Repetition in the *Roman der Lorreinen*, the Middle Dutch Continuation of the Cycle des Loherains

René Verharen
Utrecht Universiteit

The Middle Dutch *Roman der Lorreinen* is partly an original continuation of two texts from the Lorrain Cycle. The poet of the continuation uses many different sorts of repetition. This article demonstrates that the repeated elements of the story relate both to the structure of the macronarrative and to the nature of the main characters.

The Middle Dutch *Roman der Lorreinen* consists of a translation of two stories from the Lorrain Cycle and a continuation that is thought to be original. The translation, usually referred to as *Lorreinen I*, has come down to us in poor condition. Only about 1000 lines in five fragments are still known. These lines all belong to *Garijn die Lorrain*, the Middle Dutch *Garin le Loherain*. It is very likely that this story was linked with *Gierbeert van Mes* (*Gerbert de Metz*), although unfortunately not a single line of the *Gierbeert* has survived to prove this. In total, *Lorreinen I* might have been a story of about 40,000 lines. It is dated back to the first half of the thirteenth century.

Lorreinen II is the name given to the translation with an added continuation. This continuation might go back to the last quarter of the thirteenth century. About 10,000 lines, in thirteen fragments, are known. The number of surviving lines might indicate the extensive survival of the text, yet again it only reflects a small percentage of it. The continuation was a lengthy work of well over 100,000 lines, so less than ten percent is known.[1]

In the continuation, the feud known from *Garin le Loherain* and *Gerbert de Mez* is still the theme of the story. The Lorrain clan has continued to struggle against the treacherous Bordelais. The feud is passed on to

[1] Van der Have's *Roman der Lorreinen: de fragmenten en het geheel* is the most important study about the *Lorreinen*. For the *Lorreinen I*, see chapter 4, pp. 85-106. An important argument in supposing a combination of *Garijn die Lorrain* and *Gierbeert van Mes* is that the continuation contains a very short summary of the complete story, where a few lines resume the combined stories of Garijn and Gierbeert: see Van der Have, p. 86. About the supposed length of the translation, see p. 105. For dating, see pp. 86-87. For *Lorreinen II*, see mostly chapter 5, pp. 107-135. For dating, see p. 139. For supposed length, see pp. 133-34. For a list and the order of the fragments, see p. 17. There is no printed edition of the *Roman der Lorreinen* that contains all known fragments. Van der Have is working on this. However, the CD-ROM *Middelnederlands. Woordenboek en teksten* includes the forthcoming edition of Van der Have. In print, the most important edition is still Jonckbloet, *Roman van Karel*. It contains five fragments, among them the two longest, numbers 7 and 8.

the next generation, with Yoen at the head of the Lorrains, while Gelloen (Ganelon) has become the leader of the Bordelais. King Pepijn (Pepin) has been replaced by Karel (Charlemagne).

One remarkable feature of the continuation is its abundance of repetition, repetition that occurs on different levels. In the macronarrative, the feud continues for several generations. It seems to have a repetitive structure: once one family has turned against the other, the latter will take revenge, after which the first family will offend the other again, etc. Complete episodes are retold. On one occasion the daughter of Yoen, Judit (confusingly also named Basile), is put into a brothel; this incident is told, retold, retold and yet again retold in only 1200 lines.[2] Themes and motifs do occur and reoccur again, again and again. On smaller levels, the semantic and lexical ones, there is also an enormous amount of repetition. On several occasions elements of the story are repeated time after time in the same part of the text. These repetitions occur in different ways, either in similar words or with variation, or in a combination of both. In this example taken from fragment 16, where the Greek army, allies of the Bordelais, flee from the army of Yoen, it is said twelve times in about 40 lines that they run away, a very impressive and intriguing means of stressing their behavior. The repeated element is given in bold.

