Alice Planche. "Comme le pin est plus beau que le charme." MA, 80, 1 (1974), 51-70.

"Just as a pine is more beautiful than a hornbeam . . . ," says Chrétien in Cligès (v. 4724). A. P. has had the intriguing idea to investigate the genus Pinus in French literature from the Roland to Valéry and Brassens.

Her study is most satisfying where it concerns the Roland (pp. 51-61), while the remainder of the article contains an abundance of loosely interrelated examples from other chansons de geste, the Tristan, Chrétien, Le Roman de la rose, Ronsard, de Viau, Gautier, and Claudel.

Among the yews, firs, olive-trees and laurels of the Roland, the pine-tree predominates (vv. 114, 165, 168, 407, 500, 2357, 2375, 2884). A. P. rejects Delbouille's and Rychner's generalizing interpretations of the epic tree as a Latin poetic archetype or a "stéréotype . . . intégré à une structure formulaire" (p. 54). Rather, a close reading *of* the respective passages permits her to distinguish various "emplois diversifiés selon le contexte" (p. 54), e.g., the use of pinus pinea ("pin parasol") in laisses VIII and XXXI, and of pinus silvestris in laisses XXXVII, CLXXIII, CLXXV, and CCV. A. P. interprets this botanical evidence as follows: since both species were unknown in northern medieval France, the (possibly) Norman author of the Roland must have travelled at least to the Midi where, "frappé par le spectacle d'une végétation inconnue, [il] en avait discerné les possibilités expressives, au point d'en choisir certains éléments comme des idéogrammes adaptés à telle ou telle donnée du récit" (p. 58). A visual representation of laisses XXXI and CLXXV permits A. P. to illustrate this poetic process and to arrive at *a* more genuinely literary interpretation of the pine passages: in laisse XXXI, "la partie médiane [d'une page enluminée est] . . . occupée par le pin [pinea] dont la cime *étalée* désigne le roi comme un étendard et le protège comme un toit" (p. 56). "Pour la partition de la *page,* la représentation figurée serait proche des crucifixions où la croix médiane, aux bras largement étendus, domine de haut les témoins et, éventuellement, les croix des deux larrons" (p. 56, note 16).

At Roncevaux (CLXXV), geography and narrative logic exclude the "pin parasol": "le héros mourant ne cherche pas un refuge, il ne veut pas être *séparé* du ciel. Au contraire, l'arbre sert de marche intermédiaire à l'âme dont il figure déjà l'assumption . . . c'est le pin sylvestre avec sa hampe dominée par une pyramide de branches, évoquant la montée d'une prière solennelle" (p. 57).

Thus, for A. P., the symbolic use of the genus Pinus establishes "une distance entre la réalité courante et l'univers du récit médiéval

. . . [La] présence [du pin] fait partie de ces 'écarts' dans lesquels notre critique veut voir l'un des signes de la 'littérarité'" (p. 67).

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Francisco Marcos Marín. "Ayuda de Dios y obra de Dios en la primitive épica hispánica." Studia Hispánica in Honorem R. Lapesa, vol. I, Madrid: Gredos, 1972.

Employing examples from the Cantar de Mío Cid and from the tenth-century archuza by Ibn 'Abd Rabbihi on the campaigns of Abd-er-Rahman III as typical expressions, respectively, of Castilian and of Arabic concepts of the "hero," Francisco Marcos Marín demonstrates an opposition in the two, notwithstanding the self-assertive nuclear yo of both. In the Arabic, the hero manifests his personality in his being (both ser and estar). Despite his appearing to act on his own, he is a passive instrument, transfused by God and moved by God's will, so that the hero and an active, conspicuous God tend to fuse. On the other hand, in the Castilian, the hero shows his personality by his doing (obrar); he is an active individual, self-motivated and responsible to himself, although often aided (frequently on request) by a superior and completely distinct individual: God.

