Recent Dissertations

This month we are happy to be able to present, once again in advance of publication in DAI, the abstracts of two dissertations directed by members of the Société Rencesvals:

ÉTUDE DES MANUSCRITS CONSERVÉS DE LA CHANSON DU CHEVALIER AU CYGNE ET DE GODEFROI DE BOUILLON (BRUXELLES, MS.10391, LYON, MS.744): PROLÉGOMÈNES A UNE ÉDITION CRITIQUE

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La Chanson du Chevalier au Cygne et de Godefroi de Bouillon (CCGB) est conservée par deux manuscrits: celui de la Bibliothèque Municipale de Lyon (MS.744) est inédit; par contre, un érudit belge, le baron de Reiffenberg, se chargea d'éditer celui de la Bibliothèque Royale de Bruxelles (MS.10391) sans tenir compte de la copie lyonnaise. Dès lors, la nécessité d'une édition critique de ce poème se pose et elle se conjugue, en plus, au besoin d'établir la relation entre ces deux manuscrits.

Les deux copies du CCGB datent de la seconde moitié du XVe siècle: celle de Bruxelles, bien conservée, est complète; celle de Lyon reste amputée d'environ cent soixante vers. Cette proximité dans le temps n'a pourtant pas empêché leur langue de diverger. En effet, le scribe du ms. bruxellois conserve les traits linguistiques picards et wallons proches de ceux de l'auteur; le scribe lyonnais, lui, utilise un francien émaillé des spécificités graphiques propres au XVe siècle. Toutefois, les deux textes concordent en dépit des variantes phonologiques et morphologiques. De son coté, après quelques milliers de vers, le scribe de Lyon emploie la césure lyrique et l'hiatus forcé, adoptés au détriment de la césure épique et de la synalèphe. Cependant, le système atypique de versification du scribe de Lyon repose sur des principes d'adaptation très simples et aisément identifiables, si bien que ce remaniement n'a contribué qu'à éloigner légèrement le texte de Lyon du texte original qui ne fut refondu à aucun moment. D'autre part, bien que le ms. de Bruxelles compte environ cinq mille vers supplémentaires par rapport à son confrère de Lyon, il ne doit pas sa longueur plus excessive à un remaniement total, ni même partiel, de certains de ses épisodes. Les interpolations y sont simplement intercalées et elles arrêtent momentanément le cours du récit original. Il en va de même pour les interpolations plus courtes du ms. de Lyon. Ainsi, l'original perçait toujours sous la copie, malgré les additions apportées par les remanieurs. Finalement, l'étude comparative de ces deux manuscrits, nous a permis de proposer une nouvelle date de

composition pour le CCGB original; l'année 1354 semble être le terminus a quo des derniers deux tiers du poème.

Les conclusions de ces questions relativement indépendantes ont toutes un commun dénominateur: l'artificialité des remaniements apportés à l'original. Il n'est donc pas nécessaire de décider lequel de ces deux manuscrits transmet la version la plus proche de cet original, car ce dernier n'a jamais cessé d'apparaître au cours de notre étude comparative.

Le choix d'un manuscrit de base pour une édition critique du CCGB ne soulève aucun problème malgré la parenté de ces deux textes. Nous avons établi, après la seule analyse de la versification, que ce serait le manuscrit de Bruxelles. Les conclusions des autres chapitres ont confirmé ce choix ou, du moins, ne l'ont point démenti. D'autre part, une édition critique est-elle justifiable? Elle l'est, croyons-nous. En fait, l'original ne fut identifié que grâce à l'étude comparative des copies de Bruxelles et de Lyon. Il en fut de même pour les quelques conclusions que nous avons apportées pour la relation des deux copies entre elles.

Une édition nouvelle du CCGB, servie cette fois par un apparat critique, se révélera un instrument de travail indispensable et pratique pour définir avec précision la place du CCGB original dans le deuxième cycle de la croisade. Elle aidera aussi à établir la relation de ce poème avec sa source, le premier cycle, et peut-être contribuera-t-elle ainsi à l'étude plus générale des oeuvres cycliques.