frag. 16, l. 28	Maer her Yoen die here
	Gaf Hardreide enen slach
30	Op den helm, die hem wach,
	So dat hi verducelt sat.
	En ware sijn ors, sijt seker dat,
	Niet gescoten uten here,
	Hi ware daer bleven sonder were;
35	**Maer dat vloe ten tenten wart.**
	Doe worden die Grieken vervart,
	Want haer hanxst was groet.
	Si waenden dat hi dor die noet
	Vlo al dus henen, ende daer bi
40	**Volgeden si hen alle, geloves mi**,
	Ende **setten hen ter vlochte**,
	Wat elc verlaisieren mochte.
	Vlochtech es nu tGriexe here
	Ende en penst om gene were,
45	**Maer hoet henen mochte comen**.
	Beide die blode metten vromen

[2] The plotting of the brothel episode begins in fragment 7, l. 80; the last line of the mentioned retellings is frag. 7, l. 1292.

Vloen wat si jagen mochten.
In bosscen, in hagen, in hagedochten
Vloen si ende lieten al daer
Dat sire brachten, weet vor waer.
Die Siten volgeden na sere,
Entie coninc Yoen, haer here,
Versloechse waer hi ane hen quam.
Wel ene mile, alsict vernam,
Jagede hi die Griexe heren.
Daer naer dede hi weder keren
Sine liede, want hem es leet
Dat men die liede so versleet,
Sint hem Haerdreit ende Fromondijn
Altemale ontfaren sijn;
Want tander volc altoes doet
Dat haren here dunket goet.
Dus es Yoen gekeert twaren
Ende **liet die Grieken varen**,
Die daer hebben vele verloren,
Haren here als te voren,
Ende vier coninge noch daer toe,
Ende nochtan blide was dat **ontfloe**.[3]

frag. 16, l. 28 But sir Yoen the king
Gave Hardreit a blow
On the helmet that hit him hard,
So he sat there dizzy.
And if his horse, be sure of that
Had not shot away from the troops,
He would have been left without defense;
But it fled towards the pavilions.
Then the Greeks got frightened,
Because they were in great fear.
They thought that because of his distress
He fled that way, and thus

[3] De Vries, "Middelnederlandsche fragmenten, I," pp. 40-41. My translation follows.

They all followed, believe me,
And took themselves to flight,
Each at a gallop.
Now the Greek troops are fleeing
Not thinking about defense,
But about how to get away.
Both the cowards and the brave
Fled as quickly as they could.
To the woods, through shrubs, into caves
They fled, and left behind
All they had brought, know that for sure.
Those from Siten pursued them eagerly,
And king Yoen, their lord,
Defeated them whenever he got near.
For at least one mile, as I heard,
He chased the Greeks.
Then he made his men
Turn around, because he disliked
That they slew the common men,
While Haerdreit and Fromondijn
Had successfully escaped,
Because the common people always act
As their masters see fit.
So Yoen turned around, honestly,
And allowed the Greeks,
Who had lost so many there,
—Their leader, as told earlier,
And four kings on top of that—to run off;
And still they were glad to have fled.

Time after time the narrator reiterates that the Greeks flee. He mainly uses forms of the verb *vlochten* ["to flee"]: "vlo henen," "vlochtech," "vloen," "ontfloe," but also offers some variation with "gescoten uut" ["shooting away"], "henen comen," ["getting away"], "ontfaren" ["getting away"], and "varen" ["running off"].

