminently qualified for his Glastonbury-conferred fame as the historical Apostle of Britain. (Abstract by V.M.L.)

- 225 LAURIE, Helen C. R., 'Towards an Interpretation of the *Conte du Graal*', *MLR*, 66 (1971), 4, 775-85.

It is claimed that it was his Latin sources which helped shape Chrétien's matter in this poem. The bleeding lance, the Grail, the *geis* are discussed in relation to passages from Virgil and Ovid which have undergone a transformation in a Christian consciousness. H.C.R.L.

- 226 LOFMARK, Carl, 'The Advisor's Guilt in Courtly Literature', *German Life and Letters*, XXIV (1970-1) 3-13.

Starting from a consideration of Lunete's guilt for the advice she gives her mistress Laudine in Hartmann's *Iwein*, Mr Lofmark discusses the position of the advisor(s) in a wide range of medieval German narratives, including Wolfram's *Parzival* and *Willehalm*, Gottfried's *Tristan*, Konrad's *Rolandslied*, the *Nibelungenlied* and various other poems. He shows how the medieval author often used the convention of the advisor's guilt to exculpate the actions of the ruler involved. There follows a section on the linguistic usage of *rât* and its derivatives and on the legal background. The medieval poet and his audience were much more concerned with the guilt of the advisor than with the responsibility of the ruler in following it.

- 227 LYONS, Faith, 'The Wounding of Durmart', *FS*, XXV, 2, (1971), pp. 129-35.

The account of Durmart's wounding and recovery is confronted with medieval surgical treatises, notably those of Henri de Mondeville and Guy de Chauliac, in order to show its conformity with medical practice of the period. Yet Durmart's wounding is not merely noteworthy for its documentary exactness; it has in addition an artistic value of its own, since the author has shaped the whole episode to the psychological and structural requirements of his own narrative.

- 228 McCARTHY, Terence, 'Malory's King of Wales: some notes on the text of Book II', *N & Q*, XVIII (September 1971), pp. 327-9.

Discusses a number of emendation in Book II of Vinaver's *The Works of Sir Thomas Malory* (2nd ed., Oxford, 1967; see *BBIAS*, XX, 1968, 136), in particular one at 241.22 where Malory seems to refer to Arthur as 'the kyng of Walys', a possible reflection of the alliterative *Morte Arthure* where this appears to be one of Arthur's titles.

- 229 McCARTHY, Terence, 'Order of Composition in the *Morte Darthur*', *YES*, 1 (1971), 18-29.

Suggests that the method of determining the order in which the various books were composed by examining the occasional references back and forth between the tales is unreliable, since they may be due to Malory's general knowledge of the body of Arthurian material. Alternatively, stylistic evidence can establish certain possibilities about the chronology of the books. The extent to which Malory's style is dominated by that of his alliterative source in Book II is a sounder reason for placing it at the head of the tales than the repetition of details adduced by Professor Vinaver. Similarly, though the references back to earlier parts of the story in Books VII and VIII might well be additions, stylistic maturity and independence from the source suggests composition late in the sequence. On such considerations the order of composition could well have been: VI, II, V, I, III, IV, VII, VIII. This at least avoids the implication of traditionally accepted sequences that Malory swung back and forth between a mature and an apprentice style and method of working.

- 230 MUIR, Lynette, 'Villard de Honnecourt and the Grail', *BBIAS*, XXIII, 1971, pp. 137-41.

Discusses a sketch in the *Album* of the thirteenth-century architect, Villard de Honnecourt, depicting the Deposition from the Cross with a man kneeling at the foot of the Cross, holding a cup. After comparing and contrasting this with written accounts in Robert de Boron's *Joseph* and the Vulgate *Estoire*, Lynette Muir concludes 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."

- 231 O'SHARKEY, Eithne M., 'The identity of the fairy mistress in Marie de France's *Lai de Lanval*', *Trivium*, VI (1971), pp. 17-25.

Argues that the fairy mistress is not to be dismissed as an anonymous figure; her singular beauty, her supernatural power, her frequent invisibility, her role as mistress of the Otherworld, the prohibition she imposes on the hero are in line with pre-courtly and courtly traditions relating to Morgain, with whom therefore Marie's heroine should be identified. Lanval would therefore provide what is perhaps the earliest-known example in courtly literature of the rivalry between Morgain and Guinevere.

- 232 PIEHLER, Paul, *The Visionary Landscape; a study in medieval allegory*, Edward Arnold, London, 1971, 170 pp.

Although no one chapter nor even sizeable part of a chapter is devoted to any one Arthurian author or text (there are only brief mentions of Chrétien de Troyes, Gottfried von Strassburg, of *Cligés*, *Gawain*, *Tristan* etc.,) this book contains much which is bound to interest Arthurian scholars, and especially those concerned with landscape imagery.

- 233 POLAK, L., 'The Two caves of Love in the *Tristan* of Thomas', *Journal of the Warburg and Courtauld Institutes*, XXXIII, 1970, pp. 52-69.

Discusses the description of the two caves, the one in Cornwall where Tristan lived in exile with Isolt, the other in Brittany where Tristan dwelt with Isolt's image. Details about the site, structure and origin of the first suggest that Thomas (or his source) had in mind an actual subterranean chamber, possibly of prehistoric origins, with "Other World" associations. The mysterious cave leading to a life of bliss could be seen as foreshadowing the double death of the lovers and the double tomb where they are buried, according to the tradition preserved by Eilhart. Discussion of the second cave ("the hall of statues") suggests that Thomas' account has magical and astrological undertones. In addition, the statue of Isolt, it is argued, is in part inspired by the statue of Venus whom a mortal espoused.

- 234 RICHEY, M. F., *Essays on Mediaeval German Poetry, with translations in English Verse*, Oxford, 1969, 179 pp.

This is a reprint of a book first published in 1943, but it includes four new appendices of interest to Arthurian scholars, all of which have been previously published: 'Wolfram von Eschenbach and the Paradox of the Chivalrous Life', in *German Studies presented to L. A. Willoughby*, Oxford, 1952; 'The German Contribution to the Matter of Britain', in *Med. Aev.*, XIX (1950); 'The *Tituel* of Wolfram von Eschenbach: Structure and Character', in *MLR*, LVI (1961); 'Die edeln Armen: A Study of Hartmann von Aue', in *London Mediaeval Studies*, I, part 2 (1936).

- 235 ROBERTS, Brynley F., 'Brut Gruffudd ab Arthur', *BBCS*, XXIV (1970), pp. 14-23.

Complete texts of Welsh renderings of Geoffrey of Monmouth's *Historia Regum Britannie* were printed for the first time in the *Myvyrian Archaeology of Wales* in 1801. The shorter of these texts was called *Brut Tysilio*, the other *Brut Gruffudd ab Arthur*. This article discusses the manuscript sources of the latter text as printed in the *Myvyrian*. The first part (pp. 476-521a) agrees closely in content and orthography with *Panton* 9, vol. 1, pp. 1-110 which is itself a copy of *Havod* 2, a text similar to *Llanstephan* 1. The variant readings are from two

other manuscripts referred to as *Book A* and *Book B*. The latter is *Havod MS 1*. The second part of the Brut presents some difficulties. It differs from *Panton 9* and is evidently a compilation of a number of versions of the Brut. The reading of *Book A* is not given for this part of the text. According to the editors, apart from orthographical differences, it agrees closely with the main text. The editors had therefore before them two manuscripts of this composite text: that used to continue the Brut of *Panton 9* and *Book A* which differed from it only in orthography. According to the editors *Book A* was based on *Add MS 14909* but as Griscom and others have noted they agree closely in content but not in orthography. Were there therefore three similar manuscripts: the source of the *Brut*, *Book A*, and *BM Add MS 14909*?

236 ROBERTS, Brynley F., 'Ymagweddu at *Brut y Brenhinoedd* hyd 1890', *BBCS* (1971), xxiv, pp. 122-38.

Although the *Historia Regum Britanniae* was one of the masterpieces of the Latin literature of the Middle Ages and exercised a wide influence as a work of history, doubts were soon cast on its truthfulness. The criticism levelled against Geoffrey's work reached a climax when Polydore Virgil and later Camden rejected the *Historia*, and thereafter its authority as a work of 'history' gradually waned. In Wales, however, the *Historia* received a warm welcome. It was translated into Welsh three times before the end of the thirteenth century and for centuries afterwards was accepted by Welshmen as the 'basis and proof of their national pride and superiority'. Many exerted themselves in its defence; the earliest protagonists were Sir John Price, Humphrey Lhuyd, David Powell, John Lewis, and Sion Dafydd Rhys. Later Robert Vaughan prepared a study of the Welsh triads in answer to Camden and he was supported by William Maurice and Thomas Price. But even the defenders of Geoffrey were hard pressed to admit that they accepted all that he had written and most of them tread a middle way. In the seventeenth and eighteenth centuries, however, Welsh historians such as Charles Edwards and Theophilus Evans accepted a large part of the *Historia* as authentic history, but after Evan's time belief in its authenticity tended to wane. But Lewis Morris in the eighteenth century was prepared to insist that the *Historia* contained a considerable element of truth and after much research claimed that he had discovered the Welsh source which Geoffrey claimed to have translated into Latin and that that original was to be attributed to Tysilio. Lewis

Morris' view did not go unchallenged and it is now known that *Brut Tysilio* was merely a version of one of the Welsh translations of Geoffrey.

- 237 SENIOR, Michael, 'The Phaedra complex Amour Courtois in Malory's *Morte D'Arthur*', *Folklore*, LXXXII (1971), pp. 36-59.

Examines common features in three of the chief themes of the *Morte D'Arthur*—the Tristram-Mark-Isoud relationship, Lancelot's love for Guenever, and Mordred's treachery—in comparison with some other Celtic and Classical legends, and concludes: 'The complex of emotional attitudes exemplified in the collection of instances of amour courtois in Malory, which, because they are centred on the matriarchal figure of the woman, may be called the Phaedra complex, consists of the following parts: (1) A rivalry between an individual and his mother's brother, apparently of a sexual nature and concerned with the uncle's wife; (2) The love of the elder woman for the hero, involving her wish to control him, which is thwarted by his feelings of duty to her husband, who is his overlord; (3) These alternative themes are connected by the common factor of the husband's anger and desire to destroy the hero, arising in both cases out of the wife's supposed infidelity with the hero. The parts of this complex, although in Malory's stories they do not always occur together, are nevertheless all included; and because of their occurrence as basal factors in related myths it appears that the complex they form is the root complex of amour courtois. I have tried to show that these factors, and indeed the whole code of amour courtois, may be explained in part, phylogenetically, as the result of an ancient tradition and in part, ontogenetically, as being of permanent psychological appeal.'

- 238 SHIPPEY, T. A., 'The Uses of Chivalry: *Erec* and *Gawain*', *MLR*, 66 (1971), 2, pp. 241-50.

In search of signs that the medieval ruling class was conscious of social purpose, the author analyses two examples of chivalric literature in which problems of knightly function seem to be posed and solved. In the *aventure cherchée* of the '*Jois de la Cort*' episode, following the *aventure subie* and *aventure acceptée* of the earlier sections of *Erec*, he sees the hero as performing a social function, not merely in releasing Maboagrinn and the lady from their humiliating imprisonment but in creating the

'joy of courts', the 'courtiers' joy' in general. This is rooted in the paradox of deliberate recklessness, itself based on an awareness that stasis in realms or relationships can only be maintained by effort, action, reconquest—to hold anything, it has now and again to be risked. 'Joy' is not merely a result, but also a process: the state of being at risk is something pleasurable in itself and leads to a re-establishment of social bonds, an affirmation of the community of a court. In *Gawain* also, Arthur's court lays itself open to danger without compulsion, courts disaster, and learns something from it. In an atmosphere of games and mirth, Gawain courts disaster by his 'cortaysye', avoids being compromised in the scenes with the lady by his skill in courtesy, and learns that if he had loved his life less, if he had risked more, it would have been better for him. "These poems extol merriment and 'panache'; they appear to have been written for young men and woman. Yet in the Middle Ages youth and daring were perhaps not necessarily either meaningless or incoherent."

- 239 STURM, Sara, 'The Love-interest in *Le Bel Inconnu*: Innovation in the roman courtois,' *FMLS*, VII (1971), 3, pp. 241-48.

Argues that the dual love-interest does not detract from the poem's unity; it is the mark rather of Renaut's originality as a writer of romance.

- 240 THOMAS, Graham, 'Chwedlau Tegau Eurfron a Thristfardd, bardd Urien Rheged', *BBCS* (1970), xxiv, 1-9.

Graham Thomas draws attention to a text from NLW MS 2288 which has so far escaped notice and which throws light on the story, related in Wales in the Middle Ages and referred to in the the Welsh triads and poetry, of Tegau Eurfron's victory over the ladies of Arthur's court when their fidelity was put to the proof by means of a number of tests. According to this text Arthur's sister, the wife of Urien Rheged sent to the court of King Arthur a mantle which would only fit a wife who was chaste, a horn which would cling to the lips of a man whose wife was unchaste and pork chops which could not be eaten by a man whose wife was unchaste. The mantle fitted Teagau Eurfron only, and her husband was the only man who was able to drink and eat. This text also throws light on the relation of the Welsh version to the Irish *Duanair* *Finn* poem and the English ballad *The Boy and the Mantle*.

- 241 TREHARNE, Reginald Francis, *The Glastonbury Legends*, London, Sphere, 1971, 135 pp. Originally published London, Cresset Press, 1967. (Cf. *BBIAS*, XX, 1968, 170).
- 242 VINAVER, Eugène, *Malory*, Oxford University Press, 1970, 208 pp.
This is a reprint of the original edition of 1929, with no alteration of substance except the addition of a new preface.
- 243 WOLEDGE, Brian, 'Notes on the syntax of indeclinable nouns in 12th-century French', in *The French Language. Studies presented to L. C. Harmer ed. by T. G. S. Combe and P. Rickard*, London (Harrap), 1970, 38-52.
The article deals mainly with the fact that Erec and Enide both have names which are indeclinable. B.W.

III.—REVIEWS

- 244 ASHE, Geoffrey, *The quest for Arthur's Britain*, London, 1968. (Cf. *BBIAS*, XXI, 1969, 188).
Rev.: by Barry Cunliffe, *WHR*, V (1971), 312-3.
by R. H. C. Davis, *EHR*, LXXXVI (1971), 381-2.
- 245 BAUM, Richard, *Recherches sur les œuvres attribuées à Marie de France*, Heidelberg, 1968. (Cf. *BBIAS*, XXI, 1969, 14).
Rev.: by Faith Lyons, *FS*, XXV (1971), 315.
- 246 BENECKE, G. F., LACHMANN, K., and WOLF, L., eds., Hartmann von Aue, *Iwein. Eine Erzählung*, Berlin, 1968, 2 vols, (Cf. *BBIAS*, XXI, 1969, 6).
Rev.: by M. O'C. Walshe, *German Life and Letters*, XXV (1971), 16-17.

- 247 **BEROUL**, *The Romance of Tristan*, ed. by Alfred Ewert. Vol. II: Introduction, Commentary. Oxford, 1970. (Cf. *BBIAS*, XXIV, 1972, 216).
Rev.: by T. B. W. Reid, *FS*, XXV (1971), 53-5.
 by Elspeth Kennedy, *Med.Aev.*, XL (1971), 3. 280-284.
- 248 **BLAMIRES**, David, *Characterization and Individuality in Wolfram's 'Parzival'*, Cambridge, 1966 (see *BBIAS*, XIX, 1967, 218).
Rev.: by M. O'C. Walshe, *German Life and Letters*, XXV (1971), 16-17.
- 249 **BURKE SEVERS**, J., ed., *A Manual of Writings in Middle English, 1050-1500: Fascicule I, Romances*, New Haven, Conn., 1967.
Rev.: by Maldwyn Mills, *Med.Aev.*, XL (1971), 291-303.
- 250 **BUSSMANN**, Hadumod, ed., *Eilhart von Oberg, Tristrant. Synoptischer Druck der ergänzten Fragmente mit der gesamten Parallelüberlieferung*, Tübingen, 1969 (Cf. *BBIAS*, XXII, 1970, 1).
Rev.: by D. H. Green, *MLR*, LXVI (1971), 701-2.
- 251 **CAZENAVE**, Michel, *Le Philtre et l'Amour: la Légende de Tristen et Iseut*, Paris, 1969.
Rev.: by Faith Lyons, *FS*, XXV (1971), 315-17.
- 252 **CHADWICK**, Nora K., *Early Brittany*, Cardiff, 1969. (Cf. *BBIAS*, XXII, 1970, 147).
Rev.: by D. Ellis Evans, *WHR*, V (1971), 395-7.
 by D. P. Kirby, *Arch Camb*, CXIX (1970), 142-4.

- 253 CRAMER, Thomas, trans., Hartmann von Aue., *Iwein. Urtext und Übersetzung*, Berlin, 1968 (Cf. *BBIAS*, XXI, 1969, 7).
Rev.: by M. O'C. Walshe, *German Life and Letters*, XXV (1971), 16-17.
- 254 CURTIS, Renée L., *Tristan Studies*, Munich, 1969. (Cf. *BBIAS*, XXII, 1970, 8).
Rev.: by Faith Lyons, *FS*, XXV (1971), 315-17.
- 255 EGGERS, J. P., *King Arthur's Laureate: A Study of Tennyson's Idylls of the King*, New York University Press & University of London Press, 1971.
Rev.: by J. M. Gray, *TRB*, I (1971), 142-5.
- 256 EISNER, Sigmund, *The Tristan Legend: A Study in Sources*, Evanston, 111, 1969. (Cf. *BBIAS*, XXII, 1970, 66).
Rev.: by Mary Williams, *Folklore*, 82 (1971), 169-70.
 by Elspeth Kennedy, *Med.Aev.*, XL (1971), 284-5.
- 257 GRAY, J. M., *Tennyson's Doppelgänger: Balin and Balan*, Lincoln, 1971. (Cf. *BBIAS*, XXIV, 1972, 219).
Rev.: *TLS*, June 25th, 1971, 727.
- 258 KNIGHT, Stephen, *The Structure of Sir Thomas Malory's Arthurianad*, Sydney, 1969. (Cf. *BBIAS*, XXII, 1970, 161).
Rev.: by R. T. Davies, *Med.Aev.*, XL (1971), 303-5.
 by Derek Pearsall, *MLR*, 66 (1971), 656-7.
- 259 MAC CANA, Proinsias, *Celtic Mythology*, London, 1970. (Cf. *BBIAS*, XXIII, 1971, 218).
Rev.: by D. Ellis Evans, *StC*, VI (1971), 204-6.

- 260 MAROLD, K. and SCHRÖDER, W., eds., *Gottfried von Strassburg, Tristan*, Berlin, 1969 (Cf. *BBIAS*, XXII, 1970, 2).
Rev.: by Paul Salmon, *MLR*, LXVI (1971), 700.
- 261 MEHL, Dieter, *The Middle English Romances of the Thirteenth and Fourteenth Centuries*, London, 1969. (Cf. *BBIAS*, XXII, 1970, 166).
Rev.: by Maldwyn Mills, *Med.Aev.*, XL (1971), 291-303.
 by Nicolas Jacobs, *YES*, I (1971), 209-14.
- 262 MENARD, Philippe, *Le Rire et le Sourire dans le Roman Courtois en France au Moyen Age (1150-1250)* (Publications romanes et françaises, 105), Genève (Droz), 1969. (Cf. *BBIAS*, XXII, 1970, 251).
Rev.: by D. D. R. Owen, *FS*, XXV, 4 (1971), 444-6.
 by James C. Gillis, *MLR*, 66 (1971), 403-4.
- 263 MILLS, M., ed., *Lybeaus Desconus*, *EETSOS* 261, Oxford University Press, 1969. (Cf. *BBIAS*, XXIII, 1971, 195).
Rev.: by F. C. de Vries, *RES*, XXII (1971), 66-67.
- 264 NEWMAN, F. X., ed., *The Meaning of Courtly Love*, Albany, N.Y., 1968.
Rev.: by L. T. Topsfield, *FS*, XXV (1971), 187-8.
- 265 OWEN, D. D. R., ed., *Arthurian Romance: Seven Essays*, Edinburgh and London, 1970. (Cf. *BBIAS*, XXIII, 1971, 222).
Rev.: by Janet M. Cowen, *N & Q*, 18 (1971), 267-8.

- 266 OWEN, D. D. R., *The Evolution of the Grail Legend* (St. Andrews University Publications No. LVIII), Edinburgh—London (Oliver and Boyd), 1968. (Cf. *BBIAS*, XXI, 1969, 205).
Rev.: by Elspeth Kennedy, *FS*, XXV, 4 (1971), 446-7.
- 267 PICKFORD, Cedric E., ed., *Erec. Roman arthurien en prose publié d'après le ms. fr. 112 de la Bibliothèque Nationale 2nd ed., revised and corrected*, (Textes littéraires français 87), Geneva (Droz), Paris (Minard), 1968, 268 pp. (Cf. *BBIAS*, XXI, 1969, 181).
Rev.: by G. J. Halligan, *MLR*, 66 (1971), 3, 684-5.
- 268 REED, J. R., *Perception and Design in Tennyson's Idylls of the King*, Ohio University Press, 1970.
Rev.: by J. M. Gray, *TRB*, 1 (1971), 142-5.
- 270 REKERT, Stephen, *The Matter of Britain and the Praise of Spain*, University of Wales Press, Cardiff, 1967.
Rev.: by A. O. H. Jarman, *WHR*, V (1970), 178-9.
- 271 RICHEY, M. F., *Essays on Mediaeval German Poetry, with translations in English Verse*, Oxford, 1969 (cf. *BBIAS*, XXIV, 1972, 234).
Rev.: by P. Salmon, *German Life and Letters*, XXV (1971), 25-6.
by David Blamires, *MLR*, LXVI (1971), 211.
- 272 RYALS, C. de L., *From the Great Deep: Essays on Idylls of the King*, Ohio University Press, 1967.
Rev.: by J. M. Gray, *TRB*, 1 (1971), 142-5.

- 273 RYCHNER, J., *Formes et structures de la prose médiévale: L'Articulation des phrases narratives dans 'la Mort Artu'*, Genève (Droz), Université de Neuchâtel, Recueil de travaux publiés par la Faculté des Lettres, XXXII, 1970, pp. 259.
Rev.: by C. E. Pickford, *Med.Aev.*, XL (1971), 2, 192-3.
- 274 SANDVED, Arthur O., *Studies in the Language of Caxton's Malory and that of the Winchester Manuscript*, Oslo and New York, 1968.
Rev.: by Jan Simko, *YES*, 1 (1971), 219-22.
- 275 SCHELP, Hans-Peter, *Exemplarische Romanzen im Mittelenglischen*, Goettingen, 1967.
Rev.: by Maldwyn Mills, *Med.Aev.*, XL (1971), 291-303.
- 276 VINAVER, Eugène, *Malory*, Oxford, 1970. (Cf. *BBIAS*, XXIV, 1972, 242).
Rev.: by Janet M. Cowen, *N & Q*, 18 (1971), 310.
- 277 VOSS, Rudolf, *Der Prose-Lancelot. Eine strukturanalytische und strukturvergleichende Studie auf der Grundlage des deutschen Textes*, Meisenheim, 1970 (Cf. *BBIAS*, XXIII, 1971, 22).
Rev.: by D. H. Green, *MLR*, LXVI (1971), 932-4.
- 278 WALDRON, R. A., ed., *Sir Gawain and the Green Knight*, London, 1970. (Cf. *BBIAS*, XXIV, 1972, 205).
Rev.: by T. A. Shippey, *MLR*, 66 (1971), 850-51.
- 279 WEHRLI, Max, *Formen mittelalterlicher Erzählung. Aufsätze*, Zurich, 1969 (Cf. *BBIAS*, XXII, 1970, 257).
Rev.: by D. H. Green, *MLR*, LXVI (1971), 924-6.

- 280 WEIGAND, Hermann J., *Wolfram's Parzival: Five Essays with an Introduction*, Ithaca and London, 1969 (Cf. *BBIAS*, XXIII, 1971, 57).
Rev.: by H. B. Willson, *MLR*, LXVI (1971), 436.

IV.—THESES FOR HIGHER DEGREES

- 281 ALLEN, Ruth W. (Mrs) '*Le roman de Laurin as contained in manuscripts E, F and Y*'.
M.A., University of Nottingham, 1970.
Supervisor: Professor L. Thorpe.
Examiners: Professor L. Thorpe and Professor K. Varty.
- 282 BAKER, Mrs G. E., '*Eros and Agape in Medieval Literature: Chrétien de Troyes, Hartmann von Aue*'.
M.A., University of Nottingham, 1969.
Supervisor: Mr D. Duckworth.
Examiner: Dr Rosemary Wallbank.
- 283 BARNIE, J. E., '*The Ideal of the Knight in English Vernacular Romance, 1330-1400*' (touches on Arthurian literature in various parts).
M.A., University of Birmingham, 1966.
Supervisor: Professor G. T. Shepherd.
- 284 BARNIE, J. E., '*English Attitudes in the Hundred Years War*' (touches on Arthurian literature in various parts).
Ph.D., University of Birmingham, 1971.
Supervisor: Professor G. T. Shepherd.

- 285 BEVAN, Gareth Alford, 'Arolwg beirniadol o'r ymchwil i *Fath fab Matholwch*,' (A critical survey of research on *Math son of Matholwch*).
M.A., University of Wales, 1970.
Supervisor: Professor J. E. Caerwyn Williams.
Examiner: Professor Idris Foster.
- 286 BOLLARD, John Kenneth, 'A literary assessment of the *Four Branches of the Mabinogi*'.
M.A., University of Wales, 1970.
Supervisor: Dr B. F. Roberts.
Examiner: Professor Idris Foster.
- 287 CLANDFIELD, David, 'Crowds and crowd scenes in Chrétien de Troyes'.
M.A., University of Leicester, 1967.
Supervisor: Professor K. Varty.
Examiners: Professor L. Thorpe and Professor K. Varty.
- 288 JONES, Glyn Evans, 'Astudiaeth ar rai agweddau ar *Fabinogi Branwen*,' (A study of certain aspects of the *Mabinogi of Branwen*).
M.A., University of Wales, 1970.
- 289 KENNEDY, Angus J., 'The Hermit in French Arthurian Romance c. 1170-1530'.
Ph.D., University of Glasgow, 1970.
Supervisors: Professor J. Frappier, Miss Z. P. Zaddy.
Examiners: Professor A. Diverres, Professor D. J. A. Ross and Professor K. Varty.
- 290 LEWIS, Nia, 'Astudiaeth destunol a beirniadol o *Ystorie Kymru ne Cronigl Kymraeg Ifan Llwyd ap Dafydd*,' (A textual and critical study of "The

History of Wales or a Welsh Chronical" by Ifan Llwyd ap Dafydd).

M.A., University of Wales, 1967.

Supervisor: Dr B. F. Roberts.

Examiner: Professor A. O. H. Jarman.

291 McCARTHY, Terence, 'Style in Malory'.

Ph.D., University of Birmingham, 1970.

Supervisor: Professor G. T. Shepherd.

292 ROBERTS, Brynley Francis, 'Astudiaeth destunol o'r tri chyfieithiad Cymraeg cynharaf o *Historia Regum Britanniae*, ynghyd ag argraffiad beirniadol o destun Peniarth 44,' (A textual study of the three earliest Welsh translations of *Historia Regum Britanniae*, together with a critical edition of Peniarth MS 44).
Ph.D., University of Wales, 1969.

Supervisor: Professor Thomas Jones.

Examiners: Professor Idris Foster and Dr D. Simon Evans.

293 SADLER, Mrs Diana, 'Malory's Narrative Technique in *The Tale of Sir Lancelot*'.

M.Phil., University of Newcastle, 1970.

Supervisor: Mr T. J. Frankis.

Examiners: Professor E. G. Stanley and Mr R. N. Bailey.

294 SPILSBURY, Sarah V., "An edition of the First Part of *Artus de Bretagne*".

M.Litt., University of Aberdeen, 1969.

Supervisor: Professor A. Diverres.

Examiner: Professor C. E. Pickford.

- 295 WILLIAMS, Janem Mary, 'Y Darlun o Arthur ym mucheddau'r saint ac yn *Englynion Ymddiddan Arthur a'r Eryr*,' (The portrayal of Arthur in the Saints' Lives and in *Arthur's Colloquy with the Eagle*). M.A., University of Wales, 1967.
Supervisor: Dr B. F. Roberts.
Examiner: Professor Idris Foster.

Hongrie

BIBLIOGRAPHIE POUR 1971

II.—ETUDE HISTORIQUE ET CRITIQUE

- 296 GYÖRY, Jean, 'Le scénario dans *Erec et Enide*', *Annales Universitatis Scientiarum Budapestinensis de Rolando Eötvös nominatae*, t. I, Budapest 1969-1970, pp. 109-127.

"Si Chrétien de Troyes avait adapté des contes folkloriques impersonnels, ou si, par hasard, il s'était mis dans le sillage de Marie de France, il aurait précipité son héros chasseur, guidé par le cerf miraculeux, sous l'emprise de la fée alléchante, en laquelle, chemin faisant, le cerf se fût métamorphosé. Le romancier a préféré appliquer ici le romanesque par antiphrase, en réservant à Erec non pas le rôle de la victime, mais celui du libérateur, chargé d'abolir l'inceste, dans le jardin édénique de la joie" (p. 126).

Italie

BIBLIOGRAPHIE POUR 1971 ETABLIE PAR CARLA CREMONESI

I.—TEXTES

- 297 BALDUINO, Armando, *Ultime imprese e morte di Tristano*, dans *Cantari del Trecento*, Milano, Marzorati, pp. 101-127.

Dans ce recueil de *Cantari* italiens du XIV^e siècle M. Balduino publie aussi ce petit poème épisodique qui se trouve dans le ms. Magliabechiano VIII 1272 et qui avait été déjà publié par G. Bertoni (*Cantari di Tristano*, Modena, 1937). L'édition de M. Balduino est plus soignée que celle de M. Bertoni, qui, au moyen de la comparaison avec d'autres rédactions, avait cru qu'il s'agissait de deux poèmes détachés (*Le ultime imprese di Tristano*, couplets 1-56, et *La morte di Tristano*, couplets 57-91). M. Balduino, au contraire, ne voit dans le texte du ms. cité "il benchè minimo segno d'una partizione interna" et publie le texte tel qu'il est. Une brève introduction nous donne les notices essentielles.

II.—ETUDES CRITIQUES ET HISTORIQUES

- 298 DELCORNO BRANCA, Daniela, *I cantari di Tristano*, dans *Lettere Italiane*, XXIII, 3, 1971, pp. 289-305.

Mme Delcorno Branca nous donne encore une fois un essai très intéressant sur des rédactions épisodiques italiennes qui se rattachent à la légende de Tristan et à sa fortune en Italie grâce aux "canterini" qui travaillaient "attingendo a materiali per lo più di seconda o terza mano, e operando una scelta di elementi narrativi prevalentemente motivata da possibilità di

effetti patetici e fantasiosi". Selon l'a. les références qui existent entre ces contes épisodiques, quelquefois très brefs, et les compilations plus importantes comme la *Tavola Ritonda* (il faut rappeler ici l'ouvrage important de Mme D.B., *I romanzi italiani di Tristano e la 'Tavola Ritonda'*, v. dans *BBSIA*, XXIII, 1971, 261) posent des problèmes qui tâchent d'envisager les rapports entre "matrice letteraria, elaborazione fantastica, mestiere, fortuna e diffusione, che costituiscono la più interessante dimensione culturale della letteratura canterina". A la fin il y a une édition très soignée du *Cantare Tristano del Codice Tempi 2* (Firenze, Biblioteca Medicea Laurenziana, cc 87v-88r).

299 GUIDA, Saverio, 'Sulle "fonti" della *Tavola Ritonda*', dans *Umanità e storia, Studi in onore di Adelchi Attisani*, Napoli, 1971.

300 MARANINI, L., *Cavalleria e cavalieri nel mondo di Chrétien de Troyes*, Pavia, Editrice Successori Fusi, 1969, pp. 30.

Cet essai de Mme M. a été ensuite publié dans *Mélanges Frappier*, pp. 737-755. Ella tâche de montrer que seulement lorsque Perceval a rencontré l'ermite il devient un chevalier parfait, car il connaît les requêtes chrétiennes de la chevalerie.

301 RAYNAUD DE LAGE, G., 'De quelques images de Chrétien de Troyes chez Gautier d'Arras,' dans *Studi di Filologia Romanza offerti a Silvio Pellegrini*, Liviana Editrice, Padova, 1971, pp. 489-494.

A la suite des recherches de M. Fourrier (*Le courant réaliste dans le roman courtois*, Paris, 1960) qui avait reconnu "des allusions critiques de Chrétien au prologue d'*Ille et Galeron* dans son propre prologue du *Chevalier de la charrette*," M. Raynaud de Lage remarque des références parfaites du *Cligès* et du *Chevalier au lion* dans l'autre roman de Gautier, l'*Eracle*; l'a. est d'avis qu'on pourrait décèler, par "une enquête plus étendue et plus systématique" d'autres rapprochements très intéressants pour l'histoire littéraire et pour envisager les rapports entre les représentants de l'histoire littéraire.

- 302 VISCARDI, A., 'La quête du Saint Graal dans les romans du moyen âge italien', dans A. Viscardi, *Ricerche e interpretazioni mediolatine e romanze*, Milano, Ist. Editoriale Cisalpino, 1970, pp. 397-414.

Il s'agit d'une étude que M. Viscardi a publiée en 1951 pour les *Cahiers du Sud* et qui a été réimprimée dans ce volume qui lui a été offert par ses amis.

- 303 VISCARDI, A., 'Narrativa cortese di tono realistico e le fonti bizantine, dans *Ricerche e interpretazioni mediolatine e romanze*, pp. 415-424.

Cet essai avait été publié dans *ACME*, V, 1952, pp. 29-40, mais il faut le signaler à cause de son actualité. L'a. met en relief les idées et les descriptions réalistes dans les romans de Chrétien de Troyes et de Jean Renart, et pense qu'on peut les rapporter à des sources byzantines; surtout *Guillaume d'Angleterre*, qu'il attribue à Chrétien, et les romans de Jean Renart révèlent un goût du réalisme qui est propre de la tradition byzantine. Mais Viscardi remarque qu'il y a des différences entre l'emploi du réalisme par Chrétien ("osservatore della realtà umana e dei suoi problemi, ansioso indagatore dell'anima umana e dei suoi tormenti") et la *verté* de Jean Renart présentée "come esigenza di verosimiglianza: per cui l'azione si colloca nel quadro del terreno e dell'umano e, in certo senso, nei limiti della realtà quotidiana . . ."; il en conclue que Jean Renart n'est pas l'inventeur de la "narrativa verista: che appartiene primamente alla tradizione anche cortese".

- 304 VISCARDI A., 'Motivi bretoni ne la "Spagna" e ne "Li fatti di Spagna"', dans *Ricerche e interpretazioni mediolatine e romanze*, pp. 441-454.

Article déjà publié dans *Studi in onore di Salvatore Santangelo*, "Siculorum Gymnasium", n. s., VIII, Catania, 1955, pp. 261-274.

- 305 VISCARDI A., 'Arthurian influences on Italian Literature from 1200 to 1500,' dans *Ricerche e interpretazioni . . .*, pp. 657-668.

Essai déjà paru dans *Arthurian Literature in the Middle Ages*, ed. by R. S. Loomis, Oxford, Clarendon Press, 1959, pp. 419-429.

- 306 VISCARDI, A. 'Letteratura epico-storica di corte e poesia cortese,' dans *Ricerche e interpretazioni mediolatine e romanze*, pp. 699-721.

Intéressant compte rendu de l'œuvre de R. R. Bezzola (*Les origines et la formation de la littérature courtoise en occident*, 1944-63) paru dans *ZrP*, b. 81, 1965, pp. 454-475.

III.—COMPTES RENDUS

- 307 BOGDANOW, F., 'Un nouveau manuscrit de la "*Queste del Saint Graal*" du cycle de la vulgate,' dans *Rom*, XCI, 4, 1970, pp. 554-56.

C.R. par G. Di Stefano dans *SF*, 44, 1971, p. 322.

- 308 FLUTRE, L. F., 'Etudes sur le *Roman de Perceforêt*,' dans *Rom*, XCI, 2, 1970, pp. 189-226.

C.R. par G. Di Stefano dans *SF*, 44, 1971, p. 323.

- 309 FRAPPIER, J., 'Féerie du château du Roi-Pêcheur dans le *Conte du Graal*,' dans *Mélanges pour Jean Fourquet*, Paris, Klincksieck, Munchen, Hueber, 1969, pp. 101-117.

C.R. par G. Di Stefano dans *SF*, 43, 1971, p. 118.

- 310 KÖHLER, E., *Ideal und Wirklichkeit in der höfischen Epik*, 2^e éd., Tübingen, Niemeyer, 1970, pp. 278 (Beihefte zur *ZrP*, XCVII).

C.R. par A. Varvaro, dans *SM*, XII, 1, 1971, pp. 546-547.

- 311 LACEY, N. J., 'Organic Structure of Yvain's Expiation,' dans *RR*, LXI, 2, 1970, pp. 79-84.

C.R. par N. Mann dans *SF*, 43, 1971, p. 118.

- 312 MARANINI, L., *Cavalleria e cavalieri nel mondo di Chrétien de Troyes*, Pavia, Editrice Successori Fusi, 1969, pp. 30.
C.R. par C. Cordié dans *Paideia*, XXVI, 3-4, 1971, p. 263.
- 313 MENARD, P., 'Note sur la date du *Chevalier de la charrette*', dans *Rom*, XCII, 1, 1971, pp. 118-126.
C.R. par G. Di Stefano dans *SF*, 44, 1971, p. 321.
- 314 NOBLE, P., 'Alis and the Problem of Time in *Cligès*', dans *Med.Aev.*, XXXIX, 1, 1970, pp. 28-31.
C.R. par N. Mann dans *SF*, 43, 1971, p. 118.
- 315 NOBLE, P., 'Some problems in *La Mort le roi Artu*', dans *MLR*, LXV, 3, 1970, pp. 519-522.
C.R. par N. Mann dans *SF*, 43, 1971, p. 120.
- 316 O'GORMAN, R., 'The Prose Version of Boron's *Joseph d'Arimathie*', dans *RPh*, XXIII, 4, 1970, pp. 449-461.
C.R. par N. Mann dans *SF*, 43, 1971, pp. 119-120.
- 317 RIBARD, J., 'Le lai du *Lalistic*: structure et signification', dans *MA*, LXXVI, 2, 1970, pp. 263-274.
C.R. par G. Di Stefano dans *SF*, 44, 1971, pp. 321-322.
- 318 SUARD, F., 'Notice sur le manuscrit B.N. fr. 1638. Pierre Sala et le *Chevalier au Lion*', dans *Rom*, XCI, 3, 1970, pp. 406-415.
C.R. par G. Bernardelli dans *SF*, 43, 1971, pp. 126-127.
- 319 VINAVER, E., 'Les deux pas de Lancelot', dans *Mélanges pour Jean Fourquet*, Paris, Klincksieck, München, Hueber, 1969, pp. 255-361.
C.R. par G. Di Stefano dans *SF*, 43, 1970, p. 118.

- 320 Woods, W. S., 'Marie de France's *Laüstic*', dans *Rom.N.*, XII, 1, 1970, pp. 203-207.
C.R. par G. Di Stefano dans *SF*, 44, 1971, p. 322.
- 321 ZADDY, Z. P., 'The Structure of Chrétien's *Yvain*', dans *MLR*, LXV, 3, 1970, pp. 523-540.
C.R. par N. Mann dans *SF*, 43, 1971, p. 118.

Netherlands

BIBLIOGRAPHY FOR 1971 COMPILED BY W. P. GERRITSEN

I.—TEXTS AND TRANSLATIONS

- 322 PAARDEKOOPER-VAN BUUREN, H. en M. GYSSELING, eds, *Moriaen*, Opnieuw uitgegeven en geannoteerd (Klassiek letterkundig pantheon, No. 183), Zutphen, N. V. W. J. Thieme & Cie, 1971, 225 pp.

An apparently complete but adapted version of the Middle Dutch *Moriaen* forms part of the Lancelot-compilation (The Hague, K.B., Ms. 129 A 10); a fragment (one leaf), probably stemming from an unadapted *Moriaen* manuscript, was discovered in 1952. This new edition presents both texts with a strict minimum of editorial interventions. The introduction contains a structural analysis of the poem by Mrs Paardekooper, and a study of the language of the manuscripts by Dr Gyseling. The dialect of the compiled version points to the village of Velthem in the neighbourhood of Louvain, while the fragment is assigned to the region of Geraardsbergen. The original poem may have been composed at Bruges.

II.—CRITICAL AND HISTORICAL STUDIES

- 323 CRAMER-PRETERS, E., 'Sente Meye', *Ts*, 87, 1971, 204-206.

The formulaic expressions *Semmi die goede Meye* and *bi sente Meye* occurring in lines 658 and 2830 of the Middle Dutch *Fergust* are usually explained as referring to the Blessed Virgin (*Meye* = Mary). The author assumes (*sente*) *Meye* to have developed from the well-known image of Christ as a may-tree (*meye*) in religious poetry.

- 324 HAMBURGER, R., 'Nog meer aanwijzingen voor de bekorting van *Lancelot en het Hert met de Witte Voet*?', *NTg*, 64, 1971, 482-485.

The Middle Dutch "*Lancelot and the White-Footed Deer*", a text related to the Old French *Lai de Tyolet*, has been incorporated into the fourteenth-century Lancelot-compilation. In her edition (cf. *BBSIA*, VI, 1954, 151), Professor Draak pointed out that the text in the compilation was probably an abridged version of a longer Middle Dutch text. Mr Hamburger adduces a new argument in favour of this view: a corruption in the Hague manuscript is shown to have been caused by a clumsy abridgement.

- 325 HEEROMA, K., '*Reinaert, Alexander, Merlijn, Troye*', *Ts*, 87, 1971, 64-91.

Professor Heeroma's main concern in this article is with dating the Middle Dutch *Reinaert* and with the possibly parodistic intention of its author, Willem, towards the works of his fellow-poets. Three works by Jacob van Maerlant are taken into consideration, viz. *Alexanders geesten* (shortly before 1260), the so-called *Merlijn* (1260), and the *Istory van Troyen* (after 1260, possibly 1261). The final episode in the *Reinaert* in which the Fox and his family leave Nobel's court resembles the exodus of the twelve sons of Bron in the *Estoire del Saint Graal* part of Maerlant's *Merlijn*. A close comparison leads to the conclusion that Willem intended this part of his poem as a parody of *Merlijn*. The *Reinaert* would thus have been composed after 1260, and if, as Professor Heeroma thinks likely, Willem's prologue was deliberately conceived as an answer to the prologue of Maerlant's *Istory van Troyen*, the *terminus a quo* might even be moved up to 1262.

- 326 LIEVENS, R., '*Sente Mey(e)*', *Ts*, 87, 1971, 207-213.

Rejecting Mrs Cramer's explanation of *sente Meye* (cf. *BBIAS*, XXIV, 1972, 323,) the author puts forward another hypothesis: the enigmatic form would derive from *sente Remey* (*Sanctus Remigius, Saint Remi*), patron saint of Reims.

- 327 WELLS, D. A., 'The Middle Dutch *Moriaen*, Wolfram von Eschenbach's *Parzival*, and Medieval Tradition', *Studia Neerl.*, No. 7, 1971-1973, 243-281.

The author refutes the arguments advanced by Mrs H. Paardekooper (cf. *BBIAS*, XXII, 1970, 237) "that a direct connection between *Parzival* and the *Moriaen* not only extends to the figures of *Moriaen* and *Feirefiz*, as earlier critics had suggested, but even to numerous other details in the two epics." He shows that parallellisms and "common motifs" (e.g. that of *Feirefiz*' and *Moriaen*'s blackness) do not warrant the conclusion that the two works are mutually dependent. In his view the *Moriaen* is a derivative romance, "ultimately taking much of its content from the French traditions of Chrétien and his continuators and of the prose romances."

III.—REVIEWS

- 328 *Probleme mittelalterlicher Überlieferung und Textkritik*, Oxford Colloquium 1966, Hrsg. von Peter F. Ganz und Werner Schröder, Publication of The Institute of Germanic Studies of the University of London, Berlin, Erich Schmidt Verlag, 1968 (cf. *BBIAS*, XXI, 1969, 17).

Rev.: by A. van der Lee, *Neophil*, 55, 1971, 345-346.

- 329 SANDVED, Arthur O., *Studies in the Language of Caxton's Malory and that of the Winchester Manuscript*, Oslo, Norwegian University Press, New York, Humanities Press, 1968 (cf. *BBIAS*, XXII, 1970, 105, 187).

Rev.: by Peter H. Salus, *ES*, 52, 1971, 264-265.

- 330 STURM, Sara, *The Lady of Guingamor: A Study* (University of North Carolina Studies in the Romance Languages and Literatures, No. 76), Chapel Hill, The University of North Carolina Press, 1968 (cf. *BBIAS*, XXI, 1969, 124; XXII, 1970, 81, 106, 223).

Rev.: by N. H. J. van den Boogaard, *Neophil*, 55, 1971, 454-

- 331 VINAVER, E., ed., *The Works of Sir Thomas Malory*, New revised edition, Oxford, Clarendon Press, 3 vols, 1967 (cf. *BBIAS*, XX, 1968, 136; XXI, 1969, 175; XXII, 1970, 190).
Rev.: by Peter H. Salus, *ES*, 52, 1971, 455.

Poland

BIBLIOGRAPHY FOR 1971

II.—CRITICAL AND HISTORICAL STUDIES

- 332 SCHLAUCH, Margaret, 'Rhetorical doctrine and some aspects of medieval narrative,' *Kwartalnik Neofilologiczny*, XVIII, 4, 1971, pp. 353-64.

In this paper, which was originally given to the Graduate Medieval Seminar of the University of Connecticut on 13 November 1970, Professor Schlauch first divides the various types of speeches, as listed by classical rhetoricians, into demonstrative, deliberative and judicial, the second type being subdivided into *suasio* and *dissuasio*. As an example of a *suasio* she quotes Lunete's speech in *Yvain*; and as examples of judicial speeches Lancelot's dilemma over the cart and Lancelot who has rescued the damsel, both from the *Charrette*.

Suisse

BIBLIOGRAPHIE POUR 1971 ETABLIE PAR LOUISE GNÄDINGER

I.—TEXTE, TRADUCTION ET ADAPTATION

- 333 BEROUL, *Le roman de Tristan et Yseut*, traduit de l'ancien français par Daniel Grojnowski, Editions Rencontre, Lausanne, 1971.

Introduction (pp. 9-34), Bibliographie (pp. 35-37), traduction (pp. 39-220), Notes (pp. 225-226)—Après des remarques sur l'art des jongleurs et les nombreux "renouvellements" du *Roman de Tristan et Yseut*, D.G., écartant l'hypothèse d'un Béroul II, estime que le fragment conservé prouve "l'intelligence organisatrice de l'auteur", qu'il s'agisse de la composition, de la structure narrative ou de la "figure" qui s'en dégage. Il juge aussi que chez Béroul la passion des amants ne doit rien à l'amour courtois.—La traduction, vers par vers, garde le rythme octosyllabique. J.F.