THE "QUEEN SEBILE" LEGEND: A COMPARATIVE STUDY OF THE SPANISH AND FOREIGN VERSIONS

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Although the "Queen Seuilla" theme in its several versions in various countries has been the object of a relatively large body of criticism, there have remained unanswered a number of questions arising from the following main problems: 1) the relationship between the Spanish texts; 2) the relationship between the Macaire and the Chanson de Sebile; 3) the immediate source of the Spanish version; 4) the relationship between the Seuilla and Mainete legends; 5) the historical bases for the story of Seuilla; 6) the origin and development of the Seuilla legend.

The Introduction presents an account of previous research on these problems, together with a brief description of the texts which contain, fully or partially, the story of Seuilla: 1) Chronica Albrici Trium Fontium (first half of the 13th century); 2) fragments of French poems (13th century); 3) Ly Myreur des histors of Jean d'Outremeuse

(14th century); 4) Die unschuldige Königin von Frankreich (14th century); 5) Macaire (first half of the 14th century); 6) Noble cuento del enperador carlos maynes de rroma e de la buena enperatris seuilla su mugier (MS h-I-13 of El Escorial, Madrid, end of 14th century or beginning of 15th); 7) MS 3351 of the Arsenal Library, Paris (15th century); 8) MS fr.5003 of the National Library, Paris (15th century); 9) Dutch version of the Hystoria de la reyna Sebilla (between 1500 and 1544); 10) Hystoria de la reyna Sebilla (ed. of 1498 or 1500, 1521, 1532, 1551, 1553, 1585, and 1623); 11) Storie Nerbonesi (14th century); and 12) Norse version of the Seuilla legend contained in the Thidrekssaga.

Chs. II-V contain a detailed collation of most of these texts—a procedure which no previous study has followed--in the belief that a more comprehensive comparative approach is the method most likely to provide solutions to at least some of the outstanding problems.

Ch. VI explores the possibility of historical bases for our story.

The present investigation has resulted in the discovery of an Incunabulum edition of the Hystoria de la reyna Sebilla. The examination of the Incunabulum gives firmer support to the assumption made previously by critics that the Hystoria is the same story as that of the Noble cuento (MS h-I-13), since the text of the Incunabulum is closer to the Noble cuento than is that of the extant editions of the Hystoria (1532, 1551, and 1553). However, the detailed collation of the Spanish texts shows that the Hystoria (Incunabulum) was copying a MS of the Noble cuento different from that of El Escorial.

The comparison of the Spanish version with the foreign ones suggests that: 1) the Spanish version (Noble cuento, Hystoria) is a close prose translation of the Chanson de Sebile (represented by some extant fragments only, but whose original length can be estimated roughly at 3650-3700 verses); it is possible that there existed a Spanish "cantar de gesta" on Seuilla which served as intermediary between the Chanson de Sebile and the Cuento; 2) the Dutch version was based on the Hystoria; 3) the Macaire and Die unschuldige Königin are independent of the Chanson de Sébile; 4) the Nerbonesi drew on the Macaire and on the German version; 5) Ly Myreur and MS 3351, like the Spanish version, were based directly on the Chanson de Sebile; 6) the Spanish version and MS 3351 were probably also familiar with Ly Myreur; and 7) it is equally probable that MS 3351 was familiar with the Cuento.

The analysis in Ch. V leads to the conclusion that the Mainete legend did not influence our story of Seuilla. The study in Ch. VI shows a possible historical basis for our story—Charlemagne's marriage to and his repudiation of the daughter of King Desiderius of Lombardy--and later influences from Byzantine history and the history of the Crusades.

Finally, an attempt is made to give a coherent explanation of the origin and development of the Seuilla story, which, although not definitive, seems better than those hitherto presented.

Notes and Announcements

A member of the American-Canadian Branch of the Société Rencesvals, Professor Miguel Garci-Gomez of Duke University, has just won the international Benalmadena prize for his forthcoming study of the Poema de Mio Cid. The award-of 200,000 pesetas (about $3,500) was announced in a recent issue of the Madrid newspaper Ya. Professor Garci-Gomez's 350 page study will be released next February in the Essay Collection of Editorial Planeta, at which time the cash prize and the first copy of the book will be presented to the author in ceremonies in Benalmadena.