A second example:

frag. 8, l. 1764	Nu latic van Gelloene den here
1765	Die te hove es harde wale
	Ende segge u vort die tale
	Van Yoene den coninc
	Dien en can engene dinc
	Yet verbliden, verstaet dat,
	1770 Om dat te Berine in die stat
	Die coninginne leget gevaen:
	Dus es sine bliscap al gedaen.
	Dor God, gi heren, nu verstaet
	Ene ontfaermelike daet:
1775	Yoen die coninc die gewesen
	Heeft oyt van ridderscape ute gelesen,
	Die es nu in sinen sinne
	Al versoft ane die minne
	Diene maecte dicken erre.
	1780 In sine stat van Gardeterre
	So lachi lange al puur stille
	Alse die hadde sinen onwille.
	Ende om die minne pensedi sere:
	Hi en pensde om veede noch om ere
1785	Dan hoe hi hebben mochte allene
	Die scone coninginne Helene.
	Wat rouwen het heme gaf,
	En dorste hire vermanen af.[4]

frag. 8, l. 1764	Now I will stop talking about lord Gelloen
1765	Who is very comfortable at court
	And tell you now the story
	Of Yoen the king
	Whom nothing at all
	Could make happy, mind you,
1770	Because in the city of Berin

[4] Overdiep, *Een fragment van den* Roman der Lorreinen, p. 36. My translation follows.

The queen is imprisoned:
Because of that his happiness is over.
For the sake of God, you gentlemen, now hear
About a pitiful deed:
Yoen the king, who has
Always been a most honorable knight
Is now completely
Out of his mind because of love,
That often makes him desperate.
In his city of Gardeterre
He had long been feeling numb
As one who was depressed
And about love he thought a lot:
He didn't think about the feud or about honor
But only how he could have
The beautiful queen Helene.
What misery it brought to him,
He didn't dare to talk about it!

Yoen cannot rejoice, his happiness is over, he is desperate. To express this depressed state of his, the poet never uses the same expression twice, yet it is clear that he tells the same over and over again. Why does he do so?

Clusters

In order to try to find out what exactly is repeated, and on what occasion, I made a list of the places where repetition similar to the above-mentioned ones occurs. I will call this kind of repetition "clusters." A cluster is a part of the story wherein an element is repeated in succession, time after time. It must occur in succession, in one single and unbroken part of the narrative thread. This eliminates elements that refer to earlier parts of the story, like echoes, or presage later events. Reoccurring motifs throughout the story are also exempted. As for a minimal number of repetitions, the narrative element must be retold at least three times, indeed at least four times including its first appearance. This is a subjective number. It seems to me that a double mention does not necessarily have to be very meaningful, and while I am still in doubt about a triple mention, a four-time appearance certainly calls for attention. This is all a cluster identifies. Note that this makes for a very loose approach to the term repetition. It seems to me to be the best way to try to learn what the poet says again and again and when he does it, but I will turn to that later.

These are the clusters. The first numbers refer to the fragments. Fragments 1 to 5 are part of the translation, the numbers 6 to 18 of the continuation. The lines that open and end a cluster are added. When applicable, I will add whether the element refers to one of the families, and whether it is to be considered as positive or negative.

1-5	none
6, 58-71	in the wild woods (Bordelais)
6, 90-106	Laidoen finds a path (B)
6, 180-211	Laidoen promises to restrain from the feud (B: +)
6, 219-90	the recluse
7, 91-362	Judit in the brothel (Lorrain victims; B: -)
7, 1027-98	the brothel episode retold (L victims; B: -)
7, 1411-32	Yoen visits his cities (L: +)
7, 1491-1502	Yoen wants to bring Otte to court (L, B)
7, 2113-60	Yoen builds a huge city (L: +)
8, 1-16	Gelloen keeps the feud alive (B: -)
8, 34-62	a true story
8, 739-806	Karel at his feet 1
8, 835-908	Karel at his feet 2
8, 1011-30	Karel mourns those who have fallen
8, 1305-69	has Agulant disappeared?
8, 1554-96	the Lorrains leave Karel's court (L)
8, 1764-88	Yoen is depressed (L: -)
8, 1799-1816	Yoen sends Ritsart away (L)
8, 1823-32	Yoen wants to risk everything (L: -)
8, 1833-44	sneaky Yoen (L: -)
8, 1845-85	Yoen faints (L: -)
8, 2057-76	about locked-up women
8, 2261-2348	the disappearance of Yoen and Helene (mainly L: -)
8, 2385-2410	Yoen brings shame to his family (L: -)
8, 2819-2951	to court (B, L)
8, 3604-78	Ritsart does not fear fighting two opponents (L: +)
8, 4374-4418	peace must be made (L victims; B: -)
9, 1-24	Ortewijn retreats (B: -)
9, 110-31	Ritsart secures his cities (L: +)
10, 5-136	Robbrecht assembles an enormous amount of people (B)

