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EL "POEMA DE ALMERIA" Y SU SIGNIFICAD0 EN LA ÉPICA ROMÁNICA. (To obtain a microfilm copy please order directly from the National Library of Canada at Ottawa. Not available until five years after degree granted.

Heraclio Salvador MARTINEZ, Ph.D.
University of Toronto (Canada), 1972

The aim of the present dissertation is to attempt a comprehensive study of the final part of the Chronica Adefonsi Imperatoris (1148), that which is known to scholars of Spanish history and literature as the Poema de Almería. The 386 Leonine hexameters are here placed against the general background of the twelfth-century Spain and examined both in their historical content and literary value.

The work, after a brief Introducción, opens with a translation into modern Spanish of the text of the Poema according to L. Sánchez Belda's critical edition (Madrid, 1950).

In chapter ii, as a general introduction to the central theme, two main topics are discussed: first, the awareness of the anonymous author of the poetic conventions of his time; and second, because one of these manifestations was epic poetry, we touch briefly on the problem of the origins of the Romance epic and that of the existence of a vulgar Latin epic.

I have made an attempt to identify the anonymous author of the poem in chapter iii. From the documents studied, I found no evidence to substantiate the opinion that this was Peter of Poitiers, the learned secretary of Peter the Venerable, as has been suggested. On the contrary, there are good reasons for believing that the author certainly was not Peter of Poitiers. An alternative hypothesis is put forward, proposing Arnaldo, bishop of Astorga, as a possible author.

Chapter iv *is a* detailed examination of the historical value of our text. From the clues given by the author and the study of many other sources, such as Caffaro's Ystoria captionis Almarie, I conclude that the author must have been an eyewitness of the preparations for the siege of Almería, for his detail is unusually accurate for a poetic composition. It has often been said that Spanish epics, because they were written soon after the events they claim to describe, contain basically historical facts. We have found that this is also valid for our poem, though some of its accounts may be taken as poetic ones.

The very brief chapter v deals with the structure of the poem; and it is most interesting to discover that the Poema de Almería is an outstanding example of "dénombrement épique," the literary technique used in Latin epic and later in the Romance epic too.

In chapter vi I discuss the poetic techniques and the style of the poem. It is clear that the author was a highly educated man, very familiar with the artes poëticae of the twelfth century and above all with the Bible, which he incorporates in his work with an unusual ability. As for the versification, the author often forgets the classical quantitative system to follow accentual rhythm. I am inclined to say that his method of versification is the "cursus rhythmicus," so well known in the ecclesiastical chanceries of the time. More important still is another aspect of his style, that is to say, the strong stylistic similarities with contemporary Castilian epic and other narrative "formulae" used in vulgar epic.

The two final chapters are entirely devoted to the relations of the poem to the French (ch. vii) and Spanish (ch. viii) epic. Our poem is the first certain testimony in Spain of the existence of a poetic legend about the French heroes (Roland-Olivier) defeated in Roncesvalles. It has been traditionally affirmed that the author gathered his information from a chanson de Roland and this was the Chanson de Roland preserved in the Oxford version. From our study it can be concluded that we cannot be sure of this, because the poet of Almería could have had other sources of information, such as a Latin poem later prosified in the Codex Calixtinus, in which Roland and Olivier appear closely associated for the first time.

With regard to the Spanish epic, the Poema de Almería has been used to date the only remaining version of the Cantar de Mio Cid. Again, a fresh investigation of the whole problem leads to the conclusion that we cannot be certain that the poet of Almería is a sure source of dating the Cantar as it is preserved in the copy of Per Abbat. The possibility that the poet knew a very different version and even some "cantos noticieros" is also suggested. From internal evidence, and some other parallel considerations, one could argue that the entire passage has to be referred to Alvar Fáñez and not to the Cid.

Two further remarks, one about the method, the other about the general conclusion of the work; throughout the whole dissertation I have worked on two different but parallel levels: first, I have constantly attempted to point to an undeniable Latin epic tradition which thematically began after the Moorish invasion (711), and went along with the Spanish and French epic traditions after the eleventh century; and second, I have endeavoured to examine the reciprocal relations between the Latin and the vulgar tradition. This brings us (Conclusion) to the main result of our investigation: the existence of a Latin epic tradition which had the same themes as the Romance tradition. The Poema de

Almería is a good example of this, both as an epic poem itself and inasmuch as it contains other references to Latin and vulgar epic poems.