II.—ETUDES CRITIQUES ET HISTORIQUES

- 334 DIVERRES, Armel H., 'The Irish Adventures in Froissart's *Meliador*', dans *Mélanges Jean Frappier*, Genève, Droz, 1970, vol. 1, pp. 235-251.
- 335 GNÄDINGER, Louise, *Hiudan und Petitcreiu. Gestalt und Figur des Hundes in der mittelalterlichen Tristandichtung*, Zürich/Freiburg i.Br., Atlantis, 1971, pp. 107.

- 336 MAURER, Friedrich, *Dichtung und Sprache des Mittelalters. Gesammelte Aufsätze*, Bern/München, Francke, 1971 (= Bibliotheca Germanica 10), Zweite, stark erweiterte Auflage, pp. 468.
- La seconde édition contient plusieurs nouvelles études: 'Die Ehre im Menschenbild der deutschen Dichtung um 1200', pp. 406-420; 'Die Gawangeschichten und die Buch-Einteilung in Wolframs Parzival', pp. 421-442; 'Zur Bauform von Wolframs Parzival-Roman', pp. 443-446; 'Wolfram und die zeitgenössischen Dichter', pp. 447-453; 'Ueber Adel und edel in altdeutscher Dichtung', pp. 463-468.
- 337 RANKE, Friedrich, *Kleinere Schriften*, Herausgegeben von Heinz Rupp und Eduard Studer, Bern/München, Francke, 1971, pp. 444.
- Contient entre autre les études suivantes: 'Die Allegorie der Minnegrotte in Gottfrieds Tristan', pp. 13-30; 'Isoldes Gottesurteil', pp. 31-35; 'Zur Symbolik des Grals bei Wolfram von Eschenbach', pp. 97-104; 'Zum Vortrag der Tristanverse', pp. 105-114; 'Etwas vom Bärenfang im Mittelalter. Zu Gottfrieds Tristan v. 284', pp. 115-121; comptes rendus: Gertrude Schoepperle: 'Tristan and Isolt. A Study of the Sources of the Romance', pp. 411-420; Wolfgang Golther: 'Parzival und der Gral in der Dichtung des Mittelalters und der Neuzeit', pp. 421-424; Konrad Burdach: 'Der Gral', pp. 424-426; Hermann Heckel: 'Das ethische Wortfeld in Wolframs Parzival', pp. 426-428; Bodo Mergell: 'Wolfram von Eschenbach und seine französischen Quellen', pp. 428-430.
- 338 WEHRLI, Max, 'Die Suche nach dem Gral', Festrede an der 138. Stiftungsfeier der Universität Zürich am 29. April 1971', Zürich, Orell Füssli, 1971, pp. 12; et dans *Neue Zürcher Zeitung*, 9. 5. 1971, Nr. 212, pp. 49-50.

Index of Authors

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

The numbers refer to items in the Bibliography.

- Ackerman, Robert W., 85, 91
Adler, A., 154
Adolf, Helen, 57, 154
Aho, Gray L., 87
ALAIN DE LILLE, 11
ALBRECHT VON SCHARFENBERG, 28
Alcock, Leslie, 206, 207
Allen, Ruth W., 281
Allén, Sture, 159
Anson, John S., 49
Aramon i Serra, R., 154
Ardenne, S. d', 154
Armstrong, E. C., 180
Aabe, Geoffrey, 208, 209, 244
AUGUSTINE, SAINT, 49
- Baader, Horst, 148
Bachellery, E., 192, 198
Baehr, Rudolf, 2
Bailey, R. N., 293
Baker, G. E., 282
Balduino, Armando, 297
Barnie, J. E., 283, 284
Baron, F. Xavier, 50
Batts, Michael, 52
Baugh, Albert C., 53
Baum, Richard, 183, 184, 245
Baumgartner, Emmanuèle, 141
Beatic, Bruce A., 54
Bédier, Joseph, 168
Benecke, G. F., 246
Berger, Sidney Elliot, 101
Bergerfurth, Wolfgang, 3
- Bergmann Robert 46
Bernardelli, G., 318
BEROUL, 189, 247, 333
Bertoni, G., 297
Bevan, Gareth Alford, 285
Bezzola, R. R., 306
Bianciotto, Gabriel, 149
Bishop, Morris, 185
Blake, William, 208
Blamires, David, 248, 271
Blanchet, M-C., 154
Blank, Walter, 4
Block, Ralph Howard, 102
Bloomgarden, Ira, 103
Boer, C. de, 142
Bogdanow, F., 154, 307
Bollard, John Kenneth, 286
Boogaard, J. van den, 330
Boren, James Lewis, 104
Brandstetter, Alois, 5
Brault, Gerard J., 51, 90, 154
Bressmann, H., 170
Bridier, Yvonne, 185
Briel, Henri de, 169
Brogstetter, Kark Ottl, 6
Brookhouse, Christopher, 42
Buescu, M. L. C., 38
Bumke, Joachim, 7
Burdach, Konrad, 337
Burguet, F-A., 168
Buridant, Claude, 165
Burke Severs, J., 249
Burrow, J. A., 56, 211
Buschinger, Danielle, 170, 189
Bussmann, Hadumod, 250

- Cable, James, 201
 Caples, Cynthia Barrett, 105
 Carne, Eva-Maria, 8, 43
 CAXTON, 74
 Cazenave, Michel, 171, 251
 Chadwick, Nora K., 252
 Chalon, Louis, 154
 Charvet, Louis, 186
 CHAUCER, 211
 Chianell, Robert Emmett, 106
 Chitwood, Garrett Clayton, 107
 CHRETIEN DE TROYES, 4, 13, 14, 22,
 54, 55, 69, 70, 71, 81, 142, 144,
 146, 161, 165, 167, 172, 179, 187,
 188, 221, 225, 232, 296, 303, 327
 Clandfield, David, 287
 Clark, Cecily, 212
 Cluzel, Irénée, 141, 153
 Colby, Alice M., 83, 89
 Combe, T. G. S., 243
 Combellack, C. R. B., 5
 Cordié, C., 312
 Cormier, Raymond J., 94
 Cornet, L., 154
 Cosman, Madeleine P., 84
 Cowan, Janet M., 265, 276
 Cramer, Thomas, 44, 253
 Cramer-Peeters, E., 323
 Crist, Larry S., 86
 Cunliffe, Barry, 244
 Curschmann, Michael, 9, 100
 Curtis, Renée L., 254

 Dahood, Robert Godfrey, 108
 Dahood, Roger, 213
 Davies, R. T., 258
 Davis, R. H. C., 244
 De Caluwé, Jacques, 143
 De Caluwé-Dor, J., 154
 Delbouille, M., 154
 Delcomo Branca, Daniela, 298
 Delhez-Sarlet, C., 154
 D'Heur, Jean-Marie, 153
 Diamond, Sara Arlyn, 109

 Di Stefano, G., 307, 308, 309, 313,
 317, 319, 320
 Ditmas, E. M. R., 215
 Diverres, Arnel H., 154, 289, 294,
 334
 Doble, G. H., 214
 Donovan, Mortimer J., 85
 Dorfman, Eugene, 86, 188
 Dubois, C., 142
 Dubois-Stasse, M., 142, 145, 151
 Duckworth, D., 282
 Dykes, Andrea, 223

 Eder, Alois, 16
 Eggers, J. P., 255
 EILHART VON OBERG, 5, 25, 31, 189,
 233
 Eisner, Sigmund, 87, 256
 Epstein, Morris, 92
 Evans, D. Ellis, 252, 259
 Evans, D. Simon, 214, 292
 Ewert, A., 216, 247

 Faral, E., 144
 Ferrante, Joan M., 99
 Field, P. J. C., 56, 163
 Flûtre, L-F., 197, 308
 Foerster, W., 144, 165
 Foster, Idris Ll., 285, 286, 292, 295,
 Fotitch, Tatiana, 188
 Foulon, C., 154
 Fouquet, Doris, 10
 Fourrier, A., 153, 179, 301
 Fowler, A., 220
 Fowler, David C., 57, 89
 Fox, Denton, 88
 Frankis, T. J., 293
 Frappier, Jean, 57, 144, 150, 154,
 167, 190, 201, 289, 309
 Friedman, A. B., 193
 Friedman, Lionel J., 93
 Fries, Maureen Holmberg, 110

- Gallais, Pierre, 153, 154, 172, 186, 195
 Gallant, Gerald, 58
 Ganz, Peter F., 11, 12, 328
 Gates, Robert J., 88
 GAUTIER MAP, 166, 167
 GEOFFREY OF MONMOUTH, 167, 199, 200, 215, 235, 236
 GERBERT, 81
 Geschiere, L., 153
 Gildea, Joseph, 59
 Gillespie, George T., 48
 Gillis, James C., 262
 GIRALDUS CAMBRENSIS, 174
 Gnädinger, Louise, 189, 335
 Goble, Wendy Coleman, 111
 Goethe, 16
 Golther, Wolfgang, 337
 Gorin, Carol Ann, 112
 GOTTFRIED VON STRASSBURG, 19, 28, 31, 33, 52, 189, 226, 232, 337
 Gouldin, George, 113
 GOWER, 211
 Gradon, Pamela, 217
 Gracigny, L., 173
 Gray, J. M., 218, 219, 255, 257, 268, 272
 Green, D. H., 250, 277, 279
 Grisay, A., 145, 151
 Grojnowski, Daniel, 333
 Guida, Saverio, 299
 Guiette, Robert, 157
 GUYOT, 144, 165
 GUY DE CHAULIAC, 227
 Györy, Jean, 296
 Gyseling, M., 322
- Hahn, K. A., 156
 Haidu, Peter, 89, 152
 Haines, Victor Yelverton, 60
 Hallberg, Peter, 159
 Halligen, G. J., 267
 Hamburger, R., 324
 Hamel, Mary Frances, 114
- Harrington, N. T., 193
 HARTMANN VON AUE, 13, 14, 22, 25, 26, 54, 226, 234
 Haug, Walter, 13
 Haupt, Jürgen, 14
 Haymes, Edward, R., 86
 Heckel, Hermann, 337
 Heeroma, K., 325
 Heinze, Joachim, 40
 Heiserman, Arthur, 88
 Helming, Vernon Parker, 115
 Hennig, Ursula, 23, 27
 HENRI DE MONDEVILLE, 227
 Herubel, Michel, 168
 Hieatt, A. Kent, 220
 Hilgers, Heribert A., 15
 Hill, Harold Clinton, 116
 Himmel, Hellmuth, 16
 Hoffman, Ursula, 100
 Hofman, Dietrich, 29
 Hollandt, Gisela, 1, 40
 Holmes, Urban Tigner, 90
 Hooper, Walter, 93
 Horacek, Blanka, 16
 Hughes, Derek W., 61
 Hunt, Tony, 174
- Jackson, W. T. H., 62, 63
 JACOB VAN MAERLANT, 325
 Jacobs, Nicolas, 261
 Jaeger, C. Stephen, 64, 65, 117
 Jarman, A. O. H., 270, 290
 JEHAN RENART, 303
 Jodogne, Omer, 146, 154
 JOHN OF SALISBURY, 174
 Johnson, Sidney M., 100
 Jones, Dafydd Glyn, 221
 Jones, Glyn Evans, 288
 Jones, Thomas, 199, 222, 292
 Jonin, P., 154
 Joye, M., 158
 Jung, Emma, 223

- Kahane, Henry and Renée, 57, 153,
 154
 Kaline, Sister Jane Aza, 118
 Kapteyn, J. M. N., 15
 Kaske, R. E., 66
 Kato, Kyoto, 160
 Keiser, George Robert, 119
 Kellermann, Wilhelm, 147
 Kelly, Douglas, 86, 175
 Kennedy, Angus J., 289
 Kennedy, Edward D., 67, 68
 Kennedy, Elspeth, 247, 256, 266
 Kirby, D. P., 252
 Klein, Josef, 17
 Knapton, Antoinette, 120
 Knight, Stephen, 91, 258
 Knopp, Fritz Peter, 44
 Köhler, E., 310
 Kolb, Herbert, 23, 27
 KONRAD, 26, 226
 Kracher, Alfred, 16
 Kramer, Hans-Peter, 18
 Kratz, Henry, 97
 Kunisch, Herman, 19

 Lachmann, K., 246
 Lacy, Norris J., 69, 70, 71, 311
 Lagorio, Valerie M., 72, 73, 224
 LAMPRECHT, 26
 Langlais, Xavier de, 166, 167
 LANGLAND, 211
 Laurie, Helen C. R., 225
 Lavis, G., 142, 145, 151
 LAYAMON, 202
 Lechanteur, J., 151
 Lecoy, F., 183, 187, 191, 193
 Lee, A. van der, 328
 Legge, M. Dominica, 153, 154
 Le Goff, J., 176
 Leo, Diana Thomas, 121
 Leoni, F. A., 159
 Le Roy-Ladurie, 176
 Leviant, Curt, 92
 Lewis, C. S., 93
 Lewis, Nia, 290
 Liebman, Judity Kusinitz, 122
 Lievens, R., 156, 326
 Light, David Anthony, 123
 Linke, Hansjürgen, 44
 Lods, Jeanne, 183
 Lofmark, Carl, 226
 Loomis, R. S., 305
 LOPE GARCIA DE SALAZAR, 182
 Lynn, Thérèse Ballet, 124
 Lyons, Faith, 227, 245, 251, 254

 MacCana, P., 259
 McCarthy, Terence, 228, 229, 291
 McCroskery, Margaret Suzanne,
 127
 McGrory, Mary Kathleen, 128
 Maddox, Donald L., 125
 Mahler, Annemarie Ettinger, 126
 Maillard, J., 154, 194
 MALORY, 74, 217, 219
 Mandel Jerome, 53, 63, 66, 74
 MANESSIER, 81
 Mann, N., 311, 314, 315, 316, 321
 Maranini, L., 300, 312
 Marichal, Robert, 172
 MARIE DE FRANCE, 79, 185, 296
 Markalc, Jean, 177, 178
 Markus, Manfred, 20
 Marold, K., 260
 Martin, June Hall, 86
 Martini, Fritz, 34
 Marx, J., 154
 Matarasso, P. M., 203
 Matthews, William, 74
 Maurer, Friedrich, 336
 Mead, Philip Lawrence, 129
 Mehl, Dieter, 42, 261
 Méla, Charles, 83
 Ménard, Philippe, 94, 155, 179, 190,
 262, 313
 Mergell, Bodo, 337
 Mersmann, Walter, 21
 Mertens-Fonck, P., 154

- Metcalf, Allan A., 75
 Micha, A., 144, 153
 Mickel, Emanuel J., 76
 Mills, M., 249, 261, 263, 275
 Milton, 219
 Misrahi, J., 179
 Mohr, Wolfgang, 22
 Mölk, Ulrich, 45
 Moorman, Charles, 95
 Muir, Lynette R., 230
 Muir, Margaret A., 163
 Mundt, M., 159
- Nagel, Rolf, 38, 39
 Naumann, Bernd, 11
 Neumann, Friedrich, 23, 24
 Newman, F. X., 264
 Newstead, Helaine, 154
 Niedzielski, Henri, 85, 98
 Nitsch, Werner, 148
 Noble, P., 314, 315
 Normann, F., 155
 Nuffel, Pierre Van, 152
- O'Gorman, Richard, 77, 316
 Olschki, Leonardo, 57
 O'Sharkey, Eithne M., 231
 OVID, 219, 225
 Owen, D. D. R., 57, 180, 262, 265,
 266
- Paardekooper-Van Buuren, H., 322
 PAIEN DE MAISIÈRES, 180
 Paris, G., 169
 Pauphilet, A., 203
 Payen, Jean-Charles, 96, 149, 152,
 154, 155
 Pearsall, Derek, 258
 Peiffer, Lore, 25
 Pickford, Cedric E., 267, 273, 294
 Piehler, Paul, 232
 Pietrangeli, A., 154
 Pirot, François, 141
- Polak, L., 233
 Pollmann, Leo, 57
 Pörksen, Uwe, 26
 Pottier, Daniel, 196
 Press, A. R., 181
 Pretzel, Ulrich, 27
- Ragotzky, Hedda, 28
 Ranke, Friedrich, 337
 Raynaud de Lage, G., 301
 Reed, J. R., 268
 Reichardt, Paul F., 164
 Reid, T. B. W., 247
 Rekert, Stephen, 270
 Remy, P., 153
 RENAUT, 239
 Ribard, J., 317
 Richey, M. F., 234, 271
 Richmond, W. Edson, 87
 Richthofen, Erich von, 39, 153
 Rickard, P., 243
 Rico, F., 162
 Riquier, Martin de, 161, 191
 Roach, Eleanor Ann, 130
 ROBERT DE BORON, 81, 182, 230
 Roberts, Brynley F., 192, 200, 235,
 236, 286, 290, 292, 295
 Roques, Mario, 144, 165
 Rosenberg, Bruce A., 53, 63, 66, 74
 Ross, D. J. A., 289
 Rougemont, Denis de, 171
 Ruberg, Uwe, 29
 Ruggieri, R. M., 154
 Rupp, Heinz, 337
 Ryals, C. de L., 272
 Rychner, J., 154, 273
- Sadler, Diana, 293
 Salmon, Paul, 260, 271
 Salus, Peter H., 329, 331
 Sanders, Willy, 29
 Sandved, Arthur O., 274, 329
 Schelp, Hanspeter, 30, 275
 Schindele, Gerhard, 31

- Schlauch, Margaret, 332
 Schneider, Marcel, 168
 Schoepperle, Gertrude, 31, 337
 Schröder, Thomas, 33
 Schröder, Walter Johannes, 40
 Schröder Werner, 1, 32, 48, 97,
 158, 260, 328
 Schweikle, Günther, 34
 Skommodau, H., 154
 Scudieri Ruggieri, Jole, 162
 Senior, Michael, 237
 SHAKESPEARE, 219
 Sharrer, Harvey L., 182
 Shepherd, G. T., 283, 284, 291
 Shippey, T. A., 238, 278
 Simko, Jan, 274
 Sisam, Celia and Kenneth, 202
 Sklute, Larry M., 95
 Soudek, Ernst Herbert, 131
 Southworth, Marie-José, 132
 Spendal, Ralph James, 133
 SPENSER, 219
 Spiewok, Wolfgang, 43
 Spilsbury, Sarah V., 294
 Stanley, E. G., 293
 Steinhoff, Hans-Hugo, 41, 46, 47
 Stewart, Marilyn Zarwell, 134
 Stiennon, J., 154
 Stroud, Michael James, 135
 Studer Eduard, 337
 Sturm, Sara, 98, 239, 330
 Suard, F., 318
 Switton, Margaret Louise, 84
- Taglient, J., 193
 Tax, Petrus W., 35
 Taylor, P. B., 78
 Taylor, Ronald J., 194
 Tennyson, Lord Alfred, 218, 219
 Thomas, Graham, 240
 THOMAS OF BRITAIN, 25, 62, 233
 Thomson, R. L., 204
 Thorpe, Lewis, 154, 281, 287
- Topsfield, L. T., 264
 Tory, G., 180
 Treherne, Reginald Francis, 241
 Trotin, Jean, 165
 Tulet, Alfred, 96
- Ulrich, J., 169
 ULRICH VON ZATZIKHOVEN, 156
- Varty, Kenneth, 281, 287, 289
 Várvaro, Alberto, 99, 310
 Vinaver, Eugène, 74, 153, 157, 195,
 228, 229, 242, 276, 319, 331
 VIRGIL, 219, 225
 Viscardi, A., 153, 302, 303, 304,
 305, 306
 Von Franz, Marie-Louis, 223
 Voss, Rudolf, 47, 277
 Vries, F. C. de, 263
- Wais, Kurt, 41
 Waldron, R. A., 205, 278
 Wallbank, Rosemary, 282
 Walsh, M. O'C., 246, 248, 253
 Wathelet-Willem, J., 154
 Weaver, Tudor Perry, 136
 Wehrl, Max, 279, 338
 Weigand, Herman J., 100, 280
 Weingartner, Russell, 79
 Weinraub, Eugene J., 137, 196
 Wells, D. A., 327
 Werner, Otmár, 11
 West, G. D., 80, 197
 Whitaker, Muriel Anna Isabel, 138
 Whitebook, Budd Bergovoy, 139
 Whitehead, F. W., 153
 WILLEM, 325
 Williams, J. E. Caerwyn, 198, 221,
 285
 Williams, Janem Mary, 295
 Williams, Mary, 154, 256
 Willson, H. B., 280

- Wind, B. H., 153, 154
WIRNT VON GRAFENBERG, 5, 28
Woledge, Brian, 154, 243
Wolf, Alois, 36
Wolf, L., 246
Wolf, Norbert R., 37
- WOLFRAM VON ESCHENBACH, 14, 26,
28, 226, 234, 336, 337
Wolkenfield, Suzanne, 140
Woods, W. S., 98, 320
Zaddy, Z. P., 289, 321

Index of Subject Matter

Titles are in italics.

The numbers refer to items in the Bibliography.

-
- Adam, Le Jeu d'*, 124
Adamace, Sir, 42
Advisor's Guilt in Courtly Literature, The, 226
Alexanders geesten, 325
Allegory, 22, 64, 138, 221, 232, 337
Alliterative Romances, A Study of Middle English, 109 (see also 53, 213, 261)
Amadis, 162
Arimathea, Joseph of, 72, 224, 230
Arimathie, Joseph d', 77, 81, 316
Arthur, texts or studies about:
 Artus epik, 6
 Arthur, Morte, 30, 104, 114, 119, 135 (for *Morte Darthur*, see Malory)
 Arthur, The Avowing of, 42, 108, 213
 Arthur. The Auntyrs of, 88
 Artus, A Hebrew Arthurian Romance of 1279, 92
 Arthur, The Return of, 136
 Arthur, Le Roman du Roi, 166, 167
 Artu, La Mort le Roi, 167, 201, 273, 315
 Arthur, The Passing of to the Island of Brasil . . ., 182
 Arthur's Britain . . ., 207 (see also 209, 244)
 Artus de Bretagne, 294
 Arthur's Colloquy with the Eagle, 295
 Arthur, The Portrayal of in the Saints' Lives . . ., 295
 Arthurian texts or studies (general):
 Arthurische Roman, Der, 41
 Arthurian Romances, Northern Middle English, 103
 Arthurian Romances: Seven Essays, 265
 Arthurian Literature in the Middle Ages, 305
 Arthurian Influences on Italian Literature . . ., 305
 Balin and Balan, 219, 257
 Bel Inconnu, Le, 239
 Béroul texts and studies:
 Il 'Roman de Tristan' di Béroul, 99
 The Romance of Tristan, 216, 247
 Le Roman de Tristan et Yseut, 333
 See also: Eilhart, Gottfried, Thomas, and 237
 Bevis of Hampton, 53
 Bibliotheca Celtica, 210
 Blazon, Early . . ., 51
 Bliocadron Prologue, 81
 Boy and the Mantle, The, 240
 Brenhinedd y Saesson, 199
 Bretagne, L'Épopée celtique en, 178
 Britain, The Matter of . . ., 270
 Brittany, Early, 252
 Brut (Layamon), 101, 202; (Wacc), 123
 Brut Gruffud ab Arthur, 235
 Brut Tysilio, 235, 236
 Brut y Brenhinedd, 200

- Caballero Zifar*, 162
Camelot and the Vision of Albion, 208
 Cart episode (The), evolution of, 131
Cavalleria e cavalieri nel mondo di Chrétien . . ., 300, 312
Chevalier à l'épée, Le, 180
Chevaliers as Deus Espées, Li, 81
Chivalry, The Uses of, 238
 Chrétien de Troyes texts and studies:
 General:
 Chrétien . . . von der Tristan, 2 Problems of Communications in the Romances of Chrétien . . ., 63
 The Portrait in twelfth-century French Literature . . ., 83
 Aesthetic Distance in Chrétien . . . 89, 152
 Chrétien de Troyes, 90
 Les types psychologiques de l'amour dans les romans de Chrétien . . ., 147
 De la naissance du roman . . ., 172
 Two more Romances by Chrétien . . ., 180
 Eros and Agape in Medieval Literature: Chrétien . . . and Hartmann . . ., 292
 Crowds and Crowd-Scenes in Chrétien . . ., 287
 Cavalleria e cavalieri nel mondo di Chrétien . . ., 300
 De quelques images de Chrétien . . . chez Gautier d'Arras, 301
 Narrativa cortese di tono realistico e le fonte bizantine, 303
 Particular:
 Cligès: 3, 63, 89, 112, 125, 147, 152, 188, 301, 314
 Erec: 18, 63, 118, 130, 144, 147, 160, 175, 181, 188, 238, 243, 296
 Lancelot: 63, 70, 131, 147, 179, 188, 301, 313, 319, 332
 Perceval: 81, 89, 126, 137, 146, 152, 161, 174, 180, 187, 196, 225, 300, 309
 Philomena: 142
 Yvain: 18, 22, 36, 55, 63, 69, 71, 124, 147, 150, 165, 179, 188, 301, 311, 318, 321, 332
 See also: Grail texts and studies, Hartmann, Wolfram, and 13, 14, 261, 303
Chwedlau Tegau Eurfon a Thristfardd, bardd Urien Rheged, 240
 Conventional elements of style, etc., 53
 Copyists' role, 161
 Courtly love, 19, 63, 76, 147, 237, 264, 333
Courtly Love, The Meaning of, 264
Culhwch and Olwen, 222
Dénominations (Les) de la femme dans les anciens textes littéraires français, 145, 151 (see also 197)
 Descriptive technique, 124
Dichtung und Sprache des Mittelalters, 336
 Didot-Perceval, 81
 Dramatic technique, 124
Duanaire Finn, 240
Durmart, The Wounding of, 227
Eilhart, Une nouvelle contribution à l'étude d', 170, (see also 5, 31, 250)
Elis saga ok Rósamundu I, 159
English Attitudes in the Hundred Years' War, 284
Epée, Le Chevalier à l', 180
Epos, Der Erzähler im mittelhochdeutschen, 26
Eraclis, 301

- Erec. Roman arthurien en prose* . . . , 267
- Erex Saga, The*, 118
- Eros and Agape in Medieval Literature* . . . , 282
- Essays in Honour of* . . . see *Festschriften*
- Essays on Mediaeval German Poetry*, 234, 271
- Exemplarische Romanzen im Mittel-englischen*, 275
- Fabinogi Branwen*, 288
- Fath fab Matholuch*, 285
- Festschriften* etc.:
- Attisani, Adelchi, 299
- Beyschlag, Siegfried, 11
- Boor, Helmut de, 12, 19, 23, 27
- Boutière, Jean, 141
- Delbouille, Maurice, 153
- Foerste, William, 29
- Fourquet, Jean, 309, 319
- Frappier, Jean, 45, 300, 334
- Hamburger, Käte, 34
- Lejeune, Rita, 154
- Mühler, Robert, 16
- Pellegrini, Silvio, 301
- Santangelo, Salvatore, 304
- Utley, Francis Lee, 53, 63, 66, 74
- Willoughby, L. A., 234
- Fin' amor; see *Courtly love*
- Form and Style in Early English Literature*, 217
- Formen mittelalterlicher Erzählung*, 279
- Gawain*, 238
- Gawain and the Green Knight texts and studies:
- Moderne Erzählperspektive in den Werken des Gawain-Autors*, 20
- A re-reading of Sir Gawain* . . . , 56
- The Three Beasts: Symbols of Temptation in 'Sir Gawain'*, 58
- Morgan and the Missing Day in 'Sir Gawain* . . . ', 60
- The Problem of Reality in 'Sir Gawain* . . . ', 61
- Gawain's Green Chapel and the Cave at Wetton Mill*, 66
- Sir Gawain and 'You'*, 75
- Commerce and Comedy in 'Sir Gawain'*, 78
- Unconventionality and Irony: a reading of 'Sir Gawain'*, 106
- A note on structural symmetry in 'Gawain* . . . ', 164
- Sir Gawain and the Green Knight*, 205, 278
- Sir Gawain and the Green Knight: its Artistry and its Audience*, 212
- 'Sir Gawain': pentagle, 'luf-lacc', numerical structure*, 220
- See also 30, 202, 211, 217
- Geoffrey of Monmouth texts and studies:
- Adaptation galloise d'une explication latine des 'Prophetiae Merlini' insérées par Geoffroy* . . . dans l'Hist. Reg. Brit.', 192
- Brut y Brenhinedd*, 200
- Brut Gruffudd ab Arthur*, 235
- Ymagweddau at 'Brut y Brenhinodd' hyd 1890*, 236
- A textual study of the three earliest Welsh translations of the 'Historia* . . . ' 292
- See also 199, 215
- Gereint*, 160
- Glastonbury Legends, The*, 241
- Glastonbury, The Evolving Legend of St Joseph of*, 72 (see also 224)
- Gottfried von Strassburg texts and studies:
- Die Schwertleite in Gotfrids 'Tristan'* . . . , 17
- Edelez herz—edolius sèle* . . . , 19

Gottfried von Strassburg texts and studies—continued

Der Besitzwechsel und seine Bedeutung in den Dichtungen . . . Gottfrieds, 21

Zur Funktion der Exkurse im 'Tristan' . . ., 25

Tristan Metamorphose und Tradition, 31

Tristan und Isot, 33

Studien zum Denken und Werten Gottfrieds . . ., 35

Bibliographie zu Gottfried . . ., 46

The Hunt for Love . . ., 49

The 'Tristan' of Gottfried . . ., 62

Cunning and Innocence in Gottfried's 'Tristan', 64

The "Strophic" Prologue to Gottfried's 'Tristan', 65

La composition du 'Tristan' de Gottfried, 173

Tristan, 260

Die Allegorie der Minnegrotte in Gottfrieds 'Tristan', 337

Isoldes Gottesurteil, 337

Zum Vortrag der Tristanverse, 337

See also Tristan studies and texts, and 226

Grail texts and studies:

Wolfram von Eschenbach auf dem Wildenberg, 24

Demanda do Graal, 38

Le Graal et ses feux divergents, 57

Pan-Brittonic Hagiography and the Arthurian Grail Cycle, 73

Grail Problems, I: Silimac the Stranger, 80

Grail Problems, II: The Grail Family in the Old French Verse Romances, 81

Chrétien's Grail: A Jewish Rite? . . ., 137

A fifteenth-century Spanish version of the 'Post-Vulgate Roman de Graal', 182

Des vaux d'Avoron a la Queste du Graal, 186

La leyenda del graal y temas épicos medievales, 191

Rhan gyntaf 'Y Seint Greal', 221

The Grail Legend, 223

Villard de Honnecourt and the Grail, 230

The Glastonbury Legends, 241

The Evolution of the Grail Legend, 266

La quête du Saint Graal dans les romans du moyen âge italien, 302

Féerie du château du Roi-Pêcheur dans le 'Conte du Graal', 309

Zur Symbolik des Grals bei Wolfram, 337

Parzival und der Gral . . ., 337

Der Gral, 337

Die Suche nach dem Gral, 338

See also Chrétien, Wolfram, and 81, 203, 307, 325

Guillaume d'Angleterre, 303

Hartmann von Aue texts and studies:

Die Frauengestalten bei Hartmann . . ., 8, 43

Epische Strukturen in der Dichtung Hartmans . . ., 44

The Role of Narrative Technique in the Depiction of Character . . . 116

The Narrative Function of Direct Discourse on the Epics of Hartmann . . . 122

Die edeln Armen, 234

Eros and Agape in Medieval Literature: Chrétien . . . and Hartmann, 282

Erec: 18, 29, 54

Iwein: 18, 22, 34, 36, 54, 82, 226, 246, 253

See also: Chétien de Troyes texts and studies, and 14, 26, 261

- Heraldic Terminology . . . with special reference to Arthurian literature.* 51
- Hermit, (The), in French Arthurian Romance c. 1170-1530,* 289
- Hero, The Christian, in Arthurian Romance,* 140
- Hero, The Concept of, in Middle English Verse Romances,* 121
- Hero, The Education of, in Arthurian Romance,* 84
- Historia Regum Britanniae (see Geoffrey of Monmouth studies)*
- Hiudan und Petitcreiu,* 189, 335
- Holy Grail, The,* 218, 219
- Iarlls y Ffynnon,* 204
- Iconographical studies, 10
- Ideal und Wirklichkeit in der höfischen Epic,* 310
- Idylls of the King, A Study of Tennyson's,* 255
- Idylls of the King, Essays on,* 272
- Idylls of the King, Perception and Design in Tennyson's,* 268
- Ille et Galeron,* 301
- Individuals: Eccentricity and Inwardness in English and French Romance 1170-1400,* 139
- Irlande, L'Épopée celtique d',* 177
- '*Jaufre:*' *The Return of Arthur, a study of the Provençal Arthurian Romance,* 136
- Joseph of Arimathea, 72, 230
- Joseph d'Arimathie,* 77, 230, 316
- Joseph of Glastonbury, Saint, 72
- Jüngerer Titulrel,* 7, 28
- Kleinere Schriften,* 337
- Knight, The Ideal of the, in English Vernacular Romance 1330-1400,* 283
- Knyght, There was a,* 95
- Lais and Marie de France texts and studies:*
- General:
- The Breton Lay . . .,* 85
- Die Lais . . .,* 148
- Les Troubadours et les lais,* 183
- Marie:
- A Reconsideration of the 'Lais' of Marie . . .,* 76
- A Stylistic Analysis of an Anonymous Work . . .,* 78
- Mythe et Psychologie chez Marie . . .,* 120
- Rocherches sur les œuvres attribuées à Marie,* 184, 245
- See also 185
- Particular:
- Bisclavret,* 39, 76
- Chaitivel,* 76
- Chevrefoil, Chievresfeuille,* 39, 76
- Eliduc,* 76, 143
- Equitan,* 76
- Guigemar,* 76, 184
- Guingamor,* 39, 79, 98, 330
- Lanval,* 76, 231
- Laostic, Laüstic,* 39, 76, 317, 320
- Le Fresne,* 76
- Les Deux Amanz,* 76
- Milun,* 76
- Tyolet,* 324
- Yonec,* 76
- Lancelot en het Hert met de Witte Vost,* 324
- Lancelot (prose), 47, 105, 131, 167, 277
- Lancelot, Les deux pas de,* 319
- Lanzelet,* 156
- Laurin, Le Roman de . . .* 281
- Legal problems, etc., 21
- Letteratura epico-storica di corte e poesia cortese,* 306
- Libro de las bienandanzas e fortunas,* 182

- Love and Guilt: a study of Suffering in Selected Medieval Works*, 107
- Lybeaus Desconus*, 263
- Mabinogi of Branwen*, 288
- Mabinogi, The Four Branches of the*, 222, 286
- Madness of Yvain, 22, 36
- Madness of Tristan, 31,
- Malory texts and studies:
- The Arthur-Guenevere Relationship in Malory's 'Morte Darthur'*, 67
- Malory and the Marriage of Edward IV*, 68
- Caxton and Malory . . .*, 74
- The Structure of Sir Thomas Malory's Arthuriad*, 91, 258
- Sir Lancelot and Sir Tristan: Characterization and 'Sens' in Malory's 'Morte Darthur'*, 110
- Repetition of Episodes in Malory's 'Morte Darthur'*, 111
- A Consideration of some Archetypes in Malory's 'Morte Darthur'*, 129
- The Cart-Episode: Evolution of an Arthurian Incident . . . to Malory's 'Morte Darthur'*, 131
- A Study of Malory's Characterization of Lancelot in the 'Morte Darthur'*, 134
- Malory and the 'Morte Arthure'*, 135
- The Idealized World of Malory's 'Morte Darthur'*, 138
- The Works of Sir Thomas Malory*, 157, 242, 276, 331
- French words and phrases in Sir Thomas Malory's 'Morte Darthur'*, 163
- Malory's King of Wales*, 228
- Order of Composition in the 'Morte Darthur'*, 229
- The Phaedra complex Amour courtois in Malory's 'Morte D'Arthur'*, 237
- Studies in the Language of Caxton's Malory and that of the Winchester Manuscript*, 274, 329
- Style in Malory*, 291
- Malory's Narrative Technique in the 'Tale of Sir Lancelot'*, 293
- See also 217, 218, 219
- Manual, (A), of Writings in Middle English*, 249
- Manuscripts, The transmission of, 161, 170
- Marie de France, see *Lais*
- Math son of Matholwch*, 285
- Mélanges, etc., see *Festschriften*
- Méliador, The Irish Adventures in Froissart's*, 334
- Méluusine maternelle et défricheuse*, 176
- Merlijn*, 325
- Merlin-Huth*, translation of, 169
- Middle English Metrical Romances*, 213
- Middle English Romance*, 53
- Middle English Romances . . .*, 261
- Minnesinger, The Art of*, 194
- Minnetrank und Minne . . .* 11
- Moriaen*, 326
- Mort le Roi Artu, La*, 167
- Morte Arthure*, 30, 104, 114, 119, 135
- Morte Darthur*; see *Malory studies*
- Motifs:
- the Arthurian feast, 30
- repentance, 95
- dream, 102
- breton, 304
- Möttuls saga*, 159
- Mule (La) sans frein*, 180
- Myth, Patterns of . . . in Medieval Narrative*, 54
- Mythology, Celtic*, 259
- Myths, mythology etc., 54, 120, 176, 208, 237, 259
- Names, (Proper), in French Arthurian Verse Romances 1150-1300*, 197 (see also 145, 151)

- Narrative Structure in Five Middle English Poems*, 133
- Narrative Structures, The Narreme in the Medieval Romance Epic . . .*, 86, 188
- Narrative technique, 5, 9, 12, 17, 18, 20, 25, 26, 27, 28, 54, 116, 211, 273, 332
- Nghymrus, Y stori werin yng*, 222
- Nibelungenlied*, 226
- Norröna riddarsager*, 159
- Nouns, (indeclinable), *Notes on the syntax of in twelfth-century French*, 243
- Numerical patterns etc., 17, 220
- Octavian*, 53
- Oral traditions, 10
- Originality, 53, 106, 160
- Origines et la formation de la littérature courtoise en occident, Les*, 306
- Otherworld, *The*, 231, 233
- Oxford Book of Medieval English Verse*, 202
- Partonopeu de Blois*, 59
- Patience*, 202
- Pearl*, 202
- Perceforêt, Le Roman de*, 308
- Perceval, First Continuation of*, 80, 81
- Perceval, Second Continuation of*, 80, 81
- Perceval of Galles, Sir*, 50
- Percevals saga*, 159
- Percivale*, 218
- Perlesvaus*, 81
- Personification, 11
- Petitcreiu, Hiudan und*, 189
- Pierre Sala et le 'Chevalier au Lion'*, 318
- Pilgrimages, (Medieval), and English Literature to A.D. 1400*, 115
- Poétique médiévale, A la recherche d'une*, 195
- Possessions, change of ownership in *Wolfram's Parzival* and *Gottfried's Tristan*, 21
- Predestination of *Parzival*, 32
- Probleme mittelalterlicher Überlieferung und Textkritik*, 328
- Prologue, (The), Tradition in Middle High German Romance*, 117
(for other prologue studies, see 25, 65, 81)
- Prosaauflösung . . .*, 5
- Prose Lancelot, The*, 47
- Queste (La) del Saint Graal*, 166, 203, 221, 307; see also *Grail texts*
- Roman, De la naissance du*, 172
- Romans d'Aventure, Etude Comparée de Quatre*, 132
- Reinaert*, 325
- Repentir (le Motif de) . . .*, 95
- Rhan gyntaf 'Y Suint Greal'*, 221
- Rhetoric, 174, 195
- Rhetorical doctrine and some aspects of medieval narrative*, 332
- Ricardian Poetry . . .*, 211
- Rire (Le) et le sourire dans le roman courtois . . .*, 94, 155, 190, 262
- Roland, La Chanson de*, 124
- Rolandslied*, 226
- Ronwen ou Rhonwen*, 198
- Sala, Pierre . . .*, 318
- Saxons, The Kings of the*, 199
- Sente Mey(e)*, 326
- South Cadbury Castle, Excavations at, 206 (see also 208)
- Strengleikar*, 159
- Studies in Medieval and Renaissance Literature*, 93
- Studies in honour of . . . see: *Festschriften*
- Stylistic problems, 5
- Suffering in selected Medieval Works*, 107
- Sword, role of, in *Parzival*, 32.
- Symbolism, 13, 35, 58, 71, 138, 144, 164, 174, 337

- Table Ronde, Romans de la*, 168, 185
 'Tavola Ritonda', Sulle "fonti" della, 299
- Tegau Eurfron, 240
- Thomas, *The Two Caves of Love in the 'Tristan' of*, 233
- Tintagel, *The Invention of*, 215
- Tristan texts and studies:
- Chrétien de Troyes und der Tristan*, 2
- Wort und Bild in der mittelalterlichen Tristantradition*, 10
- Minnetrank und Minne . . .*, 11
- Tristan, Isolde und Ovid*, 12
- Die Schwertleite in Gotfrids 'Tristan . . .'*, 17
- Der Besitzwechsel und seine Bedeutung in den Dichtungen . . . Gottfrieds*, 21
- Zur Funktion der Exkurse im 'Tristan' Gottfrieds*, 25
- Tristan Metamorphose und Tradition*, 31
- Tristan und Isot*, 33
- Wort, Sinnbild, Zahl im Tristanroman*, 35
- Gottfried's 'Tristan' as Tragedy*, 49
- Tristan and Isolde in Modern Literature*, 52
- The Anatomy of Love*, 62
- The Tristan Legend . . .*, 87, 256
- The Prose Versions of the Death of Tristan*, 113
- Tristan and Isolde: Four Dimensions of a Tale of Passion*, 127
- Remarques sur quelques épisodes du 'Tristan en prose'*, 141
- Les poèmes de Tristan et Iseut*, 149
- Versioni spagnole del Tristano in prosa*, 162
- Le philtre et l'amour . . .*, 171, 251
- Gestalt und Figur des Hundes in der mittelalterlichen Tristandichtung*, 189, 335
- The Invention of Tintagel*, 215
- Tristan Studies*, 254
- Ultime imprese e morte di Tristano*, 297
- I cantari di Tristano*, 298
- Tristan and Isolt. A study of the Sources of the Romance*, 337
- See also Bérout, Eilhart, Gottfried, Thomas and 237.
- Tristrans Saga*, 159
- Tristrant ((Eilhart)*, 5, 31, 170, 250
- Troilus and Criseyde*, 211
- Troyen, Istory van*, 325
- Visionary, (The), Landscape; a study in medieval allegory*, 232
- Wales, The History of . . .*, 290
- Welsh Saints, Lives of the*, 214
- Wigalois*, 5, 15
- Wolfram von Eschenbach texts and studies:
- General:
- Studien zur Wolfram-Rezeption . . .*, 28
- Wolfram-Studien*, 48, 97, 158 (see also 234)
- Wolfram . . . und seine französischen Quellen*, 337
- Parzival*: 1, 4, 8, 9, 13, 16, 21, 24, 27, 32, 37, 54, 100, 126, 128, 226, 248, 280, 327, 336, 337
- Titirel*: 1, 7, 40, 234
- Willehalm*: 1, 21, 26, 40, 226
- See also: Chrétien, Grail texts and studies, and 14
- Ystorie Kymru ne Cronigl Kymraeg*, 290
- Yvain and Gawain*, 193

II

Research and Criticism

LA CHEVRE—PERSON OR TITLE?

The existence¹ of a medieval poet called La Chèvre (var. *La Chievre, Li Kieures*),² who allegedly wrote a Tristan story, rests entirely on unsupported testimony of two writers. They introduce their respective subjects, a miracle tale of the thirteenth century and Branch II³ of the *Roman de Renart* which dates from the last quarter of the twelfth century, by naming previous poets and works.

A rereading of the pertinent texts leads to doubt as to whether a writer named La Chèvre ever existed⁴ and to the hypothesis that a title, rather than a poet, is involved.

*D'une none tresoriere . . .*⁵ mentions six authors and specific works of

¹Cf. G. Paris, *La Littérature française du moyen âge* (Paris, 1905), par. 56; U. T. Holmes, *A History of Old French Literature* (N. Y., 1937), p. 181; J. Marx, *Nouvelles recherches sur la littérature arthurienne* (Paris, 1963), p. 282; Holmes, *Chrétien de Troyes* (N. Y., 1970), pp. 18, 52, 171.

²Gröber (*Grundriss . . .*, II¹ [Strasbourg, 1902], p. 494) believed him to be the lyric poet Robert La Chievre of Rheims, identification accepted by E. Muret (*Romania*, 16 [1887], 362) and by J. D. Bruce (*Evolution of Arthurian Romance . . .*, 2nd edit. [Baltimore, 1928], I, p. 156), questioned by Zumthor (*Histoire littéraire de la France médiévale* [Paris, 1954], par. 373), but rejected by Voretzsch (*Introduction to the Study of Old French Literature*, trans. du Mont [Halle/S., 1931], p. 433) and by G. Muraille (*Dictionnaire des lettres françaises: Le Moyen Age* [Paris, 1964], p. 641). C. de Boer once postulated the equivalence of La Chèvre and Crestiens li Gois = Chrétien de Troyes (*Romania*, 55 [1929], 116–118), but cf. *BBSIA*, 10 (1958), 67–71.

³Branch III, vv. 3733 ff. in Roques' edition (CFMA, 79).

⁴P. Paris translates (*Les Aventures de maître Renart . . . mises en nouveau langage . . .* [Paris, 1861; repr. 1963]) the prolog of *Renart II*, v. 5 as "de Tristan, comme il fit le lai du Chevrefoeil (p. 15), as does (p. 17) similarly L. Robert-Busquet (*Le Roman de Renart, version littéraire* [Paris, 1935]), both following Méon's edition. L. Sudre suggested (*Romania*, 15 [1886], 554–55) that the reference in *Flamenca* (*Cabrefoil*) and in *Renart II* (*La Chievre*) allude no doubt to the lyrical lay *La Chievrefoil*.

⁵Edit. Gröber, *Beiträge zur romanischen und englischen Philologie—Festgabe für Wendelin Foerster* (Halle/S., 1902), p. 428.

theirs, except for a certain Guiot, writer of miracle tales,¹ whose example is preferred to that of other outstanding story-tellers ("menestrel"), because he alone told nothing but the truth.

Gautiers d'Arras qui fist d'*Eracle*,
 Et Guios qui maint bel miracle
 Traita de cele damoisele
 Qui sen pere enfanta pucele,
 Et Crestiens qui molt bel dist
 Quant *Cleget et Percheval* fist,
 Et Li Kievres qui rimer valt
 L'amour de *Tristan et d'Isault*, —
 Et d'*Isaire et de Tentats*
 Trova Rogiers de Lisais,
 Et Benoëis de Sainte Moire
 De *Troies* translata l'estoire:
 Tuit cil estoient menestrel
 Si bon c'or n'en sont nis un tel.
 Mais d'aus tous me tieg a Wiot,
 Por ce c'ainc ne volt rimer mot
 Por qu'il i eüst fausseté;
 Mais d'estoire de verité
 Traita, s'en vaut molt miex li ouevre,
 Car le menchongne se descuevre
 Et fait si que bien le savés;
 Mais toudis dure verités.

If Guiot's identity is now uncertain, Rogiers' is completely unknown, as is his assigned work, despite their association above with such well-known authors as Gautier d'Arras, Chrétien de Troyes, Benoît de Sainte-Maure. Almost as obscure as Rogiers is Li Kievres and his work. To move from the shadows of obscurity their existence needs corroboration.