13, 1-120	Robbrecht brought to court (B: -)
14, 1-313	about peace with the Bordelais (B: -)
15, 23-94	Helene retreats from the secular world
15, 227-60	Yoen calls for his allies (L)
16, 26-68	the Greeks flee (B: -)
17, 280-313	the Greeks retreat (B: -)
18, 116-54	the disastrous plans of the treacherous Gelloen (B: -)

The clusters seem to differ in almost every way. Some stretch over hundreds of lines, while others are just a few lines long. Different elements of the story are repeated: metatopics, about the story itself, ("a true story"), facts ("about locked-up women"), actions ("Karel at his feet"), retold adventures ("the brothel episode retold"), states of mind ("Yoen is depressed") and then some…[5]

Repetition, whether in similar words or in (slight) variation, is in itself hardly anything special. In oral situations it sometimes serves a practical goal, as a "tool" for a public performance. However, I am not very eager to turn in this direction for an explanation. First, it seems unlikely that a story more than 100,000 lines long would have been recited aloud in public. Indeed, the *Lorreinen* manuscripts support this negative hypothesis. The fragments of the continuation were once part of two different three-column codices, a layout not often associated with a recitation. But of course the story could contain oral traces brought to it by its sources. Of that, however, there is little chance. Of great influence to the story are the *Pseudo-Turpin* and the *Chronica* by Sigebert of Gembloux, also Vincent of Beauvais's history of the world *Speculum Historiale* (or Jacob van Maerlant's *Spiegel Historiael*), which contain a lot of facts known out of the aforementioned texts (Van der Have, *Roman der Lorreinen*, pp. 123-27). The poet of the *Lorreinen* uses elements of this (these) source(s) very often in an eclectic way, taking names or incidents whenever he feels like it, in the way that suits him best (Van der Have, p. 128). This indicates that the poet composes his story himself, using elements out of (notable) sources. He is not simply putting somewhat changed episodes or stories one after the other. Therefore, possible traces of orality are unlikely to be present in the narrative in large amounts.

Repetition can also be put to good use in a more poetical sense. There are quite a few rhetorical instructions to embellish a text, or to dramatize. One fine example is the anaphora, repetition at the beginning of consecutive lines or sentences, which can embellish and dramatize at the same time. However, a rhetorical approach will not lead to much according to my analysis. The Middle Dutch poet has written his story in the *stilus humilis*; in general he makes very little use of the possibilities offered by rhetoric (Van der Have, p. 155).

Dramatic tension, similar, for instance, to the much praised repetition-laden *laisses similaires* in the *Chanson de Roland*, must unfortunately also be discarded. It is simply absent. Whereas in the famous Old

[5] In my unpublished article on this topic, "Herhaling in de *Roman der Lorreinen*," the repetition in the clusters is extensively pointed out.

French epic the poet creates a dramatic scene by freezing a scene and retelling it with little variation in words and information, the Dutch poet merely seems to say things again and again. As the aforementioned examples show, the dramatic power of repetition is very much summed up by the phrase "telling it again and again" (unless I am very much mistaken and the poet's craft leaves me completely cold).

