

### Recent Dissertations

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#### THE OLD FRENCH AUBERON: TEXT AND CRITICAL EVALUATION

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University of North Carolina at Chapel Hill, 1973

Supervisor: Edward D. Montgomery, Jr.

This new edition of Auberon is based on Arturo Graf's 1878 reading of a late twelfth- or early thirteenth-century manuscript. Graf's early work contains a number of textual errors and is generally inadequate in terms of modern philological standards. The original intent to compare Graf's text with the manuscript was thwarted because the manuscript was burned in 1904. Therefore this edition is based by necessity upon the text of Graf, and the editor has relied heavily upon her own scholarly judgment as well as reviews and comments made by scholars of the late nineteenth century in order to present a readable text of the poem.

The Auberon was written as a prologue to the better known poem, Huon de Bordeaux, in order to provide background information about the magical dwarf, Auberon, who plays such a prominent role in the Huon. His genealogy is traced from Judas Maccabeus to Julius Caesar. Replete with imaginative deeds and preposterous relationships, the poem is an excellent example of the fusion of elements previously separated and more common to either the chansons de geste or the romance.

DAI, Vol. 34, No. 5, p. 2584-A  
Order No. 73-26,249, 154 pages.

#### THE PROBLEM OF ORIGINS IN THE HISTORY OF OLD FRENCH LITERATURE AND THE IDEAS FOR ITS (RE)SOLUTION IN THE HISTORIOGRAPHY OF MODERN CRITICISM

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Yale University, 1973

The problem of origins in the history of Old French literature may be set as an example for the historiography of modern literary criticism. And the nature of this particular problem (its very

problematicity: how, when, where, and why it is a problem) may be related to the general problem of historiography for literary criticism (its very historicity: how, when, where, and why it has a history).

The empirical history of literary criticism (and the conventional historiography on the problem of origins in Old French) is really the history of solutions. It is the story of progress in the discovery of facts about literature, and as such it does not provide any account (either theoretical or historical) of the problem as such.

The new literary criticism presents itself as an alternative to the old literary historicism. It recognizes the problem of literature in the traditional debate about representation (or imitation), and it assumes the burden of criticism in the continual effort to defend literary values against the reduction of science and philosophy.

The problem of criticism is then to distinguish (and also to define) the difference between a specular opposition within the tradition of Western metaphysics and a textual deconstruction of that tradition. The history and the theory of literary criticism is to be thus (re)read for the trace (the inscription and the effacement) of the letter in literature.

DAI, Vol. 34, No. 5, p. 2560-A  
Order No. 73-26,283, 302 pages.

LA CESURA SEMIQUINARIA DEL HAXAMETRO LATINO EN LA EPICA MEDIEVAL  
ESPANOLA: ANALISIS SOBRE LA PERMANENCIA DE ELEMENTOS ESTETICOS  
EN LA EVOLUCION LINGUISTICA. Spanish Text

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The Semiquinarian Caesura of the Latin Hexameter  
in the Spanish Medieval Epic

Valuable and numerous studies have been written concerning the Spanish metrical art from *El Arte de Trobar*, by the Marquess de Villena, through *Ritmica Castellana*, by Rafael de Balbin. Nevertheless, almost all of these studies have overlooked the close relationship which exists between psychological situations and oral expression, and the formal dependency of literature in relation to the language. Such an investigation can best be undertaken by examining the prosodical aspect of poetry. The quantitative verse became a spontaneous element for the Greek and Romans, not only because poetry was closely knit with their dance and song, but

also because the alternating recurrences of long and short syllables formed an intricate part of the daily economy of the language.

The purpose of this study is to demonstrate that the rhythmic structure of the Spanish medieval epic is based upon said recurring alternance, which in Latin heroic poetry is musically located between the thesis of the first measure and the arsis of the third (half of the Latin hexameter) or the three measures which are required by semiquinarian caesura, understanding by caesura a musical period in which the rhythmic schemes, characteristic of metric feet, are alternated.

To present a more accessible explanation of the problem in its necessary relationship with other disciplines such as philosophy, psychology, and cultural anthropology, this analysis is divided into three parts: the first, simple logical foundation, examines certain aspects of the language and the interdependence of thought, language and life; the second, focusing on the literary linguistic values, traces the development of the Latin language from its early beginnings through its most advanced manifestations taking into account, above all, the rhythmic structure of the language and the function of the caesura in the heroic lyric poetry; the third part, based mainly on the study of some aspects of Hispanic pre-romance literature and other historic influences which were instrumental in the transformation of the popular Latin into the different manifestations of the romance, analyzes the permanence of the rhythmic elements in excerpts taken from the most ancient Spanish epic songs.

Findings demonstrated that: (1) the arsis of the caesura merely indicates the terminating point of the initial rhythmic scheme and the initial point of the second scheme; (2) the recurrence of the number of syllables was reduced to the following formula: 7, 8, 6, 9 for the first hemistich of the Latin hexameter, and 7, 8, 6 for the second hemistich; 14, 15 as an average for the hexameter; (3) both the Latin popular poetry and the Christian hymnology of the Middle Ages lose the quantitative duration and preserve the accentual rhythm without deviating from the formula 7, 8, 6, 9 which corresponds to the long verses of the Spanish epic whose hemistiches, as demonstrated by Menéndez Pidal and Manuel Alvar, are developed within the formula: 7, 8, 6, 5, 9 or 7, 8, 6, 9, etc., with some variants; (4) in the Latin caesura as well as in the Spanish hemistich, the accent on the first, intermediate and penultimate syllables, coincide with the recurring alternance of accentuated and unaccentuated of the iambic and trochaic rhythms; (5) the Latin rhythm required a more rapid reading (measure of 6/8) in contrast to the Spanish (2/4), in which the phrasing of double quavers is more precise, but without modifying the distribution of the accents required by musical measure; (6) the extraordinary identity of the measures and the accuracy of the rhythmic periods indicate that our epic songs were composed following a metric system or "rhythmic image" which culminated in the syllabic

regularity of the most popular of the Spanish meters: the ostosyllabic romance.

The perfectly measured rhythms, so closely linked to our epic poetry, are those of the Latin epic poetry. Over the syllabic irregularity predominates the cadenza which is reiterated on the same rhythmic measure, member after member, verse after verse, as the continual striking of war drums which remind the Spanish people of the grandeur of its mission and the reality of its history.

DAI, Vol. 34, No. 7, p. 4236-A.  
Order No. 73-31,673, 314 pages.

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#### *RALPH*

With the help of a grant from the Standing Committee on Centers and Regional Associations (CARA) of the Mediaeval Academy of America, and with support from the Medieval Institute at Western Michigan University, the Medieval Association of the Pacific and others, RALPH, a tri-quarterly newspaper devoted to undergraduate teaching in medieval and renaissance humanities, has been founded by Miriam Burno, Allen Goldhamer, Joanne Kantrowitz, and Mary Keelan. Projected features include course syllabi, available resources (media materials, films, recordings), reviews, calendars of regional events (conferences, films, discussions, etc.), bibliographies, methods of teaching, methods for relating medieval and renaissance subjects to the present, student responses to medieval and renaissance materials, advice on how to obtain source material, queries and answers. The first issue of RALPH appeared this past February (1974). For further information, contact Joanne Kantrowitz, English Department, Kent State University, Kent, Ohio 44242.