When a medieval list of outstanding authors is reduced today by fifty percent, the proportion seems excessive, even though a certain loss is to be expected through the centuries. Might this medieval critic not have erred, at least in the case of La Chèvre? Did he know this writer directly or by hearsay? May he not have joined the names Li Kievres and Tristan because he had been misled by

¹Unidentified unless he be Guido the copyist mentioned in one MS. of the *Vitas patrum*. Cf. Gröber, p. 421.

some other text, as he may have been by a MS. of the *Vie des pères*, in the case of Guiot?

The other reference to La Chèvre begins in E. Martin's edition of the *Roman de Renart*:¹

Seigneurs, oï avez maint conte
 Que maint conterre vous raconte,
 Comment Paris ravi Elaine,
 Le mal qu'il en ot et la paine,
 De Tristan dont La Chievre fist
 Qui assez bellement en dist,
 Et fabliaus et chançon de geste,
 Romanz de lui et de la beste,
 Maint autre conte par la terre.
 Mais onques n'oïstes la guerre,
 Qui tant fu dure de grant fin,
 Entre Renart et Isengrin.

Critical reaction to this passage has involved mainly the reading of v. 8: so, *de lui* (var. *du lait*, *du leu*) has been read as *de lin* by Jonckbloet and then by Foulet, but Wilmotte saw here an error for *d'Ivain*. Tilander agreed² with Wilmotte that Chrétien's romance is probably indicated. But whatever the original meaning, reference was to a title and not to an author. This prolog, then, refers to (1) *Le Roman de Troie*, (2) a Tristan story by or of La Chèvre, (3) fabliaux in general, (4) epics in general, (5) either *Ivain* or a lost French version (*Roman de lin et de la beste*) of Herman Contrait's *Conflictus ovis et lini* or an Aesopic tale similar to Phèdre's *Du Leu et de la beste*.

It is odd that the author of *Renart et Isengrin* should mention only one poet, and especially an alleged Tristan poet, in a list otherwise restricted to titles and genres to provide contrast with the new genre that he is introducing. Might not v. 5 refer only to a title? Contrary to Tilander who accepted Foulet's arbitrary reading of *que* for *dont*

¹Strasbourg, 1882-87, Vol. I, p. 91, with punctuation changes indicated by Tilander (*ZRPh*, 44 [1924], 644) and with restoration of *dont* in v. 5, according to Martin's base MS. whose reading he rejected in favor of *qui* (MS. *D*) and Tilander in favor of *que*, following L. Foulet (*BEHE*, 211 [Paris, 1914; repr. 1968], p. 67). Roques' edition, on other MSS, reads *dont*.

²*ZRPh*, 44 (1924), 644. He also agrees with Gröber that v. 5 alludes to Robert de Reims (Cf. n. 2 above).

and interpreted the verse as "[Vous avez entendu parler] de Tristan, la belle oeuvre de La Chèvre," might we not construe it as . . . "de Tristan dont il [Tristan] fit La Chievre [foil]"?

Indeed Marie de France asserts, in her narrative lay *Le Chievrefoil* (vv. 107, 112-13, 116) "Pur la joie qu'il ot eüe/ . . . Tristram ki bien saveit harper,/En aveit fet un nuvel lai;/. . . *Chievrefoil* le nument Franceis." This new lai was undoubtedly a lyrical (not a narrative) one. The *Renart* author could not have been referring to the extant lyrical lay called *Le Chievrefoil*,¹ for this has no connection with Tristan; he could only have been alluding to Marie's poem, if one accepts the deformation of *Chievrefoil* to *Chievre*.

Popularity of Marie's *Chievrefoil* is attested by its inclusion in three collections of lays and in the Shrewsbury list.² MS. variants include only *cheverefoil*, *chevrefoil*, *chievrefueil*, but Branch I of the *Roman de Renart*³ records, in a jargonized passage, *Charpel* (var. *Chavrefuel*, *Cherapel*, *Chievrefoil*) which the latest editor interprets as "sans doute le *Lai du Chievrefueil* de Marie de France." All of these variants are bound forms, but the constituent elements of the word, considering general medieval writing practice and deformation of proper names in particular, could easily have been reduced to the first one, as at one time *ille* > *il* and today *photographie* > *photo*.

More probable than the existence of a writer named La Chèvre is the hypothesis that some unknown author confused the name of Marie's *Chievrefoil*, and, just as one scribe wished to attribute to Tristan the lyrical lay *Chievrefoil*,⁴ this confusion⁵ was carried on by the authors of *Renart* (Branch II) and of *D'une none tresoriere* . . .

¹Edit. Bartsch-Wiese, *Chrestomathie de l'ancien français* . . . , 12th edit. (Leipzig, 1927), pp. 155-56.

²Cf. R. Baum, *Recherches sur les œuvres attribuées à Marie de France* (Heidelberg, 1968), pp. 117, 120.

³Edit. M. Roques, *CFMA*, 78 (Paris, 1957).

⁴Warnke, *Die Lais der Marie de France*, 3rd edit. (Halle/S., 1925), p. CLXV, and Voretzsch, . . . *Old French Literature* . . . , p. 274.

⁵Surely, G. D. West (*An Index of Proper Names in French Arthurian Verse Romances, 1150-1300* [Toronto, 1969], s.v. *Chevrefoil*), referring to v. 4069 of Gerbert's *Continuation of Perceval*, confuses the narrative lay of Marie and the lyrical lay said therein to have later been composed by Tristan. Cf. v. 4085 "Le lai que moi [Yseut] et lui [Tristan] feimes", and v. 4095 ". . . le lai que Tristans nota."

Eventual critical editions of these two works may well confirm this hypothesis. Are there in medieval literature other examples of a title being mistaken for an author?

Florida State University

HARRY F. WILLIAMS

CHRÉTIEN DE TROYES' *LANCELOT*: THE EYE AND THE HEART

Immediately after Lancelot succeeds in vanquishing Meleagant for the first time and freeing Guenevere and her fellow prisoners from Gorre, the ecstatic hero asks King Baudemagu to lead him to her. To Lancelot's utter dismay, Guenevere shows absolutely no interest in granting him a visit. Chagrined by his lady's attitude, the knight nevertheless does not ask the reason for her rebuff. Guenevere thereupon withdraws to her chambers:¹

Et Lanceloz jusqu'a l'antree
des ialz et del cuer la convoie,
mes as ialz fu corte la voie
que trop estoit la chanbre pres;
et il fussent antré après
molt volantiers, s'il poïst estre.
Li cuers qui plus est sire et mestre
et de plus grant pooir assez
s'an est oltre après li passez,
et li oil sont remés defors,
plain de lermes, avec le cors (vv. 3970-3980).

Metaphors of this type, which strike many readers today as rather strained, are not uncommon in Chrétien and occur at crucial junctures in the narrative to express a character's troubled mental state. Very little has been written about them, however, critics

¹References to Chrétien's romances are to the following editions: *Les Romans de Chrétien de Troyes*, gen. ed. Mario Roques. I. *Erec et Enide*, ed. Mario Roques (Paris, 1953) [CFMA, 80]; II. *Cligés*, ed. Alexandre Micha (Paris, 1957) [CFMA, 84]; III. *Le Chevalier de la Charrrete*, ed. Mario Roques (Paris, 1958) [CFMA, 86]; IV. *Le Chevalier au Lion (Yvain)* (Paris, 1960) [CFMA, 89]. Chrétien de Troyes, *Le Roman de Perceval ou Le Conte du graal*, ed. William Roach, 2nd ed. (Geneva-Paris, 1959) [TLF, 71].

usually dismissing them as rhetorical embroidery or préciosité.¹ Closer examination of the passages in question reveals that imagery relative to the eye and the heart is ubiquitous in Chrétien de Troyes and, more significantly, is central to the thematic structure of the *Chevalier de la Charrette*.

It is essential, first of all, to understand that Chrétien, like other medieval writers, considers the heart to be the seat of all consciousness and all dispositions of the spirit.² In the heart dwell the virtues, vices, and emotions we still, by convention, associate with this organ—such as courage, generosity, and loyalty; fear, joy, and sorrow—but also the functions we now customarily distinguish as intellectual, viz. memory, thought, and will. In Chrétien, all inner struggles, between Largesse and Pity,³ for example, but also between Reason and Amor,⁴ take place in the heart.

The anatomy of love in Chrétien de Troyes centres to an astonishing degree on the eye and the heart. The heart is the very synonym for love.⁵ It is said to be loyal to its owner or to betray him into the hands of his enemy, i.e. the person he does not wish to love.⁶ The heart may be spoken to; it preserves the image of the loved one; its yearnings may only be sated by the lover's kisses; it can break

¹While he does not avoid these categorizations, Jean Frappier has given a sympathetic view of Chrétien's "effort pour élucider un mystère de la vie intérieure" (*Le Roman breton. Chrétien de Troyes. Cligés* [Paris, 1951] ["Les Cours de Sorbonne"], p. 84) and psychological virtuosity (*Etude sur Yvain ou Le Chevalier au Lion de Chrétien de Troyes* [Paris, 1969], pp. 179-182). See also Moshé Lazar, *Amour courtois et son amors dans la littérature du XII^e siècle* (Paris, 1964), p. 217, n. 1.

²O. Bloch and W. von Wartburg, *Dictionnaire étymologique de la langue française*, 4th ed. (Paris, 1964), s.v. *cœur*. Chrétien establishes a clear distinction between the heart and the soul (*Yvain*, vv. 2653-2656).

³*Charrette*, vv. 2838-2865. See C.S. Lewis, *The Allegory of Love. A Study in Medieval Tradition* (Oxford, 1936; rptd. 1959), p. 30.

⁴*Charrette*, vv. 365-377. See T.P. Cross and W. A. Nitze, *Lancelot and Guinevere* (Chicago, 1930), p. 4; Lewis, p. 30. Note, however, that "N'est pas el cuer, mes an la boche, / Reisons qui ce dire li ose; / mas Amors est el cuer anclose" (vv. 370-372).

⁵*Yvain*, v. 2552.

⁶*Cligés*, vv. 470-471, 749; vv. 470, 743; *Yvain*, vv. 1364, 2662.

asunder or be torn out because of love's anguish.¹ The heart receives joy and strength from the object of its affection.² It may be locked like a coffer and unlocked by the key of love.³ Even the vilest heart can shelter love.⁴

The concept of Amor as a divinity in the habit of shooting passion-arousing arrows into the heart doubtless derives from Ovid.⁵ Chrétien also borrowed the idea of Love's dart entering the eye without leaving a trace but causing a deep wound in the heart from the *Enéas*.⁶ However, the elaboration of these and related concepts—for instance, the long dissertation on Love's arrow in the *Cligés*⁷—and, above all, the conferring of literalness to such figurative expressions are pure Chrétien de Troyes.

What intrigues Chrétien most is the Itinerant Heart, the notion mentioned at the beginning of this article that the heart can physically leave the body.⁸ The source of this metaphor is ultimately

¹*Yvain*, vv. 2145–2147; *Perceval*, v. 55; *Cligés*, v. 880; *Yvain*, v. 4339; *Erec*, v. 2045; *Yvain*, vv. 4080–4081; *Cligés*, vv. 4434–4435; *Perceval*, vv. 376, 8070, 8461.

²*Charrette*, vv. 2928, 4666–4667; *Yvain*, vv. 2017–2018.

³*Cligés*, vv. 4346–4349; *Yvain*, vv. 4626–4628; *Perceval*, vv. 2634–2637 (cf. *Charrette*, vv. 6846–6847, 7085). On this metaphor, consult Frappier, *Cligés*, pp. 80–81; idem, *Yvain*, p. 180.

⁴*Yvain*, vv. 1382–1384.

⁵E. Faral, *Recherches sur les sources latines des contes et romans courtois du moyen âge* (Paris, 1913), p. 143; F. E. Guyer, "The Influence of Ovid on Chrétien de Troyes," *Romanic Review*, XII (1921), 121. Ruth H. Cline, "Heart and Eyes," *RPh*, XXV (1972), 263–297, examines the sources of this motif and many of the related ones discussed here.

⁶*Cligés*, vv. 690–693; *Enéas*, ed. J.-J. Salverda de Grave, II (Paris, 1929) [*CFMA*, 62], vv. 8160, 8971–8974. According to Chrétien, Love may also enter through the ear; *Yvain*, vv. 150–172 (see Frappier, *Yvain*, p. 25, n. 1); cf. *Cligés*, vv. 4342–4345; *Yvain*, vv. 2145–2147; *Perceval*, vv. 5848–5850.

⁷*Cligés*, vv. 762–852. See Alexandre Micha, "Enéas et Cligés," *Mélanges E. Hoepffner* (Paris, 1949), p. 241; Lazar, pp. 216–217.

⁸For parallels in Old French literature, see J. Morawski, "La *Flours d'Amours*," *Romania*, LIII (1927), 187, n. 1; Cross and Nitze, p. 14; Frappier, *Cligés*, pp. 81–83; P. Haidu, *Aesthetic Distance in Chrétien de Troyes: Irony and Comedy in Cligés and Perceval* (Geneva, 1968), p. 78, n. 115.

Ovid who spoke of seizing the heart or the eyes by force,¹ but Chrétien may have been inspired by the *Enéas* where the more concrete images of snatching someone's heart from his breast and the heart following another person's heart are found.²

According to Chrétien, the lover's heart may abandon itself, be given, imprisoned, loaned, lost, placed (in someone), promised, stolen, or taken back forcibly.³ But "having someone's heart" or the heart "being in someone else's power" or "belonging to someone else" means quite literally that the body is forced to exist without this vital organ, living on only in the hope of rejoining it.⁴ One cannot prevent one's heart from leaving one's body and it may refuse to return, thus "killing" its owner.⁵ Separation of over a year is possible, judging from the case of Laudine in Chrétien's *Chevalier au Lion* (vv. 2744-2747). A lover is not necessarily sure where his heart has gone and does not necessarily perceive the presence of the other's heart when it is with him even when the couple is together again after a long separation.⁶ The distance traveled by the heart may be a few feet or to a far-off land.⁷ Thus giving one's heart implies great trust and the lover must above all be loyal.⁸

The heart leaves the body through a kind of magnetism which draws it away.⁹ It joins another heart in one of two ways.

¹Faral, p. 143, n. 1.

²*Enéas*, vv. 8350-8354; Micha, "Enéas et Cligés," pp. 240-241.

³*Cligés*, v. 3127; vv. 2779, 5036-5039, 5194 (contradicted in vv. 2780-2781); v. 4465; *Yvain*, vv. 1364, 1926 (see Frappier, *Yvain*, p. 180, n. 1); *Charrette*, v. 7085; v. 1231; *Cligés*, vv. 4435-4436; v. 5193; vv. 2778-2779; vv. 2776-2777; *Erec*, vv. 1494, 6638; *Cligés*, vv. 612, 4413, 4422, 5035; *Yvain*, vv. 2730-2741; *Cligés*, v. 4475.

⁴*Cligés*, vv. 2304, 4420, 4454-4460, 5130, 6502; *Charrette*, vv. 1229, 3977; *Yvain*, vv. 2641-2652, 2657-2659. Chrétien twice compares a person living without his heart as a shell or bark of a tree without its wood: *Cligés*, vv. 5120-5121, 5144 (cf. v. 2748); see Frappier, *Cligés*, p. 82 and n. 1.

⁵*Charrette*, vv. 1230, 4694; *Yvain*, v. 2643; *Cligés*, vv. 5129-5130; v. 4475.

⁶*Cligés*, vv. 5123-5124, 5162-5171.

⁷*Charrette*, vv. 3970-3980, 6830-6831; *Cligés*, vv. 5145-5146, 5167.

⁸*Yvain*, vv. 2735-2743.

⁹*Charrette*, vv. 4692-4693; Frappier, *Cligés*, p. 82 ("magnétisme").

Fusion occurs, as in the love of Alixandre and Soredamor, when two hearts are said to be one or when lovers share in each other's heart: "*Vostre est mes cuers, vostre est mes cors,*" says Fenice to Cligés.¹ As Professor Micha has shown, the concept of one body and one soul is found in the *Endas*, but Chrétien was doubtless thinking here of Isolt whose body was shared by two men but whose heart belonged to Tristan.²

Rather than the idea of fusion, however, the dominant note in Chrétien's use of the Itinerant Heart motif involves the feudal concept of following (*sivre*) or accompanying (*compaignie, convoier*).³ Ordinarily, it is the heart which leaves the body behind contrary to the latter's wishes, but, in the *Charrette*, in a passage to which we shall have occasion to return, Reason commands Guenevere's body not to follow her heart (vv. 6842-6846). Also, in the *Chevalier au Lion* (vv. 2644-2648), Arthur is said to have Yvain's body as they depart from Laudine, but the hero's heart insists on staying behind.

In Chrétien de Troyes, eyes are the mirror of the heart, revealing its various dispositions, but they may also lie.⁴ They give advice, send messages to the heart and thus arouse desire, although the lover's kisses are more effective in this respect.⁵ Love cannot be conquered by eyes alone but they do cause the joy of love to be born, reborn, or to grow.⁶ Eyes are said to be nourished or refreshed merely by looking at the loved one.⁷ They are pleased by what they

¹Cligés, vv. 2258, 5190 (cf. vv. 2783-2814).

²Micha, "*Endas et Cligés*," p. 240. The reference (*Endas*, vv. 4947-4948), however, is to the friendship of two men. Cf. *Le Roman de Tristan par Thomas*, ed. J. Bédier (Paris, 1902-1905) [SATF], v. 1039: "*Els a le cors, le cuer ne voli*"; Micha, "*Tristan et Cligés*," *Neophilologus*, XXXVI (1952), 7; *Cligés*, ed. Micha, p. xiv and n. 1.

³Cligés, vv. 4445, 4450, 5161, 6180; *Charrette*, v. 3971; *Cligés*, vv. 4449, 4469; *Charrette*, v. 6829; *Yvain*, v. 2656.

⁴Cligés, vv. 704, 735 (Frappier, *Cligés*, pp. 83-84); *Erec*, v. 1119; *Cligés*, v. 4404.

⁵*Erec*, vv. 2039, 2041; *Yvain*, vv. 1372, 2020-2021 (cf. *Cligés*, vv. 702-703); *Erec*, vv. 2042-2043 (cf. *Perceval*, v. 5850).

⁶Cligés, v. 492; v. 588; *Erec*, v. 2938; *Cligés*, v. 588 (cf. *Charrette*, vv. 2790-2792).

⁷Cligés, v. 585; *Erec*, vv. 1470, 2037.

see in love but they can also cause the heart to hate.¹ They may venerate an object, such as a comb left behind by the loved one, but they can betray and also be seduced by what they see; they may commit a crime and thus be blameworthy.² Though Enide knew of Erec's prowess, she realized it even more when she saw it with her own eyes (v. 3108). A person may be killed by his heart or his eyes, but a stalwart individual would suffer to have his heart or his eyes torn out rather than be disloyal.³

Chrétien often conceives of eyes as being more passive than the heart. Soredamor impulsively accuses her eyes of betrayal, but then, correcting herself, admits that one can, after all, control one's eyes and command them to look elsewhere, although this may at times be difficult.⁴ The heart's superiority is further manifested in such phrases as: *diax que l'an face de boche/ne vaut neant, s'au cuer ne toche*;⁵ *car parole est tote perdue/s'ele n'est de cuer entandue*;⁶ and *Ne li puet estre rien grevains/La ou nature et cuers se paine*.⁷

Turning now more particularly to Chrétien's *Chevalier de la Charrette*, it can be shown that much in this romance concerns vision, dwelling as it does on concepts of being seen and being hidden from view.

Professor Foulon has discussed at length in this journal two key episodes of the *Charrette* which involve humiliation.⁸ It needs to be made clear that in both cases—the Cart Episode and “doing one's worst”, i.e. playing the coward, at the Three Days' Tournament—Lancelot is lowered in other people's eyes, which is not at all the same as being humbled in his own eyes, for the courtly lover surely experiences satisfaction with himself as he proves his love for

¹Erec, v. 2040; Cligés, v. 470.

²Charrette, v. 1462; Cligés, vv. 468–471; vv. 478–479; vv. 493, 742–745; v. 496.

³Cligés, v. 751; Erec, v. 4813; Percival, vv. 5848–5853 (cf. Charrette, vv. 6900–6902).

⁴Cligés, vv. 473–479; cf. vv. 752–761, 915–916, 1590–1591, 1604.

⁵Erec, vv. 5781–5782; cf. v. 3376: “Ce pense cuers que ne dit boche”.

⁶Yvain, vv. 151–152. Frappier, *Yvain*, p. 25, n. 1, suggests a connection with *Aures habent et non audiunt* (Psalms CXIV: 5).

⁷Percival, vv. 1483–1484; see also Charrette, vv. 3970–3980 above.

⁸C. Foulon, “Les Deux Humiliations de Lancelot,” *BBSIA*, VIII (1956), 79–90.

Guenevere.¹ The Cart Episode is initially witnessed only by the dwarf and by Gawain, but the shameful procession proceeds to a town whose inhabitants greet Lancelot with scornful shouts and cries (vv. 314-417). The same taunts await the Knight of the Cart at the Meadow (vv. 1666-1672), at the Bretesche (vv. 2211-2219), at the Manor (vv. 2589-2622, 2717-2719, 2734-2736, 2758-2778), and when Guenevere finally explains her haughtiness (vv. 4484-4489). At Noauz, Lancelot suffers an equally great humiliation. There, before the mocking eyes of the entire court gathered for the express purpose of witnessing the tournament he must submit to Guenevere's whimsical bidding. The prominent rôle of heraldry on this occasion highlights the visual aspects of this scene as do the repeated cries of the herald: "Veez!"²

Other important uses of the eye motif in Chrétien's *Chevalier de la Charrette* include:

1. Lancelot's trance as he stares dreamily at Guenevere's comb and the strand of golden hair (vv. 1392-1393);
2. Lancelot dueling Meleagant backwards then, at Guenevere's prompting, maneuvering his adversary around, all in order to keep his eyes constantly on his lady (vv. 3666-3757);
3. Guenevere discreetly indicating a window out of the corner of her eye to suggest an entry for the tryst with her lover that night (vv. 4506-4507);
4. Meleagant, the morning after, loathsomely inviting his father to come witness Guenevere's shame as evidenced by the blood-stained sheets (Guenevere's involuntary humiliation is the exact reverse of Lancelot's deliberate self-abasement) (vv. 4748-4835).

In his romances, Chrétien makes use of a narrative device which consists of viewing a scene from a particular vantage point (a hill,

¹See Frappier in *Arthurian Literature in the Middle Ages*, ed. R. S. Loomis (Oxford, 1959), p. 179, n. 2.

²*Charrette*, vv. 5617, 5773, 5777, 5783, 5793, 5799, 5818, 5861. On the heraldry in this episode, see my *Early Blazon. Heraldic Terminology in the Twelfth and Thirteenth Centuries with Special Reference to Arthurian Literature* (Oxford, 1972), pp. 26-28, 30.

a tower, or a wall),¹ at a distance,² or through a window or door.³ The technique adds an important spatial dimension to Chrétien's romances but at times appears to be nothing more than a well-worn cliché.⁴ In the *Charrette*, however, the viewing device reinforces the repeated use of metaphors and narrative frames involving vision. In addition to the essentially spectacular tournament episode, we note:

1. Lancelot, Gawain, and a damsel, who have been casually looking out a castle window, see a procession including Guenevere pass by (vv. 539-564);
2. Lancelot witnesses through a castle doorway the attempted rape of a damsel (vv. 1062-1130). Here, incidentally, the eye motif is particularly in evidence as the damsel implores the hero to prevent the act from being committed "*veant toi*" and "*veant tes ialz*" (vv. 1073, 1077);
3. Baudemagu and Meleagant watch from a tower window as Lancelot crosses the Sword Bridge (vv. 3142-3157, 3187-3193);
4. Baudemagu views the duel between Lancelot and Meleagant from a tower (vv. 3557, 3572);
5. Guenevere and a damsel watch the same struggle from a window (vv. 3570, 3634, 3644, 3671-3674);
6. Guenevere witnesses another duel between Lancelot and Meleagant from a tower (vv. 5012-5013);

¹E.g. *Perceval*, vv. 3035-3039, 4508; *Erec*, v. 3662; *Yvain*, vv. 3180-3187; *Perceval*, vv. 4984, 4992, 8001, 8287; *Cligés*, vv. 1988-1993; *Yvain*, vv. 4249, 4885; *Perceval*, v. 5500. In *Yvain*, vv. 6032-6034, Hate climbs to the *loges* to be seen from below; see Lewis, p. 30.

²E.g. *Erec*, vv. 142, 361-362, 1511-1514; *Cligés*, v. 1797; *Yvain*, vv. 4878, 5836-5838; *Perceval*, vv. 620-623, 863, 1326, 4271.

³E.g. *Erec*, vv. 1138, 1502; *Cligés*, vv. 2844-2872; *Yvain*, vv. 1283, 1286-1287, 1420-1421; *Perceval*, vv. 7500-7501, 7720-7724, 7783-7786; *Cligés*, vv. 2918-2923.

⁴According to Micha, "*Enéas et Cligés*," p. 240, *Cligés*, vv. 2844-2872 (Fenice observes Cligés jousting) is derived from *Enéas*, vv. 8047 ff.; however, Faral, p. 130, notes a similar episode in Ovid. Cf. Bramimonde viewing the rout of Baligant's army from a tower in *La Chanson de Roland*, ed. J. Bédier, 195th ed. (Paris, 1955), vv. 3633-3643.

7. Arthur's court views the final combat between Lancelot and Meleagant from a tower.¹

Chrétien frequently creates suspense or an aura of mystery by providing bits of information but not enough to make the situation entirely clear. Typically, a character's name is omitted which makes it difficult to relate the person with the same individual appearing in a later episode. In the *Charrette*, for example, neither Meleagant nor Lancelot are identified by name at the beginning of the romance and it is some time before we can be sure they are the same persons in conflict throughout the whole narrative. Other suspense or mystery-creating devices involve seeing something but being puzzled because of not knowing what has happened or having to guess at what has occurred. These enigmatic scenes are frequent in the *Erec*—for example, when Guenevere and Gawain see Yder, know there has been a battle with the hero, but don't know the outcome of the fight (vv. 1137-1166)—and are, of course, of crucial importance in the *Perceval* where seeing but not understanding is a central theme.

In Chrétien's *Charrette*, mystification based on partial viewing does not occupy center stage as it does in the *Conte du graal* but it does participate in the overall pattern of imagery associated with vision. Also, in the *Erec* the reader is a witness to the events in question which are unknown to certain characters in the romance,² whereas in the *Charrette* the reader no longer enjoys this privileged position as he, too, must guess what has transpired when Kay's mount returns without the rider (v. 259), when Lancelot suddenly appears on the scene for the first time (v. 271), and when Gawain views the debris of Lancelot's fight (vv. 305-313).

While seeing and not seeing play a key rôle in Chrétien's *Charrette*, not being seen is an even more important element at the end of this romance.

Much has been written about Godefroi de Lagny's conclusion to Chrétien's story, some scholars considering his collaboration to have been detrimental, others being of the opinion that the author's

¹*Charrette*, vv. 6980-6982. Arthur himself, however, watches the fight seated under a sycamore tree near a spring (vv. 6983-7000).

²E.g. *Erec*, vv. 4559-4561, 4932-4934 (cf. *Charrette*, vv. 6358-6365: Baudemagu surmises that Lancelot is imprisoned).

original intentions were faithfully and skillfully carried out.¹ What follows lends support to the latter view, for the eye and the heart motif is very prominent in the poem's concluding episodes.

Godefroi states that he is responsible for that part of the story which begins with Lancelot imprisoned in a tower (vv. 7108-7110). Meleagant appears at Arthur's court on the appointed day and says:

"Rois, devant toi an ta meison
ai une bataille arramie;
mes de Lancelot n'i voi mie,
qui l'a enprise ancontre moi" (vv. 6154-6157).

Meleagant's sister sets out on a mule to find Lancelot. After wandering for a month, she sees a solitary tower in the distance. Once she sees it, her eyes can't leave it because her heart tells her that what she seeks is there (vv. 6431-6435). She gazes at the base of the tower, then up its imposing length. What fascinates her is that the massive structure has but one narrow window. Hearing Lancelot's lament, she cries out. The astonished hero looks all around and thinks he is dreaming. He peers through the slit, up and down, straight ahead and to each side (v. 6562), trying to see, and finally perceiving the damsel below. The maiden helps Lancelot escape and they flee, being careful, says the poet, not to be seen (v. 6644).

When Lancelot suddenly appears at court there is great joy. Guenevere wants to throw herself into her lover's arms:

Ele n'ot mes si grant joie onques
com or a de sa bien venue
et ele a lui ne fust venue?
Si est voir, ele an est si pres
qu'a po se tient, molt s'an va pres,
que li cors le cuer ne sivoit.
Ou est donc li cuers? Il beisoit
et conjoissoit Lancelot.
Et li cors, por coi se celot?
N'estoit bien la joie anterine?
A y donc corroz ne haïne?
Nenil certes, ne tant ne quant,
mes puet cel estre, li auquant:
li rois, li autre, qui la sont,

¹See F. Douglas Kelly, *Sens and Conjointure in the Chevalier de la Charrette* (The Hague-Paris, 1966), pp. 20, 94-97, 185-186.

qui lor ialz expanduz i ont,
 aparceüssent tost l'afeire,
 s'ainsi, veant toz, volsist feire
 tot si con li cuers le volsist;
 et se reisons ne li tolsist
 ce fol panser et cele rage,
 si veissent tot son corage;
 lors si fust trop granz la folie.
 Por ce reisons anferme et lie
 son fol cuer, et son fol pansé;
 si l'a un petit racenssé
 et a mis la chose an respit
 jusque tant que voie et espit
 un boen leu et un plus privé
 ou il soient mialz arivé
 que il or ne sont a ceste ore (vv. 6824-6853).

Gawain offers to fight Meleagant but Lancelot says he would rather tear out both his eyes than agree to this (vv. 6900-6902). Meleagant is astounded when he sees Lancelot before his eyes (v. 6917):

“Certes, fet il, fos fui quant gié
 n'alai, ençois que ja venisse,
 veoir s'ancore le tenisse
 an ma prison, et an ma tor
 celui qui or m'a fet un tor” (vv. 6920-6924).

The final duel is fought. Arthur's court watches from windows as Meleagant is defeated and slain (vv. 6980-6982).

The poet repeatedly emphasizes that it was Meleagant's heart which brought about his downfall. As the villain and his father watch Lancelot cross the Sword Bridge, Chrétien uses the following terms to describe Meleagant:¹

Nus ne fust miaudres chevaliers,
 se fel et deslëaus ne fust;
 mes il avoit un cuer de fust
 tot sanz dolçor et sanz pitié (vv. 3164-3167).

¹Cf. Charrette, vv. 3170-3172: “Li rois certainement savoit/que cil qui ert au pont passez/estoit miaudres que nus assez.”

Later, Godefroi has Baudemagu utter this commentary upon his son's insane obsession to defeat Lancelot:

"Filz, por toi le di, que tes teches
par sont si dures et si seches
qu'il n'i a dolçor n'amitié;
li tuens cuers est trop sanz pitié:
trop es de la folie espris.
C'est ce por coi ge te mespris;
c'est ce qui molt t'abeissera.
Se tu es preuz, assez sera
qui le bien an tesmoingnera
a l'ore qui besoingnera;
n'estuet pas prodome loer
son cuer por son fet aloer;
que li fez meïsmes se loe" (vv. 6311-6323).

Now, as Meleagant is about to die, he deigns not ask for mercy:¹
car ses fos cuers li desansaigne,
qui trop l'enprisonne et anlace (vv. 7084-7085).

The religious implications of Meleagant's psychology are quite evident here and, moreover, the spiritual significance of Lancelot's humiliations is hinted at when Baudemagu pointedly observes: "*Voirs est que boens cuers s'umilie*" (v. 6308). If such an inference can be drawn, it may also be said that the repeated linking of the eye with the heart and the superiority of the heart over the eye in Chrétien's *Charrette* suggest a connection with St. Paul's famous dictum concerning the superiority of the eyes of the heart (Ephesians 1:18).

Critics of the structure and meaning of Chrétien's poem have dwelt on the adulterous love affair between Lancelot and Guenevere and neglected the Lancelot-Meleagant conflict which can certainly be viewed as the triumph of Good over Evil. Both themes have a worldly and a spiritual level, dimensions also present in the imagery associated with the eye and the heart. Although the poet's primary intention is at times obscured by irony and humor, the factors we have been considering here can best be understood in the light of Chrétien's well-known propensity for using religious expressions and metaphors in profane contexts.

Gerard J. BRAULT

¹Cf. Reason's rôle in Guenevere's heart: "*Por ce reisons anferme et lie/son fol cuer, et son fol pansé*" (vv. 6846-6847).

III

Arthurian News

THE TENTH TRIENNIAL CONGRESS, NANTES, 1972

The Tenth Triennial Congress of the International Arthurian Society was held in Nantes from 16 to 22 August 1972. The Secretary of the Congress was M. Pierre Badel of the University of Nantes. A great debt of gratitude is owed by us all to M. Badel, to Professor Jean Frappier and Professor Charles Foulon, President and Secretary-Treasurer of the French Branch, to Professor Kerneis, President of the University of Nantes, to M. le Sénateur-Maire and M. le Maire-Adjoint of Nantes, to the officials of the Department of Loire-Atlantique and to the many other people who worked so hard each in his or her own way to make this Tenth Congress such a complete and memorable success, including Mme Foulon who supported her husband so assiduously in his exacting duties as Treasurer of the Congress, the staffs of the Résidence La Fresche-Blanc and the Restaurant Universitaire de la Lombarderie, and the student-guides who gave so freely of their time.

Professor Wilhelm Kellermann of the University of Göttingen, International President of the Society for the period 1969-72, presided with warm geniality and great efficiency over all the public affairs of Congress. As at Cardiff in 1969, it was necessary to arrange a double programme of papers, in Amphithéâtres B and C of the Faculté des Sciences, to whose Dean, Heads of Departments and other officials we express our gratitude for permission to use their premises. Most of the members who attended were accommodated in great comfort in the Résidence Fresche-Blanc, and there they took breakfast and relaxed over non-alcoholic drinks in the late evening when each day's work was done.

On 18 August we were invited to a reception in the Mairie by M. le Sénateur-Maire de Nantes, and eloquent speeches were made by M. le Maire-Adjoint, by our own

President, Professor Wilhelm Kellermann, and by one of the members of the British Branch, Sir Cennydd Traherne, K.G., Lord Lieutenant of Glamorgan. On 21 August a reception was given by the University of Nantes in the Restaurant Universitaire de la Lombarderie, and there we were addressed by the President of the University of Nantes and by Professor Eugène Vinaver, Honorary President of the Society. It was at this reception that the customary presents were given to those who had played a major part in arranging the Congress.

The programme included three excursions. On the afternoon of 18 August we went to Nantes itself and visited first the Musée Dobrée et Archéologique and then the castle of the Dukes of Brittany, where M. le Conservateur stood in the centre of the great courtyard and recounted to us the history of the buildings, which culminates, as so many things tend to culminate in Brittany, in the marriage of the Duchess Anne in 1532. On the afternoon of 19 August we travelled by coach to the ruined castle of Clisson, where Philippe-Auguste stayed in 1205, where in 1230 Saint Louis was in residence together with his mother, Blanche de Castille, and near where Peter Abelard was born in 1079. From Clisson we drove through the muscadet country to the Renaissance château de Goulaine, which we were allowed to visit and where we were given a dégustation of the wine made on the estate. The full-day excursion was on 20 August. We went by coach along the north bank of the River Loire, through Ancenis, Varades and Saint-Georges-sur-Loire, as far as Angers, where we had a picnic in the parc Saint Nicolas. After lunch we were left free until 4 p.m., to wander at our will in Angers, or to be shown in groups round the Cathedral, the outside of the Bishop's Palace, the old houses with their carved oak beams, and the handsome statue of King René by, need one say, David d'Angers, with its twelve supporting figures which include Roland and Henry II of England. At 4 p.m. we assembled for our visit to the Castle and to the famous tapestry of the Apocalypse, once the pride of King

René's heart, and here we had the good fortune to be shown round by M. le Conservateur en Chef himself. In the early evening we crossed the River Maine to see the Hôpital Saint Jean, founded by Henry II of England, a superb Gothic building, without and within, dating from c. 1174 as it stands. Our journey homewards took us into the westering sun along the south bank of the River Loire as far as La Lande Saint-Martin, near Haute-Goulaine, where, under the kindly protection of the third Bishop of Tours—*Sed et praesenti tempore multis se virtutibus declarat, Gregory of Tours, Hist., X.31*—, we stopped for an excellent supper at the three-star hôtel-restaurant presided over by M. and Mme Dewinter. The sun shone bright on all three of these expeditions; and, indeed, it shone bright on the whole of the Congress, from the moment of its assembly until its dispersal.

The following members and their friends attended the Tenth Congress: Professor and Mrs Robert W. Ackerman; Miss Alison R. Adams; Mrs Denise Adams with her husband; Mme Anne-Marie Affholder; Mlle Nadine Albert; Mr James D. Allan; Mr and Mrs Geoffrey Ashe; M. and Mme Pierre Badel; Mme Jeanne Baroin; Professor and Mrs Paul Barrette; Mrs Julia Barstow with her husband; Mlle Yvonne Batard; Professor and Mrs Albert C. Baugh; Mme Emmanuèle Baumgartner; Mlle Marie-José Bayard with her sister; Dr and Mme Wolfgang Bergerfurth with their two daughters; Miss Madeleine Blaess; Professor Gerald Bertin; Professor Foster W. Blaisdell, Jr; M. and Mme Joël Blanchard; Dr Fanni Bogdanow; Professor and Mme Pere Bohigas; Mr G. N. Bromiley; Dr Leslie C. Brook; Miss Sally L. Burch; Dr Glyn S. Burgess; Miss Caroline M. Burton; Mme Danielle Buschinger; Mlle Anne-Marie Cadot; Professor and Mrs Robert A. Caldwell; Professor Reginald Call; Mr David E. Campbell; Professor and Mrs J. Neale Carman with Mrs Marsh; Miss J. Angela Carson; Mme Claire Champollion; Mlle Elizabeth Chevalier; M. Winfried Christ with Mme Klaasje Christ-van der

Meulen; M. Witild Chwalewik; Dr Robert Cook; Mlle Solange Corbin; Miss Mary Cornish; Professor Larry S. Crist; Mr and Mrs R. Martin Crompton; Miss Mary H. Davies; Dr Jasmine P. Dawkins; M. and Mme Jacques De Caluwé; Professeur and Mme Maurice Delbouille; Dr and Mme Jean P. Th. Deroy; M. Robert Deschaux; Professeur Jean-Marie D'Heur; Miss E. M. R. Ditmas with Miss Mary Cain; Professor and Mrs Armel H. Diverres with their son; Mr John Dixon; Mr Peter T. Durbin; Mrs Catherine C. Elwood; Professor R. E. Emmerick; Professeur Léon Fleuriot; Mrs Ruth Flower; Professor Tatiana Fotitch; Professeur and Mme Charles Foulon; Professeur Jean Fourquet; Professeur and Mme Jean Frappier; Mrs Dolores W. Frese; Professor Maureen Fries; Mme Dominique Gangler; Mme Fabienne Gégou with her daughter; Dr J. Gibbs; Abbé Henri Gillard; Mr and Mrs Anthony C. Grand; M. Joël Grisward; Miss P. B. Grout; M. C. J. Guyonvarc'h; Dr Winifred M. Hackett; M. Albert Hamon; Miss Sylvia C. Harris; Professor William Hendrickson with his mother and father; Miss Avril K. Henry; Dr Donald L. Hoffman; Mlle Cornelia Hogetoorn; Dr A. J. Holden; Dr Gisela Hollandt; Professor Elizabeth Homann with her husband; Professor Blanka Horacek with Mme Alice Horacek; Mrs Mary Hynes-Berry with her husband and two sons; Miss Alison G. Thornton; Professor Tadahiro Ikegami; Professor and Mrs A. O. H. Jarman; Professor and Mrs Hans Robert Jauss with their daughter; Professor and Mrs R. C. Johnston; Dr Alfred Karnein with Mme S. J. Stern; Professor Krystyna Kasprzyk with Miss D. Zolkiewska; Professor Hans-Erich Keller; Professor and Mrs Wilhelm Kellermann; Professor Douglas Kelly; Mr Thomas E. Kelly; Dr Angus J. Kennedy; Dr Elspeth Kennedy; Mr Reinhard Kiesow; Professor and Mrs Hugo Kuhn; Professor Norris J. Lacy; M. Xavier de Langlais; Professeur and Mme Jean Larmat; Professeur Roger Lathuillère; M. Donatien Laurent; Miss Katharine Lawrence; M. Gwenaël Le Duc; Professeur and Mme Le Gentil; Professor M. Dominica

Legge; Mme Paule Le Rider; M. Gerard Le Vot; Dr J. Linskill; Mrs Nesta Lloyd with her husband; Mr Anthony Lodge; Mlle Jeanne Lods; Professor Eleanor R. Long; M. and Mme Jean-Claude Lozachmeur; Professor and Mrs Niels Lukman; Dr C. A. Luttrell; Dr Faith Lyons with Mlle Dupont; Mr and Mrs W. J. McCann; Professor Dorothy S. McCoy; Miss Helen S. Maclean; Professeur André de Mandach; M. André Maraud; Professor Lynn S. Martin; Mme Christine Martineau; M. Charles Méla; Professor and Mrs John L. Melton; Professeur and Mme Philippe Ménard; Professor Ian Michael; M. and Mme Gaël Milin; Miss E. N. Millett; Professor Ulrich Moelk; Dr Lynette R. Muir; Miss Evelyn Mullally; M. Birger Munk Olsen; Mr G. P. Mutch; Mr Terence H. Newcombe; Professor Helaine Newstead; Miss Jane E. Oakshott; Mrs Yolande O'Seasain with her husband; Dr Eithne O'Sharkey; Professor and Mrs D. D. R. Owen with their two sons; Mrs Barbara Patchen; Professeur J.-C. Payen; Professor and Mrs Cedric E. Pickford with their four children; Professor Emil Ploss with his son; Mlle May Plouzeau; Professeur and Mme Daniel Poirion; Dr Lucie Polak; Dr Alan R. Press; Professeur and Mme Paul Remy; Professeur and Mme Jacques Ribard; M. Jean-Claude Rivière; Miss Eleanor Roach; Dr and Mrs Bryn F. Roberts with their two sons; Professor Ruth E. Roberts; Miss Gillian E. Rogers; M. Michel Rouse; Mr Graham A. Runnals; Professor and Mrs Theodore Rupp; Professor Mireille G. Rydell; Mme Claire Santoni; Dr Barbara N. Sargent; Mr and Mrs Bernard Schnell; Professor and Mrs Walter Johannes Schroeder; Professor Elizabeth A. Shaffer; Professor Harvey L. Sharrer; Mr Richard H. Spencer; Professor and Mrs Nathan C. Starr with their granddaughter; M. and Mme Claude Sterckx; M. François Suard; Professeur and Mme Jean Subrenat with their two sons; Professor Richard Switzer; Dr Wilma L. Tague; Miss Jill Tatersall; Mrs Jane H. M. Taylor; Mlle Ellen Thackara; Mlle Françoise Thinlot with M. J.-L. Baritou; Miss Maureen Thomas; Dr Raymond H. Thompson; Professor

Lewis Thorpe; Dr Zacharias Thundyil; Miss Prudence M. O'H. Tobin; Dr and Mrs L. T. Topsfield; Sir Cennyd Traherne, K.G., and Lady Traherne; Mlle Odile Trioreau; Professeur Madeleine Tyssens; Professor Kenneth Varty; Professor and Mrs Eugène Vinaver with their son; Dr and Mrs Rudolf Voss; Dr Doris-Rita de Vries with her husband; Mme Jeanne Wathelet-Willem; Mr John H. Watkins with M. Henri Vergnaud; Professor and Mrs Russel Weingartner; Dr Muriel A. I. Whitaker; Professor Mary Williams; Professor and Mrs H. B. Willson with their four children; Mr William L. Wilson; Professor and Mrs Brian Woledge; Dr Friedrich Wolfzettel; Miss Zara P. Zaddy; M. and Mme Michel Zink.

The student-hosts were Mlles Claudie Hérisson, Marie-Thérèse Launay and Marie-Bernadette Ménard; and MM. Marc Rabiller and Jean-Jacques Vincensini.

The following programme was arranged for the Congress:

Wednesday, 16 August 1972:

Assembly.

Thursday, 17 August 1972:

9.30 a.m.—10.15 a.m.

Opening Session, with addresses by Professor Wilhelm Kellermann, Professor Kerneis, President of the University of Nantes, M. le Maire-Adjoint of Nantes and Professor Frappier.

10.30 a.m.—11.15 a.m.

Amphithéâtre B: Mr Geoffrey Ashe: "Geoffrey of Monmouth's conception of early Britain".

Amphithéâtre C: Mr David E. Campbell: "Plan and character in Chrétien de Troyes' *Perceval*".

11.15 a.m.—12 noon.

B: M. Gwenaël Le Duc: "*L'Historia Britannica* avant Geoffroi de Monmouth".

C: Professeur Daniel Poirion: "L'ombre mythique de Perceval dans le *Conte du Graal*".

14.15 p.m.—15.00 p.m.

B: Professeur Léon Fleuriot: "Les sources de la *Prophetia Merlini*".

C: Dr Barbara N. Sargent: "Perceval, Keu et la pucelle qui 'rit'".

15.00 p.m.—15.45 p.m.

B: Professeur Maurice Delbouille: "Gauvain avant l'*Historia Regum Britanniae*".

C: Dr Lynette R. Muir: "Perceval's religious education and the secret prayer of the Names of God".

15.45 p.m.—16.30 p.m.

B: Dr Bryn F. Roberts: "The treatment of personal names in the early Welsh versions of the *Historia Regum Britanniae*".

16.30—17.15 p.m.

B: Professor Ruth E. Roberts: "Geoffrey of Monmouth and Welsh tradition: the evidence of place-names".

17.15 p.m.—18.00 p.m.

B: Miss E. M. R. Ditmas: "Breton families in Cornwall in the twelfth century".

C: Professor J. Neale Carmen: "The character of Perceval in Gerbert's Continuation as affected by the *Queste del Saint Graal*".

Friday, 18 August 1972:

9.30 a.m.—10.15 a.m.

B: Mr James D. Allan: "Geoffrey of Monmouth and traditions of Arthur's family relations".

C: Professeur Jean Larmat: "Le personnage de Perceval dans la *Continuation de Perceval* de Gerbert de Montreuil".

10.15 a.m.—11.00 a.m.

B: Professor Lynn S. Martin: "Arthur as Pendragon in Geoffrey of Monmouth, Wace and Lawman".

C: Dr Fanni Bogdanow: "The transformation of the role of Perceval in some thirteenth-century French prose-romances".

11.00 a.m.—11.45 a.m.

B: Mrs Dolores W. Frese: "Grail prototypes in the Arthurian Chronicles of Geoffrey".

C: Dr Raymond H. Thompson: "The relationship between Perceval's attitude to women and his role as a Grail quester".

14.00 p.m.

Visit to the Musée Dobrée et Archéologique and to the Castle of the Dukes of Brittany in Nantes.

17.30 p.m.

Reception by M. le Sénateur-Maire de Nantes in the Mairie in Nantes, with addresses by M. le Maire-Adjoint de Nantes, Professor Wilhelm Kellermann, President of the Society, and Sir Cennydd Traherne, K.G.