There is another direction which might offer some success. One could assume that the poet would like to stress the more important elements of his story through repetition. However, assuming that, quite a few elements do not fit in, for instance the one from fragment 6 where two Bordelais are lost in the woods. As far as the short fragment leaves room for an interpretation, this rambling seems to be of little importance. On the other hand, an important element like the marriage of a Lorrain girl to the son of Karel, heir to the throne, is not repeated at all. This marriage makes the Lorrains one of the most important families, and moreover, it plays a key role in the adventures told in fragment 7, in which the Bordelais try to prevent this wedding at all costs. Yet it is told only once, without any further mention.

So far, I have merely rejected possible explanations for the occurrence of repetition. Some of these have been studied intensely. There is a lot to read about repetition related to laisses, form, dramatic tension, orality, rhetoric, rhythm, but it is all not, or hardly, applicable to the *Lorreinen*.

The feud and the fragments 7 and 8

Unfortunately, it is often unclear what the precise context of the repeated elements is, since the *Roman der Lorreinen* has come down to us in bits and pieces. Most fragments contain a maximum of a few hundred lines. This, of course, is a serious handicap, not only in tracing down repetition itself, but also in trying to find an explanation for its appearance. Luckily, two fragments offer thousands of lines, and, even better, these two are in succeeding order, separated only by two missing folios. They will be the key evidence in this article. The fragments are numbered 7 and 8, and contain, respectively, 2160 and 4677 lines. The lost folios had 720 lines, which means that a significant number out of over 7500 (2160 + 720 + 4677) lines is at hand. By examining these large fragments, it is possible to take the context of the repeated elements into account.

Before going any further, it is best to give a brief summary of the main events in 7 and 8. In 7, the traitor Gelloen urges his Bordelais nephew Otte to put Yoen's daughter Judit, who is raised at his court, in a brothel. Gelloen has learned that Judit will shortly marry Lodewijc (Louis), son of Karel and heir to the throne. Gelloen is afraid that because of that the balance of power will be tipped in favor of the Lorrains. He reasons that if the girl has been in a brothel, Lodewijc won't take her for his wife. To trigger Otte, he tells him that Yoen is openly boasting about an affair with his wife Helene. The plan is put into effect, but luckily Judit is freed before being abused. This means the marriage can be celebrated and consecrated by archbishop Tulpijn (Turpin). Because of the kidnapping, the Lorrains go after the Bordelais. While Gelloen manages to escape to Sweden (after which he arranges a wedding between his daughter and the heir to the throne of Constantinople), Otte is brought to trial before Karel. A peaceful arrangement is settled: Otte has to hand over some of his cities to Yoen and is not to blame Helene, while Yoen is forbidden to meet Helene. Yoen

leaves for Siten (Scythia). In fragment 8 the Saracen king Agulant wants his revenge on Gelloen, who once betrayed him. With a huge army he invades Spain in order to reach Bayonne, Gelloen's city in the south of France. The Spaniards call for Karel's help, those from Bayonne call for Gelloen. Karel's army meets the intruders first. A fierce but undecisive battle takes place until the day is over. At night Gelloen arrives. When Agulant learns that the Christian army is strengthened by the fresh troops of Gelloen, he gives in and returns to Africa. Karel wrongly credits this outcome to Gelloen, who in fact betrayed the emperor by (also) offering his help to Agulant, in order to beat Karel and the Lorrains. Karel offers Gelloen a very powerful position at his court, and even lets him marry his sister, the widow of Mile and mother of Roland. The Lorrains, the true and unsung heroes of the battle, are disgusted by the way Gelloen is celebrated, and plan to chase him out of court. But they face a bigger problem when Yoen surprisingly runs off with Helene. The Lorrain has learned that Otte has locked up Helene, and from that moment on he is madly in love with her and leaves family and land behind! Now the Bordelais bring the Lorrains to court, because in the earlier peace settlement the Lorrains had accepted that Yoen and Helene were not to meet, a condition which has clearly been violated. The Lorrains point out that Otte was not to blame Helene, and that by locking her away he violated the peace himself. At court accusations and insults turn into duels. The Lorrains have the winning hand. But twice when they are about to strike a final blow, Gelloen misuses his influence on Karel to let the emperor interfere. Karel listens to the traitor and orders the duels to be stopped. Not willing to accept this very humiliating infringement, the Lorrain Ritsart kills his enemy out of anger and frustration. He runs away from the court, killing several Bordelais who stand in his way as well. To the confused Karel, the remaining Lorrains declare their loyalty to Ritsart. Unfortunately the fragment ends here.