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LA GRAN CONQUISTA DE ULTRAMAR, BOOK IV, CHAPTERS 1-57, CRITICAL EDITION, A STUDY OF THE OLD FRENCH SOURCES, GRAMMATICAL ANALYSIS, AND GLOSSARY

James Ray WHIPPLE, Ph.D.
The University of Michigan, 1973
Chairman: Lawrence B. Kiddle

La Gran Conquista de Ultramar is a medieval Spanish chronicle of the Crusades encompassing the years 1095-1271. Most of the Gran Conquista is a translation of L'Estoire de Eracles empereur et la conqueste de la Terre d'Outremer which contains an Old French translation of William of Tyre's Historia rerum in partibus transmarinis as well as a continuation of the archbishop's work begun soon after his death in 1183. A separate sequel called the Chronique d'Ernoul et de Bernard le Trésorier treats events of the Holy Land to 1229. Also included is an imitation of this history written by Bernard the Treasurer. The source of our work was French as indicated in the epilogues of the Spanish manuscripts. In addition, the Spanish version contains interpolated prosified Old French and Old Provençal epic material.

The critical edition prepared for this dissertation is based on two incomplete manuscripts: J-1 of the Biblioteca Nacional (a MS of the late XIII century) and P of the Biblioteca de Palacio (a MS of the XV century) plus one book printed at Salamanca in 1503. MS J-1, the oldest and most authoritative version, was probably written during the reign of Sancho IV (1284-1295). Therefore, it is the basis for our text. All variant readings are recorded in the footnotes.

The Notes, which compare the present edition with the French sources, show the close correspondence between the Old French versions and that of MS J-l. The recording of additions, deletions and errors made by the Spanish translator has served to confirm the readings of our critical text. A detailed study of the French manuscript sources and their relationship to the MS J-1 remains to be undertaken.

The Grammatical Analysis and the Glossary are intended to complement similar portions of a thesis by V. Honsa in La Gran Conquista de Ultramar, Book IV, Chapters 126-193 (Ph.D. Thesis, The University of Michigan, 1957). The grammatical analysis is a descriptive study of the language of the first fifty-seven chapters of Book IV, based on the Old French translation of William of Tyre's original history and not on the

works of his continuators as in Honsa's dissertation. The appended etymological glossary explains only those words that are rare in modern usage or whose Old Spanish meaning is no longer readily understood.

The Gran Conquista de Ultramar is one of the medieval Spanish works which still lacks a complete critical edition. This dissertation will hopefully hasten the completion of such a needed work.

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NARRATIVE VOICES IN LA CHANSON DE GUILLAUME, GALERAN DE BRETAGNE AND GUILLAUME DE DOLE. (Portions of Text in French)

Minnette Helen GRUNMANN, Ph.D.
Washington University, 1973
Chairman: John L. Grigsby

My initial goals in this study have been: 1) to establish the feasibility of an eventual large-scale study of narrative voices in epic and romance, and 2) to develop a method of excising, classifying, interpreting, and comparing the narrator's interventions in each genre. Analysis of the types, frequency, and usage of narrative interventions in this limited sampling points toward a morphology of style and syntax and offers hypotheses about the relationship between epic and romance. Interventions in these three works are more than mere clichés or common-stock expressions. The narrator intrudes relatively infrequently, and though interventions are often fillers, functioning to preserve form, many have specific narrative tasks.

I have divided interventions into eight categories: 1) transitions, which take the form of announcements and reminders, 2) formulas of dramatic presentation ("es vos," "veïssiez," etc.), marking suddenness or surprise and introducing epic lists, 3) asseverations of truth which often accompany superlatives and exaggerated comparisons, 4) allusions to the source from which the story derives, 5) expressions of opinion, such as "cuit," and "ce me semble," which are often modesty topoi serving to soften exaggerations or indicate relative importance, 6) brevity types (direct statements of concern for brevity, refusals to continue, claims of incapacity, or formulas of pretended ignorance), 7) exclamations, often accompanying expressions of great quantity or quality, and 8) didactic interventions on love, gossip, envy, motherhood, money, prestige, and politics.

The frequency of interventions varies considerably in each work. One might expect the epic to have the highest percentage, but a consideration of only those interventions common to both genres shows a higher

percentage in one of the romances, Guillaume de Dole. The frequency in the epic reaches that of the romances only in transitions and formulas of dramatic presentation, the oral performance of the epic demanding clear transitions and frequent reminders, as well as numerous syntactic formulas such as "es vos," which call the audience to attention.