Saturday, 19 August 1972:

9.30 a.m.—10.15 a.m.

B: Professor Norris J. Lacy: "Fable masked as history: the form of Wace's *Brut*".

C: Professeur Jean Fourquet: "Les livres X à XII du *Parzival*. Etude de l'adaptation".

10.15 a.m.—11.00 a.m.

B: Professeur Charles Foulon: "Sur deux additions de Wace".

C: Professor Emil Ploss: "Zu Bau und Ausstattung der Minneszenen in Wolframs *Parzival*".

11.00 a.m.—11.45 a.m.

B: Professor Hans-Erich Keller: "Les noms propres dans la matière du *Brut* en vers français".

C: Professor Foster W. Blaisdell Jr: "The so-called 'Tristram-group' of Old Norse *Riddarasögur*".

14.00 p.m.

Visit to the Castle of Clisson and to the Château de Goulaine with a dégustation de vin.

Sunday, 20 August 1972:

10.00 a.m.

Whole-day excursion to Angers, with a picnic in the Parc Saint Nicolas, a conducted tour of the town, a visit to the Castle, the Musée des Tapisseries and the Hôpital Saint Jean, and, on the way home, dinner at the Hôtel-Restaurant of La Lande Saint-Martin.

Monday, 21 August 1972:

9.30 a.m.—10.15 a.m.

B: Professor Maureen Fries: "Rhetoric and meaning in Geoffrey of Monmouth and Layamon".

C: M. Charles Méla: "Perceval: 'li pensis chevaliers' (2ème Continuation) ou 'li buens chevaliers' (Perlesvaus)?"

10.15 a.m.—11.00 a.m.

B: Mme Emmanuèle Baumgartner: "L'influence de Thomas sur le *Tristan* en prose".

C: Miss Prudence M. O'H. Tobin: "Quelques remarques sur les sources et la composition du lai anonyme de *Melion*".

11.00 a.m.—11.45 a.m.

B: Dr Doris-Rita de Vries: "Some remarks on *Peredur*".

C: Professeur Jean Frappier: "A propos du lai de *Tydorel* et de ses éléments mythiques".

14.00 p.m.—14.45 p.m.

B: Mrs Mary Hynes-Berry: "*Tristan* and *Sir Tristrem*: Manner as the heart of the Matter".

C: Dr Alfred Karnein: "The mythological origin of the *Lai du Trot* and its Arthurian super-structure".

14.45 p.m.—15.30 p.m.

B: Professor Cedric E. Pickford: "*Tristan* of Thomas, *Sir Tristrem* and Sir Walter Scott".

C: Professor Mireille G. Rydell: "Nature et rôle du mariage dans les lais anonymes bretons".

15.30 p.m.—16.15 p.m.

B: Professor Hugo Kuhn: "Structures Arthuriennes, *Tristan et Nibelungenlied*".

C: Mrs Catherine C. Elwood: "Pun clues in the French narrative *lais*".

16.15 p.m.—17.00 p.m.

B: Mme Danielle Buschinger: "La composition numérique du *Tristrant* d'Eilhart von Oberg".

C: Professor Tatiana Fotitch: "Les *lais* du *Tristan* en prose (Vind. 2542)".

17.00 p.m.—17.45 p.m.

B: Miss Helen S. Maclean: "The Old Norse *Parceval*".

C: Professeur Jean-Marie D'Heur: "Les *lais* arthuriens anonymes français et leur tradition galaïco-portugaise".

18.30 p.m.

Reception and "lunch" offered by the University of Nantes, with addresses by Professor Kerneis, President of the University, and Professor Eugène Vinaver, Honorary President of the Society.

Tuesday, 22 August 1972:

9.30 a.m.—10.15 a.m.

B: Professeur Jacques Ribard: "*Le Chevalier de la Charrette* est-il une allégorie du Salut?"

C: Professor Ulrich Mölk "Du nouveau sur la technique de l'entrelacement: à propos des *Enfances Lancelot*".

10.15 a.m.—11.00 a.m.

C: Professor Ian Michael: "The Spanish *Perceforest*: a recent discovery".

11.15 a.m.

B: Meeting of the General Assembly of the International Arthurian Society and closing session.

14.00 p.m.

Dispersal.

A meeting of the Central Committee of the International Arthurian Society was held in the Salle de Loisir des Professeurs in the Faculté des Sciences of the University of Nantes at 17.15 p.m. on Monday, 21 August 1972, with the retiring President, Professor Wilhelm Kellermann, in the chair.

The members present were: Professor Jean Frappier, Honorary President and President of the French Branch; Professor Helaine Newstead, Vice-President; Professor Robert W. Ackerman, President of the American Branch; Professor Paul Remy, Secretary of the Belgian Branch, representing Professor Rita Lejeune; Dr Jean P.Th.Deroy, representing Professor A. M. E. Draak, President of the Dutch Branch; Professor Lewis Thorpe, International Secretary, President of the British Branch and Editor of the Bulletin; and Professor Cedric E. Pickford, International Treasurer.

The following business was transacted:

1. Minutes of the last meeting, held in the University College of Cardiff on 10 August 1969 and printed in the Bulletin, Volume XXI (1969), pp. 134-136.

2. Matters arising from those Minutes not listed in the following Agenda. There was none.

3. Election of the International Officers:

(i) The President (not eligible for re-election). The retiring President, Professor Wilhelm Kellermann, was warmly thanked for all the excellent work which he had done during his tenure of office 1969-72. The Committee decided unanimously that it would propose to the General Assembly that Professor Helaine Newstead, Vice-President 1966-72, be elected as President for the period 1972-75.

(ii) The Vice-President (eligible for re-election). The Committee decided unanimously that it would propose to the General Assembly that Professor Pere Bohigas, Secretary-Treasurer of the Spanish Branch, be elected as Vice-President for the period 1972-75.

4. Place for the XIth Triennial Congress, 1975. The Committee decided that it wished to propose to the General Assembly that the next Congress should be held in Great Britain. Professor Lewis Thorpe, President of the British Branch, agreed to this provisionally and gave notice that, if it were accepted by the General Assembly, he would suggest the University of Exeter. The dates would be in August 1975, if possible in the second week of that month.

5. Professor Kellermann gave notice that at the General Assembly of 1975 he would propose Germany for the XIIth Triennial Congress of 1978.

6. Subjects for the XIth Triennial Congress. The following suggestions were listed:

- (i) The English Arthurian romances.
- (ii) The personage of Erec (the Erec of Chrétien de Troyes, Gereint, and the Erec of Hartmann).
- (iii) L'éthique chevaleresque et courtoise dans les romans bretons et sa descendance.
- (iv) Fairyland and the part which it plays in Arthurian Literature.

7. Reprints of the Bulletin. On 1 June 1970, with the approval of the President, the two Honorary Presidents, the Vice-President and the International Treasurer, Professor Lewis Thorpe signed a contract with Messrs Swets & Zeitlinger N.V., Keizersgracht 471 & 487, Amsterdam, for the reprinting of such volumes of the Bibliographical Bulletin as were out of print. At the time these were I-V, XI-XIII, XVIII.

8. A request was made for the programme of the XIth Triennial Congress to be sent out before the Congress to those members who propose to attend.

9. It was proposed that the speech given by Professor Jean-Pierre Kerneis, President of the University of Nantes, at the Inaugural Session of the Xth Triennial Congress on Thursday, 17 August 1972, and the speech given by Professor Wilhelm Kellermann at the Mayoral Reception on Friday, 18 August, 1972, should both be printed in the Bulletin.

10. The Bulletin. The Editor made a brief statement. Volume XXIV (1972) was in page-proof.

11. Report from the International Treasurer. The Balance Sheet up to 31 December 1970 and the Revenue Account for the year ending 31 December 1971 were distributed.

* * *

The General Assembly of the International Arthurian Society met in Amphithéâtre B of the Faculté des Sciences of the University of Nantes at 11.15 a.m. on Tuesday, 22 August 1972, with the retiring President, Professor Wilhelm Kellermann, in the chair.

The following business was transacted:

1. The Minutes of the last meeting held in the University College of Cardiff on 13 August 1969 were published in the Bulletin, Volume XXI (1969), pp. 136-137.

2. Matters arising from the Minutes not listed in the following Agenda. There was none.

3. Election of President for the period 1972-75. In the name of the Central Committee Professor Wilhelm Kellermann proposed Professor Helaine Newstead, the present Vice-President and this was accepted with acclamation.

4. Professor Helaine Newstead addressed the Assembly and expressed her thanks.

5. Election of Vice-President for the period 1972-75. In the name of the Central Committee, Professor Wilhelm Kellermann proposed Professor Pere Bohigas *in absentia*, and this was accepted with acclamation.

6. Place of the XIth Triennial Congress. In the name of the Central Committee, Professor Wilhelm Kellermann proposed Great Britain and, more specifically, the University of Exeter. There was no other proposal and Exeter was accepted *nem. con.* In principle the dates will be the second week in August 1975, but precise details will be published in the next number of the Bulletin.

7. Professor Wilhelm Kellermann announced that the German Branch would propose Germany for the XIIth

Triennial Congress in 1978 and this was received with acclamation.

8. Subjects for the XIth Triennial Congress. The following ten suggestions were listed:

- (i) The English Arthurian romances. (Central Committee). 91.
- (ii) The personage of Erec (the Erec of Chrétien de Troyes, Gereint, and the Erec of Hartmann). (Central Committee). 79.
- (iii) L'éthique chevaleresque et courtoise dans les romans bretons et sa descendance. (Central Committee). 66.
- (iv) Fairyland and the part which it plays in Arthurian literature. (Central Committee). 49.
- (v) Les coutumes arthuriens. (Professor Frappier). 16.
- (vi) Les thèmes du lignage. (Professor Frappier). 14.
- (vii) L'amitié arthurienne. (Professor Frappier). 6.
- (viii) La technique romanesque chez Chrétien de Troyes et dans les romans en prose. (Professor Frappier). 72.
- (ix) The place of Cornwall in the Arthurian romances. (Professor Diverres). 35.
- (x) Arthurian iconography. (Mr McCann). 13.

After some debate about procedure, a paper vote was taken, only members of the Society being allowed to vote and they being asked to opt for four subjects. The result is given in the figures printed above, and subjects i, ii, iii and viii were chosen.

9. The Bibliographical Bulletin. The Editor made a brief report and he was thanked by the President for his labours. The Editor announced that Volumes I-V, XI-XIII, XVIII had been reprinted by Messrs Swets & Zeitlinger N.V., Keizersgracht 471 & 487, Amsterdam. The President asked that such back numbers as the International Treasurer could spare should also be lodged with this firm.

10. The International Treasurer's Report:

- (i) Professor Cedric E. Pickford presented the Balance Sheet up to 31 December 1970 and the Revenue Account for the year ending 31 December 1971, typed copies of both of which had been distributed.
- (ii) Professor Wilhelm Kellermann thanked Professor Pickford for his efforts.
- (iii) Professor Pickford thanked the National Treasurers for their efforts, but pointed out that certain national bulk transfers of subscriptions had not been paid up to date into the Revenue Account.
- (iv) Professor Pickford asked all National Committees to accept an increase of 15% in the annual subscription from 1972 onwards, and this was agreed to, in view of rising costs.
- (v) Professor Pickford proposed that the registered office of the Society be moved to The French Department, The University, Hull, to facilitate our negotiations with H.M. Inspectors of Taxes, and this was accepted. Professor Charles Foulon, who had been International Treasurer until 1966, asked if the Siège Social in Paris might be retained as a subsidiary address, to facilitate the negotiations of the French Branch with French taxation officials, and this was agreed to.

9.. Professor Foulon asked if copies of photographs taken during the Xth Congress could be sent to him.

10. M. François Suard suggested that one or two evening sessions devoted to a Table Ronde might be included in the programme for the XIth Congress.

11. As retiring President, Professor Wilhelm Kellermann addressed the Assembly. As our motto for the future he proposed the three concepts of Harmonie, Continuité, and Espoir, which had certainly been the distinguishing characteristics of the Society since it was founded in Quimper in 1948.

12. Professor Frappier proposed that as a token of our gratitude to Professor Wilhelm Kellermann for his three most successful years as President, 1969-1972, he should be made an Honorary President of the Society, and this was accepted with loud acclamation.

13. The General Assembly ended at 12.30 p.m.

LEWIS THORPE

RESUMES OF THE PAPERS GIVEN AT THE TENTH TRIENNIAL CONGRESS, NANTES, 1972

Geoffrey of Monmouth's conception of early Britain

Whatever the truth about the "ancient book in the British language" which Geoffrey claims to have used, it may be accepted that one of his main objects is to glorify the 'Britons', meaning the Welsh, and their Cornish and Breton kinsfolk.

To do this he draws on Welsh historical and poetic traditions of the preceding six or seven centuries, which are certainly not pure inventions of his own, however imaginatively he works them up (as in the case of Merlin). But while he is thus able to construct a 'British' heroic age with King Arthur as its chief figure, he is not content with this. He combines the Welsh traditions with Roman history, literature and legend, and with far older Celtic mythology, so as to make the Arthurian age simply the climax of a long and splendid story that stretches back for well over a thousand years.

His legend of Brutus the Trojan is related to Virgil. His series of early kings includes euhemerized Celtic deities. His account of Stonehenge seems to preserve a folk-memory of the actual origin of a part of the structure. Roman dynastic affairs are interwoven with British. Arthur, reigning in the post-Roman era, has touches of imperial continuity, holding court at the Roman city of Caerleon, and becoming, in effect, a new Emperor of the west.

Geoffrey pictures a British realm and civilization enduring with no absolute break from about 1100 B.C. to A.D. 689. Even the Roman phase is a vague protectorate rather than a conquest. It leaves its mark, but never suppresses the British kingdom, which returns in full vigour after the Roman withdrawal and rises to an imperial zenith of its own. Hence, in Geoffrey's own time, the surviving 'Britons' of the west are not only the rightful possessors of the Island of Britain, temporarily eclipsed by a Saxon usurpation; they are rooted in antiquity, and senior in dignity to most European nations.

This conception is interesting in itself, and also in the light of recent archaeological findings in Wales and Somerset, which

emphasize the strength of Celtic revival in post-Roman Britain. For instance, pre-Roman art forms and pre-Roman methods of fortification reappear with surprisingly little change. While Geoffrey's history is largely fictitious, his instincts, in some respects, are curiously sound.

Geoffrey ASHE

Plan and character in Chrétien de Troyes' *Perceval*

The nature of Perceval's character in Chrétien de Troyes' *Conte del Graal* has long been debated among scholars. The most current opinion has been that Perceval is a simpleton whose stupidity prevents him from asking the fateful question about the Grail procession and thus fails to cure the Fisher King and achieve the quest of the Grail on the spot by putting an end to the sterility and blight associated with the king's wound. It is further asserted that Perceval's character undergoes psychological development in the course of the poem and it is because of his development and progress that he is finally converted. It is only the fact of the poet's death which interrupts the poem and prevents Perceval from eventually reaching his goal according to this reading.

It is not in this way that the poem should be read at all, however. Perceval is not an idiot because he is not really a "person", but merely a literary device and a symbol.

For example, the passage which describes Perceval's departure (vv. 620-625) from his mother's castle is the opening passage of an episode which is not concluded until 5,722 lines later when he repents in the presence of the hermit. The intervening space serves as a structural binder and heightens the reader's appreciation of the episode because of the effort of memory required to bind the end to the beginning. Since there is no causal relationship between the two, no evolution in the psychological sense can be demonstrated. Therefore Perceval does not have "character" as does a real human being, but is merely a literary element.

In conclusion, Chrétien de Troyes did indeed know what he was about. It is merely we who have misunderstood him, but in the light of recent discoveries in the realm of medieval poetics we can shed new light on the poet's intent.

David E. CAMPBELL

L'Historia Britannica avant Geoffroy de Monmouth

Nous nous proposons dans cette étude d'utiliser des textes contenus dans une compilation de textes d'intérêt historique touchant la Bretagne, compilation effectuée au milieu du XVe siècle, et recopiant des textes bien plus anciens (du IXe au XIVe siècle).

Certains de ces textes (dont la *Vita Goeznovei* et le *Livre des faits d'Arthur*, selon le titre attribué par Pierre Le Baud) permettent de constater l'existence de textes dérivant d'une tradition touchant Brutus et surtout Conan Meriadec très souvent indépendante des traditions insulaires (Bède, Gildas, Nennius, Geoffroy de Monmouth), et présentant des caractères d'ancienneté et d'authenticité intéressants, malgré la date du manuscrit qui les contient.

Nous envisageons d'examiner ces différents textes ou fragments isolément, puis de les confronter pour essayer de définir les éléments qui leur sont communs, comme les caractères qui les isolent de la tradition insulaire.

Nous considérerons l'importance réelle de ces textes ou de cette tradition dans le développement ultérieur de la "matière de Bretagne", au demeurant très faible: nous n'en trouvons guère trace que dans un poème de circonstance composé au début du XIVe siècle, et un lointain écho dans un lai de Marie de France. Mais l'on peut supposer une plus large expansion.

Après avoir présenté le contenu de ces textes, nous tenterons d'établir leur localisation, qui s'avère assez stricte; en effet, tous leurs éléments ramènent l'aire d'expansion de la légende au Bas-Léon, dans une zone qui correspond nettement au territoire de l'ancien doyenné d'Ach (*Pagus Agmensis* ou *Achmensis*), dont la même tradition fait le territoire des Osismes.

Nous concluons en attirant l'attention sur la valeur historique possible de ces fragments, qui ont l'avantage d'être précis, anciens et indigènes. La publication de ces textes permettra en tous cas de tenter une mise au point de la controverse sur l'existence de Conan Meriadec, sans que nous espérons tirer une conclusion ferme de ces seuls fragments.

L'ombre mythique de Perceval dans le *Conte du Graal* de Chrétien

I. Mythes et littérature :

1. Les rapports des mythes et de la littérature, d'abord étudiés dans une perspective "historique" (recherche des sources), sont plus souvent abordés aujourd'hui dans une perspective anthropologique (structures).

2. On a en effet appris à mieux repérer et définir les éléments mythiques d'un récit.

3. Par l'étude des procédés d'écriture (euphémismes, métaphores, ambiguïtés) on peut entreprendre d'une manière positive le sondage des "profondeurs".

4. La lecture romanesque plonge dans les zones d'ombre de la pensée (l'inconscient) par le jeu des analogies.

5. Mais seule la référence au contexte historique permettra d'établir une relation pour nous intelligible entre le texte et le mythe, après le repérage d'une certaine similitude.

II. Les liens de parenté :

1. Dans le *Conte du Graal* on s'interroge sans cesse sur l'identité des personnages, sur leurs liens de parenté: une des deux questions que Perceval aurait dû poser sur le Graal est: "cui l'en en sert?"

2. Des personnages tendent à se confondre. L'identification, la reconnaissance resserrent le monde familial autour du héros.

3. Le Roi Pêcheur, cousin de Perceval d'après l'ermite, a des traits qui suggèrent plutôt un oncle (ses cheveux gris, sa nièce). D'autres traits rappellent le père de Perceval (blessure).

4. Le rôle déterminant des frères de la mère (pour Perceval comme pour Blanche fleur et pour Gauvain) ressemble à celui de l'*avunculat* comme fondement de l'institution sociale selon certains mythes (Lévi-Strauss, *Anthropologie structurale*).

5. La culpabilité de Perceval, clairement rapportée à la mort de sa mère, est curieusement associée au "meshaing" dont est affligé le roi, et à la malédiction qui a frappé la Terre Gaste. L'explication par le péché de Perceval ne masque qu'à moitié une obsession qui fait penser au tabou de l'inceste formulé par certains mythes (Lévi-Strauss, *Leçon inaugurale*).

III. Perspectives mythiques :

1. Le texte d'un roman analyse ce qu'un récit mythique présenterait d'une manière plus synthétique. L'action romanesque tend à l'élucidation.

2. Dans le *Conte du Graal* le sens du récit, qui normalement dépend du succès des entreprises, reste obscurci non seulement par l'inachèvement de l'œuvre, mais par une technique narrative qui suspend, diffère l'issue des épreuves. L'obscurité, qui caractérise le mythe, n'est pas ici seulement l'effet du hasard.

3. Le schéma de l'œuvre semble un compromis entre une initiation (avec ses trois degrés: puberté, société, religion) et une éducation (avec son progrès continu par l'apprentissage de la raison).

4. D'autres symboles appartiennent au code mythique traditionnel. Ils se regroupent en deux séries homologues: une thématique alimentaire et une thématique sexuelle, qui sont les signes d'un même passage de la *stérilité* à la *fécondité* (ou l'inverse). C'est ce langage qui permet souvent à une société de se définir par opposition à une loi plus ancienne, ou à l'instinct.

5. Ce langage mythique semble effacé par le discours chevaleresque. En fait l'ombre de la faute sert les desseins idéologiques de l'œuvre: l'ascèse du chevalier implique une forte répression de ses instincts.

Conclusion :

A la différence d'un Oreste ou d'un Œdipe, Perceval n'est pas livré à la fatalité tragique. Mais l'importance prise par la famille impose de rigoureuses limites à son action libératrice: la révolte du jeune homme est récupérée par la société féodale.

Daniel POIRION

Les sources de la *Prophetia Merlini*

Geoffroy de Monmouth affirme que le texte de la *Prophetia Merlini* inséré dans son *Historia Regum Britanniae* a été traduit du breton en latin.

On n'accorde guère de crédit à cette affirmation: surtout depuis que Faral a dressé un réquisitoire minutieux, on pense que la part d'invention personnelle est prépondérante dans l'œuvre de Geoffroy.

De même, la *Prophetia Merlini* composée vers 1155 par Jean de Cornouaille passe en général pour une simple paraphrase en hexamètres de la prose latine de Geoffroy.

Il y a cependant des raisons de penser que ces deux textes remontent, en partie du moins, à un original écrit dans une de ces deux langues brittoniques: vieux breton ou vieux cornique.

On montrera par quelques exemples les raisons d'avancer une telle opinion, contraire à celle de la majorité des auteurs modernes.

LÉON FLEURIOT

Perceval, Keu et la pucelle qui "rit"

Dans le *Conte du graal*, de Chrétien de Troyes, le jeune rustaud gallois va à la cour d'Arthur pour demander au roi de le faire chevalier. Keu se moque de lui en lui promettant l'armure vermeille qu'il convoite. En s'en allant, Perceval rencontre une pucelle,

. . . si le salue,
Et ele lui et si li rist. (Ed. Roach, 1037-38).

Et la demoiselle de prédire que si ce jeune homme vit longuement, il n'y aura pas de meilleur chevalier que lui. Keu, irrité, donne une gifle brutale à cette demoiselle, puis administre un coup de pied au *sot* dont il se rappelle le prédiction réitérée:

Ceste pucele ne rira
Jusqu'atant que ele verra
Celui qui de chevalerie
Avra toute la seignorie. (1059-62).

Les recherches de Ph. Ménard ont jeté bien de la lumière sur l'ambiguïté du mot *rire* dans les textes médiévaux. Il signifia tantôt rire, tantôt sourire. D'autre part les états d'âme évoqués par ce mot sont multiples. Il importe donc de se pencher soigneusement sur tout passage où figure ce mot, afin d'en déceler la signification précise pour le contexte.

A propos de la *pucelle* du *Conte du graal*, nous ne nous rangeons pas de l'avis de P. Haidu, qui estime que "she hadn't seen anything so funny for six years", et que ses paroles seraient ironiques (*Aesthetic Distance in Chrétien de Troyes*, p. 143). Si elle se moque de Perceval, la colère de Keu est inexplicable. D'autre part, rien n'oblige à croire qu'il s'agireit du "rire prophétique" (Ménard, p. 438). Evidemment, la *pucelle* prophétise. Elle pense dire vrai en affirmant que le *vallet* deviendra un chevalier insigne. Pourtant, on ne rit pas d'habitude en annonçant, ni en prédisant une nouvelle agréable. Quelle que soit la nature précise de la réaction évoquée par Chrétien (rire de joie, sourire de surprise, de bienvenue, de reconnaissance, etc. . .), Perceval l'interprète comme un signe de bienveillance. (On pourrait l'attacher à la charité que Chrétien célèbre dans son prologue). C'est là une bienveillance que Keu fait payer cher.

Tout le long de son absence de la cour royale, le héros garde le souvenir de cet incident et le désir de venger la demoiselle. En fait, son retour à la cour dépend de cette vengeance. C'est chez Perceval la naissance du sentiment d'obligation, du souci d'autrui, du sens moral.

Barbara Nelson SARGENT

Gauvain avant l' *Historia Regum Britanniae*

Aucune des étymologies proposées pour expliquer la naissance du personnage de Gauvain n'a satisfait la critique. Peut-être faut-il revenir au texte de Guillaume de Malmesbury qui fait de *Walven*, neveu d'Arthur, le prince malheureux de la *Walweitha*, c'est-à-dire de la *Gauvois* (= le *Galloway*). Les mentions d'un "riche roi de Gauvois" dans les romans français et la place faite à la terre de Gauvois dans le *Conte du Graal* confirment le lien que Guillaume reconnaît entre cette terre et la personnalité de Gauvain. Celui-ci fut au départ le héros éponyme du Galloway et il a sans doute trouvé place dans la légende d'Arthur à la fin du XI^e siècle, en même temps que d'autres personnages nés du même jeu anthropomique.

Maurice DELBOUILLE

Perceval's religious education and the secret prayer of the Names of God

Perceval is the only one of Chrétien's works in which the hero's education forms an important element in the development of the story. The religious teaching which Perceval receives from his mother, from Gornemanz and from the pilgrims and hermit, is an integral part of this education and it seems worthwhile examining in some detail the dogma which he is taught to believe as well as the ethos which is to form his rule of life. Two points, in particular, are interesting because they are not part of orthodox Christian teaching—the belief in the angels of death (398–400) and, especially, the secret prayer of the Names of God, which the hermit teaches Perceval (6481–6491).

In this paper I shall seek to show that both these ideas derive from Judaism and may have been borrowed by Chrétien from the common stock of Jewish legend and folklore. If that be the case, we may have here yet another field from which Chrétien, like Autolykus, has snapped up some "unconsidered trifles" to enrich the texture of his *matière*, in other parts of the romance.

Lynette R. Munn

The treatment of personal names in the early Welsh versions of the *Historia Regum Britanniae*

The early Welsh versions of the *Historia* stand in a special relationship to it, for though they are translations, the "authors" believed, we may assume, that they were in some sense recreating the British original which Geoffrey had claimed for his work, and thus felt obliged to render into Welsh, or to reinstate, the forms of names which, in their view, Geoffrey had latinized, and to link his characters with Welsh tradition wherever this seemed possible and necessary.

This paper attempts to examine the methods used and the success achieved. The versions of personal names used in Welsh do not point to the use of antecedent Welsh traditions by Geoffrey to

any great extent. Rather, by replacing the personal names by genuine Welsh forms, sometimes related to the Latin, but frequently not, the translators made the *Historia* even more acceptable to a Welsh audience, though at times they draw attention to discrepancies between their own knowledge and Geoffrey's statements. The early Welsh translations agree very largely in their use of equivalent forms for personal names. Which suggests, if not some element of co-operation, at least that the earliest version was accepted as authoritative as far as the Welsh names of characters were concerned.

Bryn F. ROBERTS

Geoffrey of Monmouth and Welsh tradition: the evidence of place-names

An examination of selected Welsh place-names in texts of the *Historia Regum Britanniae* and in the versions of Wace, Layamon, and the Welsh *Bruts* suggests not only that Geoffrey closely shared the interests, purpose, and art of Welsh story-tellers of the eleventh and twelfth centuries but also that he did in fact use Welsh sources. The names considered are limited primarily to those found in the Arthurian section of the *Historia*.

Ruth E. ROBERTS

Breton families in Cornwall in the twelfth century

The Norman Conquest of Cornwall in 1067-1068 was carried out by a Breton contingent under Breton leaders. Some of their followers seem to have remained to settle in the county and are found in possession at the time of the Domesday Survey.

A comparison of the location of manors held by these families with those parts of Cornwall in which Geoffrey of Monmouth showed special interest in his story of King Arthur suggests that he may have obtained some of his topographical information by contacts with them.

E. M. R. DITMAS

The character of Perceval in Gerbert's Continuation as affected by the *Queste del Saint Graal*

In Gerbert's Continuation of Chrétien's *Conte del Graal* the acts and words of Perceval are influenced by the character of chaste Galahad and the career of Perceval in the *Queste del Saint Graal*. The readers whom Gerbert addressed found moral preachments on sexual mores proper seasoning to romance. At brief moments moralizing even seemed becoming to them in the mouth of the Grail hero. But the public and the author were so little concerned with the *Queste's* exposition of the doctrine of Grace and so far from comprehension of the mysticism of the Galahad romance that Perceval in the Continuation acts neither as a Galahad nor, like the Perceval of the *Queste*, as a simple being who can tread the path of righteousness only because he has the support of the Grace of God. Hilka's statement that the Continuation belongs to the same "Vorstellungskreis der sich an die Lehren der weissen Mönche von Cîteaux knüpft", needs great refinement. The influence of the *Queste* on the Perceval of the Continuation changes in degree as the romance advances. At first there is borrowing without concern for the existence of Galahad, later a protest that Perceval is the only true Grail hero, accompanied by insistence upon his *virginité*; finally we come upon an almost open acknowledgment that Galahad is the ultimate Hero.

J. Neale CARMAN

Geoffrey of Monmouth and traditions of Arthur's family relations

The paper covers, in part, the same ground as Madeleine Blass' "Arthur's Sisters", (*BBIAS*, VIII, 1956, pp. 69-77), but comes to different conclusions.

A comparison of passages giving genealogical information about Arthur's kindred reveals three contradictions:

(1) Merlin prophesies that Uther's daughter by Ygernia is to be the ancestress of a line of seven kings of Britain (VIII, 14, 15), but in fact none of the kings who follow Arthur are descended from her.

(2) Loth of Lodonesia marries Arthur's sister Anna (VIII, 21) and his son Gawain is called Arthur's nephew (X, 4, 6; XI, 1), as is his son Mordred (X, 2, 13; XI, 1), but in some passages we are told that Loth married the sister of Aurelius Ambrosius, and that he was Arthur's "uncle by marriage" (IX, 9, 11).

(3) The time of Loth's marriage is during Uther Pendragon's last illness according to one account (VIII, 21), but during "the days of Aurelius Ambrosius" according to another (IX, 9).

The solution I propose to the first contradiction is that Howel, not Gawain and Mordred, should have been given as Anna's offspring, and the prophecy referred to a legendary line of Breton kings: Howel I, Howel II, Alan I, Howel III, Salomon, and Alan II (XII, 7, 16). This is in accord with the general pattern of the latter part of the history where Brittany rather than Wales is represented as the true continuation of the best of the British race. Geoffrey has misinterpreted a tradition tracing a line of legendary Breton kings, and probably an extant family, to Arthur.

This explanation can be substantiated by a comparison with the Welsh Bruts, where Gwyar is substituted for Anna as the mother of Gwalchmai, but where the name Anna is retained in other passages, evidence that the Welsh knew of Anna. Further evidence is drawn from other Welsh texts, and from the unanimous refusal of the later writers and compilers of the French romances to use the name Anna for Gawain's mother.

The other two contradictions are best explained that Geoffrey followed both a source which made Loth Arthur's "uncle-in-marriage", and the tradition found unanimously in the later romances that Gawain was Arthur's nephew. Robert de Borons' account of Gawain's parentage is considered.

I then point out that the brotherhood of Loth, Urian and Angusel is unanimously, with one partial exception, rejected by the later writers and compilers of romances. It is possible, though not really supported by evidence, that Geoffrey's listing of them as brothers results ultimately from a Welsh tradition that Urien had two brothers, Leu and Aron.

Then Mordred's position is considered. A comparison of the Welsh texts and the later French romances shows that Mordred was

only accepted as the brother of Gawain/Gwalchmai very late, and in the case of the French romances with an obvious reluctance. Wace goes so far as to omit any mention of Mordred being a brother to Gawain.

A very short discussion on the few references to the father of the Welsh Gwalchmai, and the Irish Bhalbhuidh, is followed by a summary of the conclusions reached, and the suggestion that possibly a more complete study of Breton and Welsh genealogical traditions might shed more light on this subject.

James D. ALLAN

Le personnage de Perceval dans *La Continuation de Perceval* de Gerbert de Montrueil

Dans le roman de Gerbert de Montrueil, Perceval apparaît d'abord comme le héros de l'aventure du Graal. Par de nombreux rappels ou réminiscences de l'œuvre de Chrétien de Troyes, l'auteur s'efforce de conserver la ligne et le cadre de l'intrigue, ainsi que le caractère du jeune homme. Plus encore que dans *Le Conte du Graal*. Perceval est un chevalier accompli, unissant en lui les qualités du guerrier à celles qu'exige la courtoisie. Enfin, il est le modèle du chevalier chrétien; il ne se contente pas de se conformer aux prescriptions de l'Eglise, d'être pieux et d'édifier par sa conduite, il prêche toutes les fois qu'il en a l'occasion.

Cependant, la présence de certains éléments peut faire croire que l'auteur ne condamne pas la plupart des valeurs mondaines, mais propose une morale de compromis où sont associés l'idéal chevaleresque, l'idéal courtois et l'idéal chrétien.

Jean LARMAT

Arthur as Pendragon in Geoffrey of Monmouth, Wace and Lawman

Throughout the corpus of Arthurian literature, as is well known, Uther, Arthur's father, bears the title Pendragon. This is a title which has caused considerable misunderstanding ever since Geoffrey of Monmouth's mistaken explanation of it as "dragon's head" (VIII, 17), followed by Wace and Lawman.

There are, I believe, several facts about this title and its associations which have not been appreciated by those scholars who have talked about Arthur's being *Dux Britanniarum* or *Comes litoris Saxonici per Britanniam*.

First of all, it is clear, whatever its implications in terms of late Roman military organization, that Rachel Bromwich's explanation of Pendragon as "either 'foremost leader' or 'chief of warriors'" (*TYP*, p. 520) is the correct interpretation of the Welsh. There are, however, several additional consequences of Geoffrey's misunderstanding which have not been noticed.

I contend that, just as Arthur inherited Uther's dragon banner and dragon helmet (according to Geoffrey, Wace, and Lawman) as well as his position as leader of the British, so also he inherited Uther's title, as indicated by Nennius' phrase *dux bellorum*, although Nennius is the only one to use this Latin equivalent. In addition, Lawman's name, "Goswhit", for Arthur's helmet must also be a misunderstanding of an original Welsh *dreicwenn*, instead of **gŵydd-wen* as Pilch claims.

Examination of Geoffrey of Monmouth's description of the origin of Uther's title and of Arthur's possessions, as translated and adapted by Wace and Lawman, supplemented by early Welsh verse and prose, will, I believe, confirm these conclusions.

Lynn S. MARTIN

The transformation of the role of Perceval in some thirteenth-century French prose-romances

The treatment of Perceval in Chrétien's *Conte del Graal* is dominated by Chrétien's conception of Perceval as a *Dümmling*. Very little is said about his family except that his father, who was wounded 'parmi la jambe', died out of sorrow when his two eldest sons were killed. The Vulgate Cycle, while still representing Perceval as naive, eliminates the *Dümmling* element and introduces one of Perceval's brothers, Agloval, but does not tell us how the other brothers had been killed. The prose *Tristan* not only identifies Perceval's father as Pellinor, but adds a new theme, the feud

between Gauvain's and Pellinor's line, to explain how Perceval's father and brothers were killed. The Post-Vulgate *Roman du Graal* expands the story of Perceval and his lineage still further and represents Perceval in a new role—that of the knight who unsuccessfully attempts to avenge the death of his father and brothers.

Fanni BOGDANOW

Grail prototypes in the Arthurian Chronicles of Geoffrey of Monmouth

Rationalizations of the Grail from pagan myth to Christian symbol largely ignore the cardinal Galfridian text, *Historia Regum*, in treating the literary lines of succession that culminated in the tradition of Grail Romance begun by Chrétien. The occurrence of the "several head" motif, which appears in a number of the Grail Romances, has been considered a particularly mal-à-propos transfer of an ancient barbaric custom to the twelfth-century milieu of sacramental eucharist which became associated with all subsequent Grail literature. Similarly, the thigh wound, the waste kingdom and the avuncular dependence on a nephew who contributes to, then relieves the distress, are fairly constant features of Grail literature which scholars have identified as originally archaic and pagan, subsequently associated with Christian sacramental typology by Chrétien and his successors. The fact that both traditions—severed head in the hands of the Cupbearer, and the "uncle/nephew", "thigh wound/waste kingdom" nexus—appear incidentally in Geoffrey's *Historia Regum* has never been noted.

It is the Cupbearer, Bedevere, who is specifically assigned the task of carrying the sawed-off head of the giant of Mont Saint-Michel when Arthur has slain him. It is Brian, the nephew of King Cadwallo, who cures his uncle of his mortal illness on the island of Guernsey and thus effects the restoration of the post-Arthurian devastated kingdom of Britain.

The highly liturgical prior introduction and association of Bedevere as Cupbearer in Geoffrey's account of Arthur's Whitsuntide feast, and the peculiarly pelican-like feeding of his own flesh, cut from the thigh of Brian to heal the ailing King Cadwallo,

suggest that both incidents, as they appear in the Galfridian account, exhibit aspects which might logically serve as points of contact with the later sacramental and eucharistic associations to which they became attached.

Reducing such episodes to mere "survivals of cannibalism", or "gruesome object" status, as Loomis and others have done, ignores the long pre-Galfridian tradition of the severed head with specifically sacral associations. Livy (XXIII, 24) has an account of the head of the Roman Lucius Postumius in 216 B.C. which was stripped of its flesh, the skull inlaid with gold, and used as a sacred vessel for libations and as a priestly drinking cup. A piece of fourth-century apocrypha, *Evangelium Nicodemi*, links the precious vessel with which Joseph of Arimathea caught the blood of Christ on the Cross, to another striking artifact: a disembodied head carved by Nicodemus while Christ was dying. Both treasures, the vessel and the head, are taken by Joseph and Nicodemus, when they are expelled from the Holy Land. The peculiarly eucharistic and "blessed" overtones of the Bendigeidfren "Fellowship of the Wondrous Head" from the Mabinogi of *Branwen* is another and more apparent instance.

A careful tracing of such prior accounts, linking them with the severed heads, the gold-sealed heads, the Josephian Fisher-King, and other eucharistic anomalies in the later tradition of the Grail Romances, presents the possibility that the related incidents in Geoffrey's *Historia Regum* are not necessarily isolated and episodic instances of sheer inventive fabrication. That Geoffrey's Arthurian Chronicles may themselves be drawing on a latent fund of knowledge about such a tradition deserves careful consideration. In the modest words of J. S. P. Tatlock on another subject, "We do not have to believe this, but it is a possibility".

Dolores WARWICK FRESE

"*La Femme Fatale*: the relationship between Perceval's attitude to women and his role as a Grail quester"

I propose to examine the attitude of Perceval towards women in the French and English romances, placing particular emphasis upon four romances: *Le Conte du Graal* of Chrétien de Troyes, the *Continuation of the Perceval* by Gerbert de Montreuil, the Vulgate

Queste del Saint Graal, and the English *Sir Perceval*. The study will trace the changes in attitude that occur and will relate these to each work as a whole in an attempt to account for Perceval's yielding to Galahad his primacy as a Grail quester.

Perceval's problem is that which confronts all the heroes of the Round Table: while he becomes associated with certain standards of behaviour, the attitude of romance writers towards these standards changes. Perceval's association with women in certain Grail romances attracts disapproval elsewhere, notably in the Vulgate *Queste*. The authors react in two directions: on the one hand, they attempt to purify his relations with the opposite sex; on the other, they come to see in these questionable relations one source of Perceval's difficulties in achieving the Grail quest, and so demote him in favour of Galahad.

The English, who never responded to the Grail story with the interest which marks the tradition on the continent, respond differently by seizing upon the non-spiritual aspects of Perceval's adventures in *Sir Perceval*. Thus they approach the problem of his relations with women from yet another perspective.

The author's treatment of Perceval's attitude towards women in each work will reveal something of the inherent pattern of changing heroic ideals that underlies Arthurian tradition.

Raymond H. THOMPSON

Fable masked as history: the form of Wace's *Brut*

Despite general agreement that Wace is as much a poet as he is a chronicler, critical studies have tended to evaluate his *Brut* on the basis of the author's departures from Geoffroy's text. A consideration of Wace as a poet or *romancier* whose historical context is an artistic convention permits us to re-evaluate a number of previously unquestioned assumptions about his work. (In this context, for example, his professed concern for historical accuracy may simply be a literary device—and a common one—designed to establish his poetic authority).

Wace's poetic identity is established as well by his use of material (anecdotes, dialogue, a character's thoughts) not available to history, and especially by his arrangement of his material. Of particular interest is the latter question: the physical structure of the Arthurian portion of the *Brut*. The structure results from a conscious ordering of events, and such a planned arrangement, being necessarily artificial, works against any impression of historical accuracy. The form of this section of the work consists of several duplicated physical patterns in the work. The principal one is a pattern of interrupted, or interlaced, events arranged as follows: ABABCBC. A similar but—significantly—unconcluded pattern closes the Arthurian section. Between these two portions are two other duplicated patterns, in each of which Arthur's defeat of one people is followed by the surrender of another. Framed between these sections, and thereby occupying the structural center of the work, is the twelve-year period of peace and the establishment of the Round Table. Thus, in addition to the linear, biographical narrative, there is another overriding structure, a symmetrical arrangement of material which points from both ends towards this central section and theme.

A comparison with Geoffrey's text reveals that Wace found parts of his structure in the former, but that he enlarged and altered it and provided an equilibrium and a symmetry lacking in his source.

Norris J. LACY

Les livres X à XII du Parzival, Etude de l'adaptation

Adaptant la partie Gauvain du *Conte del Graal*, Wolfram en conserve la division en trois parties hétérogènes: 1—l'histoire de la pucelle à manches petites, livre VII, 2—l'épisode de l'assaut des bourgeois contre la tour où Gauvain est assiégé avec la sœur du roi son hôte. 3—le début d'un roman de Gauvain et de l'Orgueilleuse de Logres.

A cette dernière partie correspondent les livres X, XI, et XII du *Parzival*. Le livre XIII se situe à la charnière entre l'adaptation et la partie de création indépendante du poème allemand. S'il contient encore des éléments qui correspondent à des passages du *Conte*, il y a des parties d'invention qui font la transition avec la suite, et la structure du récit français n'est plus respectée.

Nous nous proposons d'appliquer à la comparaison structurale du modèle et de l'adaptation les enseignements d'une comparaison portant sur le livre VII du *Parzival* parue dans les *mélanges* offerts à Jean Frappier en 1970.

Comme dans le livre VII, Wolfram assigne aux masses de matière narrative qu'il a trouvées dans le récit de Chrétien des proportions définies en multiples de 30 vers, et pour réaliser ce plan qu'on pourrait appeler architectonique, tantôt condensé, tantôt amplifié par rapport au modèle. Le degré de liberté dans la dépendance est de même ordre qu'au livre VII.

Les livres X et XI, avec respectivement 50 et 30 sections de 30 vers, forment un récit continu, avec une partie centrale de 20 sections (*Abschnitte*) consacrée à un combat devant le Château de la Merveille. L'épisode du Lit de la Merveille occupe 30 sections, et vient après ce "pivot". Il a pour symétrique un début qui s'écarte du modèle par un développement sur les conditions dans lesquelles Uriens (Greoreas) a subi à la cour d'Arthur un châtiment humiliant. Cette amplification porte à 30 sections un développement qui, sans cela, n'en compterait que 20; elle semble bien être là pour la symétrie. La disposition numérique de l'ensemble serait donc 30-20-30.

Le centre du Livre XII est occupé par l'épisode du Gué Périlleux; il occupe 20 sections et se divise en deux parties égales: la rencontre avec Guiromelant/Gramoflanz, et la confession de l'Orgueilleuse, très développée.

Trois groupes de 6 sections préparent cet épisode central par degrés: un développement sur la puissance de Minne, la scène où Gauvain aperçoit du château l'Orgueilleuse et son champion, enfin le combat avec celui-ci. Le livre est clos sur un épilogue de 6 sections.

Dans les livres X-XII, comme déjà dans le livre VII, Wolfram s'affranchit de la construction par "blocs" de 4 sections, qui caractérisait les œuvres de Eilhart, Veldeke, Hartmann.

Il reste le plan numérique qui prévoit la place des additions et des amplifications, et guide l'exécution.

Jean FOURQUET

Sur deux additions de Wace

Lorsqu'il a traduit en vers, dans son *Roman de Brut*, l'*Historia Regum Britanniae* de Geoffroy de Monmouth, Maistre Wace a certainement amplifié la matière qui lui était fournie. Le sujet s'y prêtait, et le style de Wace, à la fois concret, pittoresque, nourri de rhétorique, d'ailleurs non dépourvu d'humour, se prêtait admirablement aux développements qui enrichissaient le texte venu de la chronique latine, sans en altérer le contenu.

Mais, entre les vers 9703 et 9798, Wace ajoute, sans raison apparente, un nom d'origine celtique à une liste brève de Geoffroy; il s'agit de Rummaret (ou Rummarec) de Wenelande, qui semble bien être le souverain d'une contrée celtique (Gwynedd). De plus, du vers 9747 au vers 9760, il donne une description de la "Roûnde Table", dont Geoffroy n'a *jamais* parlé.

Le *Brut* de Layamon fournit, lui aussi (vv. 22736 et suiv.) une narration sur la fondation de la Table Ronde. Et ce qui est frappant, c'est que le nom du fils de Rummaret, roi de Winet, s'y trouve rattaché. L'institution de la Table Ronde est, chez nos deux auteurs, destinée à éviter les querelles de préséance.

La source commune de Wace et de Layamon semble donc être celtique, et, en cet endroit du moins, différente de la Chronique de Geoffroy.

Wace a également parlé, dans le même passage, des "fables" colportées par les Bretons au sujet d'Arthur. L'honnêteté du chroniqueur normand, son scepticisme à l'égard des légendes, sont de nature à nous persuader que la tradition celtique (à laquelle se réfère Geoffroy lui-même) était vivante au moment où il a amplifié l'*Historia*, en s'appuyant sur des sources que nous ne pouvons pas toujours retrouver.

Charles FOULON

On the structure and equipment of the scenes of *Minne* in Wolfram's *Parzival*

Minne as a structural element of Wolfram's *Parzival* was interpretatively understood in two ways: the one would be called biographical: the episodes, from Gahmuret's love to Belakane to his marriage with Herzloyde, from Parzival's youthfully impetuous meeting with Jeschute to his marriage with Kondwiramur, all these were referred to as an increasing actualisation of *minne*. A general lawfulness was performed by single persons. *Minne* was imposed on them as *passio*. The other way starts with the question, in which scenes Wolfram builds up and illustrates the idea of *minne*. Even in the latest works of research the episode, when Parzival, seeing the three drops of blood in the snow, remembers Kondwiramur, is understood as such a scene of central importance. The poet and his hero form in scenes of this kind the idea of *minne*; only by that the idea can be abstracted.