As has been shown earlier, the fragments 7 and 8 contain a multitude of clusters:

7	Judit in the brothel
	the brothel episode retold
	Yoen pays visit to his cities
	Yoen wants to bring Otte to court
	Yoen builds a huge city
8	Gelloen keeps the feud alive a true story
	Karel at feet 1
	Karel at feet 2
	Karel mourns those who have fallen
	has Agulant disappeared?
	the Lorrains leave Karel's court
	Yoen is depressed
	Yoen sends Ritsart away
	Yoen wants to risk everything sneaky Yoen
	Yoen faints

about locked-up women
the disappearance of Yoen and Helene
Yoen brings his family to shame to the court
Ritsart does not fear fighting two opponents
peace must be settled

After the summary of the large fragments and the partly repeated list of clusters, an explanation for their occurrence still seems miles away. Yet if one remembers that the *Lorreinen* is an epic story of a feud, something of interest might be noticed.

In 7 and 8, new intrigues to revive the feud appear five times. The first time the feud gets a new impulse is when the Bordelais decide to put Judit in a brothel. This plan is put into effect and "Judit in the brothel" is clustered. The second intrigue is offered by 8 when Karel battles the pagan king Agulant. The traitor Gelloen offers Charles his army to beat the Saracen, but at the same time he offers it to Agulant in order to defeat both his archrivals the Lorrains and Karel. This plan is turned down by Agulant, and not activated. There are no clusters concerning this plan. The third attempt to revive the feud is when Gelloen has risen to power at Karel's court, much to the dislike of the Lorrains. They plan to chase him out of court, but because of new events, this plan is discarded. There is no repetition that refers to this plan. Four and five are related. The fourth is when the Lorrain king Yoen runs away with Helene, which leads to new tension between the families. The disappearance of the couple in love is clustered. The final one appears in the trial that follows this abduction. Otte brings the Lorrains to court and two duels follow in which the Lorrains are the winners. Gelloen humiliates the Lorrains by letting Karel break off the duels and impose a truce. The attempt to enforce a truce has been given ample repetition.

Out of these five plots, three are carried out. These are the plan to put Judit in a brothel, Yoen and Helene's running away and the imposing of a truce. Interestingly, these events are all clustered. Could this mean that the poet uses repetition to accentuate the revival of the feud? The feud is important to him, and in order to continue his story, the poet constantly needs new incidents to keep it alive. In fact, by accentuating the refreshing of the feud, he accentuates the continuation of the story. So after all, the repetition seems to be related to the structure.

It might seem rather impetuous to declare to have found "an accentuating of the structure" on the authority of only three references. Unfortunately the remaining fragments cannot add a new example to this number. They do not contain plans to restart the feud and their outcome. Yet the result is not that bad. The three references make for a perfect score out of only three traceable occasions. Moreover, the two occasions where plans are not put into effect have not been given/undergone repetition. This fits in perfectly: since these plots lead to nothing, they are of little importance to the continuation of the story, so there is no need to accentuate them. All in all, this accounts for five succeeding places where impulses to revive the feud are matched with the expected repetitious outcome: repetition occurs when the plans are activated and it does not

occur when the plans are abandoned. It is hard to believe that this string of feud inciters corresponding to the appropriate amount of repetition would only be a matter of coincidence.