A comparison of the two genres shows a significant lack of certain interventions in the epic. Neither credence nor values are at stake in a work rooted in tradition and supported by Christian authority; hence the lack of asseverations, allusions to source, and didactic speeches in Guillaume. Modesty topoi are not needed to temper exaggeration in the epic where miracles are a part of the Christian framework. Nor is brevity a concern in a genre sung before a mobile audience constantly in need of being brought up to date.

In the romance, however, brevity becomes an issue. The fabulous elements of romance necessitate reassurances of veracity by the author/narrator. Didactic speeches establish a value scheme designed to control the audience's reaction to the story. Expressions of opinion or humility topoi such as "cuit" and "ce me semble" soften exaggerations and make the audience more receptive to narration which sometimes approximates the "tall tale." In sum, conciseness, authority, credence, and the manipulation of values are essential concerns in the romance.

The present study is a morphology in narrative interventions. Form and presentation have been emphasized without neglecting substance. Though the method and results are tentative, they outline a means of examining narrative technique and provide a stepping stone to further exploration of the relationship between medieval French epic and romance.

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FROM VERSE TO PROSE: A STUDY OF THE FIFTEENTH CENTURY VERSIONS OF CHRESTIEN'S EREC AND CLIGES

Bette Lou BAKELAAR, Ph.D.
The Ohio State University, 1973
Adviser: Professor Hans E. Keller

The court of Burgundy, especially under Philip the Good, provided the necessary atmosphere in which the arts could be cultivated. The economic prosperity of Burgundy permitted the support of many types of writers; the duke's interest in perpetuating a feudal form of government typical of the twelfth and thirteenth centuries encouraged him and his courtiers to imitate the exploits of the heros of the chansons de geste and the romans courtois. These works, nevertheless, were not

blindly accepted by the Burgundians, who had them rewritten to conform more closely to the tastes of fifteenth-century Burgundian society.

One of the most important stylistic changes, in adapting an earlier fictional work for its new audience, is that from verse to prose. The prose form was more acceptable to a reading public; it conformed better to the didactic purpose of the romances involved. The assonance of the epic was superfluous for the eye of the reader; *a* word chosen for the rhyme was not necessarily the mot juste.

The prose adaptations of Chrestien's Erec and Cligès are typical of these mises en prose, as can be demonstrated by *a* careful comparison of Chrestien's text with the three known prose versions of Erec (Foerster's prose version, Pickford's prose version, the manuscript Bibl. Nat. f.fr. 363, fol. 193b-222b) and the one prose version, published by Foerster, of Cligès. A study of the literary allusions in the two works indicates, for Erec, a model composed in England and, for Cligès, details borrowed from the Song of Roland; allegorical personifications in both works prove the influence of the Romance of the Rose. The descriptions of the heroes and heroines reflect the misogyny of the times. Certain episodes indicate the Burgundians' love of the pageantry of tourneys and of the hunt, as well as their concern with the luxurious side of court life; others illustrate an involvement in the practical economic details of everyday living. The sens of the works has been changed to conform to an ideal of love within the context of a Christian marriage, rather than courtly love. The didactic purpose of the two romances is exemplified in a discussion of the maxims and Biblical allusions which the writer records. An analysis of the style reveals that they conform to what Jens Rasmussen (La Prose Narrative) describes as the style curial.

A comparison of certain lexical and stylistic features in the prose Erec and Cligès, conducted with the help of the Ohio State University's IBM S/370 MOD 165 computer, demonstrates a close similarity between the two texts as far as the frequency of mots outils (articles, pronouns, prepositions), means of coordination and subordination in the sentence structure, types of sentence attacks and the use of various types of discourse are concerned. Given the fact that the manuscripts resemble one another very strongly in type of paper and handwriting, it is not impossible—indeed, it is probable--that the same writer executed the two adaptations. A comparison--in the hope of finding an author—of our two texts with David Aubert's adaptation of Jean Bodel's Chanson des Saisnes (in the Croniques et Conquestes de Charlemaine) yielded less positive results, as the "spread" between David Aubert's work and either Erec or Cligès is almost always greater than between the two adaptations of Chrestien.

The study is accompanied by a transcription of the Erec episode in the manuscript Bibl. Nat. f.fr. 363, fol. 193b-222b.