The present report uses the second method and interprets in detail three scenes: Herzloyde's dream of the dragon, Parzival's first meeting with Jeschute and the scene with the drops of blood. The referent tries to combine interpretation with comment. He reduces scenes and projects them into a grammar of pictures, and asks where there can be found something comparable outside poetry but still available to the poet: the dream of the dragon, the peculiar combination of the hero seeing for the first time a lovable woman and then eating the partridges being prepared for her, the falcon's chase for the wild goose, the veiling. Possibilities making this mechanism of pictures explainable could be found in the mediaeval books of dreams, further in anthropomorph explanations of the fauna in the tradition of the *Physiologus* and in the theriomorph projection of the human world, which can be understood as the earliest in the signs of pictures and their semantics reconstructed by archaeology and history of arts.

In this medial sphere of pre-coined pictures, which is assumed between the vocabulary of the court and the text of the poem, the three scenes will be reflected. Late Latin *speculum* and Middle High German *btspel* illustrate this method. It will be explicitly stated that a historical tracing back of the pictures and motives is not excluded. However, a certain demystification is desired.

Emil E. Ploss

Les noms propres dans la matière du *Brut* en vers français

Dans cette communication, l'auteur du futur *Vocabulaire complet des œuvres de Wace et de toutes les versions du "Brut" en vers français* se propose de signaler quelques-uns des premiers fruits de ses recherches, conduites actuellement à l'Université d'Etat de l'Ohio avec une équipe de jeunes chercheurs.

Comme le premier volume de ce *Vocabulaire* contiendra essentiellement tous les noms de personnes et tous les noms géographiques et ethniques cités par Wace et les autres versions du "Brut", nous parlerons des problèmes particuliers que nous avons à résoudre lors du travail d'identification. Nous mentionnerons les difficultés que nous avons eues parfois à retrouver le nom d'un certain personnage dans les sources de Wace, et nous soumettrons quelques cas douteux à l'examen bienveillant de nos collègues. On relèvera ensuite les problèmes linguistiques, historiques et géographiques que posent les noms géographiques, problèmes linguistiques à cause de la forme particulière de bien des noms de lieu en ancien français, et problèmes historiques et géographiques étant donné que l'identification de certains noms géographiques d'alors est fort difficile, surtout pour des régions que Wace ne connaissait pas personnellement ou qui revêtent un aspect légendaire. A ce propos, on aura aussi l'occasion de parler des services que rend la *Table des noms propres de M. Flutre*.

Nous terminerons notre exposé en nous livrant à certaines conjectures concernant l'*Historia Regum Britanniae* comme source du *Roman de Brut* de Wace, problème à la solution duquel nous pensons pouvoir contribuer grâce à notre étude actuelle sur les noms de personnes et de lieux chez Wace.

Hans-Erich KELLER

The so-called "Tristram-group" of Old Norse *Riddarasögur*

In a recent article Peter Hallberg raises a number of interesting questions, some of them of very basic methodological concern and with possible implications for our general view of the Arthurian material in Old Norse (*Arkiv för nordisk filologi*, Vol. 86, pp. 114-138).

Hallberg has, in a series of publications, developed a number of linguistic-stylistic criteria which he applies to problems of saga authorship. In the present article he applies them to fifteen of the *riddarasögur*, with the thought of establishing two distinct groups: an earlier Norwegian and a later Icelandic. The former group, the so-called "Tristram-Group", contains among others the *Tristrams saga*, the *Ivens saga* (Chrétien's *Yvain*), and the *Parcevals saga*. The latter group contains among others the *Erex saga* (Chrétien's *Erec*).

The differences in usage which Hallberg presents seem very convincing. However, several important points still need to be made. For example, the *Ivens saga* is preserved in two fifteenth century vellums and a number of paper copies. The difficulty is that the two vellums differ in their usage and precisely with respect to some of Hallberg's criteria. How then does one establish a "text" for the *Ivens saga* from which to draw the data? The point is not made clear.

Another problem is the *Erex saga*, now preserved primarily in two seventeenth century paper MSS. It is hardly surprising that the language of this sage may differ from that of the *Ivens saga*. What does the difference really "mean"? For the *Erex saga* Hallberg uses Cederschiöld's edition which is based primarily on AM 181. But the codex AM 181 also contains the *Ivens saga*, a copy of one of the two vellums. Thus we are here in a position to observe the relationship of AM 181 to its original, and then compare the usage observed in AM 181 for the *Ivens saga* with that for the *Erex saga*. Only then will we have some idea of what the usage in the *Erex saga* really "means".

Ultimately Hallberg may prove to be quite correct, but at this point some reservations must be expressed concerning the "Tristram-Group", and any general implications.

Foster W. BLAISDELL, Jr.

Rhetoric and meaning in Geoffrey of Monmouth and Layamon

This will be less an outline of the paper's contents than a description of the proposed method.

I want to examine the effect of rhetoric on the meaning of the Arthurian Matter in Geoffrey and in Layamon; where necessary, the transition through Wace will also be considered, but this is

primarily a study to determine how languages themselves—in this case, Latin and English—may influence the semantics, the rhetoric and ultimately the meaning of given incidents, speeches, etc., common to both Geoffrey and Layamon.

Because Layamon was writing in a tradition rich in battle speeches—correspondences with the Beowulf poet have long been noted—he tends to use direct rather than indirect discourse. For example, to Geoffrey's rather unemotional account of the surrender of the Saxons at Caledon Wood, Layamon adds the emotion-charged speech of the exultant Arthur, in which he compares the defeat of Childric to the bold fox's wretched end as hunters and hounds surround him. Wace, who had added so much local color to his paraphrase of Geoffrey, offers nothing like this. To the concise and polished account in Geoffrey of the Battle of Bath, another such speech is added, with another elaborate simile (occasionally these similes are so elaborate as to be, in reality, metaphors) in which the Saxon corpses in their armor become steel fish.

Occasionally Layamon uses rhetoric for more aesthetic effects, as in his description of Arthur's passing to Avalon, in which he replaces Geoffrey's Morgan le Fay with Argante, Queen of Fays and loveliest of them all, as Arthur's nurse and healer.

My purpose in my paper will be to compare these and similar passages and, hopefully, to prove that rhetoric not only contributes to, but in a very real way, is meaning.

Maureen FRIES

Perceval: "li pansis chevaliers" (*2ème Continuation*)
on "li buens chevaliers" (*Perlesvaus*)

L'aventure ne surprend que celui qui la vit comme une mise en suspens de soi-même; elle le guide, mais à son insu, elle le provoque, mais son sens se dérobe. Etrange parcours, où le héros, convié à savoir mais impuissant à parler, frôle une jouissance dont sa quête, pour avoir lieu, l'exclut! L'une pourtant ne va pas sans l'autre, c'est même pour qu'il le sache qu'il n'a pu, au moment crucial, rien dire!

La vérité ne s'appréhende ainsi que pour se voiler dans l'énigme du Graal et Perceval s'absente dans son "penser" tandis que Gauvain, malencontreusement, s'endort et que Perlesvaus tue.

Charles MRLA

L'influence de Thomas sur le *Tristan* en prose

Premier point: exposé rapide des théories proposées, depuis Bédier, sur les rapports des "parties anciennes" du *Tristan* en prose avec l'archétype du roman de Tristan. On admet, à l'heure actuelle, que le prosateur s'est largement inspiré de la version commune, tout en subissant pour quelques épisodes l'influence de Thomas.

Deuxième point: les emprunts du prosateur au roman de Thomas. Des listes déjà dressées, et que l'on pourrait sans doute encore compléter, il ressort que les emprunts du prosateur sont de nature et d'importance diverses.

Tantôt il s'agit de traits isolés, sans répercussion sur la structure et le sens du texte en prose (liste).

Tantôt l'emprunt semble témoigner d'une influence directe des conceptions courtoises de Thomas, de sa doctrine de la *fin'amor* sur le prosateur.

Discussion, dans cette perspective, des épisodes et motifs suivants:

a—la naissance de l'amour entre Tristan et Iseut;

b—le rôle et l'efficacité du philtre;

c—la vie dans la forêt.

Conclusion—L'influence de Thomas est très discutable pour a—. Les ressemblances constatées pour b—et c—entre Thomas et le prosateur peuvent à la rigueur s'expliquer dans l'optique générale du texte en prose. On ne peut enfin sous-estimer l'énorme influence du *Lancelot* propre sur le prosateur. Dualité d'influence qui apparaît pleinement dans l'épisode de la harpe et de la rote de Thomas et l'épisode de l'enlèvement de Guenièvre par Méléagant dans le *Lancelot* propre.

Emmanuèle BAUMGARTNER

Quelques remarques sur les sources et la composition du lai anonyme de *Melion*

Introduction: La plupart des critiques ont pensé que *Melion* n'est qu'un remaniement tardif du lai du *Bisclavret* avec quelques motifs pris dans le *Brut* de Wace. Je vais essayer de montrer que l'auteur a utilisé bien d'autres sources et que ce n'est que le motif du loup-garou qu'il a peut-être pris dans *Bisclavret*.

Un bref résumé du lai. Le lai se divise en deux parties nettement séparées dont la première semble se rattacher à la tradition de la fée maîtresse et la deuxième à celle du loup-garou.

Analyse de la première partie: La description de *Melion*, qui refuse d'aimer, pourrait s'appliquer à *Guigemar* et, en quelque sorte, au refus de *Lanval* (etc) de céder aux instances de la reine amoureuse.

Cependant, les circonstances sont différentes. Voyez aussi le *Tochmarc Etains* irlandais.

La chasse au cerf, motif celtique traditionnel (cf. *Graelent*, *Tyolet*), ressemble à celle de *Guigemar* et de l'*Eneas*, aussi bien qu'à celle du *Bisclavret*.

La dame qui est venue exprès le chercher est celle de *Lanval* et de *Graelent*, mais ici elle vient à cheval et dit d'où elle vient. Le récit s'éloigne des autres, puisque notre poème est plus réaliste, et l'épisode finit par un mariage conventionnel.

Analyse de la deuxième partie: Le motif du loup-garou est introduit d'un seul coup au vers 133; nous voici précipités dans une deuxième aventure.

En prenant les divers motifs—la chasse, la métamorphose de *Melion* au moyen d'un anneau magique, le thème de la femme adultère (atténué dans *Melion* à tel point que le retour de la dame chez son père paraît peu logique), les aventures de *Melion* en Irlande, la tempête, le bateau, l'arrivée d'Arthur—malgré quelques ressemblances avec le *Bisclavret* et avec le *Brut*, on peut y déceler l'influence du *Morraha* irlandais, d'*Arthur et Gorgolgon*, de *Guillaume de Palerne*, de *Tyolet*, de *Guingamor*, de *Guillaume d'Angleterre*, de l'*Eneas*; plusieurs de ces motifs ne se trouvent pas dans le *Bisclavret*. Même le dénouement ressemble plus à celui du récit irlandais qu'à celui du *Bisclavret*.

Conclusion: Les thèmes fondamentaux de la littérature celtique se trouvent dans notre poème, mais ils ont perdu leur sens primitif. L'auteur a utilisé soit un conte où les deux traditions de la fée et du loup-garou ont été confondues, soit deux légendes qu'il a mal jointes.

Que l'auteur ait connu le *Bisclavret* est assez certain, mais l'abondance de détails qui se trouvent dans d'autres récits, et non pas dans le *Bisclavret*, indiquerait plutôt que le poète a puisé dans d'autres sources.

L'auteur a essayé de créer une œuvre à la mode, en utilisant les motifs divers qu'il connaissait, sans beaucoup d'originalité. Mais ceux qui affirment que *Melion* n'est qu'une pauvre imitation du *Bisclavret* ne se rendent pas compte des ressemblances quelquefois frappantes avec d'autres versions de la légende du loup-garou.

Prudence Mary O'Hara TOBIN

A propos du lai de *Tydorel* et de ses éléments mythiques

Le lai de *Tydorel* raconte qu'un génie des eaux, sorti d'un lac, non loin de Nantes, sous l'apparence d'un chevalier, aima secrètement une dame noble et belle, femme d'un roi de Bretagne. Alors qu'après dix ans de mariage les époux sont restés sans enfants, un fils, nommé Tydorel, naît de la liaison mystérieuse entre la reine et l'être féerique. Mais Tydorel a pour étrangeté de ne jamais dormir. Aussi, chaque nuit, faut-il le divertir par des contes et des chansons. Devenu roi après la mort de celui qui passe pour son père, il entend dire une fois par le conteur de service—il s'agit du fils unique d'une pauvre veuve—que vivre sans dormir n'est pas le fait d'un être humain. Profondément troublé par cette réflexion, Tydorel arrache le secret de sa naissance à sa mère. Aussitôt qu'il sait la vérité, il chevauche vers le lac, séjour que son véritable père a regagné depuis longtemps, et il y disparaît à jamais.

Au moins dans sa première partie, le conte de la reine et de l'ondin, ce lai met en œuvre divers éléments mythiques. On retrouve ceux-ci, avec des variantes, dans d'autres lais de féerie, soit anonymes comme *Graelent* et *Guingamor*, soit chez Marie de France (*Guigemar*, *Lanval*, *Yonec*). Une comparaison, motif par motif, permet d'établir assez nettement que dans l'usage que fit des

données mythiques la matière de Bretagne, *Tydorel* et les lais anonymes qui lui sont apparentés représentent un stade intermédiaire entre des formes plus primitives et une élaboration chevaleresque et courtoise poussée plus loin par Marie de France dans ses lais ou, aussi bien, par Chrétien de Troyes dans ses romans.

Jean FRAPPIER

The mythological origin of the *Lai de Trot* and its Arthurian superstructure

The anonymous *Lai du Trot* recounts the story of the Arthurian knight Lorois who, setting out for a ride in the forest, meets a strange cortège of women. Some of them are well attired and beautiful, others are simply dressed in rags, riding decrepit horses. He approaches one of the women of the latter group and learns from her that the women of the first group are those who during their lifetime obeyed the commands of courtly love, whereas the others did not and therefore are being punished. Lorois returns to his castle and tells of his adventure.

This paper attempts to show:

- (1) where the mythological source of this lay can be found and how the source was exploited;
- (2) that the Arthurian aspect of the lay is superimposed and used as a literary convention;
- (3) that this lay presents the myth in a primitive stage of its literary development.

(1) Disregarding for the moment the Arthurian courtly superstructure of the lay, we are left with the following story-elements: a group of dead women, wandering aimlessly, are met by a living man to whom one of them explains their situation. There seems to be a general consent among researchers of the *Lai du Trot* that the origin of the incident outlined above can be traced to the Nordic myth of the Wild Hunt. The paper sets out to sketch the development and transformations that took place in this myth leading to its appearance in literature.

(2) The same story-elements we have mentioned are found in several other literary texts of the Middle Ages, e.g. in the *Consens d'Amours* of Richard de Fournival, in a Catalan *Salut d'Amours*, in Andreas Capellanus' treatise on love, in John Gower's *Confessio Amantis*. In none of these texts is the setting Arthurian. Each text incorporates the essential elements of our story into its own setting by giving the living person who communicates with the dead women a different (non-Arthurian) identity. In other words, the technique in the *Lai du Trot* of turning the basic material into *matière de Bretagne* solely through the person of the 'hero' is precisely the same technique used by the other authors who exploit the myth.

(3) A close comparison of the details of the story as it appears in the known literary texts suggests that the *Lai du Trot* presents a more primitive version of the material than do the other texts.

Alfred KARNEN

Tristan and *Sir Tristrem*: Manner as the heart of the Matter

Viewed as a corruption of Thomas' *Tristan*, the English metrical romance *Sir Tristrem* can provide a useful æsthetic index. The fault of this romance lies neither in the fact of abridgement nor in the failure to reflect Thomas' theme, but in the failure to establish any coherence of its own. Thomas' concern for the psychology of the lovers and his rhetorical elegance have been removed so that emphasis lies on the sequence of action. However, in the English version, events, held together only by the elementary relation of chronology, fail to reverberate with each other in any of the ways that create interest in a story as literature. Apparently sensitive only to the demands of an awkward rime scheme, *Sir Tristrem* fails to accentuate the dramatic focus suggested by the event-dominated material; moreover, the ineffective ordering within and between episodes confuses causal relations and impedes or destroys opportunities for suspense, irony and the creation of motif-patterns. *Sir Tristrem* does testify, on one hand, to how powerful the sheer story of Tristan and Iseult is, even when badly told; at the same time, its inadequacies throw into sharper focus the artistic manner in which Thomas told his story.

Mary HYNES-BERRY

Tristan of Thomas, *Sir Tristrem* and Sir Walter Scott

The Middle English Romance of *Sir Tristrem* has suffered a curious fate. It was first presented to the literary world by Sir Walter Scott who, although publishing it as an independent volume, regarded the poem as an important landmark in his collection *The Minstrelsy of the Scottish Border*.

More recently, it was published by Kölbing and then by George McNeill for the Scottish Text Society. The two British editors of the poem saw it as a work of Scottish origin and almost certainly the model for the French poem by Thomas d'Angleterre. Joseph Bédier reversed the roles of the poems and presented *Sir Tristrem*, rightly in our view, as a derivative of the work of the French poet. Throughout this history of *Sir Tristrem*, the poem has hardly ever been given the attention which it deserves in its own right. It is not a Scottish adaptation but an English version written almost certainly in London. We hope to not only demonstrate this fact but to bring out the literary value of this poem which has suffered too much at the hands of over-enthusiastic literary historians.

Cedric E. PICKFORD

Nature et rôle du mariage dans les lais anonymes bretons

La liste des lais anonymes bretons n'étant pas encore fermement établie, nous prenons comme point de départ celle de H. Williams, qui comporte 13 lais : seuls huit d'entre eux traitent du thème du mariage. Dans ce thème nous incluons non seulement la cérémonie elle-même mais aussi les préliminaires qui mènent à cette union ainsi que diverses relations matrimoniales et problèmes conjugaux.

L'étude de la nature du thème comporte plusieurs points importants. Tout d'abord son rapport avec le motif predominant de chaque poème, d'ou division en trois catégories distinctes : Mariage-aventure (*Tyolet*, *Doon*, *Haveloc*), Mariage-Courtoisie (*Epine*, *Désiré*), Mariage-adultère (*Tydorel*, *Melion* et dans un certain sens, *Nabaret*). Dans chacune de ces catégories il importera d'examiner le

rapport entre le mariage d'une part, la prouesse, l'amour et autres facteurs majeurs de l'autre. Ce rapport influence, à son tour, le comportement des personnages dans chaque cas: jeunes gens dépourvus de sentimentalité (*Tyolet, Doon*), époux qui s'aiment (*Haveloc*, parents de Désiré, parents de Tydorel), ou qui ne s'aiment pas (*Melion, Nabaret*), enfin amoureux courtois (*Epine, Désiré, Tydorel*). Ce comportement s'explique dans la plupart des cas par la motivation à l'origine du mariage lui-même. Recherche de gloire personnelle chez *Tyolet et Doon*, patriotisme et désir de reconquête de terres usurpées dans *Haveloc*, amour pour une femme dans *Désiré et Epine*; par contre, frustrations, à divers degrés de la part des époux, dans *Tydorel, Melion et Nabaret*. Quant à la place du thème à l'intérieur même de la structure de chaque lai, ce thème se situe ou bien au début ou bien au milieu ou bien encore en fin de poème.

Ce dernier point nous amène à considérer le rôle du mariage dans le contexte de chaque œuvre. Suivant sa position il peut être soit le mobile, soit le point culminant, soit enfin la conclusion de toute la narration. Quant à l'importance de ce rôle et en dépit d'incongruités dans les épisodes matrimoniaux dues à une certaine contamination, rappelons un fait capital: les exigences du temps. Les écrivains du Nord, hommes réalistes et positifs, sentent la nécessité de pousser l'amour, dans leurs œuvres, jusqu'à sa fin naturelle. Même exigence de l'Eglise qui veut à tout prix imposer aux auteurs le respect du mariage, exigence qui a également ses sources dans des nécessités pratiques indéniables: besoin pour une femme seule de trouver dans un mari un défenseur de ses terres, besoin d'un mari, dont l'union reste stérile, d'avoir à tout prix un héritier pour conserver le patrimoine, besoin enfin pour les auteurs à la recherche du succès d'introduire dans leurs poèmes des scènes de la vie de tous les jours, d'où description d'infidélités et de mésalliances.

Ainsi le mariage assume, suivant les lais, les formes les plus variées. En dépit de certaines invraisemblances, on ne peut cependant nier l'importance d'un tel thème par le rôle prépondérant qu'il joue sur un triple plan. Sur le plan littéraire, il contribue d'une façon essentielle au développement de l'action; sur le plan moral, il sert à réaliser la forme légale exigée par l'Eglise; enfin sur le plan social, il est l'élément stabilisateur recherché pour des raisons pratiques par les écrivains et la société de cette époque.

Structures Arthuriennes, *Tristan* et *Nibelungenlied*

Dans le *Roman de Tristan* et le *Nibelungenlied* une même structure de mythe ou de conte (le "Sauveur": 1-3, A-D) est recoupée par une intrigue amoureuse (4-8), différemment motivée.

De même, dans les romans arthuriens de Chrétien de Troyes, une structure de mythe ou de conte (le couple chute-ascension, redoublé) est recoupée par une intrigue amoureuse et conjugale: elle signifie ici les trois étapes (intégration, crise, réintégration) par où passe le héros avec sa partenaire, aussi bien comme personne que comme membre d'une société.

D'une manière toute différente, l'intrigue amoureuse du *Tristan* signifie un conflit dialectique entre un amour-mariage illégitime-légitime (Tristan-Iseut) et des mariages légitimes-illégitimes (Marc, Iseut II); ce conflit représente le processus d'intégration du couple comme un processus tragique de désintégration en deux étapes (ici, là-bas).

L'intrigue amoureuse du *Nibelungenlied* signifie un conflit dialectique entre l'amour-mariage (Kriemhild-Siegfried) qui se poursuit au-delà de la mort et ses combinaisons fondées sur une politique de force (Hagen, tromperie de Siegfried envers Brunhild, litige entre Kriemhild et Hagen). Les parallélismes de structure entre le *Tristan* et le *Nibelungenlied* peuvent être expliqués comme le résultat d'une contamination entre des matières d'origine différente au cours d'une discussion pan-européenne sur la structure "amour-mariage" qui concerne à la fois la personne et la société, et que Chrétien a traitée de manière à la rendre harmonieuse.

On examinera les parallélismes de structure suivants, que l'on décèle entre le *Tristan* (d'après Eilhart d'Oberg et Gottfried de Strasbourg) et le *Nibelungenlied* (chiffres = Episodes parallèles; lettres = épisodes parallèles, mais décalés).

| <i>Roman de Tristan</i> | | <i>Nibelungenlied</i> | |
|-------------------------|--|--|------|
| 1 | | Arrivée du héros unique (Tristan/Siegfried) | 1 |
| A | Victoire libératrice de Tristan sur le Morholt | | |
| — | | Récit du combat de Siegfried contre le dragon | B |
| — | | Victoire libératrice de Siegfried (guerre contre les Saxons) | A |
| 2 | | La femme unique au- delà de la mer | 2 |
| 3 | | Périlleuse demande en mariage au nom du roi (Marc/Gunther) | 3 |
| B | Combat de Tristan contre le dragon | | — |
| C | La femme à l'épée (Iseut-Tristan) | | — |
| D | Tristan rétablit la paix entre Irlande et Cor- nouailles | | — |
| 4 | | Tromperie pendant le voyage de retour | 4 |
| 5 | | Tromperie durant la nuit des noces royales (Marc/Gunther) | 5 |
| — | | Siegfried rétablit la paix entre Worms et Xanten | D |
| 6 | | Répression de la trom- perie envers le mariage royal | 6 |
| — | | Mort de Siegfried | 8, 1 |
| 7 | | Mariage légitime de Tristan/second mariage de Kriemhild | 7 |
| 8, 1 | Mort de Tristan | La femme à l'épée (Kriemhild/Hagen) | C |
| — | | Mort de Kriemhild | 8, 2 |
| 8, 2 | Mort d'Iseut | | |

Pun clues in the French narrative *lais*

Northern French society of the late twelfth and early thirteenth centuries was keenly aware of puns. Scholars, kings, knights, peasants, old women and children all punned.

Various techniques have been used to bring order to our study of the *lais*: definition of the word *lai*, provenance of the *lais* and their authorship. Recently Marie's authorship of the *lais* in the London collection (Harley 978) has been questioned. If authorship fails as a category for some of the *lais* leaving the largest number of them with only anonymity in common, we must ask if there is another basis on which to categorize them. As far as I know, no extensive examination has been made of the puns in the narrative French *lais*.

Can such pun clues lead to areas of further research and even to solution of puzzling aspects of the *lais*?

This paper is an attempt to answer that question and to consider briefly other questions which spring immediately to mind:

- (1) Are there puns in all of the French narrative *lais*?
- (2) Are the puns used as:
 - (a) Plot threads?
 - (b) Word play on names of fictional characters?
 - (c) Word play on names of actual people?
- (3) Do the puns provide evidence for dating individual *lais*?
- (4) What effect do puns have on our picture of the medieval public who enjoyed the *lais*?
- (5) Do puns clarify difficulties such as:
 - (a) The use of Breton words?
 - (b) The "letter" in *Chevrefoil*?
 - (c) "The Harp and the Rote"?
- (6) Do puns provide evidence for authorship?

One to whom French is a native tongue may hear puns where I do not and may not hear puns where I do; but puns are there and even this brief look shows that they are valuable clues.

La composition numérique du *Tristrant* d'Eilhart von Oberg

On sait que Monsieur Fourquet a mis en évidence la structure régulière du *Pauvre Henri* de Hartmann. Partant des résultats qu'il a obtenus, j'ai recherché si une structure équivalente, et telle qu'on la retrouve en particulier dans *l'Eneide*, *Erec*, *Iwein* et *Lanzelet*, quatre adaptations de modèles français, a été utilisée par Eilhart dans son *Tristant*.

Je me suis fondée, non sur l'édition de Lichtenstein, fort défectueuse, mais sur les manuscrits complets de Dresde et de Heidelberg; D et H, dans lesquels les initiales sont bien attestées et les règles de versification en usage dans les romans chevaleresques du Moyen Age allemand toujours observées par le copiste.

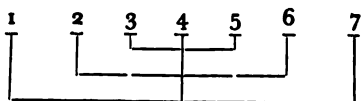
Le texte d'Eilhart est découpé en 253 paragraphes, répartis en 63 blocs de 4 sections chacun, précédés d'un paragraphe, le premier, faisant office de préface.

En étudiant le jeu purement numérique du poème, on parvient à la structure symétrique suivante, fondée sur un pilier principal et deux piliers secondaires:

| | | | | | | | | | | | | | | | | |
|----------|---|---------|---|----------|---|----------|---|------|---|----|---|---|---|----|---|---|
| 2 | + | 14 | + | 1 | + | 14 | + | 1 | + | 14 | + | 1 | + | 14 | + | 2 |
| Enfances | | Philtre | | Vie dans | | Coussin | | Mort | | | | | | | | |
| | | | | la forêt | | enchanté | | | | | | | | | | |

Eilhart a sans nul doute, en prenant connaissance du contenu de son modèle, reconnu les séquences principales que sont la "vie dans la forêt", le "philtre", et le "coussin enchanté", et a voulu les mettre en valeur en les isolant du reste du poème, comme il a fait ressortir prologue et épilogue. C'est à l'intérieur de ce cadre extrait directement du poème français qu'Eilhart a récrit son œuvre.

L'analyse littéraire des articulations du récit permet de constater que la cellule première du poème est très certainement un groupe de 7 blocs, lui-même susceptible d'être structuré en 3 + 1 + 3 et symbolisé par le chandelier à 7 branches:



Chaque ensemble de 14 blocs est composé de 2 cellules symétriques, et correspond à une étape de la vie du héros; de surcroît, cette structure est apparentée à celle dégagée par M. Fourquet dans le *Pauvre Henri*: les sept premiers blocs peuvent en effet être considérés comme une branche ascendante qui permet à l'action de se nouer et les sept derniers blocs forment une branche descendante où l'action se dénoue; le bloc central correspond à un événement décisif, que l'auteur fait ressortir en l'isolant.

Enfin, en considérant l'ensemble des symétries, des correspondances des oppositions que l'on décèle dans les événements, les thèmes et la chronologie, tant au niveau des sous-unités de développement de 7 blocs qu'à celui des unités de récit de 14 blocs, et même du poème tout entier, par rapport au pivot de chacune d'elles et par rapport au bloc central, axe et clef de voûte du poème, on peut figurer la structure du *Tristan* par un triangle isocèle dont la pointe supérieure correspond à la "vie dans la forêt", et dont les côtés égaux montrent les "responsiones" relevées dans l'œuvre.

Cet agencement parfaitement rigoureux atteste qu'Eilhart n'a pas traduit servilement le poème français qui lui servait de modèle, qu'au contraire il se révèle être un adaptateur courtois ayant adopté la même technique de composition qu'Hartmann ou Henric: il conserve le *sens* du poème qu'il adapte, et, par le choix d'une structure symétrique et bien proportionnée, il a su mettre en valeur des qualités que l'original français ne faisait pas clairement apparaître.

Danielle BUSCHINGER

Les lais du *Tristan* en prose (Vind. 2542)

Quelques-uns des récits en prose de *Tristan* contiennent des poèmes lyriques divisés en strophes appelés *lais*. Il est intéressant de constater que les manuscrits diffèrent sensiblement quant au nombre et au choix des lais qu'ils renferment. Dans son index E. Löseth relève 21 *lais* et 8 lettres en forme de *lais*, tandis qu'un chercheur postérieur, Jean Maillard, en mentionne 37, en indiquant que 6 seulement sont accompagnés d'une partition, ce qui est inexact. Le manuscrit de Vienne, 2542, dont les *lais* font l'objet de cette communication, fait partie de la collection du Prince Eugène

de Savoie et remonte à 1300 selon le catalogue de la Bibliothèque Nationale de Vienne et au XVe siècle selon la bibliographie établie par B. Woledge. Ses enluminures splendides en font un document précieux et, d'autre part, unique, puisqu'il contient 17 poèmes lyriques accompagnés de partitions qui suivent le texte d'un bout à l'autre. Ces partitions qui recouvrent 22 folios sont transcrites très clairement et ornées de belles décorations. C'est pourquoi j'ai choisi ce texte pour établir mon édition et pour rechercher, en le prenant comme point de départ, ces 17 lais dans d'autres manuscrits du *Tristan*. Il est bon de noter qu'à cause de l'abondance du corpus il est facile d'omettre certains lais, d'autant plus qu'ils ne sont pas toujours séparés du texte en prose et divisés en strophes et en vers. Tous les lais se trouvent dans la seconde partie du récit, dans lequel ils sont habilement intégrés. Ils sont composés par les personnages et ce sont eux, ou leurs joueurs de harpe, qui les chantent. Le sujet en est l'amour non payé de retour qui, pour cette raison, s'exprime de façon véhémement et continue et manifeste l'angoisse et le désespoir. D'un intérêt tout particulier sont les lais au ton agressif qui adressent, en termes vigoureux, d'amers reproches aux ennemis des personnages. La langue et le style des autres passages se conforment au goût de l'époque et du milieu et aux lois des *artes*. Comme la musique constitue un élément essentiel de ce genre de poésie, les découvertes du Dr Steiner méritent d'être signalées: 15 lais rappellent les hymnes latins (à la différence des *lais* indépendants qui les suivent) tandis que les 2 autres possèdent une mélodie particulière qui contient des répétitions. La valeur du manuscrit de Vienne apparaît plus clairement encore quand on se rend compte que 3 seulement des 17 lais qu'il renferme figurent accompagnés d'une partition dans une autre source seulement, le manuscrit de Paris B.N.f.fr. 776, dans lequel, cependant, les mélodies sont incomplètes et diffèrent tout à fait de celles de Vienne 2542.

Il serait dangereux d'établir des rapports entre les manuscrits recueillis à partir des correspondances entre les différentes variantes sans disposer, d'abord, de statistiques précises obtenues à partir de critères pertinents. Pour le moment, on peut parvenir à quelques conclusions très générales à partir d'une comparaison des lais choisis, l'omission ou l'addition de strophes et de vers ou leur substitution par d'autres dans les différents manuscrits.

The Old Norse *Parceval*

There are good reasons why an attempt should be made to study and evaluate *Parcevals Saga* and related literature as works in their own right. It has often been the practice of scholars to neglect such "translated literature" or to reject it as being unworthy of serious study, except in matters relating to sources. Such opinions take no account of the fact that 'translation' in medieval times might cover the whole spectrum from mere laboured copying of a source text to the creation of a powerfully original work of art which had as its inspiration, not a great event in the author's own life, nor a great event in history, but another great work of literature.

The Norse *Parceval* cannot be regarded as a powerfully original work of art, but neither is it a laboured copy. The translation was originally done in Norway as part of King Hakon's cultural programme, but the story subsequently became popular in Iceland, and *Parcevals Saga* comes down to us in a fifteenth-century Icelandic vellum MS. and possessing many of the qualities of saga literature. The French source has been completely reworked. It is important to examine closely how this has been done: changes occur at all levels.

Structurally, the translator has seen fit to divide Chrétien's poem into two stories: *Parceval's saga* and *Valoen's patr*. The latter concerns the later adventures of Gawain, and ends abruptly in mid-sentence at the point where Chrétien is said to have left off; the French 'Continuations' are not present in the Norse version. A saga-style introduction and ending have been added to *Parceval's Saga*. Throughout, much descriptive material has been omitted from the source, and this throws the emphasis on to the action and the conversations of the characters. New material is also added, and the handling of the existing material ranges from close rendering of the French to free paraphrase, often with deliberate alteration of detail.

The style of the Norse *Parceval* has some very distinctive features, even when compared with that of the other translated sagas. There is a moderate amount of rhetorical language, and a number of foreign words and terms. Curious rhymed couplets occur at the ends of chapters, possibly in imitation of the poetry of the French

source. The translator has a particular fondness for proverbs and folk sayings, which he uses to underline situations and predicaments. Animal imagery, taken from the hunt, is applied to personalities.

There are interesting features of character observation in the Norse version. The women emerge as personalities far more forceful than their gentler French counterparts. The central figure, Parceval himself, provides the perfect pattern for conduct and chivalry, and his gradual transformation from country boy to splendid hero (also a familiar motif in the Icelandic sagas) is excellently done.

The religious qualities of the story are retained and even heightened, while there is a good deal of liveliness and humour (much of it added) in the narrative. But the translator's great test was in his handling of the wonder and enchantment of the romance, with its central mystery of the Holy Grail. And he tells the story directly, without embarrassment or excuse for the unfamiliar world of enchantment, but with respect and sensitivity, He makes the story *work* in Old Norse. The spell is not broken.

Helen S. MACLEAN

Les lais arthuriens anonymes français et leur tradition galaïco-portugaise

A. Introduction:

- (1) Les pièces. Manuscrits. Approche historique et éditions.
- (2) Le mot *lais* (*laix*) et ses emplois dans la lyrique galaïco-portugaise. Origine française ou occitane?

B. Examen des lais galaïco-portugais:

- (1) Le lai d'Elis o Baco: comparaison des versions françaises et de la version galaïco-portugaise; rapports de ce lai avec deux pièces de Martin Moya (Moxa) et Pierre Cardinal.
- (2) Le lai de Tristan, *Muy gram temp'a*: comparaisons avec les versions françaises (*Grant tempz a*).
- (3) Le lai de Tristan, *D'un amor eu cant'e choro*: comparaison avec les versions françaises (*D'amor vient mon chant et mon plor*).
- (4) Le lai des quatre demoiselles au Morhout est-il l'adaptation d'un original français perdu ou une création galaïco-portugaise sous l'influence des chansons d'ami?
- (5) Le lai des demoiselles à Lancelot ou lai de l'écu fait qu'on se pose la même question.

C. Conclusion.

Jean-Marie D'HEUR

Le Chevalier de la Charrette est-il une allégorie du Salut?

Du caractère messianique de Lancelot (thème de la libération des captifs) à Lancelot, figure du Christ: quelques orientations pour une lecture mystique du roman, fondée sur des rapprochements significatifs avec les Ecritures (Nouveau Testament essentiellement).

1°—*Quelques thèmes fondamentaux:*

—*Les figures de la Croix:* la Charrette, pilori réservé aux larrons et sur lequel doit monter le Sauveur; la Pont de l'Epée et les blessures de Lancelot *es mains et es piez*. Thème paulinien de la "folie" de la Croix, avec, en contrepoint, l'attitude *resnable* de Gauvain.

—*Le thème de la Résurrection:* épisode du Cimetière: Lancelot soulevant le pierre de son propre tombeau (v. 1900-03 et 1933-36). Mort et re-naissance spirituelle (cf. v. 3056-57).

Monde d'ici-bas et Autre Monde: du royaume de Logres (statut de créature: *del rëaume de Logres nez*) au royaume de Gorre, royaume spirituel.

les créatures humaines: le couple Arthur-Guenièvre, "composé humain", corps et âme; les faux messies, Keu et Gauvain.

Lancelot, homme-Dieu, fils du roi Ban et de la Dame du Lac, dans le monde mais non "du monde" (cf. les extases).

les êtres spirituels: Bademagus-Dieu le père (sérénité et toute-puissance); Méléagant-Satan (orgueil et rébellion, damnation); la *filie Bademagu*, figure d'ange fidèle.

—*L'ancienne Loi et la nouvelle:* la *maleoite costume* (v. 2096) est la "malédiction de la loi" qui retient les hommes dans la servitude jusqu'à la venue du Messie "fin de la loi" (thème paulinien); *li vialz moignes* de l'épisode du cimetière représente la Synagogue, gardienne des *letres*, l'ancien Testament; le *novele* est la "bonne Nouvelle" de la libération des hommes par le sacrifice du Sauveur (v. 4107-09).

2°—*L'économie générale du roman:*

—*La rédemption de l'humanité déchue:* Guenièvre (aspect individuel et les captifs (aspect collectif), enjeu de la lutte du Mal-Méléagant et du Christ-Lancelot.

L' "Eglise souffrante" (les captifs) est libérée par le sacrifice du Christ-Lancelot (v. 3919). Mais, pour l' "Eglise militante" (Arthur et ses chevaliers) ici-bas la lutte continue: l'homme, s'il peut se

donner, peut aussi toujours se reprendre (attitudes contradictoires de Guenièvre; combats interrompus). A la fin du roman, comme à la fin des temps, les deux Eglises sont réunies et muées en "Eglise triomphante" (béatitude finale: v. 7093-97).

De la Genèse à la Parousie:

La Genèse: intrusion du Mal-Méléagant dans le monde (péché originel) conduisant à la mort: séparation de l'âme-Guenièvre et du corps-Arthur.

Les étapes de la Rédemption: suite de révélations et d'épreuves; Lancelot et ses deux "disciples"; le Calvaire du Passage des Pierres, la crucifixion du Pont de l'Epée et la mise au tombeau (cf. *Poignement as trois Maries* et les trois de jeûne v. 3524); la fausse nouvelle du retour du Sauveur; l'apparition post mortem au tournoi de Noauz.

La Parousie: retour glorieux (*chez des nus*) de Lancelot, nouvel Abel (v. 6990), qui réunit Guenièvre et Arthur.

Jacques RIBARD

Du nouveau sur la technique de l'entrelacement: à propos des *Enfances Lancelot*

Deux aspects de la technique de l'entrelacement qu'on peut observer au début des *Enfances Lancelot* (Sommer, III, p. 3-16) méritent à mon avis d'être signalés. Dans cette partie du *Lancelot propre*, après l'entretien de Ban et de Claudas, le récit se subdivise en deux fils narratifs qui s'entrelacent de la manière bien connue, tout en présentant un aspect qui, je crois, n'a pas encore été étudié et que je voudrais appeler "contact inattendu" entre deux fils narratifs (Ban, sur la colline, voyant de loin son château en flammes). L'auteur ne reprend pas simplement le fil qu'il avait laissé en suspens quelques pages auparavant, mais il établit un rapport entre les deux fils sans toutefois les joindre.

De plus—et c'est là le deuxième aspect—l'auteur ne conduit pas le premier fil jusqu'au but que le lecteur attend (la visite de Ban chez Arthur), ce qui veut dire que le "contact inattendu" a ici pour conséquence la destruction du schéma "attente-réalisation".

Pour une meilleure mise en relief, je me sers de ces deux critères: "contact inattendu" et "attente-réalisation", pour une brève analyse de la technique du récit *au premierain vers* de l'*Erec* de Chrétien qui déjà emploie là, semble-t-il, une technique embryonnaire d'entrelacement. Suivent quelques autres remarques.

Ulrich MÖLK

The Spanish *Perceforest*: a recent discovery

In September 1971, I came across a hitherto unstudied, and, to my knowledge, unmentioned, paper MS. in two tomes dating from the last quarter of the sixteenth century. Its title-page reads: "Primera y segunda parte / Dela antigua y moral Historia del noble Rey / Percefores, y del esforçado Gadifer su her/mano, Reyes de Inglaterra y Escoçia. / Traduçida de la lengua Fran/çesa en la nuestra Cas/tellana por Fer/nando de / Mena".

In the present paper, I propose to give a brief account of the contents of the MS. and its relationship with the French *Perceforest*, and to provide some information about Fernando de Mena.

Ian MICHAEL

Discours prononcé par M. le Professeur Wilhelm Keller-
mann, Président de la Société Internationale Arthurienne,
à la réception offerte dans la Mairie au Xe Congrès par
M. le Sénateur-Maire de Nantes le 18 août 1972 :

Monsieur le Représentant du Sénateur-Maire de Nantes,

C'est pour moi un insigne honneur que de répondre, au nom du Congrès Arthurien, aux belles paroles de bienvenue que vous avez bien voulu adresser à nous autres congressistes, et de vous remercier respectueusement de la magnifique réception que vous êtes en train de nous offrir. Vous savez que le roi Arthur n'avait pas de résidence fixe. La cour circulait, en quoi elle fut d'ailleurs pareille à la cour des anciens Empereurs germaniques. Le Congrès arthurien circule aussi : il ne revient jamais au même endroit. Mais il préfère les régions où se sont cristallisées les légendes arthuriennes et la littérature arthurienne. En 1972 le Congrès revient en Bretagne, après Quimper, Rennes et Vannes. C'est le dixième Congrès. Le chiffre est beau. Mais la vraie année jubilaire sera 1973, parce qu'alors un quart de siècle de l'activité de la Société se sera écoulé. Le vrai départ fut donné à Quimper.

Le parallélisme entre la cour arthurienne et le Congrès arthurien ne s'arrête pas là. Nous ne devons pas perdre de vue ce parallélisme spécial entre la cour arthurienne nantaise, décrite à la fin du premier roman de Chrestien de Troyes, *Erec et Enide*, et la cour royale anglaise qui s'assembla à Nantes en 1169. On en a déjà parlé. Permettez-moi que j'y revienne. Il n'y a aucun doute que le roman français reflète cet événement historique. Celui-ci est typique de l'époque des Plantagenets, parce qu'il montre l'apogée du système féodal et vassalique. D'après l'historien français Alfred Richard, cet enfant anglais Geoffrey, que son père, le roi anglais Henry II, faisait proclamer nouveau duc de Bretagne, n'était pas placé sous la suzeraineté de son père, mais sous celle de son frère aîné, le soi-disant Jeune Roi, appelé aussi Henry. Le Jeune Roi, à son tour, ne relevait pas non plus de son père. Son suzerain était le roi de France, Louis VII. Voilà un système politique compliqué, n'est-ce pas ?

Chez Chrestien c'est moins compliqué. Nantes fait partie du royaume arthurien. Erec reçoit la nouvelle de la mort de son père en

Cornouaille, vingt jours avant Noël. Il fait hommage de sa terre au roi Arthur et lui demande de le couronner à sa cour. Le roi répond que lui et sa femme seront couronnés à Noël et ajoute: "Il faut que nous allions d'ici à Nantes en Bretagne". Il mande tous ses barons à Nantes. Ce sera une cour splendide qui s'y réunira le jour de Noël. Les préparatifs avaient donc duré juste vingt jours. Aujourd'hui un Congrès arthurien se prépare moins vite.

Il y a une autre mention de Nantes dans un roman arthurien. Après Chrestien de Troyes c'est maintenant vers le plus grand génie arthurien allemand que nous nous tournons: vers Wolfram von Eschenbach. Le passage dont je veux parler, et qu'il ne faudrait pas passer sous silence dans ce Congrès nantais, se place à un moment décisif de la carrière de Parzival, au moment où, après sa première expérience du monde, il veut voir le roi Arthur. Mais où le trouver? Parzival tombe sur un pêcheur et s'informe auprès de lui. Celui-ci accompagne le garçon. Voici le passage en question: la belle traduction je la dois à l'amabilité de Monsieur Jean Fourquet:

Là-dessus le pêcheur

et avec lui le jouvenceau de bel avenir
arrivèrent assez près d'une très grande ville,
c'était Nantes qu'ils voyaient là.

Alors l'homme dit: "Mon garçon, Dieu t'aie en sa garde.
Vois, tu n'auras qu'à entrer par là."

Alors que chez Chrestien le jeune héros rencontre pour la première fois le roi Arthur à Carduel, chez Wolfram la scène se passe à Nantes. Pour le romancier allemand du moyen âge Nantes est une très grande ville, une ville importante, une ville principale, une capitale, une "houpstat". Et c'est de ce mot "houpstat" du moyen haut allemand que je voudrais vous faire cadeau, Monsieur le Représentant du Sénateur-Maire de Nantes.

Ceci me mène directement à l'heure présente. Nantes est resté, reste et restera toujours une "houptstat". Cette "houpstat" a fait l'honneur à la Société Arthurienne d'héberger son dixième Congrès et de le recevoir à la Mairie. Nous vous en remercions de tout cœur. Pour une semaine nous sommes Nantais. C'est là une chose bien agréable. Mais pour justifier notre présence à Nantes je voudrais vous dire qui nous sommes au juste. La réponse est facile: nous sommes une société internationale dont les membres viennent d'un nombre impressionnant de pays. Le caractère international de notre organisation reflète la nature universelle de la Matière de

Bretagne qui est notre objet d'étude. Son rayonnement au moyen âge s'étendait du Portugal jusqu'en Norvège. Chaque pays a adapté à son génie national propre les mythes et les récits arthuriens. Nous faisons nôtres ces différences et ces nuances nationales, qui prennent corps dans les langues particulières; mais nous n'affirmons pas moins fort l'unité foncière et la cohérence fondamentale de cette littérature arthurienne, expression suprême de la civilisation courtoise qui a marqué de son empreinte le moyen âge.

Le rayonnement de cette littérature va plus loin. Elle contient un message humain qui transparait à travers les actions mouvementées des romans et des récits, message dont les valeurs, individuelles et sociales, devraient être nos guides et aussi ceux des générations à venir. Je pense au dialogue libre, symbolisé par la Table Ronde, au respect de l'adversaire, se prolongeant dans l'attitude du fair play, au devoir de protéger les faibles, à la vénération de la dame, à l'égalité des époux dans le mariage, enfin à l'amitié, qui contient en elle tant de richesses humaines.

Certes, à une époque technique comme la nôtre, l'utilité directe de nos études ne semble pas grande. Nous n'élaborons pas non plus des programmes pour l'avenir. Ce que nous cultivons est un héritage, un héritage vivant. L'humanité ne peut pas vivre d'une façon purement utilitaire. Elle a besoin de beauté, d'expression créatrice, de fantaisie, du sens du passé, de mémoire: et je dirais que la littérature est quelque chose comme la mémoire d'un peuple. Nous autres arthurisants sommes dans une position privilégiée: nous cultivons la mémoire d'une communauté de peuples. C'est là notre tâche et notre fierté.