The contrast between the passive (Arabic) and the active (Castilian) rôles of the protagonist, is echoed in contrasting concepts of time: fluid time, which through the passive Arabic hero, is a dynamic constant, whereas segmented time, belonging by parcels to individual Castilian characters, is merely a (passive) possession of the individual —an integral part, indeed, of the Castilian self.

Marcos Marín conjectures, in conclusion, that the Arabic concepts of fluid time and of hero-being (rather than hero-doing) may explain the absence—in the midst of narrative plenty—of an Arabic epic to parallel the Castilian.

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J. J. Victorio Martínez, "Nota sobre la épica medieval española: el motivo de la rebeldía," RBPH, 50(1972), 777-92.

J. J. V. Martínez points out that medieval Spanish epic poetry, unlike that in France, has no rebel baron cycle. However,

Martínez contends, in an essentially neotradicionalista approach, that the rebellion motif had great popular appeal in Spain and that consequently it became increasingly important in reworkings of epic tales, usually at the expense of historical accuracy. As examples of the rebel heroes, he cites Bernardo del Carpio, who challenges royal authority in seeking the freedom of his father (Primera Crónica General); Fernán González, who leads the rebellious Castilians (Poema de Fernán González, Primera Crónica General) and insults the king of León (Crónica de 1344); and, above all, the arrogant young Cid who defies king and pope ("Jura de Santa Gadea," Cantar de Rodrigo). The Cid of the Poema de mio Cid, while not a rebel vassal as such (Ian Michael finds two references in the PMC to the Cid's youthful excesses [Spain: A Companion to Spanish Studies, ed. P. E. Russell (London: Methuen, 1973), p. 202], is placed above a weak and discredited monarch. Using traditional ballads to support his arguments, Martínez concludes that the pueblo always preferred vassals to kings and that the Spanish poets are chroniclers appealed to this preference in their use of the motif of the rebel vassal.

The article raises several questions. Is the use of the rebellion motif in Spain solely the result of an appeal to popular taste? To what extent, if any, did the French feudal cycle influence the Spanish epic? In the case of PMC, should we not look for parallels in the William of Orange cycle, wherein the heroes are loyal to their king, however unworthy they may be?

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Charles Samaran. "Sur la date Approximative du Roland d'Oxford." Romania, 94(1973), 523-27.

This article takes up the controversy on the date of the Oxford Roland. In 1932 and 1933, Samaran wrote that it had been produced in the second quarter of the twelfth century (1130-50). In a recent issue of Romania, 94(1973), 221-31, Ian Short, following scholars such as Gautier, Stengel, Gaston Paris and Horrent, questioned Samaran's conclusions.

According to Short, the Oxford manuscript goes back only to 1170. Since it contains the monogram de, very rare at the beginning of the twelfth century but quite common afterwards, the Roland must belong to the latter part of the century.

In his recent reply, Samaran reasserts and strengthens his own position by pointing out Short's methodological weak spots. True, Oxford contains the monogram de. True, as shown in a large corpus,

this monogram is rare at the beginning of the century and frequent at the end. However, these facts alone cannot accurately date the manuscript. Unless placed in the proper context, paleographic features are meaningless: the Roland could be either typical in 1170, or exceptional in 1130. Samaran further notes that within the text itself, the monogram of de corresponds to the ratio between the same elements in manuscripts from the beginning of the century. Such correspondence confirms Samaran's hypothesis: seen as a representative corpus, the Oxford Roland is truly a product of the second quarter.

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Romance Linguistics Symposium

The Fifth Linguistic Symposium on Romance Languages will take place at the University of Michigan, March 20-22, 1975. Speakers include Yakov Malkiel, University of California at Berkeley ("Gender, Sex, and Size, as Reflected in the Romance Languages"), Albert Valdman, Indiana University ("On the Structure and Development of Creole French Dialects"), and Robert A. Hall, Jr., Cornell University ("Romance Linguistics: Whence and Whither?"). For further information, contact Michio Peter Hagiwara, Chairman, Linguistics Symposium, Department of Romance Languages, University of Michigan, Ann Arbor, Michigan, 48104.