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SORCERY AND SORCERERS IN THE OLD FRENCH EPIC

William Henry SMART, Ph.D.
University of Illinois at Urbana-Champaign, 1973

In the earliest chansons de geste sorcery plays a minimal role. Depicted as a maleficent art connected with the devil, it fits into the stereotyped portrait of the Saracen. After the middle of the twelfth century, however, with the softening of the dualistic terms in which the early epic world was drawn, the adept in sorcery shed his image as a perverse Saracen creature and found a more illustrious career among the Christians as a convert to their religion. A corresponding change involves the effacement of the evil connotations generally attached to the practice of sorcery.

As a popular source of supernatural assistance in the epic, sorcery gradually encroached on the domain of the Christian supernatural. The powers of a severe Deity became more accessible to epic characters, particularly the Christian knight. The intervention of God and his angels and other miraculous occurrences gave way to the intervention of the sorcerer and the prodigies achieved through enchantments. Similarly, the protective power of God which in part came from the touching of relics was later ascribed to the marvelous virtues of magic talismans, amulets, and potions.

A study of Maugis d'Aigremont, prince of sorcerers, shows the popularity of this figure to the medieval epic public and to a trouvère who desired to economize the use of supernatural interventions, while diversifying his narrative. There is a considerable amplification of Maugis's role from the Quatre Fils Aymon (or Renaud de Montauban) to a later poem which sought to elucidate his background and his powers, Maugis d'Aigremont. While the Quatre Fils Aymon emphasizes the versatility of Maugis"s role, the poem Maugis presents the versatility of his art. Both poems seem to agree, however, that the sorcerer should act first of all in his role as a knight: he should demonstrate his courage in battle and resort to magic only when all other means failed.

An examination of the sorcerers in the Old French epic reveals their varied backgrounds; the majority bear the mark of a particular character type: the knight who comes to the assistance of his friends or allies at a critical moment, the Saracen princess, the giant, the master thief and the spy, and the doctor. If a sorcerer does not figure in a particular epic, the person whose safety is at stake may derive aid

from another supernatural source. Magic objects came to play an important role in battle scenes and in duels; they contributed also to the protection of a young maiden's virginity and the prediction of the future through divination.

In Huon de Bordeaux, magic is seen in a different light from the other poems studied. Under the guise of faerie, it becomes a force around which a fictive world is constructed. The powers attributed to Auberon are far superior to the art of a magician such as Maugis. The magic operation performed by the king of Faerie appears as a limitless wish which is always and immediately fulfilled. The creation of a hierarchical structure or a world of magic sets this poem apart from the mainstream of the epic.

Although sorcery was rarely essential to the principal action of the chansons de geste, it was perhaps one of the determining reasons why the genre lived on long after its heyday. For society which thought in supernatural terms, sorcery was a popular medium for explaining fortuitous occurrences. The Old French poet was perhaps drawn to it because it permitted flexibility in the development of episodes, but it is noteworthy that he did not use it as a panacea for structural problems, nor as a meritorious substitute for the knight's valor in battle. In his estimation, a sorcerer could entertain the epic public with tricks, attenuate the serious tone of a battle, and offer a means of averting danger or disaster, but his art was not accorded the same efficacy as the blade.

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LA PRISE D'ORANGE OR WILLIAM IN LOVE: A STUDY AND TRANSLATION OF AN OLD FRENCH EPIC OF THE WILLIAM CYCLE

Elizabeth Plume RIGGS, Ph.D.
Columbia University, 1971

The Prise d'Orange, a chanson de geste, belongs to the most extensive of the Old French epic cycles, the cycle of Garin de Monglane; the cycle includes about one-fourth of the extant medieval epics of France and greatly exceeds in quantity the cycle of Charlemagne. The central figure, however, is not Garin but his grandson, William of Orange, and so it is often called the William cycle. There can be no doubt about the importance of the Prise d'Orange in the evolution of the cycle; it is a re-working of a lost primitive version which has sometimes been considered the nucleus of the entire cycle. Gaston Paris has noted that

the poems of the William cycle offer us the most complete specimen of the formation and evolution of a great cycle, and a recent study of La Prise d'Orange by Professor Jean Frappier and a new edition by Claude Régnier attest to the continued interest of scholars in the problems it presents.

But while the Chanson de Roland, and the other poems of the Charlemagne cycle, have not been limited to a purely scholarly domain, and have been studied and translated several times in order to make them accessible to a wide public, the best chansons of the William cycle have not benefited from a similar advantage. This translation and study are presented in an effort to fill part of this need.

After an introduction which reviews the William legend, discusses the putative "primitive" version of the poem, and describes the extant manuscripts and the three editions of the poem, the translation is presented; it is in verse form and follows, line for line, the original text as closely as possible both in form and in content.

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