Je souhaite que le Dixième Congrès International Arthurien, protégé et favorisé par la bienveillance et la sympathie de la ville de Nantes et de son Université, vieille et neuve, fasse avancer la Société Internationale Arthurienne sur la voie qu'elle s'est tracée il y a bientôt vingt-cinq ans.

Wilhelm KELLERMANN

Discours prononcé par M. le Professeur Kerneis, Président de l'Université de Nantes, à la Séance Inaugurale du Xe Congrès Arthurien le 17 août 1972.

Mesdames, Messieurs,

LA COMTESSE MARIE SE SOUVIENT

Il y aura 786 ans demain, des suites d'un tournoi, mourait à Paris, le 19 août mil cent quatre-vingt-six, Geffroy, seizième duc régnant de Bretagne. Dès sa naissance, en mil cent cinquante-huit, ses célèbres parents, Henri II Plantagenet, roi d'Angleterre, et Aliénor d'Aquitaine, le mettent en possession du désiré duché celtique, par le biais de fiançailles précoces avec Constance de Bretagne, fille de l'inconsistant précédent duc. Vingt-huit ans après ce diktat angevin, Constance de Bretagne, au jour de la mort de son époux imposé, attend un enfant. Son fils naît, la nuit de Pâques, le 29 mars mil cent quatre-vingt-sept. Convoqués à Nantes par le rude monarque d'Angleterre, les farouches barons de Bretagne, emplis des souvenirs bardiques du grand roi celte légendaire de 542, acclament, nouvel Arthur, leur dix-septième duc armoricain. La nouvelle de la mort de Geffroy et de la naissance d'Arthur gagne les cours féodales jusqu'aux plats pays flamands. Elle n'atteint point, hélas, l'homme du renouveau et de la splendeur arthurienne, le véritable parrain de l'enfançon nantais, l'universel poète, Chrétien de Troyes, mort depuis quatre ans . . . !

A TROYES, EN CHAMPAGNE, LA COMTESSE MARIE SE SOUVIENT

Aînée de 15 ans de Geffroy de Bretagne, elle a aimé ce demi-frère, à demi troubadour, ce compagnon de Gaulcelm Faidit, comme elle a aimé cet autre défunt, Chrétien de Troyes, romancier de sa cour. C'est pour elle, Marie, alors la Comtesse gaye qui illuminait la Champagne, la Muse des 33 leçons de l'Amour, que Chrétien, il y a dix-sept ans, a ciselé la belle conjointure, le conte d'aventure immortel, d'*Erec*, Chevalier de la Table Ronde. C'est peut-être pour elle, Marie, comtesse de Champagne, comme pour Geffroy de Bretagne, pour Henri d'Angleterre, pour Aliénor d'Aquitaine, et aussi afin d'apaiser l'ardente convoitise armoricaine

du clan des Plantagenets que Chrétien a décrit, en mil cent soixante-dix, le couronnement royal, à Nantes, en Bretagne, d'Erec, fils du roi Lac et chevalier du roi Arthur.

MARIE LA COMTESSE-VEUVE SE SOUVIENT

Elle revoit Nantes la Grande Cité où avec Chrétien de Troyes elle est venue—laissez-moi le croire, Messieurs, même si ce n'est qu'hypothèse, un jeudi 25 décembre mil cent soixante-neuf, un jour glorieux où brillent escarboucles, hermines, étoffes de soie brochée, où l'évêque de Nantes avait donné l'investiture à l'enfant duc Geoffroy Plantagenet, celui-là même, le frère aimé, que les harpeurs d'Armorique pleurent aux foires chaudes de Champagne.

NANTES AUSSI, MESSIEURS, SE SOUVIENT

Nantes, toujours lourde de chevalerie, Nantes, à qui plaît la mêlée des blasons couverts d'émaux vermeils et bleus, Nantes, fidèle à 46 ans de son histoire, vous accueille, Elle et son Université Ducale, avec honneur, gratitude et grande joie, NANTES AUSSI, MESSIEURS, VOUS ADMIRE.

Vous êtes, Président Kellermann, Président Frappier, Miss Mary Williams, M. Vinaver, M. Woledge, M. Delbouille et vous tous, chers congressistes de tous pays, les brillants successeurs des grands chercheurs du 19^e et du 20^e siècle. Votre immense et conjugué labeur critique a fait surgir, lumineux, des manuscrits, ce siècle des genèses, l'admirable douzième siècle. Avec vos maîtres disparus, abordant le royaume des Ombres, vous pouvez répondre avec fierté, comme Gauvain dans le Graal, à la reine aux tresses blanches de nos contes celtiques :

Mais êtes-vous de la maison
du Roi Arthur?—Dame, certes.
Et êtes-vous, je veux savoir,
de ceux de la Table Ronde?
des meilleurs chevaliers du monde?
Dame, fait-il, je n'oserais
dire que je sois des plus prisés,
mais je ne crois être des pires.

Jean-Pierre KERNEIS

THE BRITISH BRANCH, THIRD ARTHURIAN WEEK-END, 1971

The Third Arthurian Week-end, planned by the British Branch and announced in *BBIAS*, XXIII, 1971, pp. 146-47, was held at Tetley Hall in the University of Leeds on 15-18 September 1971. The following members were present: Miss Alison Adams, Mr Richard W. Barber, Dr David Blamires, Dr Rachel Bromwich, Dr Leslie C. Brook, Dr Constance Bullock-Davies, Miss Sally Burch, Miss Mary Cornish, Dr Jasmine Dawkins, Miss E. M. R. Ditmas, Professor A. H. Diverres, Miss Maxwell Fraser, Mr James C. Gillis, Miss P. B. Grout, Dr T. Hunt, Professor A. O. H. Jarman and Mrs Jarman, Professor M. Dominica Legge, Mr W. J. McCann, Dr L. R. Muir, Miss Jane Oakshott, Dr Eithne M. O'Sharkey, Dr D. D. R. Owen and Mrs Owen, Professor Cedric E. Pickford, Miss Anne Powell, Miss Beti Rhys and Miss N. Rees, Dr Jane H. M. Taylor, Professor Lewis Thorpe, Mrs Diana B. Tyson, Professor Kenneth Tarty, Mr Gareth Watts, Dr F. Whitehead and Mrs Whitehead, Professor Brian Woledge and Mrs Woledge. We gain express our thanks to the Warden of Tetley Hall and to Dr L. R. Muir who acted as Secretary.

DIE WOLFRAM-VON-ESCHENBACH- GESELLSCHAFT

Le siège de la Société (cf. *BBSIA* XXIII, 1971, pp. 145-46) n'est plus à Amorbach, mais à D-87 Würzburg, An der Landwehr, Seminar für deutsche Philologie der Universität, 1.tere Abteilung.

THE FREDERICK WHITEHEAD MEMORIAL VOLUME

This will be published towards the end of 1972 or early in 1973 by the Manchester University Press. The editors are Dr Ray Barron, Dr David Blamires, Professor W. Rothwell and Professor Lewis Thorpe. It is hoped that as many members as possible of the Society will be subscribers. Subscription forms will be sent out later.

CENTRE DE DOCUMENTATION ARTHURIENNE

Publications reçues*

Herman BRAET, 'Le songe de l'arbre chez Wace, Benoît et Aimon de Varennes' (tiré à part de *Romania*, t. 91, 1970, pp. 255-267).

Daniela BRANCA, 'La morte di Tristano e la morte di Arcita' (tiré à part des *Studi sul Boccaccio*, vol. IV, 1967, Sansoni, Firenze).

Daniela BRANCA, 'L'evoluzione del romanzo arturiano e i romanzi italiani di Tristano' (tiré à part des *Studi di Letteratura Francese*, vol. I, 1967, pp. 141-146, Firenze, Leo S. Olschki).

Daniela DELCORNO BRANCA, 'I cantari di Tristano' (tiré à part des *Lettere Italiane*, XXIII, 1971, pp. 289-305, Firenze, Leo S. Olschki).

Douglas KELLY, "Courtly Love in perspective: the hierarchy of Love in Andreas Capellanus" (tiré à part de *Traditio*, XXIV, 1968, pp. 119-147).

Douglas KELLY, 'Multiple Quests in French Verse Romance: *Mervelles de Rigomer* and *Claris et Laris*' (tiré à part de *L'Esprit Créateur*, IX, 1969, pp. 257-266).

* Prière d'adresser les envois à Monsieur le Professeur A. Micha, Centre de Documentation Arthurienne, Université de Paris IV, Lettres et Civilisation, 1 rue Victor Cousin, Paris V^e.

- Douglas KELLY, 'Gauvain and *Fin'Amors* in the poems of Chrétien de Troyes' (tiré à part de *Studies in Philology*, LXVII, 1970, pp. 453-460).
- Douglas KELLY, 'The source and meaning of conjointure in Chrétien's *Erec* 14' (tiré à part de *Viator, Medieval and Renaissance Studies*, vol. I, 1970, pp. 179-200).
- Douglas KELLY, 'La forme et le sens de la quête dans l'*Erec et Enide* de Chrétien de Troyes' (tiré à part de *Romania*, t. 92, 1971, pp. 326-358).
- G. D. WEST, 'Gerbert's *Continuation de Perceval* (11. 1528-1543) and the Sparrow-Hawk episode' (tiré à part de *BBSIA.*, VII, 1955, pp. 79-87).
- G. D. WEST, 'The description of towns in Old French Verse Romances' (tiré à part de *French Studies*, XI, 1957, pp. 50-59).
- G. D. WEST, 'L'Uevre Salemon' (tiré à part de *The Modern Language Review*, XLIX, 1954, pp. 176-182).
- G. D. WEST, 'Grail Problems, I: Silimac the Stranger' (tiré à part de *Romance Philology*, XXIV, mai 1971, pp. 599-611).
- G. D. WEST, 'Grail Problems, II: The Grail family in the Old French Verse Romances' (tiré à part de *Romance Philology*, XXV, août 1971, pp. 53-73).

OBITUARIES

CLOVIS BRUNEL (1884-1971)

Clovis Brunel est mort à Paris en décembre 1971. Il était né à Amiens en 1884. Sorti de l'École des Chartes en 1908, il fut archiviste de la Lozère, puis de la Vienne. Grièvement blessé au début de la guerre de 1914-1918, il suppléa en 1916 Paul Meyer dans la chaire de philologie romane de l'École de Chartes. Il en devint titulaire en 1919. De 1930 à 1954, année où il prit sa retraite, il fut directeur de l'École des Chartes. Il avait été élu membre de l'Académie des Inscriptions et Belles-lettres en 1937.

Très apprécié de ses élèves pour la qualité de son enseignement, il laisse de nombreux travaux où une scrupuleuse érudition s'allie à la clarté et la sobre élégance des commentaires. Ils lui ont valu un renom international. La plupart concernent le domaine d'oc. Bornons-nous à rappeler sa publication des "plus anciennes chartes en langue provençale" (1926, puis 1952) et l'inventaire critique des manuscrits de la littérature médiévale de langue d'oc (1935). Retenons surtout ce que nos études arthuriennes doivent à Clovis Brunel: une excellente édition de *Jaufré*, parue en 1943 dans la collection de la Société des Anciens Textes Français, et une adaptation de ce même roman en français moderne (La Baconnière, Neuchâtel, 1949), ou encore son perspicace article sur "les hanches du Roi Pêcheur" *Romania*, LXXXI, 1960, p. 37-43). Avec sa courtoisie et sa bienveillance habituelles, il avait manifesté tout de suite de l'intérêt pour l'activité de la Société Internationale Arthurienne, dont il avait tenu à devenir membre. Nous garderons de lui un souvenir fidèle et reconnaissant.

J.F.

NORA KERSHAW CHADWICK

(1891-1972)

Dr Nora Chadwick died in Cambridge on 24 April 1972, at the age of 81.

Nora Kershaw was born on 28 January 1891, the elder daughter of a Lancashire manufacturer. She entered Newnham College, Cambridge, in 1910, and took her degree in English in 1914. She then went to the University of St Andrews, where she held the post of Lecturer in English until the end of the First World War, when she returned to Cambridge. In 1922 she married Professor H. M. Chadwick, Elrington and Bosworth Professor of Anglo-Saxon in the University of Cambridge, who had been her teacher when she was undergraduate. With her husband she collaborated in writing the epoch-making work on which the reputation of both is likely to remain securely based: the three volumes of *The Growth of Literature*, which were published between 1932 and 1940. This work came as a development and further enlargement of the subject previously opened up by Professor Chadwick in his pioneer study *The Heroic Age* (1912), in which for the first time he defined the characteristics of 'heroic' literature: that is, of a type of orally-preserved literature evolved independently in a number of countries to commemorate a preceding period of 'adolescent' civilization. These characteristics he illustrated by a comparison of Greek with early Germanic and Scandinavian literatures. *The Growth* extended this survey to include a number of other early literatures—Celtic, Russian, Jugo-Slav, Hebrew, Indian, etc.; besides extending it in depth to include types of early oral literature in these languages other than those which can be classified as 'heroic'. In the investigation of the Celtic material, Nora Chadwick was responsible for the Irish sections, and H. M. Chadwick for the Welsh. Mrs Chadwick had already published translations and editions of works on Anglo-Saxon, Norse, and early Irish: *Stories and Ballads of the Far Past* (1921), *Anglo-Saxon and Norse Poems*

(1922), *An Early Irish Reader* (1927). During her years of collaboration with her husband she published a number of notes on Irish texts, as well as her major work on *Russian Heroic Poetry* (1932), besides extending her studies to include Persian and Turkish. But an end to this fruitful collaboration came in 1946, when Nora Chadwick was deeply shaken by her husband's death. She had nursed him devotedly through a long illness, and as a result of the consequent severe strain she took a long time to recover her physical and mental strength.

And yet her most prolific period of production was yet to come. In 1950 a new University Lectureship was created expressly for her in the Department of 'Anglo-Saxon, Norse, and Celtic' (at that time a sub-department of the Faculty of Archaeology and Anthropology) which was to be concerned specifically with the 'Early History and Culture of the British Isles'. At the time of her appointment it was her wish to fulfil the requirements of her lectureship by specializing in Norse studies, but she was willing to accede to the wish expressed by other members of the Department that she should instead undertake teaching in the fields of study which had formed her husband's major interest in his latter years, and which was now left insufficiently provided for—the early history of the Celtic areas of the British Isles. She undertook her new task with enthusiasm, first editing for publication her husband's posthumous work *Early Scotland* (1949), and following this by a trilogy of studies under her editorship, comprising her own work as well as that of other past and present members of the Department: *Studies in Early British History* (1954), *Studies in the Early British Church* (1958), *Celt and Saxon* (1963). Her retirement from her lectureship in 1958 was only the prelude to a period of even more fruitful research and publication. It would be impossible to list her many important publications here (a list of her own and her husband's works was printed in 1971 and circulated privately as a tribute on her 80th birthday, which fell also in the centenary year of her husband's birth).

Among the works of her later years were *The Age of the Saints in the Early Celtic Church* (1961), *The Celtic Realms* (1967) (with Myles Dillon), and *Early Brittany* (1969).

Nora Chadwick's warm-hearted and generous nature brought her many friends. She will be missed by a devoted circle, with many of whom her wide-ranging scholarly interests had brought her into contact: not only in England, Wales, Ireland and Scotland, but also as far afield as Russia and Turkey. Few scholars, other than herself and her husband, can have based their work upon the study of original sources in so many different languages. She may well remain unique among Celtic scholars in having embarked unhesitatingly upon so many works of vast and difficult synthesis, in which she drew her evidence from sources of every kind, including archaeology as well as written records. Her approach was historical and anthropological, rather than linguistic or literary. In the years which followed Professor Chadwick's death, her deep and over-riding concern was to win a wider and more sympathetic recognition in Britain as a whole for the study of Celtic civilization and of the Celtic languages, as forming an essential and inalienable element in the cultural inheritance of English-speaking people. She will be remembered by all who share this concern for the single-minded devotion with which she pursued her objective. And she will be remembered with equal gratitude for the encouragement in these studies which she gave to many generations of her own and of her husband's pupils.

In addition to having been made a C.B.E., Dr Chadwick was a Fellow of the Society of Antiquarians and a Fellow of the British Association. She received an honorary D.Litt. from the Universities of Wales and Ireland and an honorary LL.D. from the University of St Andrews.

RACHEL BROMWICH

PAULE DEMATS (1930-1972)

Paule Demats, chargée d'enseignement à l'Université de Nantes, est morte le 2 juin 1972, à l'âge de quarante-deux ans, après une longue et cruelle maladie très courageusement supportée. Sa fin prématurée cause une tristesse infinie à tous ceux qui la connaissaient.

C'est aussi à Nantes qu'elle était née le 4 avril 1930. Ancienne élève de l'École Normale Supérieure de Jeunes Filles, agrégée des Lettres classiques en 1953, elle occupa des postes, durant plusieurs années, dans différents lycées, à Quimper, au lycée Lamartine à Paris, à Rennes, enfin à Nantes où elle fut nommée en 1961. Une fois inscrite sur la liste d'aptitude, en 1963, elle eut la joie d'entrer dans l'Enseignement Supérieur sans avoir à quitter sa ville natale à laquelle elle était très attachée. Devenue chargée d'enseignement à la Faculté des Lettres de l'Université de Nantes, récemment créée, elle y enseigna la littérature française du Moyen Age et de la Renaissance avec beaucoup de savoir, de talent et d'efficacité jusqu'au jour où la maladie la contraignit à s'arrêter.

Sa vie trop brève ne lui a pas permis de tenir toutes les promesses qui étaient en elle et de réaliser une œuvre étendue. Mais ce qu'elle a écrit est d'une qualité rare. Outre plusieurs articles et comptes rendus qui déjà suffiraient à prouver la pénétration de son esprit, elle nous laisse deux ouvrages importants. Le premier est une édition critique et annotée de la Première partie des *Angoysses douloureuses qui procèdent d'amours* (1538), roman d'Hélisenne de Crenne. Ce fut là sa thèse pour le doctorat de l'Université de Paris: soutenue en mars 1968, elle lui valut une mention Très Honorable à l'unanimité et fut publiée la même année aux Belles Lettres. Mais c'est surtout à sa thèse pour le doctorat d'Etat que pendant des années elle consacra ses soins les plus attentifs. Elle avait accepté de traiter un sujet difficile, et même ingrat, du moins de prime abord. Il exigeait des recherches patientes et souvent minutieuses, de l'érudition,

mais aussi des vues amples et beaucoup d'intelligence critique alliée à de la sympathie pour des modalités de pensée et d'interprétation qui peuvent étonner et dérouter aujourd'hui, puisqu'il s'agissait de l'*Ovide moralisé* et de l'exégèse chrétienne des mythes païens depuis la fin de l'Antiquité. Ce travail d'envergure approchait de son achèvement quand il fut interrompu par la maladie. Pressentant sa fin, Paule Demats eut la lucide énergie, cinq mois avant sa mort, d'imposer l'unité nécessaire à ce qui demeurait encore une étude partielle, afin que le fruit de tant de labeur ne fût pas entièrement perdu. Ce qui représente les gerbes qu'elle put lier elle-même avait commencé à s'imprimer quand elle mourut et paraîtra prochainement dans les "Publications romanes et françaises" sous le titre que voici: *Fabula. Trois études de mythographie antique et médiévale.*

Dans l'ordre intellectuel, la qualité maîtresse de Paule Demats a toujours été pour moi, dès le temps où elle était encore étudiante, la lucidité de la pensée, l'art d'organiser une page, un chapitre, un livre, l'élégance et la clarté de l'expression. Elle écrivait dans une langue juste, un style net, et savait trouver la formule capable d'unir la complexité à la concision. Par goût et par réflexion, elle optait dans tous les cas pour la méthode la plus exigeante et, partant, la plus efficace. Mais comment ne pas rappeler aussi que chez elle les qualités du cœur égalaient et peut-être dépassaient celles de l'esprit? Que d'affection, de délicatesse et de dévouement elle mettait dans ses relations avec ses amis, ses maîtres, ses collègues et ses étudiants pour qui elle se dépensait sans compter! Ceux enfin qui lui ont rendu visite, à qui elle écrivait durant sa longue épreuve où la ferveur de sa foi la soutenait ont pu admirer sa dignité exemplaire et, pour tout dire, sa grandeur d'âme.

A ses parents, à tous les siens, qu'elle aimait si profondément, j'adresse au nom de la Société Internationale Arthurienne l'expression de notre tristesse et de notre sympathie.

JEAN FRAPPIER

JEAN MARX (1884-1972)

Le 26 avril 1972, à Paris, la mort a emporté Jean-Philippe Marx peu de temps après qu'une crise cardiaque se fut soudainement déclarée. C'est une perte très douloureuse pour les études arthuriennes comme pour tous ses amis.

Né le 26 octobre 1884, élève de l'École des Chartes, puis de l'École française de Rome, il publia en 1913 une thèse très remarquée sur "L'Inquisition en Dauphiné, du XIV^e siècle au début de règne de François Ier". Toutefois il ne persévéra pas dans la carrière d'archiviste-paléographe et dans la recherche strictement historique. Au lendemain de la guerre de 1914-1918, il entra à la Maison de la Presse au ministère des Affaires Etrangères, puis, quand cet organisme se transforma en service des œuvres, il fut la cheville ouvrière de la section des écoles qui étendit rapidement sur le monde entier un solide réseau de professeurs de français. Plus tard il devint directeur du service entier, avec le rang de ministre plénipotentiaire. Pendant une trentaine d'années, jusqu'à sa retraite, il joua dans ces fonctions un rôle fort important, si l'on songe qu'il devait, entre autres tâches, organiser l'enseignement du français à l'étranger et contrôler l'activité de toutes les alliances françaises. Ce qui ne l'empêcha pas, entre-temps, d'occuper un poste de directeur en celtologie, puis en histoire des religions, à l'École Pratique des Hautes Etudes. Ajoutons que Jean-Philippe Marx était commandeur de la Légion d'honneur.

Vie bien remplie, jusqu'à son dernier jour, où l'on distingue aisément deux versants principaux : d'un côté, l'action d'un grand commis de l'Etat qui a travaillé efficacement, dans l'ordre administratif, au rayonnement culturel de son pays ; de l'autre, en liaison avec un enseignement original très apprécié de ses disciples, l'œuvre d'un érudit et d'un chercheur, un apport d'envergure à l'exploration du domaine arthurien et, plus précisément, à l'examen des liens qui rattachent aux données de la mythologie et de la civilisation des Celtes les merveilles de la matière de Bretagne

exploitée par les romanciers médiévaux à partir du XII^e siècle. C'est surtout cet apport qu'il convient de rappeler ici.

Sans oublier son livre bref et substantiel sur *Les Littératures celtiques* publié en 1959 dans la collection "Que sais-je?" et de nombreux comptes rendus parus pour la plupart dans la revue des *Etudes Celtiques*, on peut dire que deux ouvrages rassemblent, dans leur essence et leur ampleur, les vues de Jean Marx sur les problèmes arthuriens. En 1952, aux Presses Universitaires de France, paraissait son étude fondamentale sur *La légende arthurienne et le Graal*. C'est là qu'en considérant, après d'autres, mais en usant d'une méthode à lui, les thèmes principaux du roman breton et ceux des contes irlandais, gallois, armoricains, il a éclairé les rapports structuraux qui unissent les deux domaines, tout spécialement pour le mythe du Graal. Ce livre ébranlait trop de positions regardées comme acquises par certains pour qu'il ne fût pas discuté et combattu, parfois avec âpreté. Cependant il est hors de doute à nos yeux que la thèse soutenue par Jean Marx, contestable en quelques points, n'est pas de celles qu'on a le droit de rejeter en bloc et que la théorie de l'origine celtique a été singulièrement renforcée par son étude. Celle-ci touche également à ce qui reste un des problèmes capitaux de l'histoire et de la critique littéraires, surtout quand il s'agit d'auteurs médiévaux: les rapports de la tradition et de la création. Eliminer la recherche des sources—le terme englobe un réseau complexe de causes et de germinations—en voulant comprendre la genèse et l'originalité des œuvres n'est pas moins atrophiant, stérilisant, que de s'en tenir, sans plus, à un inventaire de ces sources et à leur seul examen.

Les Nouvelles recherches sur la littérature arthurienne, publiées en 1965, complètent avec bonheur le précédent ouvrage, en élargissent aussi les résultats, en groupant des articles parus dans l'intervalle, durant une douzaine d'années, sur la formation du cycle arthurien, sur les romans du Graal et du Saint Graal, ou sur ceux de Tristan et Iseut.

Loin de s'enfermer dans une spécialité, Jean-Philippe Marx

était un homme de vaste érudition et de culture affinée. Il était aussi très sensible à la qualité poétique des textes. Sa bienveillance innée, la générosité de son accueil, la délicatesse de son dévouement envers ses disciples et ses amis ne l'empêchaient nullement de porter des jugements lucides, pénétrants, sans illusions, sur les hommes et les événements. Ses hautes fonctions et ses nombreux voyages à l'étranger lui avaient fait connaître beaucoup d'hommes politiques, de diplomates, de savants et d'écrivains, de Paul Claudel, de Marcel Proust, de Jacques Maritain, de Jean Giraudoux à François Mauriac, qui fut, un temps, son compagnon d'études à l'Ecole des Chartes, et à Paul Morand. Il abondait sur eux et sur bien d'autres en anecdotes pittoresques et en propos savoureux. L'un des plus profonds regrets que nous cause sa disparition est qu'il n'ait pas recueilli dans des Mémoires les trésors de sa conversation presque toujours aussi éblouissante que fertile et variée.

Au nom de la Société Internationale Arthurienne, nous offrons respectueusement à Madame Jean-Philippe Marx l'expression de notre douleur et de notre sympathie.

JEAN FRAPPIER

ANTONIO VISCARDI (1900-1972)

Le 1er mars 1972 est mort à Bellano (Como) Antonio Viscardi, l'illustre philologue de langues romanes et Président de la Section Italienne de la Société Internationale Arthurienne. Né à Venise le 30 juillet 1900, il avait cessé, depuis un an environ, tout enseignement à L'Université d'Etat de Milan, où—dès 1942, ainsi qu'à l'Université de Pavie quelques années auparavant—il avait, avec finesse et ardeur, transmis à une foule d'étudiants de plus en plus nombreux les résultats de ses recherches et celles des autres

dans le domaine du bas latin et du roman, suscitant même chez plusieurs d'eux l'intérêt pour ces disciplines. Toutefois il ne fut pas seulement un savant, même plein de vitalité, enfermé dans le cercle de ses études, mais il fut aussi un homme ouvert aux problèmes de la vie publique, comme en témoigne son activité d'Inspecteur d'Académie à Pavie pendant la période précaire de l'immédiat après-guerre (1945-1946) et de conseiller de l'Administration du département de Pavie entre 1951 et 1956. Il fut en outre membre du "Centro di Studi Muratoriani" de Modène, de l'"Istituto Lombardo di Scienze e Lettere", de l'"Accademia Nazionale dei Lincei".

Sa vaste production de savant, étendue sur cinquante ans (ses premières publications datent de 1922-1923: *Un giudizio del Croce sulla storiografia medievale*; *Le forme generali del pensare medievale*) embrasse un large champ d'intérêts et de recherches du moyen âge latin et des origines romanes, allant des différents aspects de la spiritualité religieuse du moyen âge, jusqu'aux problèmes témoignant d'une part les rapports qui reliaient au moyen âge la culture cléricale aux milieux laïques, de l'autre la continuité de la tradition du classicisme dans les écoles cléricales de tout le moyen âge et par conséquent son reflet dans les différents milieux de la vie médiévale et des littératures romanes des origines. Mais l'enquête des différents domaines et des différents aspects de la vie et de la culture du moyen âge latin et roman a toujours tendu, pourrait-on dire, à réaliser les éléments qui parvenaient à composer, comme les tesselles d'une mosaïque, une vision globale et synthétique de l'unicité de la culture médiévale, qui se réalise dans la continuité de la tradition cléricale scolastique dont participe aussi—du haut moyen âge aux premiers siècles de la littérature romane—le monde laïque. Le programme des recherches, dont ses essais entre 1922 et 1938 représentent au fur et à mesure les étapes, est indiqué dans la *Préface* de celui qui, bien qu'à travers les élaborations suivantes, reste son plus grand ouvrage, les *Origini* (Milano, Vallardi, 1ère éd. 1939, IVe éd. 1966):

“ . . . più che a indagare i modi della vita più veramente letteraria del medio evo, questo libro si propone di riconoscere e di ricostruire la storia culturale del medio evo nella sua multiforme complessità; ed è ovvio che, essendo la storia letteraria solo un aspetto della storia della cultura, a voler rilevare solo alcuni lineamenti e motivi, se pure importanti, della vita spirituale del medio evo, ma tutto il quadro di quella vita nella sua piena integrità, occorre accogliere le indicazioni non solo della storia letteraria, ma anche della storia, ad esempio, giuridica, amministrativa, religiosa; della storia della scrittura, della diplomatica, dell'epistolografia ufficiale, della liturgia, ecc.”.

Les recherches que Viscardi a menées dans cette direction ont permis de “ricostruire la storia della scuola medievale e, più ancora, di riconoscere il grado di diffusione della cultura scolastica fuori della scuola, di mostrare, cioè, che il mondo della scuola non è, come si pensava da molti vecchi storici della cultura, chiuso in se stesso e isolato dalla complessa vita sociale, politica; che, anzi, le idee e gli interessi costituenti il patrimonio della scuola circolano largamente e si affermano e vivono fecondi fuori di essa, nelle chiese, nelle aule, nelle curie, nelle città: in quegli ambienti, cioè, in cui si realizzano le prime esperienze romanze”. Ainsi—à travers une vaste considération des manifestations de la tradition culturelle du bas latin, et de la formation de ceux qui, les premiers, firent les “prime esperienze letterarie romanze”—Viscardi voyait se souder l'anneau qui réunissait le monde littéraire roman à la tradition du bas latin. C'est donc vers ces “prime esperienze letterarie romanze” que l'intérêt de Viscardi s'est tourné, embrassant les problèmes qui concernent la poésie lyrique des troubadours et ceux du roman courtois: et ici aussi les recherches particulières (mentionnons seulement quelques essais: *Gli studi sulla poesia di Bernardo di Ventadorn e i nuovi problemi della critica trobadorica*, 1940; *Origini letterarie dell'Europa moderna*, 1947; *La narrativa cortese di tono realistico e le fonti bizantine*, 1952) trouvaient une disposition organique dans les synthèses constituées soit par l'examen de l'histoire

des positions critiques des études romanes (*Posizioni vecchie e nuove della storia letteraria romanza*, 1944, ensuite repris partiellement dans l'essai *Gli studi sulla narrativa d'oc e d'oïl* qui fait partie de l'ouvrage collectif dirigé par Viscardi *Preistoria e storia degli studi romanzi*, 1955, et dans les deux dernières éditions des *Origini*, 1957, 1966), soit dans le vaste cadre des *Letterature d'oc e d'oïl* (Ie éd. 1952, IIe éd. mise à jour en 1967).

C'est justement dans cette seconde phase de ses intérêts et de leur réalisation que les curieux d'études arthuriennes peuvent trouver: *Il Graal, Giuseppe d'Arimatea, l'abbazia di Glastonbury e le origini cristiane della Britannia*, 1942; *La quête du Graal dans les romans du moyen âge italien*, 1951; *La narrativa cortese di tono realistico e le fonti bizantine*, 1952; *Motivi bretttoni ne "La Spagna" e ne "Li fatti di Spagna"*, 1955; *Arthurian Influences on Italian Literature in the middle Ages*, 1959. Qu'on ajoute à ces travaux la belle *Introduction* panoramique à l'étude *Eroi e miti della Tavola Rotonda*, 1961, et les chapitres dédiés au roman courtois dans les *Letterature d'oc e d'oïl* où ressortent les admirables pages interprétatives du "messaggio" poétique et humain de Chrétien de Troyes.

Mêmes dans le domaine des graves problèmes que les philologues ont longuement et amplement débattus, Viscardi est conséquent avec les conclusions auxquelles il était parvenu, sur la continuité de la tradition scolastique du bas latin et sur l'illégitimité de l'idéologie des mondes séparés, le clérical et le laïque, et de l'origine "popolare" des littératures romanes. Il relève donc au fur et à mesure dans ses essais, en le confirmant dans ses ouvrages plus amplement panoramiques (*Origini, Letterature d'oc e d'oïl*) que "... nelle nuove letterature ... quella tradizione si continua, ma trasfigurata e vivificata da movimenti spirituali che, accolta l'eredità della tradizione, profondamente la rinnovano, essendo l'adozione del volgare come strumento dell'espressione letteraria, anche più alta e solenne, da parte di uomini che non sono gli aedi ingenui e primitivi immaginati dai romantici, ma letterati cultissimi pienamente partecipi delle esperienze culturali e tecniche

della tradizione . . ., significazione del fatto che hanno assimilato gli ideali della scuola fondendoli e componendoli con i propri ideali . . ." et "hanno acquisito nell'XI secolo coscienza che, nel loro spirito fecondo, i germi dell'humanitas antica, i fermenti dell'antica cultura e dell'arte antica hanno prodotto una nuova realtà che in forme nuove dev'essere espressa e tradotta". Par la seule citation des propos de l'auteur nous avons cru pouvoir brièvement rappeler la rigoureuse et vigoureuse expression de sa pensée, souvent en polémique avec des thèses avancées plus récemment sur les origines romanes, comme celle du "neotradizionalismo" (mentionnons, entre autres, *In principio era il poeta*, 1956; *Poesia "collettiva", poesia giullaresca, letteratura epica*, 1962; *Le origini della letteratura cortese*, 1962; *Letteratura epico-storica e poesia cortese*, 1965; *Le origini romanze e la tradizione letteraria mediolatina*, 1964).

Et même si le sujet de quelques études est en dehors de celui plus strictement bas latin et roman, on ne peut négliger de rappeler que la multiplicité d'intérêts de Viscardi s'est tournée aussi vers des problèmes qui concernent l'histoire de la langue italienne (il suffit de mentionner *Il "quaresimale" di Pavia di Bernardino da Feltre e il problema della storia della lingua italiana nei secoli XV-XVI*, 1942; *Il problema della costruzione nelle polemiche linguistiche del Settecento*, 1947) et l'histoire de la littérature italienne (*Letteratura italiana dalle origini al Rinascimento*, 1960).

On a fait ici quelques citations essentielles des travaux de Viscardi afin d'illustrer le bref discours par lequel on a cherché à indiquer les lignes fondamentales de ses intérêts et le riche résultat de ses recherches; mais on trouve une bibliographie complète de son œuvre dans le volume qui lui a été offert par des amis et des élèves à l'occasion de son 70e anniversaire et qui réunit une série significative de ses essais (*Ricerche e interpretazioni mediolatine e romanze*, Milano-Varese, Cisalpino, 1970).

Si ces quelques lignes peuvent servir à dessiner sa figure de savant, riche d'une vaste problématique, anxieux et curieux

de sonder dans le passé et d'en reconstruire la vie intellectuelle avec une intelligence et une pénétration d'esprit brillantes, qu'il me soit permis de rappeler aussi l'homme, le maître, sensible aux problèmes humains, ouvert à la communication, toujours généreux d'un dialogue profitable surtout avec ses élèves. Avec eux je m'incline respectueusement devant son souvenir.

CARLA CREMONESI

FREDERICK WHITEHEAD (1909-1971)

The death of Dr Frederick Whitehead on 2 October 1971 was announced briefly in Volume XXIII of our Bulletin. Only a few weeks earlier he had been at the Third Arthurian Week-end organized by the British Branch at Tetley Hall in the University of Leeds. For some years he had not been well; but at Leeds, as was his custom, he had played a full part in everything, attending all the meetings, listening to all the papers, going on the excursion to Fountains Abbey and Ripon, and chatting amicably with all and sundry, young and old.

Frederick Whitehead was one of the most assiduous and most faithful of the older generation of British Arthurians. He was not one of those legendary figures, if they will forgive me, who had attended the very first Arthurian Congress in Truro in 1931; but he was at the Quimper Congress in 1948, when the International Arthurian Society was founded and when plans for the Bulletin were made: and there he read a paper on "A note on the *Perlesvaus* and the *Queste del Saint Graal*." In Volume I (1949) of our Bulletin he was listed as Treasurer of the British Branch, an arduous appointment which he held to everyone's great satisfaction until 1965, that is for seventeen long years. In that first volume his name also appears, in the Bibliographie

Française oddly enough, as one of the contributors to the 1959 *Studies in French Language and Mediaeval Literature* presented to Mildred Pope, who taught him at Oxford. He attended all subsequent Congresses, Winchester (1951), Rennes (1954), Bangor (1957), Vannes (1960), Aberdeen (1963), Caen (1966) and Cardiff (1969). An examination of the indexes of old numbers of the Bulletin shows that between 1949 and 1971 no fewer than twenty-one entries are listed against his name. 1965 seems to have been a vintage year, with his joint-editing of the *Vinaver Medieval Miscellany*, which included his article on "Yvain's wooing." His career as a University teacher was spent at Oxford, Hull and then Manchester, at which last University he taught for thirty-two years. Neither of his two books, the Blackwell editions of *La chanson de Roland* and of *La Chastelaine de Vergi*, was Arthurian.

Other obituaries have appeared in *The Times*, unsigned, and in *French Studies*, by Professor Vinaver. With this long record behind him of devotion to the Society which he helped to found and to all that the Society stands for, Frederick Whitehead's death is a most serious loss to us all, to his many friends, to the innumerable undergraduates whom he taught, to the younger members to whom he was always so accessible and so amiable. He was rarely seen without his wife Evelyn, and to her we offer our heartfelt sympathy. There were two seats vacant among the British members at the Nantes Congress, seats which none could fill.

LEWIS THORPE

With very great regret I announce the death of Professor Myles Dillon on 18 June 1972 and that of Professor Thomas Jones at the very end of August 1972. Obituaries of these two distinguished scholars will be printed in Volume XXV of our Bulletin.

LEWIS THORPE

IV

List of Members

International Arthurian Society

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, Prof. Robert W., P.O. Box 26, Walpole, New Hampshire 03608, U.S.A.

ADAMS, Miss Alison, 16 Cornwallis Crescent, Bristol BS8 4PJ, England.

ADAMS, Mrs Denise, 100 Beeston Road, Dunkirk, Nottingham, 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.

AFFHOLDER-COTTON, Mme Anne, Assistante à l'Université de Bretagne Occidentale, 1 rue de Kersaint, 29N Brest, France.

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 Cardiff CF1 1XL, Wales.

- ALLAN, Mr James D., 114 Mary Street, Orillia, Ontario, Canada.
- ALLEN, Prof. John R., RFD Lyme, New Hampshire 03768, U.S.A.
- 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.
- ARMBRUSTER, Mr Edward J. III, 1218 Helios Avenue, Metairie, Louisiana 70005, U.S.A.
- ARMISTEAD, Prof. S. G., Dept. of Romance Languages, University of Pennsylvania, Philadelphia, Pennsylvania, 19104, U.S.A.
- ARNOLD, Mrs Anne, Dept. of French, the University, Whiteknights, Reading RG6 2AH, England.
- ARNOULD, Prof. E. J. F., Trinity College, Dublin 2, Ireland.
- ASHE, Mr G., Lime Tree House, The Plocks, Blandford Forum, Dorset, 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, CB2 1RL, 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.
- AXELRAD, Prof. Arthur M.**, Dept of English, California State College, Long Beach, California 90801, U.S.A.
- BAADER, Prof. Horst** (University of Köln), Romanisches Seminar, 5 Köln-Lindenthal, Albertus-Magnus-Platz, Germany.
- BADEL, Pierre**, Chargé d'enseignement à l'Université de Paris (Vincennes), 22 Avenue Emile Zola, Paris XV^e, 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), 5 Place Courtonne, 14 Caen, Calvados, France.
- BARBER, Mr Richard W**, Stangrove Hall, Alderton Woodbridge, Suffolk IP12 3BL, England.
- BARCHEK, Prof. James R.**, Kent Public Schools, 508 North Central, Kent, Washington 98031, U.S.A.
- BARNETT, Mrs Monica**, Kenbrook, Fitzroy Park, London N.6, England.
- BAROIN, Mme H.**, (University of Besançon), 3, avenue de la 1^{re} Division Blindée, Mulhouse (Haut-Rhin), France.

BARON, Prof. F Xavier, Department of English, University of Wisconsin-Milwaukee, Milwaukee, Wisconsin 53201, U.S.A.

BARRETTE, Prof. Paul, Dept of Romance Languages, University of Tennessee, Knoxville, Tennessee 37916, U.S.A.

BARRON, Dr R. W. J., The English Dept, University of Manchester, Manchester 13, England, and 21 Lenamore Avenue, Jordanstown, Co. Antrim, Northern Ireland, and Owens Park, Manchester 14, England.

BARSTOW, Mr and Mrs Allen M., Dept of Romance and Classical Languages, University of Connecticut, Storrs, Connecticut 06268, U.S.A.

BARTHELEMY, Dr A, 37, rue des Acacias, Paris 17^e, France.

BARTRUM, Mr P. C., Longmead, Kitsbury Terrace, Berkhamstead, Hertfordshire, England.

BATARD, Prof. Yvonne, professeur honoraire à l'Université de Haute-Bretagne, 3 Rue Montparnasse, Paris 6^e, France.

BATTEN-PHELPS, Miss C., Shaw Cottage, Gravel Lane, Chigwell, Essex, England.

BAUGH, Prof. Albert C., University of Pennsylvania, Philadelphia, Pennsylvania 19104, U.S.A.

BAUGH, Nita Scudder (Mrs Albert C.), 4220, Spruce Street, Philadelphia, Pennsylvania 19104, U.S.A.

BAUMGARTNER, Mme Emmanuèle, 15, rue Vauquelin, Paris 5^e, France.

BAUMSTEIN, Prof. Sidney, P.O. Box 379, Manchester, Tennessee 37355, U.S.A.

BAXTER, Prof. Harry, Dept of French and Italian, University of Minnesota, Minneapolis, Minnesota 55455, U.S.A.

BAYARD, Mlle. Marie-José (University of Lyons), 23 Rue F. Peissel, 69 Caluire, Rhône, France.

BAZIN, Jean, Secrétaire-Trésorier de l'Association des Amis du Château de Joyeuse-Garde, 41 Quai de Cornouaille, 29N Landerneau, Finistère-Nord, France

BEATIE, Prof. Bruce A., Chairman, Dept of Modern Languages, Cleveland State University, Cleveland, Ohio 44115, U.S.A.

BECKERS, Dr Hartmut (University of Münster), Englisches Seminar, Johannisstrasse 12-20, 44 Münster, Germany.

BEER, Dr Jeanette, 256 W. Hudson, Englewood, New Jersey 07631, U.S.A.

BELANGER, Dr Joseph L., F. M. S., Dept of Modern Languages, Marist College, Poughkeepsie, New York 12601, U.S.A.

BENNETT, Prof. J. A. W., Magdalen College, Cambridge, England.

BENSON, Prof. Larry D., 24 Woodland Road, Lexington, Massachusetts 02173, U.S.A.

BENTOT, Frau Judith, Ittlingerstr. 8,8 München 45, Germany.

BERGERFURTH, H. Dr Wolfgang, Elbingerstr. 27, 6944 Hemsbach, Germany.

BETRIDGE, Mr William E., Dept of English, University of Maryland, Baltimore, Maryland 21228, U.S.A.

BEZZOLA, Prof. Reto R. (University of Zürich), Chemin des Pierreuses, Colombier, Switzerland.

BLANCIOTTO, Gabriel, Assistant à la Faculté des Lettres de l'Université de Rouen, 27 Emalleville, Eure, France.

BIHLER, Prof. Heinrich (University of Göttingen), Otfried-Müller-Weg 10, 34 Göttingen, Germany.

- BIK**, Mrs E. J., Predikherenlaan 40, Tilburg, Holland.
- BINDSCHIEDLER**, Prof. Maria, Bantigerstrasse 37, 3700 Berne, Switzerland.
- BIRKHAN**, Dr Helmut, Germanisches Institut der Universität Wien, A-1010 Wien, Austria.
- BLAESS**, Miss Madeleine, The French Dept, University of Sheffield, Sheffield S10 2TN, England.
- BLAISDELL**, Prof. Foster W., Jr, Dept of German, Indiana University, Bloomington, Indiana, U.S.A.
- BLAMIRES**, Dr D., Dept of German, The University, Manchester M13 9PL, England.
- BLANCHARD**, Joël, Assistant a l'Université de Bretagne occidentale, 216 Bd. Raspvil. Paris, 14^e, France.
- BLANCHET**, Prof. Marie-Claude (École des Sciences politiques, Paris), 19, rue de Marignan, Paris 8^e, France.
- BLOOMGARDEN**, Mr Ira, 10 Frank Street, New York, New York 10956, U.S.A.
- BOASE**, Prof. Emeritus Alan, 39 Inverleith Place, Edinburgh 4, Scotland.
- BOGAERT**, Mlle. Elisabeth, Korte Rijakkerstraat 22, B9910 Mariakerke, Belgium.
- BOGDANOW**, Dr F., The French Dept, University of Manchester, Manchester M13 9PL, England.
- BOHIGAS**, Prof. Pere (Institut d'Estudis Catalans and R. Acadèmia de Buenas Letras, Barcelona), C. Enrique Granados 57, 5^o, 2a, Barcelona 8, Spain.
- BOHNY**, Dr Gustav Adolf, Lerchenstrasse 94, Bâle 24, Switzerland.
- BONI**, Prof. Marco (University of Bologna), via Saragozza 47, Bologna, Italy.

- BOOT**, Dr Christine, 6905 18th Avenue, Kenosha, Wisconsin 53140, U.S.A.
- BORNE**, Dr Gerhard von dem, 85 Nürnberg, Welsersstr. 40, Germany.
- BOSWINKEL**, Mr J., (University of Amsterdam), Helmlaan 16, Haarlem, Holland.
- BOWYER**, Mrs C., 59 Centennial Avenue, Chatswood, New South Wales 2067, Australia.
- BOYES**, Mr James A., Headmaster, City of London School, Victoria Embankment, *and* 169 Clifford's Inn, London E.C. 4, England.
- BRAET**, Prof. Herman (University of Louvain), 60 Blijde Inkomststraat, Louvain, Belgium.
- BRAHMER**, Prof. Mieczyslaw, Palac Kultury i Nauki, Warsaw, Poland.
- BRAULT**, Prof. Gerard J., Dept of French, Pennsylvania State University, University Park, Pennsylvania 16802, U.S.A.
- BRAUNSCHWEIG**, Mme Laurette, 25 Rue Etienne Marcel, Paris I, France.
- BRAYER**, Mlle Edith, 15, rue de Berne, Paris 8^e, France.
- BREWER**, Dr Derek S., Emmanuel College, Cambridge, England.
- BRODY**, Prof. Saul N., Dept of English, The City College, Convent Avenue at 138th Street, New York, New York 10031, U.S.A.
- BROGSITTER**, Dr Karl Otto, Wörnbrunnerstrasse 48, 8022 Grünwald bei München, Germany.
- BROH**, Dr Charles M., Dept of English, Oakland University, Rochester, Michigan 48063, U.S.A.