Meanwhile, the importance of the feud itself might be accentuated by the repetition in fragment 8, where it is the topic of a cluster, as it is in 6. In 7 and 8 the bringing to court is being clustered, as is a truce in 14. Trials and truces are the final pieces in the cycle of a part of the feud. And of course, once a truce has been concluded, the families drift apart again. In reference to this, it is worth mentioning that in the *Lorreinen* the truces seem to contain future problems, however (again) the fragmentarily transmitted story makes it hard to turn this into a firm statement. In fragments 7 and 8 this is visible in the truce that is concluded between Yoen and Otte. That it is stated that Yoen is not to meet Helene, and Otte is not to blame his wife influences their flight in 8, which incites the feud.

Lorrains versus Bordelais

All in all, so far only a few of the clusters have been taken into account. What about the others? As pointed out before, a lot of the clusters refer to either the Bordelais or the Lorrains, which is hardly surprising. As we take a closer look at the clusters referring to the Bordelais, it is striking that most of them are to be rated negatively. It seems that they can hardly do anything good. They humiliate, they are untrustworthy, even their allies flee, as has been shown. Only one cluster tells us that not all is evil: in fragment 6 Laidoen promises to refrain from the feud. Unfortunately it is not known if he keeps his word, but let us give him the benefit of the doubt. When it comes to rating the Bordelais, it does not matter at all: these men are villains, by all means.

Does that mean that the Lorrains are the heroes? Surprisingly, the text is not very explicit on that, at least when it comes down to clusters. They definitely do better than their opponents. They rule their cities and citizens with care and are brave. But it cannot remain unnoticed that fragment 8 gives a multitude of clusters concerning Yoen, and most of them are to be rated negatively. The clusters in question all refer to one of the events that will revive the feud: Yoen running away with Helene. It might be that the continuation of the feud is preeminent here, the poet needed a new impulse, and at this particular moment in the story, the Lorrains are the ones to revive it. I think this might offer a reasonable explanation, once it is learned that the Lorrains are not completely innocent victims of the treacherous Bordelais. The Old French texts already showed that the Lorrains know a few dirty tricks themselves. Striking is an example out of *Gerbert de Metz*: there the Lorrains offer the Bordelais Fromondin a drink out of a cup that is made out of the skull of his father Fromont. Also in the Middle Dutch continuation all is not well. Yoen is acting very shamefully in leaving family and country behind for a woman. His son Ritsart, in the last part of fragment 8, neglects an order from his emperor and kills his opponent and many more men. Both deeds are not in accordance with the manners of an honorable knight. Thus, it seems that in this the Dutch poet keeps true to the spirit of the Old French texts and continues the not completely flawless character drawing of the Lorrains. Even so, the poet makes it clear that sympathy remains with the Lorrains. In the case of Yoen and Helene, the poet even excuses Yoen

for running away with Helene. Both the narrator and Yoen's family point out why the king acted as he did. Yoen had always liked Helene, but in a courtly fashion. However, once she got locked up in a tower by Otte, this fairly moderate feeling turned into a possessive love. Therefore, if it were not for Otte, Yoen would never have left his family for a life with Helene. And concerning Ritsart: the Lorrains maintain their right to end the duels with a fatal strike, yet this is denied by Karel twice. It is obvious that the patience of the Lorrains is put to the test in a humiliating way. Since even these flaws of the Lorrains are weakened, I am inclined to believe that the above mentioned incidents are not counterexamples to the general good nature of the Lorrains but merely an existing element of the story that is very useful in continuing the feud, and thus the story. Similar negative deeds by the Lorrains probably occur in later episodes of the story, as some probably precede those one.

Conclusion

In conclusion, this examination of the remaining fragments of the *Lorreinen* demonstrates that the poet marks not only the narrative continuation of the story by using clusters of repetitions to accentuate the new impulses of the feud (and in a lesser way other vital points in the feud), but also to differentiate in rating the families, the Lorrains being the good, and the Bordelais the bad.[6]

[6] I wish to thank Dr. Bart Besamusca and Dr. Ben van der Have for their help in conceiving and writing this article.

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