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Two new scholarly journals, both edited by members of the Société Rencesvals, have recently been announced: the Journal of Hispanic Philology and Tristania. The Journal of Hispanic Philology, published by the Florida State University, is dedicated to the literatures and languages of the Iberian peninsula through 1700. It will first appear in 1976. The general editor is Daniel Eisenberg, with honorary editor Victor Oelschläger, both of Florida State. The editorial board members are: Juan Bautiste Avalle-Arce (North Carolina), David Darst (Florida State), Alan Deyermond (London), Ted Riley (Edinburgh), Harvey Sharrer (California/Santa Barbara), Joseph Snow (Georgia), Robert B. Tate (Nottingham), Keith Whinnom (Exeter) and Harry Williams (Florida State).

Tristania, coedited by P. Aloysius Thomas (Louisville) and Lewis A. M. Sumberg (Tennessee/Chattanooga), is devoted to the study of all aspects of the Tristan legend. Both traditional and non-traditional approaches are welcomed, as well as essays and notes on origins, the story itself, and influences at all periods of time.

For these journals to be successful and make significant contributions to scholarship, your editorial and financial support is needed. Articles for JHP should be prepared in accordance with the MLA Style Sheet, Second Edition, and sent to Professor Eisenberg (Modern Languages; Florida State University; Tallahassee, Florida 32306). Articles for Tristania should be sent either to Professor Thomas (Modern Languages; University of Louisville; Louisville, Kentucky 40208) or to Professor Sumberg (University Professor; University of Tennessee; Chattanooga, TN 37401). Review copies for JHP should be sent to David Darst (Modern Languages, Florida State U.). Individual subscriptions to JHP made in advance of the first number are $10 per volume (three issues); after that the price will be $12. The same rates apply to individual foreign subscriptions paid in U.S. funds; otherwise, add $2.50 for foreign currency. Institutional subscriptions are $25 per volume. Subscriptions to Tristania are on a two year basis (four issues) and cost $5. Subscriptions and other correspondence for these journals should be addressed to the respective editors.

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The theme of the Sixth Medieval Workshop of the University of British Columbia, to be held November 12 - 13, 1976, is *Relics and Pilgrimages.* Suggestions for papers, in the form of a 200 word abstract, should be sent to Dr. Derek C. Carr; Department of Hispanic Studies; University of British Columbia; Vancouver, B.C.; V6T 1W5; Canada; as soon as possible.

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The National Endowment for the Humanities is pleased to announce the continuation of its program of Summer Seminars for College Teachers. During the summer of 1976 approximately sixty seminars will be offered in a wide variety of disciplines of the humanities and humanistic social sciences. The seminars are intended for teachers in the undergraduate colleges and two-year colleges who are concerned primarily with improving their knowledge of the subjects they teach. The purpose of the seminars is to provide these college teachers with opportunities to work with distinguished scholars in their fields at institutions with libraries suitable for advanced study. The seminars are not intended to be identical to courses normally offered by graduate departments nor will graduate credit be given for them.

Seminar participants will receive a stipend of $2,000 for a tenure period of two months, plus a housing and travel allowance of $250. To be eligible, applicants must be teaching undergraduate courses at private or state undergraduate institutions or at junior or community colleges. Faculty members of departments with doctoral programs in the humanities and with large library collections in the humanities will not be eligible. Preference will be given to college teachers who have been teaching at least three years and who have not recently had the opportunity to use the resources of a major library. Applicants must have completed their professional training by March 1, 1976. Candidates for degrees are not eligible to apply, nor are persons seeking support for work leading toward degrees, although an applicant need not necessarily have an advanced degree to qualify. Additional information and application procedures can be obtained from the Division of Fellowships; National Endowment for the Humanities; 806 15th Street, NW; Washington, DC 20506. The deadline for submission of applications is March 1, 1976; announcements of awards will be made in early April 1976.

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The Hispanic Seminary of Medieval Studies at the University of Wisconsin has just published a Bibliography of Old Spanish Texts, edited by Anthony Cardenas, John Nitti, and Jean Gilkison. With the help of the National Endowment for the Humanities, this group has assembled, in machine-readable form, an inventory of pre-1501 Old Spanish literary texts as a first step to the computer-assisted Old Spanish dictionary project. The Bibliography is a first version computer listing of this material. Items are indexed by Author, Title, Present Location, Production Location, and Production Date.