- BROMLEY, G. N.**, Dept of French, The Queen's University, Belfast BT7 1NN, N. Ireland.
- BROMWICH, Dr Rachel**, University College, Cambridge, England.
- BROOK, Dr Leslie C.**, The French Dept, The University, P.O. Box 363, Birmingham B15 2TT, England.
- BROUGHTON, Dr Bradford B.**, Humanities Dept, Clarkson College of Technology, Potsdam, New York 13676, U.S.A.
- BROWN, Prof. Emerson**, Dept of English, Stanford University, Stanford, California 94305, U.S.A.
- BROWNE, Miss Sheila**, St Hilda's College, Oxford, England.
- BRUMMER, Prof. Rudolf** (Auslands- und Dolmetscherinstitut, University of Mainz), Am Messplatz 5, 6728 Germersheim, Germany.
- BRUNETI, Prof. Almir de Campos**, Dept of Spanish and Portuguese, Tulane University, New Orleans, Louisiana 70118, U.S.A.
- BULLOCK-DAVIS, Dr Constance**, Dept of Education, University College of North Wales, Bangor, Wales.
- BUMKE, Prof. Joachim** (University of Köln), Kölnstrasse 52, 5161 Niederzier/Düren, Germany.
- BURCH, Miss Sally**, 1 Warwick Mansions, Pond Street, London, N.W.3, England.
- BURGER, Prof. André** (University of Geneva), Moussy-Coimier, 74, France.
- BURGESS, Dr Glyn S.**, Dept of French, The University, Liverpool L69 3BX, England.
- BURTON, Miss C. M.** (St Hilda's College), 85 Iffley Road, Oxford, England.

- BUSCHINGER**, Mme Danièle, Assistante à l'Université d'Amiens, 93 Mail Albert ler, 80 Amiens, Somme, France.
- BUTIN**, M. Jean (University of Saint-Étienne), 25 Route de Lyon, 42 Saint-Chamond, Loire, France.
- CADOT**, Mlle Anne-Marie, 548 Avenue du Loiret, 45 Olivet, Loiret, France.
- CALDWELL**, Prof. Robert A., University of North Dakota, Grand Forks, North Dakota, U.S.A.
- CALKINS**, Prof. Roger W., Dept of English, Mount Allison University, Sackville, New Brunswick, Canada.
- CALL**, Prof. Reginald, Dept of English, Wittenberg University, Springfield, Ohio 45501, U.S.A.
- CAMPBELL**, Prof. David, Dept of French & Italian, Northwestern University, Evanston, Illinois 60201, U.S.A.
- CARASSO**, Miss Lucienne, 35 East 35th Street, New York, New York 10016, U.S.A.
- CARMACK**, Prof. Robert E., Dept of English, Waynesburg College, Waynesburg, Pennsylvania, U.S.A.
- CARMAN**, Prof. J. Neale, University of Kansas, Lawrence, Kansas, U.S.A.
- CARNE**, Dr Eva-Marie, Central Washington State College, Ellensburg, Washington 98926, U.S.A.
- CARNEY**, Prof. James, Dublin Institute for Advanced Studies, 10, Burlington Road, Dublin 4, Ireland.
- CARNEY**, Mrs Maura, 34, Barton Drive, Rathfarnham, Dublin, Ireland.
- CARPER**, Mrs Janet H., Cornish, Maine 04020, U.S.A.
- CARROLL**, Prof. Carleton W., 1205 Shorewood Boulevard, Madison, Wisconsin 53705, U.S.A.

CARSON, Miss J. Angela, 21 Davenport Avenue, New Rochelle, New York 10805, U.S.A.

CAULKINS, Mrs Janet H., Dept of French and Italian, University of Wisconsin, Madison, Wisconsin 53706, U.S.A.

CAVALIERE, Prof. Alfredo (Università di Roma), viale Medaglie d'Oro 404, Rome, Italy.

CHARVET, M Louis, 2 Rue de Commaille, Paris, VII^e, France.

CHIAPPELLI, Prof. Fredi (University of Lausanne), 4, chemin de Vermont, Lausanne, Switzerland.

CHILDRESS, Dr Diana Thomas, 100 Bleecker Street, New York, New York 10012, U.S.A.

CHRIST, Herr Winfried, Klopstockstr. 55, 62 Wiesbaden, Germany.

CHWALEWIK, Mr Witold, The Polish Academy of Sciences, Warsaw, Poland.

CIMINO, Miss Elsie May, 9815 S.W. Tualatin Sherwood Road, Tualatin, Oregon 97062, U.S.A.

CINTRA, Prof. Luis Filipe Lindley, Centro de Estudos Filológicos, Trav. do Arco de Jesús 13, Lisboa, Portugal.

CIRILLO, Miss Arlene F., 192 Pomeroy Avenue, Pittsfield, Massachusetts 01201, U.S.A.

CLUZEL, Colonel Irénée, (Chargé de cours à la Faculté Libre des Lettres à Paris), 93, quai de Valmy, Paris, 10^e, France.

COLBY, Prof. Alice, Dept of Romance Studies, Cornell University, Ithaca, New York, U.S.A.

COLIN, M. Pierre, Maître-Assistant à l'Université de Lyon-II, 125, avenue Berthelot, 69 Lyon 7^e, France.

- COMBELLACK**, Mrs Frederick M., 3021 Friendly Street,
Eugene, Oregon 97405, U.S.A.
- COMMINGIOLI**, M Jacques, 11, rue de la République, La
Chaux-de-Fonds, Switzerland.
- CONNAN**, Mlle D. (Directrice d'Ecole honoraire), Langonnet,
(Morbihan), France.
- COOK**, Dr Robert F., 1617 CL, University of Pittsburgh,
Pittsburgh, Pennsylvania 15213, U.S.A.
- COOKE**, Prof. Thomas D., 219 Arts and Science Building,
University of Missouri, Columbia, Missouri 65201,
U.S.A.
- CORBETT**, Miss Amy, P.O. Box 896, New York, New York
10017, U.S.A.
- CORBY**, M. Robert, 21, avenue de Hubies, 92 Vaucresson
(Hauts-de-Seine), France.
- CORDIÈ**, Prof. Carlo, (University of Florence), via di
Parione 7, Florence, Italy.
- CORMIER**, Prof. Raymond J., Dept of French and Italian,
Temple University, Philadelphia, Pennsylvania 19122,
U.S.A.
- CORNISH**, Miss Mary, 12 York Place, Clifton, Bristol
BS8 7AH, England.
- COSMAN**, Prof. Madeleine P., Dept of English, City College
of the City University of New York, New York, New
York 10031, U.S.A.
- COSTES**, M. Claude, Agrégé de l'Université, 84 Avenue de
Muret, Apt. 16G, 31 Toulouse, (Haute-Garonne),
France.
- COUROUX**, Prof. Gérard, (Collège Marie-Victoria), 7000
Marie-Victorin, Montréal 462, P. Québec, Canada.

- COWPER**, Prof. Frederick A. G., 2616 Erwin Road, Durham, North Carolina 27705, U.S.A.
- COX**, Mr David C., Dept of French, University College, Gower Street, London, WC1E 6BT, England.
- CRAFT**, Prof. Carolyn M., Dept of English, Longwood College, Farmville, Virginia 23901, U.S.A.
- CRAHAY BLOKLANDER**, Dr J. L. W. L., Jacob van Maerlantlaan 21, Hilversum, Holland.
- CRAIG**, Prof. Barbara M., Dept of French, University of Kansas, Lawrence, Kansas 66044, U.S.A.
- CREMONESI**, Prof. Carla (University of Trieste), via Bianca di Savoia 15, Milan, Italy.
- CRIST**, Prof. Larry S., Dept of French, Vanderbilt University, Nashville, Tennessee 37203, U.S.A.
- CROISSANT-PATCHEN**, Mrs Barbara, 3374 Gunston Road, Alexandria, Virginia 22302, U.S.A.
- CROMPTON**, Mr R. M., Dept of French, the University, Sheffield S10 2TN, England.
- CROW**, Mr A. D., Oriel College, Oxford, England.
- CROW**, Prof. Martin Michael, P.O. Box 7145, University Station, Austin, Texas 78712, U.S.A.
- CROWE**, Mr S. M. H., French Dept, University of Manchester, Manchester 13, England.
- CROWTHER**, Prof. J. D. W., Dept of English, University of Alberta, Edmonton 7, Canada.
- CURRY**, Dr Jane Louise, Flat No. 1, 2 Hargrave Park, London N.19, England.
- CURTIS**, Dr Renée L., French Dept, Westfield College, Hampstead, London N.W. 3, England.
- CUSIMANO**, Prof. Giuseppe (University of Palermo), via Dante 54, Palermo, Italy.

- CZERNY**, Prof. Zygmunt, Dept of Romance Philology,
Cracow University, Cracow, Poland.
- DAHOOD**, Mr Roger, Dept of English, University of Arizona,
Tucson, Arizona 85721, U.S.A.
- DARRALL**, Mrs C. M., 29 Westbourne House, Ebury
Bridge Road, London, S.W.1., England.
- DAVIES**, Miss Mary H., c/o French Dept., The University,
Glasgow G12 8QL, Scotland.
- DAVIES**, Mrs Morfydd, Dept of Welsh, University College
Cardiff CF1 1XL, Wales.
- DAVRIL**, Prof. Robert, (Recteur de l'Académie de Nice)
2, rue de la Préfecture, 06 Nice (Alpes-Maritimes),
France.
- DAWKINS**, Dr J., 58 Primrose Lane, Gilstead, Bingley,
Yorkshire BD16 4QP, England.
- DEAN**, Prof. Ruth J., Van Pelt Library, University of
Pennsylvania, Philadelphia, Pennsylvania 19104,
U.S.A.
- DEBENEDICTIS**, Mr Frank, 29254 Guy, Southfield, Michigan
48075, U.S.A.
- DECALUWE-DOR**, M. Jacques et Mme. Juliette (University
of Liège), 62 rues des Buissons, B-4000 Liège, Belgium.
- DE GREVE**, Prof. Marcel (Universities of Ghent and Brussels),
109, avenue Georges Bergman, B-1050 Brussels,
Belgium.
- DELBUILLE**, Prof. Maurice (University of Liège), 75, rue des
Vignes, B-4600 Chênée, Liège, Belgium.
- DELCORNO BRANCA**, Dr Daniela (University of Bologna),
via Mazzini 31, Bologna, Italy.
- DEL MONTE**, Prof. Alberto (University of Milan), via San
Bernardino 7, Milan, Italy.

- DEROY**, Dr J. P. Th., (University of Utrecht), Cruquiusweg
15, Heemstede, Holland.
- DERVEAUX**, M. Daniel, Chemin du Lévy, 35 Paramé,
(Ille-et-Vilaine), France.
- DESCHAUX**, M. Robert (University of Grenoble), 16, rue
Hébert, 38 Grenoble, (Isère), France.
- DEYERMOND** Dr A. D., Spanish Dept., Westfield College,
Kidderpore Avenue, Hampstead, London N.W.3,
England.
- D'HEUR**, Prof. Jean-Marie, 5241 Vinalmont, Belgium.
- DICK**, Prof. Ernst S., 910 W. 29th Street, Lawrence, Kansas
66044, U.S.A.
- DI NINNO**, Mr Anthony J., Dept of Romance Languages,
University of Massachusetts, Amherst, Massachusetts
01002, U.S.A.
- DITMAS**, Miss E. M. R., 12 Castle Close, Benson OX9 6SN,
Oxfordshire, England.
- DIVERRES**, Prof. A. H., 202 Queen's Road, Aberdeen
AB1 8DD, Scotland.
- DIXON**, Mr John, Dept of French, The University, Bristol
BS8 1TH, England.
- DONOVAN**, Prof. Mortimer J., Dept of English, University of
Notre Dame, Notre Dame, Indiana, U.S.A.
- DRAAK**, Prof. A. M. E. (Universities of Amsterdam and
Utrecht), Watteaustraat 36 II, Amsterdam, Holland.
- DUBOIS**, Mlle Marguerite-Marie, Professeur à l'Université de
Paris-Sorbonne, 54 Rue des Volontaires, Paris XV,
France.
- DUBS**, Mlle Ingeborg, St. Jakobsstrasse 55, Bâle, Switzerland.

- DUBSKY**, Prof. J., The Commercial University, Vysoka Skola Ekonomicka, Fakulta Obchodini, Prague 3, Czechoslovakia.
- DUBUIS**, M. Roger (University of Lyons), 11, rue du Vallon Torey, 69 Tassin-la-demi-Lune, (Rhône), France.
- DUFOURNET**, Prof. Jean (University of Montpellier), La Brèche aux Loups, 4 Rue Charles-Debussy, 77 Ozoir-La-Ferrière, Seine-et-Marne, France.
- DUGGAN**, Prof. Joseph J., Depts of French and Comparative Literature, University of California, Berkeley, California 94720, U.S.A.
- DURBIN**, Mr P. T., 452 Fox Hollies Road, Hall Green, Birmingham B28 8RN, England.
- EATON**, Sister Mary Eleanor, SND de N, Notre Dame High School, Belmont, California 94002, U.S.A.
- EDWARDS**, Mr T. Raymond, Hendre, Springfield Road, Carmarthen, Wales.
- EEDEN**, Mrs G. van, Drakestein 33, Landsmeer (N.H.), Holland.
- EGGINTON**, Major N. E., Maes Coed, Herefordshire, England.
- EFFLAND**, Mrs Evelyn, 2068 E. Floyd Place, Englewood, Colorado 80110, U.S.A.
- EISNER**, Prof. Sigmund, Dept of English, University of Arizona, Tucson, Arizona 85721, U.S.A.
- ELWOOD**, Mrs Wayne, 3195 Alexis Drive, Palo Alto, California, 94304, U.S.A.
- ELWOOD**, Prof. William A., Dept of English, University of Virginia, Charlottesville, Virginia 22903, U.S.A.
- EMMERICK**, Professor R., 7 Wilmer Way, Southgate, London N.14, England.

- ENGELS, Prof. Heinz (University of Giessen), 63 Lich, Höhlerstr, 30, Germany.
- ENKVIST, Prof. Nils Erik, Kaskisgatan 2. B, 7, Åbo, Finland.
- ERK, Mrs Helen, Dept of French, University College, Gower Street, London WC1E 6BT, England.
- EVANS, Dr D. Glyn, Dept of Welsh, University College of Wales, Bangor, Wales.
- EVANS, Prof. D. S., Esq., Dept of Celtic Studies, The University, Liverpool L69 3BX, England.
- FABRE, Prof. Jean (The Sorbonne), 21, rue Ferdinand-Jamin, 92 Bourg-la-Reine (Hauts-de-Seine), France.
- FALC'HUN, Abbé Fr., Professeur de littérature celtique à l'Université de Bretagne Occidentale, 26, rue de Fougères, Rennes, Ille-et-Vilaine, France.
- FEDRICK, Dr Alan, Dept of French, Royal Holloway College, Englefield Green, Surrey, England.
- FERRANTE, Prof. Joan M., 440 Riverside Drive, New York, New York 10027, U.S.A.
- FIERZ-MONNIER, Dr Antoinette, Lindenbergstrasse 9, 8700 Kusunacht, TH, Switzerland.
- FINK & Co. GmbH, Versandbuchhandlung, Nikolaistrasse 2, 8 München 23, Germany.
- FINOLI, Prof. Annamaria (University of Milan), via Sissmondi 53, Milan, Italy.
- FISHBACH, Miss Edythe, 1047 Hendrix Street, Brooklyn, New York 11207, U.S.A.
- FLANIGAN, Prof. C. Clifford, Dept of Comparative Literature, Indiana University, Bloomington, Indiana 47401, U.S.A.
- FLASCHE, Prof. Hans (University of Hamburg), Isestrasse 115, 2 Hamburg 13, Germany.

FLEURIOT, Prof. Léon, Professeur de Littérature celtique à l'Université de Haute-Bretagne, 25 Avenue de l'Europe, 92 Sèvres, Hauts-de-Seine, France.

FLOWER, Mrs Ruth, 8 Looks Hill, Portslade, Brighton BN4 2MB, England.

FOLCH-PI, Mrs Willa B., 228, Marlborough Street, Boston, Massachusetts 02116, U.S.A.

FOLENA, Prof. Gianfranco (University of Padua), via A. Mussato 41, Padua, Italy.

FORD, Dr Alvin E., Dept of Foreign Languages, San Fernando Valley State College, Northridge, California 91324, U.S.A.

FORD, Prof. James R., Dept of Languages, Illinois Institute of Technology, Chicago, Illinois 60616, U.S.A.

FORD, Prof. Patrick K., Dept of English, University of California, Los Angeles, California 90024, U.S.A.

FOSTER, Prof. I. Ll., Jesus College, Oxford, England.

FOTITCH, Prof. Tatiana, Catholic University of America, Washington, D.C. 20017, U.S.A.

FOULON, Prof. Charles (University of Rennes), 4, rue des Gantelles, 35 Rennes, France.

FOULON-PRUNET, Mme Odette, 4, rue des Gantelles, 35 Rennes, France.

FOURNIER, Mme Annick, Professeur, 49 La Daguinière, Maine-et-Loire, France.

FOURQUET, Prof. Jean (The Sorbonne), 95, boulevard Pasteur, 94 Fresnes (Val-de-Marne), France.

FOURRIER, Prof. Anthime (University of Strasbourg), 10, rue G. de Porto-Riche, Paris 14^e, France.

- FOWLER**, Prof. David Covington, Dept of English, University of Washington, Seattle 5, Washington, U.S.A.
- FRANCOIS**, M. Charles, 31, Chaussée de la Hulpe, Uccle, B-1180 Brussels, Belgium.
- FRANKLIN**, Mr Burt, 235, East 44th Street, New York, New York 10017, U.S.A.
- FRANTZEN**, Mr J. H. M., Mozartstraat 50, Deurne, Holland.
- FRAPPIER**, Prof. Jean (The Sorbonne), 30, rue Charles-Baudelaire, Paris 12^e, France.
- FRASER**, Miss Maxwell, Crowthorne, 21 Dolphin Road, Slough, Bucks., England.
- FREDRICKSON**, Mr Michael, Dept of English, Mount Allison University, Sackville, N.B., Canada.
- FREEMAN**, Mrs Jacqueline, French Dept, Centre College of Kentucky, Danville, Kentucky 40422, U.S.A.
- FRESCOLN**, Prof. Wilson L., Villanova University, Villanova, Pennsylvania, U.S.A.
- FRESE**, Mrs Dolores Warwick, Dept of English, University of Iowa, Iowa City, Iowa 52240, U.S.A.
- FRIEDMAN**, Prof. Albert B., McManus Hall, Claremont Graduate School, Claremont, California 91711, U.S.A.
- FRIES**, Prof. Maureen, Dept of English, State University College, Fredonia, New York 14063, U.S.A.
- FRITZ**, Dr Donald W., 236 Upham Hall, English Dept., Miami University, Oxford, Ohio 45056, U.S.A.
- FUMAGALLI MEZZETTI**, D. Marina (University of Milan), via Piolti de' Bianchi 28, Milan, Italy.
- GALLAIS**, M. Pierre (Secrétaire de l'Institut d'Etudes médiévales de l'Université de Poitiers), 10, rue Saint-Fortunat, Poitiers (Vienne), France.

- GARAPON**, Prof. Robert (The Sorbonne), 11, place Marcellin-Berthelot, Paris 5^e, France.
- GARBATY**, Prof. Thomas Jay, Dept of English, University of Michigan, Ann Arbor, Michigan, U.S.A.
- GARDINER**, Dr Frank, English Dept., University of California, Santa Barbara, California 93106, U.S.A.
- GATHERCOLE**, Prof. Patricia M., Roanoke College, Salem, Virginia 24153, U.S.A.
- GEGOU**, Mme Fabienne, 27 boulevard Péreire, Paris 17^{ème}, France.
- GERRITSEN**, Prof. W. P. (University of Utrecht), Instituut De Vooy, Emmalaan 29, Utrecht, Holland.
- GERTNER**, Prof. Michael H., Dept of Romance Languages, University of Cincinnati, Cincinnati, Ohio 45221, U.S.A.
- GESCHIERE**, Prof. L. (Free University, Amsterdam), Rentmeesterslaan 79, Amstelveen, Holland.
- GESTEL**, Mr F. Ch. van, Nijldreef 33, Utrecht, Holland.
- GIACCHETTI**, M André (University of Rouen), 9 bis, rue du Moulin, 93, Bagnolet, Seine-Saint-Denis, France.
- GIBBS**, Dr J., Dept of Spanish, The University P.O. Box 363, Birmingham B15 2TT, England.
- GIFFIN**, Prof. Mary E., Wade Park Manor, 1890 East 107th Street, Cleveland, Ohio 44106, U.S.A.
- GILDEA**, Rev. Dr Joseph J., Saint Thomas Monastery, Villanova, Pennsylvania 19085, U.S.A.
- GILLESPIE**, Dr G. T., German Dept., University College, P.O. Box 78, Cardiff, CF1 1XL, Wales.
- GILLIS**, Mr James C., 21 Elm Grove, Southsea, Hampshire, England.

- GIVENS, Dr Azzurra B., Dept of Modern Languages, Florida State University, Tallahassee, Florida 32306, U.S.A.
- GNÄDINGER, Dr Louise, Cramerstrasse 16, CH-8004, Zürich, Switzerland.
- GOBLE, Mrs Wendy C., 3640 Aldrich Avenue S., Minneapolis, Minnesota, 55409, U.S.A.
- GOETINCK, Dr Glenys Witchard, Route 12, Box 926A, 9330 Wrightstown Road, Tucson, Arizona 85715, U.S.A.
- GOLDIN, Prof. Frederick, Dept of English, City College of New York, Convent Avenue, at 138th St., New York, New York 10031, U.S.A.
- GÖLLER, Prof. Karl Heinz, (University of Regensburg), Ilzstrasse 5, 84 Regensburg, Germany.
- GORDON, Prof. Lewis H., Brown University, Providence 12, Rhode Island, U.S.A.
- GORIN, Prof. Carol, 236 Ford Hall, Dept of Foreign Languages, Eastern Michigan University, Ypsilanti, Michigan 48197, U.S.A.
- GOURVIL, M. Francis, Rue Louis Pasteur, 29 N. Pleyber-Christ, Finistère, France.
- GRAND, Mr Anthony C., 78 Grange Road, Chorlton-cum-Hardy, Manchester 21, England.
- GRASS, Mr Jeffrey, 420 S. Randolph, Macomb, Illinois 61455, U.S.A.
- GRAY, Mr J. M., 36 St Mary's Road, Bingham, Nottinghamshire, England.
- GRAY, Mrs Najaria, 28 East Northwood Avenue, Columbus, Ohio 43201, U.S.A.
- GRAYSON, Mrs Janet, Chesterfield, New Hampshire 23443, U.S.A.

- GRIGSBY**, Prof. John L., Dept of Romance Languages, Washington University, Saint Louis, Missouri 63130, U.S.A.
- GRILLO**, Mr Peter R., Dept of French, St. Michael's College, University of Toronto, Toronto, 181, Ontario, Canada.
- GRINBERG**, Dr Henry, 351 West 24th Street, New York, New York 10011, U.S.A.
- GRISWARD**, M. Joël, 2 Allée Le Nôtre, Residence Monjoyeux, 37 Tours, Indre-et-Loire, France.
- GROUT**, Miss P. B., Dept of Romance Studies, University College of Swansea, Singleton Park, Swansea SA2 8PP, Wales.
- GRÜNEWALD**, Herr Paul Lothar, Alicestrasse 19, 6501 Budenheim, Germany.
- GRUNMANN**, Mrs Minnette H., 6906 Washington, St Louis, Missouri 63130, U.S.A.
- GRZEBIENIOWSKI**, Prof. Emeritus, Tadeusx, Dept. of English Lodz University, Lodz, Poland.
- GUIETTE**, Prof. Emeritus, Robert (University of Ghent), Haringrodestr. 50, B-2000 Antwerpen, Belgium.
- GYÖRY**, Prof. Jean (University of Poitiers), 45, rue Gambetta, 86 Poitiers (Vienne), France *and* University of Budapest, Hungary.
- HAAS**, Prof. Alois (University of Zürich), Schlossergasse 2, 8001 Zürich, Switzerland.
- HACKETT**, Dr W. M., Flat C, 26, Lansdowne Road, London W.11, England.
- HAHN**, Mr D. Kingsley, 'Tolling Bells', 921 Mahtomedi Avenue, Mahtomedi, Minnesota 55115, U.S.A.
- HALBACH**, Prof. Kurt (University of Tübingen), Waldhäuserstrasse 31, 74 Tübingen, Germany.
- HALSALL**, Prof. Maureen, Dept of English, McMaster University, Hamilton, Ontario, Canada.

- HAMBURGER**, Mr R., Malusstraat 17, Dordrecht (Zuidhoven), Holland.
- HAMON**, M. Albert, 15 bis, avenue Galois, 92 Bourg-la-Reine (Hauts-de-Seine), France.
- HARF**, Mlle Laurence, 8 Avenue du Président-Roosevelt, 94 Fontenay-sous-bois, Val-de-Marne, France.
- HARRIS**, Mr E. R., M. C., "Shandi", Ruthin Road, Mold, Flintshire, Wales.
- HARRIS**, Prof. Julian, University of Wisconsin, 1309 Edgehill Drive, Madison, Wisconsin 53705, U.S.A.
- HARRIS**, Miss Sylvia C., Dept of German, Birkbeck College, Malet Street, London W.C. 1, England.
- HARTMANN**, Prof. Hans (University of Hamburg), Arnimstrasse 5, 2 Hamburg-Hochkamp, Germany.
- HARTNETT**, Prof. Connor P., Saint Peter's College, Jersey City, New Jersey, U.S.A.
- HATZFELD**, Prof. Helmut, Catholic University of America, Washington 17, D.C., U.S.A.
- HAUG**, Prof. Walter (University of Regensburg), Am Nickelberg 31, 8411 Nittendorf, Germany.
- HEEROMA**, Prof. K. (University of Groningen), Rijksstraatweg 366, Haren (Gron.), Holland.
- HEGER**, Henrik, Assistant à la Faculté des Lettres de l'Université de Paris-Sorbonne, 22 Rue Bartholdi, 68 Riedisheim, Haut-Rhin, France.
- HEISERMAN**, Prof. Arthur, Dept of English, University of Chicago, Chicago 37, Illinois, U.S.A.
- HELLINGA**, Prof. W. (University of Amsterdam), Instituut voor Neofilologie en Neolatijn, Keizersgracht 416, Amsterdam, Holland.

- HEMMING**, Dr T. D., Dept of French, The University,
Bristol BS8 1TH, England.
- HENDRICKSON**, Prof. William, Dept of Romance Languages,
Box 1077, Washington University, Saint Louis, Mis-
souri 63130, U.S.A.
- HENRY**, Miss Avril K., Dept of English, University of
Exeter, Queen's Building, Exeter EX4 4QH, England.
- HENRY**, Mme P., Maison de retraite de l'Adoration, rue
d'Antrain, 35 Rennes, France.
- HÉRISSON**, Mlle Claudie, 20 rue du Calvaire de Grillaud,
44 Nantes, France.
- HERMAN**, Prof. Harold J., Dept of English, University of
Maryland, College Park, Maryland, U.S.A.
- HESSEL**, Prof. Lothar F., Faculdade de Filosofia de U.R.G.S.,
Av. Paulo Gama, Porto Alegre, Brazil.
- HIEATT**, Prof. Constance B., Dept of English, University of
Western Ontario, London, Canada.
- HINMAN**, Mrs Myra, 1020 Crestline Drive, Lawrence,
Kansas 66044, U.S.A.
- HINTON**, Dr Margaret S., Beaver College, Glenside, Penn-
sylvania 19038, U.S.A.
- HISSIGER**, Prof. Paul, 153-39 59 Avenue, Flushing, New
York 11355, U.S.A.
- HITCHMAN**, Miss Isabel, 10 Troutbeck Crescent, Bramcote,
Nottinghamshire, England.
- HITZE**, Dr Renate, Akademische Rätin (University of Köln),
Schallstrasse 43, 5 Köln 41, Germany.
- HOBSON**, Dr Robert F., 64 Station Road, West Wickham,
Kent, England.
- HOFFMAN**, Mr Donald L., 4980 N. Marine Drive, Apt. 832
Chicago, Illinois 60640, U.S.A.

- HOGETOORN, Miss C.** (University of Utrecht), Livingstone-
laan 548, Utrecht, Holland.
- HOLDAWAY, Prof. Richard,** Dept of French, University of
British Columbia, Vancouver 8, Canada.
- HOLDEN, Mr A. J.,** The French Dept, 4 Beucleuch Place,
Edinburgh EH0 9LW, Scotland.
- HOLLANDT, Dr Gisela,** Akademische Rätin (University of
Mainz), Betzelsstrasse 14, 65 Mainz, Germany.
- HOMAN, Prof. Delmar C.,** Dept of English, Bethany College,
Lindsborg, Kansas, U.S.A.
- HOMANN, Prof. Elizabeth R.,** Dept of English, University of
California, Davis, California 95616, U.S.A.
- HORNSTEIN, Prof. Lillian H.,** Dept of English, Washington
Square College, New York University, New York 3,
New York, U.S.A.
- HORRENT, Prof. Jules** (University of Liège), 38, rue des
Buissons, B-4000 Liège, Belgium.
- HOVING, Mr. J. J.,** A. Schelfhoutstraat 29, Amsterdam,
Holland.
- HRUBY, Prof. Antonin,** Dept of German, University of
Washington, Seattle, Washington 98105, U.S.A.
- HUBY, M. Michel** (University of Paris-Nanterre), 2, avenue
Nationale, 91 Massy, Essonne, France.
- HUGHES, Prof. Muriel J.,** Pierce College, Box 472, Athens,
Greece.
- HUGHES, Mr Paul F.,** Graduate Student, Dept of English,
Duke University, Durham, North Carolina 27706,
U.S.A.
- HUISMAN, Prof. J. A.** (University of Utrecht), Platolaan 16,
Zeist, Holland.

- HUNT**, Dr T., Dept of French, St. Salvator's College, Univ. of St. Andrews, Fife, Scotland.
- HYDE**, Prof. Virginia M., Dept of English, Washington State State University, Pullman, Washington 99163, U.S.A.
- HYNES-BERRY**, Ms Mary, 3217 N. Pershing Drive, Arlington, Virginia 22201, U.S.A.
- IKEGAMI**, Prof. Takahiro, 909 Yamashita-kven-danchi, 30-1 Yamashita-cho, Naka-ka, Yokohama, Japan.
- ILLINGWORTH**, Mr R. N., 1, East Field, Worksop College, Worksop, Nottinghamshire, England.
- IMBS**, Prof. Paul, 39 bis, Boulevard de Scarpone, 54 Nancy (Meurthe-et-Moselle), France.
- INEICHEN**, Prof. Gustav (Schweizerisches Institut Rom), Via Ludovisi 48, Roma, Italy.
- JORDAN**, Prof. Iorgu, The University of Bucharest, Bucharest, Roumania.
- ISOZ**, Miss C. Claire, Dept of French, Birkbeck College, Malet Street, London W.C.1, England.
- IVY**, Prof. Robert H., Jr., Dept of Modern Languages, Roosevelt University, Chicago 5, Illinois, U.S.A.
- JAMES**, Mr P. C., 6 Loftus Road, Darling Point, N.S.W. 2027, Australia.
- JANKOWSKA**, Mrs Rhiannon, Dept of Welsh, University College, Cardiff CF1 1XL, Wales.
- JARMAN**, Prof. A. O. H. (University College of South Wales and Monmouthshire), 4, Henllys Road, Cyncoed, Cardiff, Wales.
- JAUSS**, Prof. Hans Robert (University of Konstanz), Seeweg 36, 7751 Litzelstetten, Germany.

- JODOGNE, Prof. Omer, 24 rue J. B. Brabant, B-5000 Namur, Belgium.
- JOHNSON, Mr J. Theodore, Jr., 2032 Massachusetts Ave., Lawrence, Kansas 66044, U.S.A.
- JOHNSTON, Prof. R. C., French Dept, Westfield College, Kidderpore Avenue, Hampstead, London N.W.3, England.
- JONES, Bedwyr Lewis, Dept of Welsh, University College of Wales, Bangor, Wales.
- JONES, Dr D. Glyn, Dept of Welsh, University College of Wales, Bangor, Wales.
- JONES, Prof. George Fenwick, 3931 Cloverhill Road, Baltimore, Maryland 21218, U.S.A.
- JONES, Mr Glyn, Dept of Welsh, University College, Cardiff, Wales.
- JONES, Prof. Gwyn, 4 Brynderwen Close, Cyncoed, Cardiff, Wales.
- JONES, Miss R. M., 'Pantiles', South Lopham, Diss, Norfolk, England.
- JONIN, Prof. Pierre (University of Aix-en-Provence), 14, Boulevard Bruno de Maréchal, 13 Aix-en-Provence, (Bouches-du-Rhône), France.
- JOYCE, Prof. James, Dept of English, Northern Illinois University, DeKalb, Illinois 60115, U.S.A.
- JOYNT, Mrs I, Oak Dale, 280 Wigan Lane, Wigan, Lancs, England.
- JUNG, Prof. Marc-René (University of Zürich), Klossbachstr. 139, 8032 Zürich, Switzerland.
- KAHANE, Prof. Henry, University of Illinois, Urbana, Illinois, U.S.A.

- KAHRL**, Dr Stanley J., 48 Amazon Place, Columbus, Ohio 43214, U.S.A.
- KALINKE**, Dr Marianne, Dept of Languages, Independence Hall, University of Rhode Island, Kingston, Rhode Island 02881, U.S.A.
- KAM**, Mrs W. M. VAN DER, Odenveltlaan 32, Vleuten, Holland.
- KAPLAN**, Mrs Elizabeth W., 203 Sturdy Road, Apt 31, Valparaiso, Indiana 46383, U.S.A.
- KARLIN**, Dr Renata, Dept of Literature and Languages, Sarah Lawrence College, Bronxville, New York 10708, U.S.A.
- KARNEIN**, Dr Alfred, Telemannstr. 22, 6 Frankfurt am Main, Germany.
- KASPRZYK**, Dr Krystyna, Dept of Romance Philology, Warsaw University, Warsaw, Poland.
- KATO**, Mrs Kyoko, 1-17-6 Honcho, Shibuya-ku, Tokyo, Japan.
- KATZ**, Dr Jean, Dept of Modern Languages, Dickinson College, Carlisle, Pennsylvania 17013, U.S.A.
- KATZMAN**, Mr Mark, 120 West 71st Street, New York, New York 10023, U.S.A.
- KEALY**, Mr J. Kieran, Dept of English, University of British Columbia, Vancouver 8, Canada.
- KEE**, Prof. Kenneth, Victoria College, University of Toronto, Toronto, Ontario, Canada.
- KELLER**, Prof. Hans-Erich, Dept of Romance Languages, Ohio State University, 1841 Millikin Road, Columbus, Ohio 43210, U.S.A.
- KELLERMANN**, Prof. Wilhelm (University of Göttingen), Calsowstrasse 71, 34 Göttingen, Germany.

- KELLOGG**, Prof. Alfred L., Dept of English, Rutgers, The State University, New Brunswick, New Jersey, U.S.A.
- KELLY**, Prof. Douglas, Dept of French and Italian, University of Wisconsin, Madison, Wisconsin 53706, U.S.A.
- KELLY**, Dr Thomas E., Dept of Modern Languages, Purdue University, Lafayette, Indiana 47907, U.S.A.
- KENNEDY**, Dr Angus J., The French Dept, The University, Glasgow G12 8QL, Scotland.
- KENNEDY**, Dr Edward D., Dept of English, University of North Carolina, Chapel Hill, North Carolina 27514, U.S.A.
- KENNEDY**, Dr Elspeth, St Hilda's College, Oxford, England.
- KENNEDY**, Dr Philip, Dept of Foreign Languages, University of West Virginia, Morgantown, West Virginia 26506, U.S.A.
- KIESOW**, Herr Reinhard, Amfortasweg 3, 1 Berlin 41, Germany.
- KIBLER**, Prof. William W., Dept of French and Italian, University of Texas, Austin, Texas 78712, U.S.A.
- KIMMEL**, Prof. Arthur S., Dept of Foreign Languages, Western Washington State College, Bellingham, Washington 98225, U.S.A.
- KINDRICK**, Dr Robert L., Dept of English, Central Missouri State College, Warrensburg, Missouri 64093, U.S.A.
- KIRBY**, Prof. Thomas A., Louisiana State University, Baton Rouge 3, Louisiana, U.S.A.
- KLEINHENZ**, Prof. Christopher, Dept of French and Italian, University of Wisconsin, Madison, Wisconsin 53706, U.S.A.

KLINE, Dr Galen R., Department of Languages, Virginia Polytechnic Institute, Blacksburg, Virginia 24141, U.S.A.

KLUGE, Prof. Reinhold (Deutsche Akademie der Wissenschaften zu Berlin), Unter den Linden 8, X108 Berlin, Germany.

KNIGHT, Prof. Alan E., Dept of French, Pennsylvania State University, University Park, Pennsylvania 16802, U.S.A.

KNIGHT, Dr S. T., School of General Studies, The Australian National University, P.O. Box 4, Canberra, ACT 2600, Australia.

KNOTT, Prof. Eleanor, 2, Sallymount Terrace, Dublin, Ireland.

KNUDSON, Prof. Charles A., Dept of French, University of Illinois, Urbana, Illinois, U.S.A.

KOCH, Sister Regina Marie, Regis College, Weston, Massachusetts, 02193, U.S.A.

KÖHLER, Prof. Erich (University of Freiburg i. Br.), 7811 St Peter (Schwarzwald), Am Scheinerwald 102a, Germany.

KOPPITZ, Dr Hans Joachim, Geibelstrasse 10, 5 Köln-Lindenthal, Germany.

KOUBICHKINE, Mme Michèle, (University of Lyons), 28 rue de l'Abondance, 69 Lyon, France.

KRAEMER, Prof. Erik von (University of Helsingfors), Johannesvägen 6 A, Helsingfors 12, Finland.

KRAMER, Dr Günter (Deutsche Akademie der Wissenschaften zu Berlin), Köllnische Strasse 35a, XI Berlin-Niederschöneweide, Germany.

KRATINS, Prof. Ojars, Dept of English, University of California, Berkeley, California 94720, U.S.A.

- KUHN**, Prof. Hugo (University of München) Veterinärstrasse 2, 8 München 22, Germany.
- KÜHNEMANN**, Dr. Wolfgang R., Grosse Heide 31, 3004 Isernhagen Süd, Germany.
- LACY**, Prof. Norris J., Dept of French and Italian, University of Kansas, Lawrence, Kansas 66044, U.S.A.
- LAGORIO**, Prof. Valerie M., Dept of English, University of Iowa, Iowa City, Iowa, U.S.A. 52240.
- LAMBRECHTS**, Prof. Pierre, (University of Ghent), 19, Gaverlandstraat, B-9000 Baarle-Drongen, Belgium.
- LAPA**, Prof. Manuel Rodrigues, Anadia, Portugal.
- LARMAT**, M. Jean (University of Nice), Palais Chambrun, Bt. 3, 1, rue André-Chénier, 06 Nice, (Alpes-Maritimes), France.
- LATHUILLERE**, M. Roger (University of Paris-Sorbonne), 6 Boulevard Jourdan, Paris XIV, France.
- LAURIE**, Miss H. C. R., 28 Athole Gardens, Glasgow W2, Scotland.
- LAVAUD**, Prof. Jacques, Doyen honoraire de la Faculté des Lettres de l'Université de Poitiers, 47, boulevard Garibaldi, Paris 15^e, France.
- LAWLOR**, Prof. J., Dept of English, The University, Keele, Staffs, England.
- LAWRENCE**, Miss Katharine, 177 North Washington Circle, Lake Forest, Illinois 60045, U.S.A.
- LEBRETON**, Dr Louis, Bourbriac (Côtes-du-Nord), France.
- LECOY**, Prof. Félix (Collège de France), 2, rue de Tournon, Paris 6^e, France.
- LEE**, Prof. A. van der (Free University, Amsterdam), 404 Hollands End, 89 Ankeveen, Post 's-Graveland, Holland.

- LEFEVRE**, Prof. Yves (University of Bordeaux), 171, rue Judaïque, Bordeaux, France.
- LE GENTIL**, Prof. Pierre (The Sorbonne), 133, boulevard du Montparnasse, Paris 6^e, France.
- LEGGE**, Prof. M. Dominica, French Dept, 4 Beucleuch Place, Edinburgh EH0 9LW, Scotland.
- LEIBLE**, Prof. Arthur B, Dept of English, University of Wisconsin, Oshkosh, Wisconsin 54901, U.S.A.
- LEJEUNE**, Prof. Rita (University of Liège), 17, rue Saint-Pierre, B-4000 Liège, Belgium.
- LE MARRE-LEFEUVRE**, Mme., Secrétaire Générale de l'Université de Haute-Bretagne, Cité Universitaire, 94 Boulevard Sévigné, 35 Rennes, Ille-et-Vilaine, France.
- LENAT**, M. R., 111, avenue Aristide-Briand, Rennes, France.
- LE RIDER**, Mlle, Paule, Assistante à l'Université de Paris-Vincennes, 3 Rue Eugénie-Gérard, 94 Vincennes, Val-de-Marne, France.
- LEROND**, Prof. Alain (University of Paris-Nanterre), 82 Rue de Longchamp, 92 Neuilly, (Hauts-de-Seine), France.
- LESLIE**, Prof. Roy F., Dept of English, University of Victoria, Victoria, British Columbia, Canada.
- LEVY**, Dr B. J., The French Dept, The University, Hull HU6 7RX, Yorks., England.
- LEWICKA**, Prof. Halina, Pulawska 26 ma 14, Warsaw 12, Poland.
- LEWIS**, Mr Ancirin, Dept of Welsh, University College, Cardiff CF1 1XL, Wales.
- LEWIS**, Mr C. W., 7 Glynoli Road, Treorchy, Rhondda, Glamorgan, South Wales.

LEWIS, Prof. David W., Dept of Languages, Lakehead University, Thunder Bay, Ontario, Canada.

LEWIS, Col H. A., M.B.E., T.D., 143 Great Portland Street, London W.1., England.

LEWIS, Prof. Robert G., State University of New York, Brockport, New York 14420, U.S.A.

LIEBMAN, Mr C. J., Jr, 220, East 73rd Street, New York 21, New York, U.S.A.

LIMENTANI, Prof. Alberto, (University of Venezia), via Nullo 1, Padua, Italy.

LINDBÄCK, Mr Hans, Åbo Akademi, Tavastgatan 7, B, 36, Åbo, Finland.

LINSKILL, Dr J. (University of Liverpool), 23, Fawley Road, Liverpool 18, England.

LISTER, Mr David, Candletrees, Vaughan Avenue, Grimsby, Lincs., England.

LIVAUDAIS, Mr Eugene B. III, 934 Royal Street, Apt E, New Orleans, Louisiana 70116, U.S.A.

LLOYD Dr Nesta, Dept of Welsh, University College of Wales, Swansea, S. Wales.

LLYWELYN-WILLIAMS, Mr Alan, The University College of North Wales, Bangor, Wales.

LODGE, Dr A., French Dept, Taylor Building, University of Aberdeen, Old Aberdeen AB9 2UB, Scotland.

LODS, Mlle Jeanne, Professeur à l'Ecole Normale Supérieure de Jeunes filles, 28, rue de Turin, Paris 8^e, France.

LOGAN, Mr W. Douglas, 131 Green Street, Auburn, Alabama 36830, U.S.A.

LONG, Prof. Eleanor R., Dept of English, Santa Clara University, Santa Clara, California 95053, U.S.A.

- LOOMIS**, Prof. Dorothy Bethurum, 76, Great Neck Road, Waterford, Connecticut 06385, U.S.A.
- LORiot**, Prof. Robert L. (University of Dijon), 15, rue Madame, Paris 6^e, France.
- LOUIS**, Prof. René (University of Tours), 42, boulevard Auguste-Blanqui, Paris 13^e, France.
- LOZACHMEUR**, M. Jean Claude, Assistant à l'Université de Haute-Bretagne, 23 rue du Nivernais, Rennes, France.
- LÜCKE**, Herr Peter, Studienrat, Schillerstrasse 13, 34 Göttingen, Germany.
- LUKMAN**, Prof. Niels (University of Copenhagen), Lille Strandvej 24, DK 2900 Hellerup, Copenhagen, Denmark.
- LUMIANSKY**, Prof. Robert M., Dept of English, University of Pennsylvania, Philadelphia, Pennsylvania 19104, U.S.A.
- LUTTRELL**, Dr C. A., 47 Westminster Road, Leicester, England.
- LYONS**, Dr Faith, French Dept, Bedford College, Inner Circle, Regents Park, London N.W.1, England.
- MCCAFFREY**, Mr Phillip, Apt C-6, Glenwood and Baltimore Avenues, Clifton Heights, Pennsylvania 19108, U.S.A.
- MAC CANA**, Prof. Proinsias, Dept of Welsh, University College, Dublin 2, Ireland.
- MCCANN**, Mr W. J., Dept. of German, The University, Southampton SO9 5NH, England.
- MACCORMACK**, Mr Geoffrey, Faculty of Law, Taylor Building, Old Aberdeen, Scotland.
- MCCOY**, Prof. Dorothy Schuchman, Dept of English, Point Park College, Pittsburgh, Pennsylvania 15222, U.S.A.
- MCGALLIARD**, Prof. John C., Dept of English, University of Iowa, Iowa City, Iowa 52240, U.S.A.

- McGREW**, Prof. Julia H., Dept of English, Vassar College, Poughkeepsie, New York, U.S.A.
- MACHADO**, Miss Judith A., 26043, Road 108, Tulare, California 93274, U.S.A.
- McKILL**, Prof. Larry N., Dept of English, University of Alberta, Edmonton 7, Alberta, Canada.
- MACLEAN**, Miss H. S., Dept of English, University of Manchester, Manchester M13 9PL, England.
- McMAHON**, Mr Thomas J., 2516 Lawnside Road, Timonium, Maryland 21093, U.S.A.
- MAC NIOCAILL**, Mr Gearóid, Dept of History, University College, Galway, Ireland.
- MAILLARD**, M. Jean, 14, boulevard Thiers, Fontainebleau (Seine-et-Marne), France.
- MALET**, Mr Hugh, Brastead Place College, nr. Westerham, Kent, England.
- MANDACH**, Prof. André de, (University of Neuchâtel and Heidelberg), Habstetten, CH-3065 Bolligen Dorf, Switzerland.
- MANDEL**, Prof. Jerome H., Dept of English, Clemson University, Clemson, South Carolina 29631, U.S.A.
- MANN**, Mr R. G., 84 Portland Crescent, Stanmore, Middlesex, England.
- MARANINI**, Prof. Lorenza (University of Pavia), viale Vittorio Emanuele 14, Pavia, Italy.
- MARINO**, Prof. James G., Dept of English, University of Alberta, Edmonton, Alberta, Canada.
- MARION**, Mrs Richard M., 710 Mammoth Road, Dracut, Massachusetts, 01826, U.S.A.
- MARKALE**, M. Jean, 3, rue Saint-Louis-en-l'Île, Paris 4^e, France.

- MARKS**, Rev Dafydd, Dept. of Welsh, St. David's College, Lampeter, Wales.
- MARTIN**, Miss Joan A., 84-40 57th Road, Elmhurst, New York 11373, U.S.A.
- MARTIN**, Mr Lynn, Dept of English, Saint John's University, Jamaica, New York 11432, U.S.A.
- MARTINEAU**, Mme Christine, Maître-Assistant à la Faculté des Lettres de l'Université de Nice, Villa Staumer, Avenue Jean-Marguerite, 06 Nice, Alpes-Maritimes, France.
- MATTHEWS** Mr John, Flat E, 11 Kensington Court, London W.8, England.
- MATTHEWS**, Prof. William, Dept of English, University of California, Los Angeles, California 90024, U.S.A.
- MELA**, M. Charles, Assistant à l'Université de Paris-III, 49 rue de Châtenay, Immeuble Flandre II, 92 Antony, Hauts-de-Seine, France.
- MELLOR**, Prof. Geoffrey, Dept of Modern Languages, The University, Salford M5 4WT, England.
- MELTON**, Prof. John L., Dept of English, St Cloud State College, School of Arts and Sciences, St Cloud, Minnesota, 56301, U.S.A.
- MELTON**, Prof. Virginia, Dept. of English, St Cloud State College, St Cloud, Minnesota 56301, U.S.A.
- MÉNARD**, Mlle J., chez M. Desportes, 81 rue St. Leonard, 49, Angers, France.
- MENARD**, Prof. Philippe (University of Toulouse), 4 rue Jean Suau, 31, Toulouse (Haute-Garonne), France.
- MÉRIZ**, Dr Diana Teresa, Dept of French and Italian, University of Pittsburgh, Pittsburgh, Pennsylvania 15213, U.S.A.

- MERMIER**, Prof. Guy, Dept of Romance Languages, University of Michigan, Ann Arbor, Michigan 48104, U.S.A.
- MERTENS-FONCK**, Prof. Paule (University of Liège), 37 Bd. Frère-Orban, B-4000 Liège, Belgium.
- MEYER**, Mr Geoffrey, 360 East 65th Street, New York, New York 10021, U.S.A.
- MICHA**, Prof. Alexandre (University of Paris-Sorbonne), 43, rue Violet, Paris 15^e, France.
- MICHAEL**, Prof. Ian, Dept of Spanish, The University, Southampton SO9 5NH, England.
- MICLAU**, Mr Paul (University of Bucharest), 7, avenue E. Quinet, Bucharest, Roumania.
- MILFORD**, Miss Kathleen, 1206 Bushkill Street, Easton, Pennsylvania 18042, U.S.A.
- MILIN**, Gaël, Assistant à l'Université de Haute-Bretagne, 2 Quai Richemont, 35 Rennes, Ille-et-Vilaine, France.
- MILLETT**, Miss B., Dept of English, The University, Southampton SO9 5NH, England.
- MILLER**, Mr Philippus, Merion Cricket Club, Haverford, Pennsylvania, U.S.A.
- MILLS**, Dr A. D., Dept of English, The University, Liverpool L69 3BX, England.
- MILLS**, Maldwyn, Dept of English, University College of Wales, Aberystwyth, Wales.
- MIQUET**, Prof. Jean, Dept of French, Carleton University, Colonel By Drive, Ottawa, Ontario, Canada.
- MINIS**, Prof. C. (University of Amsterdam), Duits Seminarium, Spui 21, Amsterdam, Holland.
- MITCHELL**, Mr George E., 2490—18th Avenue, San Francisco, California 94116, U.S.A.

- MOISES**, Prof. Massaud, Universidade de São Paulo, Faculdade de Filosofia, Ciências e Letras, Caixa Postal 8105, São Paulo, Brazil.
- MÖLK**, Prof. Ulrich (University of Giessen), 63 Giessen, Diezstr. 15, Germany.
- MONFRIN**, Prof. Jacques, (Ecole Nationale des Chartes, Paris), 29, boulevard Saint-Michel, Paris 5^e, France.
- MONNA**, Mrs M. C., Laan van Meerdervoort 1249, The Hague, Holland.
- MONTGOMERY**, Prof. Edward, 20 Bradley Road, Chapel Hill, North Carolina 27514, U.S.A.
- MOORE**, Miss Ellen C., Dept of English, University of Wisconsin, Madison, Wisconsin 53706, U.S.A.
- MOORMAN**, Prof. Charles Wickliffe, Mississippi Southern College, Hattiesburg, Mississippi, U.S.A.
- MORCOVESCU**, Dr Nicolas, Dept of Modern Languages, Monash University, Clayton, Victoria, Australia.
- MORGAN**, Mrs June J., Box 602, Emporia, Kansas 66801, U.S.A.
- MORRELL**, Prof. Minnie Cate, Wittenberg University, Springfield, Ohio, U.S.A.
- MORRIS**, Dr Thelma, University College of South Wales and Monmouthshire, Cardiff, Wales.
- MUIR**, Dr L. R., The French Dept, The University, Leeds LS2 9JT, England.
- MÜLLER**, Dr Norbert, Akademischer Rat (University of Mainz), Alicestrasse 9, 6501 Budenheim, Germany.
- MURAILLE**, M. Guy (University of Louvain), rue des Béguinages, B-5980 Grez-Doiceau, Belgium.
- MURAOKA**, Prof. Isamu, Tohoku Gakuin College, Sendai, Japan.

- MURDOCH, Miss Amelia C., 4600, Hartwick Road, College Park, Maryland, U.S.A.
- MUSKA, Mrs Susan H., Dept of Foreign Languages, Eastern Montana College, Billings, Montana 59102, U.S.A.
- MUTCH, Mr G. P., Oriel College, Oxford, England.
- NAGEL, Dr L. Rolf, Heesentr. 16, 4 Düsseldorf-Heerdt, Germany.
- NAIS, Prof. Hélène (University of Nancy), 100, avenue du Général Leclerc, Nancy, France.
- NASTALI, Mr Daniel P., 5822 Kenwood, Kansas City, Missouri 64110, U.S.A.
- NEAVE, Dr Dorothy, 14 Albion Road, Chesterfield, Derbys., England.
- NELLIS, Miss Marilyn, South Hill Apts 6A, Geneseo, New York 14454, U.S.A.
- NEUMANN, Prof. Eduard (Free University of Berlin), Berkaerstrasse 28, 1 Berlin 33, Germany.
- NEUMANN, Prof. Friedrich (University of Göttingen), Düstere Eichenweg 58, 34 Göttingen, Germany.
- NEUMANN, Prof. Hans (University of Göttingen), Charlottenburger Strasse 5, 34 Göttingen-Geismar, Germany.
- NEWCOMBE, Mr T. H., Dept of French, University of Edinburgh, 4 Buccleuch Place, Edinburgh EH0 9LW, Scotland.
- NEWSTEAD, Prof. Helaine, University Graduate Division, The City University of New York, 33, West 42 Street, New York, New York 10036, U.S.A., and 118, East 93 Street, New York, N.Y. 10028, U.S.A.
- NEWTON, Dr Robert R., 701 Quaint Acres Drive, Silver Spring, Maryland 20904, U.S.A.
- NICHOLS, Prof. Stephen G., Jr, Dartmouth College, Hanover, New Hampshire 03755, U.S.A.

- NIEDZIELSKI**, Prof. Henri Z., Dept of European Languages,
University of Hawaii, Honolulu, Hawaii, 96822, U.S.A.
- NIEMEYER**, Prof. Karina H., Dept of Romance Languages,
University of Michigan, Ann Arbor, Michigan 48104,
U.S.A.
- NOEL**, M. Jean, Professeur à l'Université de Haute-Bretagne,
35 Rennes, France.
- NOLL**, Miss Dolores, Dept of English, Kent State University,
Kent, Ohio 44240, U.S.A.
- NORRIS**, Mr William H., 707 Redgate Avenue, Norfolk,
Virginia 23507, U.S.A.
- NORTHCOTT**, Prof. Kenneth, Chairman of Germanic
Languages, University of Chicago, Chicago, Illinois
60637, U.S.A.
- NOTZ**, Mme Marie-Françoise, Maître-Assistant à l'Univer-
sité de Bordeaux-II, 2 Chemin de Peugue, 33 Pessac,
Gironde, France.
- NYHOLM**, Prof. Kurt (Åbo Akademi), Vårdbergsgatan 8B
36, 20700 Åbo 70, Finland.
- NYKROG**, Prof. Per (University of Aarhus), Raahøj Allé 2 A,
DK 8270, Højbjerg, Aarhus, Denmark.
- OAKSHOTT**, Miss Jane, 13 Byron Place, Clifton, Bristol
BS8 1JT, England.
- OBBEEMA-SMEETS**, Mrs. M. J. H., Vondellaan 52, Leiden,
Holland.
- OBBEREMBT**, Mr Kenneth J., Dept of English, Saint Louis
University, Saint Louis, Missouri 63103, U.S.A.
- O'CONNOR**, Bro. B. Andrew, Manhattan College, New York,
New York 10471, U.S.A.
- O'GORMAN**, Prof. Richard F., Dept of French and Italian,
University of Iowa, Iowa City, Iowa, 52240, U.S.A.

- OLSEN**, Munk, Assistant à la Faculté des Lettres de l'Université de Paris, 2, Allée des Sycomores, 92 Sceaux, France.
- ONORATO**, Prof. Ronald E., Sullins College, Bristol, Virginia 24201, U.S.A.
- O'SHARKEY**, Dr Eithne M, Department of French, University of Dundee, Dundee, Scotland.
- OSKAMP**, Dr H. P. (University of Amsterdam), Oost 302, Zwaagdijk 1924, Holland.
- OWEN**, Prof. D. D. R., 7 West Acres, St. Andrews, Fife, Scotland.
- OWINGS**, Prof. Marvin A., Sr, 217, Strawberry Lane, Clemson, South Carolina, U.S.A.
- PAARDEKOOPER-VAN BUUREN**, Mrs H., Anna van Engelandstraat 27, Eindhoven, Holland.
- PALERMO**, Prof. Joseph, University of Connecticut, Storrs, Connecticut, U.S.A.
- PALUMBO**, Prof. Pietro (University of Palermo), via A. Pacinotti 94, 90145 Palermo, Sicily.
- PANOFKY**, Mr Richard J., English Dept, University of California, Santa Barbara, California 93106, U.S.A.
- PARKER**, Prof. Roscoe E., 115, Mandalay Road, Fort Myers Beach, Florida, U.S.A.
- PAYEN**, M. Jean-Charles, Professeur à l'Université de Caen, 17 Rue Auguste-Renoir, 14 Caen, Calvados, France.
- PEARCE**, Dr John T., Muhlenberg College, Allentown, Pennsylvania 18104, U.S.A.
- PEELE**, Mr M., The Old House, 20 Dogpole, Shrewsbury SY1 1EP, England.
- PELAN**, Prof. Margaret (Queen's University of Belfast), 8 Strangford Avenue, Belfast BT9 6PG, N. Ireland.

- PELLEGRINI**, Prof. Carlo (University of Florence), via P. Toscanelli 2, Florence, Italy.
- PENNAR DAVIES**, Rev Principal, Coleg Coffa Ffynnhonnau, Swansea, Wales.
- PERMAN**, Mr R. C. D., St Peter's College, Oxford, England.
- PETRUCELLI**, Prof. Gerald J., Dept of French and Italian, University of Wisconsin, Milwaukee, Wisconsin 53201, U.S.A.
- PHELAN**, Sister Ellen Marie, Ladycliff College, Highland Falls, New York 10928, U.S.A.
- PHELPS**, Dr Mason M., 657 Strawberry Hill Road, Concord, Massachusetts 01742, U.S.A.
- PICKERODT-UTHLEB**, Dr. Erdmute, 224 bis rue Marcadet, Paris 18^e, France.
- PICKFORD**, Prof. Cedric E., French Department, The University, Hull HU6 7RX, Yorkshire, England.
- PIROT**, M. François, (University of Liège), 15, place Henri Simon, B-4000, Liège, Belgium.
- PISOSCHI**, Mr Valeriu, Șoseana Panduri 90, 3, Bucharest, Roumania.
- PLOUZEAU**, Mlle May, 32, rue Manuel, 13 Aix-en-Provence, France.
- PLUMMER**, Prof. John, Dept. of English, Vanderbilt University, Nashville, Tennessee 37203, U.S.A.
- POAG**, Mr James F., Dept of German, Indiana University, Bloomington, Indiana, U.S.A.
- POIRION**, Prof. Daniel (University of Grenoble), Institut Français, 86, via F. Crispi, 80121, Naples, Italy.
- POLAK**, Dr L., Dept of French, Birkbeck College, Malet Street, London W.C.1, England.

- POLLMANN, Prof. Leo (University of Erlangen), Geisbergstr. 38, 8521 Frauenaaurach, Germany.
- POMEROY, Mrs Elizabeth W., 2144 Shipway Avenue, Long Beach, California 90815, U.S.A.
- POPPER, Dr Hans, Dept of German, University College of Wales, Swansea SA2 8PP, Wales.
- POWELL, Miss Anne, Dept of French, University College, Gower Street, London WC1E 6BT, England.
- PRESS, Dr A. R., Dept of French, Queen's University, Belfast BT7 1NN, N. Ireland.
- PULLEGA, Dr Andrea (University of Bergamo), via Traù 2, Milan, Italy.
- QUEINNEC, M. Bernard-Marie, 6, rue des Fossés, Laval (Mayenne), France.
- QUINN, Prof. Esther C., Dept of English, Hunter College, 695 Park Avenue, New York, N.Y. 10021, U.S.A.
- RABILLER, La Davière, 85 St Julien-des-Landes, Vendée, France.
- RAHILLY, Mr Leonard J., Dept of Romance Languages, Michigan State University, East Lansing, Michigan 48823, U.S.A.
- RAISON DU CLEUZIQU, Abbé Jacques (Secrétaire de l'Evêché de Saint-Brieuc), 10, rue Jean-Métairie, Saint-Brieuc (Côtes-du-Nord), France.
- RASMUSSEN, Prof. B. H., Dept of Romance Languages, Dalhousie University, Halifax, Nova Scotia, Canada.
- RAY, Mr T. J., Dept of English, Sam Houston State University, Huntsville, Texas 77340, U.S.A.
- RAYNAUD DE LAGE, Prof. Guy (University of Clermont-Ferrand), 15, rue Bonnabaud, Clermont-Ferrand, (Puy-de-Dôme), France.

- REASON**, Dr Joseph H., 1242, Girard Street, N.E., Washington 17, D.C., U.S.A.
- REAVILL**, Mr J. B., C.P. 1586, Lourenço Marques, Mozambique.
- REDPATH**, Mr Albert G., 40, East 67th Street, New York 21, New York, U.S.A.
- REED**, Mr Leslie, The County Grammar School, Merthyr Tydfil, Glamorgan, Wales.
- REES**, Mr G. O., Dept of French, The University, Leeds LS2 9JT, England.
- REICHEL**T, Prof. Walter E., Dept of English, Atlantic Community College, Mays Landing, New Jersey 08330, U.S.A.
- REILLY**, Prof. Robert, Dept of English, Rider College, Trenton, New Jersey 08602, U.S.A.
- REINECKE**, Prof. George F., Dept of English, Louisiana State University in New Orleans, New Orleans, Louisiana 70122, U.S.A.
- REISS**, Prof. Edmund A., Dept of English, Duke University, Durham, North Carolina 27706, U.S.A.
- REMY**, Prof. Paul (University of Ghent), 150 avenue du Pois de Senteur, 1120 Bruxelles, Belgium.
- RHYS**, Miss Beti, 24 Llanedeyrn Road, Pan-y-Lan, Cardiff, Wales.
- RIBARD**, Prof. Jacques, Faculté des Lettres et Sciences Humaines, Université de Picardie, Chemin du Thil, Campus Universitaire, Amiens, France.
- RICHARDS**, Prof. Melville, Dept of Welsh, University College, Bangor, Wales.
- RICHTHOFEN**, Prof. Erich von, University of Toronto, Toronto 5, Ontario, Canada.
- RICKETTS**, Dr Peter T., Dept of Latin, The University, Birmingham B15 2TT, England.

- RIQUER**, Prof. Martín de, C. Camelias 10 y 12, Barcelona 12, Spain.
- RIVERS**, Prof. Gertrude B., Howard University, Washington 1, D.C., U.S.A.
- RIVOALLAN**, M. A. (The Sorbonne), 8, rue La Fontaine, Paris 16^e, France.
- ROACH**, Miss Eleanor, 329 Clearbrook Avenue, Lansdowne, Pennsylvania 19050, U.S.A.
- ROACH**, Prof. William, University of Pennsylvania, Philadelphia 4, Pennsylvania, U.S.A.
- ROBERTS**, Mr Alan, Clitheroe Royal Grammar School for Boys, York Street, Clitheroe, Lancs., England.
- ROBERTS**, Dr Bryn F., Dept of Welsh, University College, Aberystwyth, Wales.
- ROBERTS**, Mr Ian Forrester, 115 Moorfield Road, Brockworth, Gloucester, England.
- ROBERTS**, Prof. Ruth E., English Dept, State University College, Fredonia, New York 14063, U.S.A.
- ROBSON**, Mr C. A., Merton College, Oxford, England.
- ROBSON**, Walter W. III, 1633 Stratford Road, Lawrence, Kansas 66044, U.S.A.
- ROCKOW**, Miss Karen S., Dept. of Celtic Languages and Literature, Harvard University, Cambridge, Massachusetts 02138, U.S.A.
- ROE**, Prof. Robert T., Jr, Ohio University, Athens, Ohio, U.S.A.
- ROGERS**, Miss Gillian E., 32 Holly Avenue, Jesmond, Newcastle upon Tyne 2, England.
- ROHR**, Prof. Rupprecht (University of Mannheim), Max-Hachenburg-Strasse 66, 68 Mannheim 51, Germany.
- RONCAGLIA**, Prof. Aurelio (University of Rome), via Bolzano 36, Rome, Italy.

- ROOTH**, Mrs Anna Birgitta (University of Lund), Linnégatan, 12 B, Lund, Sweden.
- ROSS**, Prof. A. S. C., Dept of Linguistics, The University, P.O. Box 363, Birmingham B15 2TT, England.
- ROSSMAN**, Mr Vladimir R., 2790 Broadway, Apt 2H, New York, New York 10025, U.S.A.
- ROUSSE**, M. Michel (University of Rennes), 15, rue des Cygnes, Le Rheu (Ille-et-Vilaine), France.
- ROUY**, M. François, University of Nice, 06 Nice, France.
- ROWLANDS**, Mr E. I., (University College of South Wales and Monmouthshire), 34, Sandringham Road, Cardiff, Wales.
- ROWNTREE**, Mr John, Ardsley House, Stonegate, Hunmanby, Filey, England.
- ROZGONYI**, Mrs Eva, Katona Jozsef-u 14, Budapest 13, Hungary.
- RUGGIERI**, Prof. R. M. (University of Rome), piazza di Spagna 3, Rome, Italy.
- RUMBLE**, Prof. Thomas C., Dept of English, Wayne State University, Detroit, Michigan 48202, U.S.A.
- RUPP**, Prof. Theodore H., State College, Millersville, Pennsylvania, U.S.A.
- RYCHNER**, Prof. Jean (University of Neuchâtel), 35, chemin des Pavés, Neuchâtel, Switzerland.
- RYDELL**, Prof. Mireille G., Division of Humanities, California State College, 5500 State College Parkway, San Bernardino, California 92407, U.S.A.
- SADRON**, M. Pierre, 'La Table d'Emeraude', 22bis, rue du Saint-Nom, 78 L'Étang-la-Ville, Yvelines, (Seine-et-Oise), France.
- SANSONE**, Prof. Giuseppe E. (University of Bari), via del Pozzetto, 117, Rome, Italy.

- SANTONI, Mme Claire, Assistante d'Allemand à la Faculté des Lettres de Paris Nanterre, 12 Bd. de la Bastille, Paris 12^e, France.
- SARGENT, Prof. Barbara N., Dept of French and Italian, University of Pittsburgh, Pittsburgh, Pennsylvania 15213, U.S.A.
- SATTERFIELD, Mr David M., 3018 Center Drive, Ellicott City, Maryland 21043, U.S.A.
- SAVAGE, Prof. Henry L., The Library, Princeton University, Princeton, New Jersey 08540, U.S.A.
- SAYERS, Dr William, Bellmansgatan 24 n.b. 116, 47 Stockholm, Sweden.
- SCHLAUCH, Prof. Margaret (retired), English Dept, Warsaw University, Poland.
- SCHLOBIN, Mr Roger C., Dept of English, Purdue University, North Central Campus, Westville, Indiana 46391, U.S.A.
- SCHMIDZ, Dr. C. C. D., Goudsbloemlaan 220, The Hague, Holland.
- SCHRÖDER, Prof. Walter Johannes (University of Mainz), Arndtstrasse 6, 65 Mainz, Germany.
- SCHÜRR, Prof. Friedrich (University of Freiburg), Jakobstrasse 56, 775 Konstanz, Germany.
- SCHWARZ, Prof. W. (University of Amsterdam), Michelangelostraat 24, Amsterdam, Holland.
- SCHWARTZSTEIN, Mr S. J. D., 35 Fisher Place, Trenton, New Jersey 08618, U.S.A.
- SEGRE, Prof. Cesare (University of Pavia), piazza Bertarelli 4, Milan, Italy.
- SEGUY, Prof. Jean (University of Toulouse), 16, rue Vélane, Toulouse (Haute-Garonne), France.

- SENNINGER, M. Charles** (University of Paris-Nanterre),
14, avenue des Tilleuls, Corneilles-en-Parisis, Yvelines,
(Seine-et-Oise), France.
- SHAFFER, Prof. Elizabeth A.**, Pfeiffer College, Misenheimer,
North Carolina, U.S.A.
- SHARRER, Prof. Harvey L.**, Dept of Spanish and Portuguese,
University of California, Santa Barbara, California
93106, U.S.A.
- SHIRE, Mrs Helena M.**, 2 Bulstrode Gardens, Cambridge,
England.
- SHIRT, Mr David** (University of Newcastle-upon-Tyne),
Aldis House, Osborne Road, Newcastle upon Tyne 2,
England.
- SICILIANO, Prof. Italo** Professor Emeritus, University of
Venice, S. Gregorio 335, Venice, Italy.
- SIDORSKI, Mr M.**, 24 Rusholme Place, Rusholme, Man-
chester 14, England.
- SKEELS, Prof. Dell R.**, College of Engineering, University of
Washington Seattle 5, Washington, U.S.A.
- SKINNER, Mrs Veronica L.**, 201 Dreams Landing, Annapolis,
Maryland 21401, U.S.A.
- SKLUTE, Prof. Larry M.**, Dept of English, University of
California, Berkeley, California 94720, U.S.A.
- SLOCUM, Dr Sally K.**, 166 South Portage Path, Akron,
Ohio 44302, U.S.A.
- SMETANA, Rev. Cyril L.**, O.S.A., Dept of English, York
University, Toronto, Ontario, Canada.
- SMITH, Miss Christine E. L.**, Dept of French, University
College, Gower Street, London W.C.1., England.
- SMITH, Dr Robert P., Jr.**, French Dept, Rutgers University,
Camden, New Jersey 08102, U.S.A.

- SMITH**, Prof. Stephen, Dept of Modern Languages, Central Connecticut State College, New Britain, Connecticut 06050, U.S.A.
- SMITHERS**, Prof. G. V., Dept of English Language and Medieval Literature, University of Durham, Elvet Riverside, New Elvet, Durham, England.
- SNOUFFER**, Prof. Eugene J., Dept of English, Western Illinois University, Macomb, Illinois 61455, U.S.A.
- SOONS**, Prof. C. Alan, Dept of Classics and Spanish, Rice University, Houston, Texas 77001, U.S.A.
- SOUDEK**, Dr Ernst H., 4810 Glenmont, Bellaire, Texas 77401, U.S.A.
- SPAHR**, Prof. Blake Lee, Dept of German, University of California, Berkeley, California 94720, U.S.A.
- SPENCER**, Mr Richard H, 23 Oakfield Street, Cardiff, Wales.
- SPIELMANN**, Miss Edda, 306 San Vincente, No. 3, Santa Monica, California 90402, U.S.A.
- SPILSBURY**, Miss Sarah V., Dept of French, Kings College, University of Aberdeen, Old Aberdeen AB9 2UB, Scotland.
- STACKMANN**, Prof. Karl (University of Göttingen), Nonnenstieg 12, 34 Göttingen, Germany.
- STAINES**, Mr David, Leverett House, Harvard University, Cambridge, Massachusetts 02138, U.S.A.
- STARR**, Prof. Nathan C., 333, East 68th Street, New York 10021, New York, U.S.A.
- STEINER**, Prof. Roger J., Dept of Languages and Literature, University of Delaware, Newark, Delaware, U.S.A.
- STEINHOFF**, Dr Hans-Hugo, Akademischer Rat (University of Stuttgart), Gehrenwaldstr. 37b, 7 Stuttgart 60, Germany.
- STIENNON**, Prof. Jacques (University of Liège), 34, rue des Acacias, B-4000, Liège, Belgium.

- STONES**, Miss M. Allison, 3, Cranmer Road, Didsbury, Manchester 20, England.
- STREETER**, Mrs Thomas W., Jr, 1133, Evergreen Avenue, Plainfield, New Jersey, U.S.A.
- STURM**, Prof. Sara, Dept of French and Italian, University of Massachusetts, Amherst, Massachusetts 01002, U.S.A.
- SUARD**, Prof. François, University of Lille, 3, rue Brûle-Maison, 59 Lille, Nord, France.
- SUBRENAT**, Prof. Jean (University of Aix-en-Provence), Le Val St Jean, Bât. I, Avenue Jules Ferry prolongée, 13 Aix-en-Provence (Bouches-du-Rhone), France.
- SUNDMAN**, Mr Carl-Eric, Mariegatan, 10, B, 30, Åbo, Finland.
- SUTHERLAND**, Colonel Edwin V., Dept of English, United States Military Academy, West Point, New York, U.S.A.
- SWART**, Prof. J. (University of Amsterdam), Van Nijenrodeweg 877, Amsterdam, Holland.
- SWEETSER**, Prof. Franklin P., Univ. of Illinois at Chicago Circle, Chicago, Illinois 60680, U.S.A.
- SZARMACH**, Dr. Paul E., 35 Vine Street, Binghamton, New York 13903, U.S.A.
- SZMYDT**, Prof. Zofia, Dept of Polish Studies, Warsaw University, Warsaw, Poland.
- TAGUE**, Prof. Wilma L., Carthage College, Kenosha, Wisconsin 53140, U.S.A.
- TANAKA**, Mrs Susan Fox, 2728 1/2 Stuart Street, Berkeley, California 94705, U.S.A.
- TATTERSALL**, Miss Jill, French Dept, University of Leicester, Leicester, England.
- TAYLOR**, Dr Jane H. M. (University of Manchester), 12 Circular Road, Withington, Manchester 20, England.

- TAYLOR, Prof. Pauline, Butler Hall (13 F), 400 West 119th Street, New York, New York 10027, U.S.A.
- TEELE, Prof. Roy E., P.O. Box 247, Georgetown, Texas, U.S.A.
- THIEL, Dr Joachim, Studiendirektor, Tischbeinstrasse, 48, 3 Hannover, Germany.
- THINLOT, Mlle Françoise, 2 rue des Colonnes du Trône, Paris 12^e, France.
- THOMAS, Dr Ceinwen H., Dept of Welsh, University College, Cardiff CF1 1XL, Wales.
- THOMAS, Miss Maureen, 5 Birkenhead Street, London W.C.2, England.
- THOMAS, Dr Patrick A., Dept of Foreign Languages, Ball State University, Muncie, Indiana 47306, U.S.A.
- THOMOV, Prof. Thomas, University of Sofia, Sofia, Bulgaria and 67 Gottwald Avenue, Sofia IV, Bulgaria.
- THOMPSON, Prof. Albert W., Washington State University, Pullman, Washington, U.S.A.
- THOMPSON, Prof. Marvin, Dept of English, Saint Cloud State College, Saint Cloud, Minnesota 56301, U.S.A.
- THOMPSON, Dr Raymond H., Dept of English, Acadia University, Wolfville, N. S., Canada.
- THOMSON, Prof. Derek S., Department of Celtic, The University, Glasgow W.2, Scotland.
- THOMSON, Mr R. L., Dept of English Language, The University, Leeds LS2 9JT, England.
- THORPE, Prof. Lewis, Dept of French, University of Nottingham, Nottingham NG7 2RD, England.
- THUNDIVIL, Prof. Zacharias, Dept of English, Northern Michigan University, Marquette, Michigan 49855, U.S.A.
- TILVIS, Prof. Pentti (University of Turku), Puolalanpuisto 4b, B8, Turku, Finland.

- TOBIN**, Miss Prudence M. O'H., c/o Australia & New Zealand Bank, 20 Grafton Street, London W.1.
- TOGBY**, Prof. Knud (University of Copenhagen), Agervang 3, DK 2800 Lyngby, Copenhagen, Denmark.
- TOPSFIELD**, Dr L. T., St Catherine's College, Cambridge, England.
- TRAHERNE**, Sir Cennydd and Lady, Coedarhydyglyn, St. Nicholas, nr. Cardiff, Wales.
- TRETHERWEY**, Prof. William H., Victoria College, University of Toronto, Ontario, Canada.
- TRIOREAU**, Mlle A., 654 rue de la Vallée, 45 Olivet, Loiret, France.
- TYSON**, Dr Diana B., Dept of French, Stockwell College of Education, Rochester Avenue, Bromley BR1 3DH, Kent, England.
- TYSENS**, Prof. Madeleine (University of Liège), 43 boulevard Frère-Orban, B-4000, Liège, Belgium.
- UTLEY**, Prof. Francis Lee, Dept of English, Ohio State University, Columbus 10, Ohio, U.S.A.
- VAN HOECKE**, M. Willy, (University of Louvain), 20 Pater Liedenslaan, B-3200, Kessle-Lo, Belgium.
- VARTY**, Prof. Kenneth, Dept of French, The University, Glasgow G12 8QL, Scotland.
- VARVARO**, Prof. Alberto (University of Naples), via A. Scarlatti 209/G, Naples, Italy.
- VENTON**, Mrs P., "Camelot", 22 Chapeldown Road, Torpoint, Cornwall, England.
- VERMETTE**, Miss Rosalie, Dept of French and Italian, University of Iowa, Iowa City, Iowa 52240, U.S.A.
- VERY**, Prof. Francis, Dept of Romance Languages, Northwestern University, Evanston, Illinois 60201, U.S.A.
- VESCE**, Prof. Thomas E., Dept of Modern Languages, Mercy College, Dobbs Ferry, New York 10522, U.S.A.

- VINAVER, Prof. E., 2315 Harrison Street, Evanston, Illinois, U.S.A.
- VINCENSINI, Jean-Jacques, Bois St. Louis, 10.V., Orvault, 44 Nantes, France.
- †VISCARDI, Prof. Antonio (University of Milan), via Porpora 141, Milan, Italy.
- VITZ, Prof. Evelyn Birge, Dept of French and Italian, New York University, 19 University Place (No. 608), New York, New York 10003, U.S.A.
- VOSS, Dr Rudolf (University of Mainz), Ricarda-Huchstrasse 15, 65 Mainz, Germany.
- VRIES, Mrs D. de, Beatrixlaan 18, Doorn, Holland.
- WAIS, Prof. Kurt (University of Tübingen), Melanchthonstrasse 38, 74 Tübingen, Germany.
- WALLACE, Mrs Kathryn Y., 1402 Bass Avenue, Apt B3, Columbia, Missouri 65201, U.S.A.
- WALLEN, Miss Martha, Dept of French and Italian, 618 Van Hise, University of Wisconsin, Madison, Wisconsin 53706, U.S.A.
- WALPOLE, Prof. Ronald N., University of California, Berkeley 4, California, U.S.A.
- WALTER, Mrs David O., 212, South Lee Street, Falls Church, Virginia, U.S.A.
- WARD, Mr Edward J., 219 Fatima Drive, Somerset, Massachusetts 02726, U.S.A.
- WARNOCK, Prof. Robert G., Box E, Brown University, Providence, Rhode Island 02912, U.S.A.
- WATHELET-WILLEM, Mme Jeanne (University of Liège), 56, Visé-Voie, B-4000, Liège, Belgium.
- WATKINS Mr J. H., French Dept., University College of North Wales, Bangor, Wales.
- WATTS, Mr Gareth, The National Library of Wales, Aberystwyth, Cardiganshire, Wales.

- WEEL, Prof. emeritus, A. H. van der, University of Amsterdam, Parnassusweg 14, Amsterdam, Holland.
- WEHRLI, Prof. Max (University of Zürich), Ebelstrasse 27, Zürich, Switzerland.
- WEINGARTNER, Prof. Russell, Dept of Modern Languages, University of Akron, Akron, Ohio 44304, U.S.A.
- WEINIG, Sister Mary Anthony, Dept of English, Rosemont College, Rosemont, Pennsylvania 19010, U.S.A.
- WEISS, Mr Douglas A., 490 E. 74th Street, New York, New York 10021, U.S.A.
- WELSH, Prof. Homer C., Dept of Foreign Languages, State College, Kutztown, Pennsylvania, U.S.A.
- WENNBURG, Prof. Benkt, Dept of Foreign Languages, Beaver College, Glenside, Pennsylvania 19038, U.S.A.
- WERBOW, Prof. Stanley N., Dept of Germanic Languages, University of Texas, Box 7939, Austin, Texas 78712, U.S.A.
- WESSELS, Mrs T. M., Kouwerplantsoen 19, Utrecht, Holland.
- WEST, Dr G. D., McMaster University, Hamilton, Ontario, Canada.
- WEST, Mr Richard C., 32 Belcher Circle, Milton, Massachusetts 02186, U.S.A.
- WETHERBEE, Prof. Winthrop, Dept of English, Cornell University, Ithaca, New York 14850, U.S.A.
- WHEELER, Prof. Alvina P., Dept of English and Comparative Literature, 603-2 Lewisohn Hall, Columbia University, New York, New York 10027, U.S.A.
- WHITAKER Dr Muriel A. I., Dept of English, University of Alberta, Edmonton, Alberta, Canada.
- WILLARD, Mrs Sumner, Quarters 34, U.S. Military Academy, West Point, New York 10996, U.S.A.

WILLIAMS, Prof. Harry F., Dept of Modern Languages
Florida State University, Tallahassee, Florida 32306,
U.S.A.

WILLIAMS, Prof. Mary, 35 Fitzjohns Avenue, Hampstead,
London N.W. 3, England.

WILLIAMSON, Mrs Joan B., Apartment 7-1, 3 Washington
Square Village, New York, New York 10012, U.S.A.

WILLSON Prof. H. B., 15 Stoneygate Avenue, Leicester,
England.

WILSON, Prof. Robert H., Dept of English, University of
Texas, Austin 12, Texas, U.S.A.

WILSON, Mr W. Loraine, Dept of German, The University,
Southampton SO9 5NH, England.

WIMSATT, Prof. James I., Dept of English, University of
North Carolina, Greensboro, North Carolina 27412,
U.S.A.

WIND, Prof. emerita, Bartina H. (University of Utrecht),
Schoutenstraat 65, The Hague, Holland.

WISOTZKI, Miss E. Paige, 934 Marshall-C, St. Louis,
Missouri 63119, U.S.A.

WOLEDGE, Prof. Brian, 28a Dobbins Lane, Wendover,
Aylesbury, Bucks., England.

WOLFGANG, Mrs Leonora D., 4106 Locust Street, Phila-
delphia, Pennsylvania 19104, U.S.A.

WOLFZETTEL, Dr Friedrich (University of Giessen),
Wieseckerweg 5, 63 Giessen, Germany.

WORKMAN, Dr Rhea Thomas, Dept of English, Columbia
College, Columbia, South Carolina 29203, U.S.A.

WRIGHT, Prof. Thomas L., Dept of English, Auburn Uni-
versity, Auburn, Alabama 36830, U.S.A.

- WROTEN**, Prof. Helen, Dept of English, Southwestern College, Winfield, Kansas, U.S.A.
- WYSOR**, Mr Michael S., 24 Stephen Drive, Tarrytown, New York 10591, U.S.A.
- YAMAMOTO**, Mr Junichi, Kyoto University, Faculty of Arts, French Section, Sakyoku, Kyoto, Japan.
- YORK**, Prof. Ernest C., Dept of English, University of Alabama, Alabama, U.S.A.
- YUNCK**, Prof. John A., Dept of Comparative Literature, 219 Morrill Hall, Michigan State University, East Lansing, Michigan 48823, U.S.A.
- ZADDY**, Miss Zara P., Dept of French, The University, Glasgow G12 8QL, Scotland.
- ZIEGLER**, Miss Georgianna, 3429 West Penn Street, Philadelphia, Pennsylvania 19129, U.S.A.
- ZIMLES**, Mrs Martha Rogers, 1 West 67th Street, New York, New York 10023, U.S.A.
- ZINK**, Michel, Assistant à l'Université de Paris-Sorbonne, 364 Rue de Vaugirard, Paris XV, France.
- ZIPS**, Dr Manfred (Univ. of Wien), Universitätsstr. 7, Germanistisches Institut, A-1010 Wien 1, Austria.
- ZUMTHOR**, Prof. Paul (University of Montreal), French Dept, University of Montreal, Canada.
- ZYGULSKI**, Prof. Emeritus Zdzislaw, Dept of Germanic Philology, Wroclaw University, Wroclaw, Poland.

UNIVERSITIES, COLLEGES AND LIBRARIES

Aarhus, Denmark, *Statsbiblioteket*.

Aberdeen, Scotland, *King's College, University Library*.

Aberystwyth, Wales, *National Library of Wales*.

Aberystwyth, Wales, *University College of Wales Library*.

Åbo, Finland, *Åbo Akademis Bibliotek*.

Accra, Ghana, *University College of Ghana, Balme Library*.

Achimota, Ghana, *University College of Ghana Library*.

Aix-en-Provence, France, *Bibliothèque Universitaire d'Aix-en-Provence*.

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

Albuquerque, U.S.A., *University of New Mexico Library*.

Amherst, U.S.A., *Hampshire Inter-Library Center, Inc.*

Amiens, France, *Faculté des Lettres, Chemin du Thil, Campus Universitaire, 80 Amiens (Somme), France*.

Amsterdam, Holland, *University of Amsterdam Library*.

Ann Arbor, U.S.A., *University of Michigan Library*.

Antwerpen, Belgium, *Bibliotek van Universitaire Faculteiten Sint-Ignatius*.

Arlington, U.S.A., *University of Texas Library*.

Atlanta, U.S.A., *Georgia State College Library*.

Auburn, U.S.A., *Auburn University, Ralph Brown Droughon Library*.

- Austin, U.S.A., *University of Texas Library.*
- Avignon, France, *Bibliothèque du Collège Littéraire Universitaire d'Avignon.*
- Bâle, Switzerland, *Bibliothèque de l'Université de Bâle.*
- Baltimore, U.S.A., *Enoch Pratt Free Library.*
- Baltimore, U.S.A., *The Milton S. Eisenhower Library, Johns Hopkins University.*
- Bangor, Wales, *University College of North Wales Library.*
- Barcelona, Spain, *Seminario de Literaturas Románicas, Universidad, Facultad de Filosofía y Letras.*
- Barcelona, Spain, *Societat Catalana d'Estudis Històrics.*
- Bari, Italy, *Istituto di Filologia Moderna dell'Università.*
- Baton Rouge, U.S.A., *Louisiana State University Library.*
- Belfast, Northern Ireland, *Queen's University Library.*
- Bellingham, U.S.A., *Western Washington State College, Wilson Library.*
- Berkeley, U.S.A., *University of California, General Library.*
- Berlin, Germany, *Germanisches Seminar der Freien Universität.*
- Berlin, Germany, *Lehrstuhl für romanische Sprachen der Technischen Universität.*
- Berlin, Germany, *Romanisches Seminar der Freien Universität.*
- Berlin, Germany, *Universitätsbibliothek der Freien Universität.*
- Berne, Switzerland, *Stadt- und Hochschulbibliothek.*
- Bethlehem, U.S.A., *Lehigh University, Dept of English.*
- Bethlehem, U.S.A., *Lehigh University, Linderman Library.*

Bloomington, U.S.A., *Indiana University Library.*

Bochum, Germany, *Universitätsbibliothek.*

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

Bonn, Germany, *Englisches Seminar der Universität.*

Boston, U.S.A., *College of Liberal Arts Library, Boston University.*

Boston, U.S.A., *Public Library.*

Boulder, U.S.A., *University of Colorado Library.*

Brest, France, *Bibliothèque de l'Institut de Français de la Faculté des Lettres de Brest.*

Brunswick, U.S.A., *Bowdoin College Library.*

Brussels, Belgium, *Bibliothèque de l'Université libre de Bruxelles.*

Brussels, Belgium, *Bibliothèque Royale.*

Bryn Mawr, U.S.A., *Bryn Mawr College Library.*

Buffalo, U.S.A., *State University of New York at Buffalo, Lockwood Library.*

Burlington, U.S.A., *University of Vermont Library.*

Cagliari, Italy, *Istituto di Filologia Moderna dell'Università.*

Cambridge, England, *Faculty of English Library, Sidgwick Avenue.*

Cambridge, England, *University Library.*

Cambridge, U.S.A., *Harvard College Library.*

Canberra, Australia, *Australian National University Library.*

Canberra, Australia, *University College Library.*

Carbondale, U.S.A., *Southern Illinois University, General Library.*

- Cardiff, Wales, *Library of the University College, Cardiff.*
- Chapel Hill, U.S.A., *University of North Carolina Library.*
- Charlottesville, U.S.A., *Alderman Library, University of Virginia.*
- Chestnut Hill, U.S.A., *Boston College Library.*
- Chicago, U.S.A., *Newberry Library.*
- Chicago, U.S.A., *Roosevelt University Library.*
- Chicago, U.S.A., *University of Chicago Library.*
- Chicago, U.S.A., *University of Illinois Library at Chicago Circle.*
- Christchurch, New Zealand, *University of Canterbury Library.*
- Cincinnati, U.S.A., *University of Cincinnati Library.*
- Cleveland, U.S.A., *Public Library.*
- Cleveland, U.S.A., *Case Western Reserve University Libraries.*
- College Park, U.S.A., *University of Maryland, McKeldin Library.*
- Columbia, U.S.A., *University of South Carolina, McKissick Memorial Library.*
- Columbus, U.S.A., *Ohio State University Libraries.*
- Copenhagen, Denmark, *Det Kongelige Bibliotek.*
- Des Moines, U.S.A., *Drake University Library.*
- Detroit, U.S.A., *Wayne State University Library.*
- Dijon, France, *Bibliothèque de l'Université.*
- Dublin, Ireland, *Coimisiún Béaloideasa Eireann.*
- Dublin, Ireland, *Franciscan House of Studies.*
- Dublin, Ireland, *National Library of Ireland.*

- Dublin, Ireland, *Royal Irish Academy*.
- Dublin, Ireland, *School of Celtic Studies*.
- Dublin, Ireland, *Trinity College Library*.
- Durham, U.S.A., *Duke University Library*.
- Erlangen, Germany, *Romanisches Seminar der Universität*.
- Eugene, U.S.A., *University of Oregon Library*.
- Evanston, U.S.A., *Northwestern University Library*.
- Exeter, England, *University Library*.
- Farmville, U.S.A., *Longwood College, Dabney Lancaster Library*.
- Fayetteville, U.S.A., *University of Arkansas Library*.
- Fort Worth, U.S.A., *Texas Christian University, Mary Couss Burnett Library*.
- Frankfurt am Main, Germany, *Englisches Seminar der Universität*.
- Frankfurt am Main, Germany, *Romanisches Seminar der Universität*.
- Frankfurt am Main, Germany, *Stadt-und Universitäts-Bibliothek*.
- Fredericton, Canada, *University of New Brunswick, Harriet Irving Library*.
- Gainesville, U.S.A., *University of Florida Libraries*.
- Galway, Ireland, *Library of the University College*.
- Genoa, Italy, *Istituto di Filologia Romanza dell'Università*.
- Ghent, Belgium, *Séminaire de Philologie romane de l'Université*.
- Giessen, Germany, *Romanisches Seminar der Universität*.
- Glasgow, Scotland, *University Library*.
- Göteborg, Sweden, *Universitetsbibliotek*.
- Göttingen, Germany, *Englisches Seminar der Universität*.

- 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, *Tilipistonkirjasto.*
- 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.*

Leicester, England, *University 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, *Bedford College 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 University Library.*

- Lund, Sweden, *Folkslivarkivet*.
- Lund, Sweden, *Universitetsbibliotek*.
- Lyon, France, *Bibliothèque de l'Université*.
- 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*.
- Ottawa, Canada, *University of Ottawa, Central Library*.
- Oxford, England, *Bodleian Library*.
- Oxford, England, *Taylorian Library*.
- Oxford, England, *University English Faculty Library*.
- Oxford, U.S.A., *Miami University Libraries*.
- Padua, Italy, *Biblioteca dell'Istituto di Filologia Romanza dell'Università*.
- Palermo, Italy, *Istituto di Filologia Romanza dell'Università*.
- Paris, France, *Bibliothèque de l'École Normale Supérieure, rue d'Ulm, Paris 5^e*.
- 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, 92 Nanterre, Hauts-de-Seine*.
- Paris, France, *Bibliothèque Universitaire Ste. Geneviève, Place du Panthéon, Paris 5^e*.
- 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^e, 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., *Saint Louis University, Pius XII Memorial 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.*
- 's-Gravenhage, 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 Alcheh, 55 Nahlat Beneyemin, P.O. Box 1550, Tel-Aviv.*
- Torino, Italy, *Istituto di Filologia Romanza dell'Università.*
- Toronto, Canada, *Pontifical Institute of Mediaeval Studies.*
- Toulouse, France, *Bibliothèque Universitaire de Toulouse.*
- Tours, France, *Bibliothèque de la Faculté des Lettres de l'Université, 37 Tours, Indre-et-Loire.*
- 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.*

Zürich, Switzerland, *Romanisches Seminar der Universität.*

CONTENTS

Officers of the International Arthurian Society, 1972 5

I BIBLIOGRAPHY

Note on the bibliography 10

List of abbreviations 11

Allemagne et Autriche 19

American Branch (U.S.A. and Canada) 33

Belgique 60

Denmark 66

Espagne, Portugal et pays de langue espagnole 67

Finlande 69

France 70

Great Britain 81

Hongrie 105

Italie 106

Netherlands 112

Poland 116

Suisse 117

Index of authors 119

Index of works and subject-matter 126

II RESEARCH AND CRITICISM

La Chèvre—Person or Title, by Harry F. Williams 137

Chrétien de Troyes' Lancelot: the Eye and the Heart,
by Gerard J. Brault 142

III ARTHURIAN NEWS 155

CENTRE DE DOCUMENTATION ARTHURIENNE 221

OBITUARIES 223

IV LIST OF MEMBERS 241



MEMBERSHIP AND SUBSCRIPTIONS

The Bibliographical Bulletin of the International Arthurian Society is sent free of charge to members of the Society. It is sold to those who are not members at a charge of \$5.00 per copy, or the equivalent.

In countries where there exists a national Branch, applications for membership and outside orders for the Bulletin should be addressed to the national Secretary. Subscriptions should be paid to the national Treasurer. From countries where there is no national Branch and no Corresponding Secretary applications for membership and outside orders are best addressed to the Editor of the Bulletin. The funds of the Society are administered by the International Treasurer and its bankers are the Midland Bank (55 Whitefriargate, Hull, East Yorkshire, England).