Stephanie Cain Van D'Elden

Abstract *in Extenso*

Friedrich Wolfzettel. "Zur Stellung und Bedeutung der Enfances in der altfranzösischen Epik, II [The Relative Position and Significance of the Enfances in the Old French Epic, Part II]," Zeitschrift für französische Sprache und Literatur, 84(1974)1, 1-32.[1]

The Chanson d'Aiol et de Mirabel from the Geste de Saint Gille illustrates the latent romance tendencies of many enfances. The song beautifully demonstrates the biographical type of a series of epics in the manner of Bueve de Hantone and shows a clear affinity to the courtly epic. The extant version divides into a shorter part of 10-syllable laisses and a longer part in 12-syllable laisses. Since the latter are found also at the beginning and before the second section, Foerster, Normand, Raynaud, and G. Paris have maintained that the work consists of a partial revision of an older song. These French scholars place the date of the "remaniement," according to historical evidence, between 1205 and 1215; the reference to Aiol by Raimbaut d'Arenga (died 1173) and in the Ensenhamen by Guiraut de Cabreira (1168, according to Riquer) suggests an origin in the second half of the twelfth century. Delbouille considers the extant version to be the original one which the author merely continued in more modern form. He believes that the connection between Aiol and Saint Aioul of Provence already belonged to the early version. The song deals with the departure and testing of the grown-up Aiol, who with his parents grew up in exile, his subsequent search for a bride which leads him to the court of the heathen King Mibrien whose daughter Mirable he abducts and brings home after various adventures. The intrigues of the traitor Macaire, who was responsible for the banishment of Elie, Aiol's father, lead, as in the second part of Bueve, to the separation of the couple and the kidnaping of their two children; finally, after a series of further tests the hero successfully wins the final victory and punishes the traitor.

The work begins with the arming and admonition of the hero before his departure for the court of King Louis in Orléans. The reason for the banishment and the early history of his father, Elie de Saint Gille, are only briefly reported. Aiol receives old armor and a half-starved horse. The long admonition by his father sounds like a reiteration of the "chastoiements" given to Perceval by his mother and the knight Gornemont.

[1]An abstract in extenso, by Constance B. Hieatt, dealing with the first part of this article, appeared in Olifant, 2(0ctober 1974)1, pp. 53-58.

A befriended hermit explains to Aiol the "profesie" of his dream and of his calling, similar to the way the hermit reveals to Perceval his origin. And at parting Aiol's mother faints three times from pain. Despite his upbringing in the forest, anathema to courtliness, Aiol succeeds being accepted at the court through his innate courtliness. From the very beginning he appears as the predestined victor, as the deliverer of his parents, and as the one who will straighten things out. The allusion to the serpent which the hermit found next to the baby and after which he named him Aiol (anguillolus) certainly points to his future typological Herculean rôle. Furthermore, Aiol's departure and victory take place during Holy Week, another symbol of his role as savior. After his departure Aiol meets four strange knights whose war games so please him that he takes part uninvited and accidently kills one of them. God protects him from guilt, for it turns out that his victim is really an enemy Saracen. In contrast to Perceval's search for meaning, which includes recognition of his guilt, here from the beginning the meaninglessness of such a profound posing of questions is stressed as is the entirely superficial nature of the process of initiation.

Subsequently the hero undertakes a series of adventures which serve to prepare and mature the enfant for his future task. Aiol's departure may be schematically analyzed according to the following plot structure:

1. Admonition and departure
2. Victory over the heathen knight (disbelief)
3. Overnight stay in the monastery
4. Protection of the monks and victory over the robbers (disbelief and malice)
5. Ridicule in Poitiers
6. Overnight stay with Gautier de Saint Denise, admonition and warning
7. Victory over the lions (raw nature)
8. Ridicule in Châtellerault
9. Overnight stay and warning conversation
10. Victory over robbers and protection of the monks (see 4)
11. Ridicule by the pilgrim, together with:
12. Warning conversation
13. Victory over the temptation of a common life and cheap marriage, together with:
14. Overnight stay with a charcoal-burner
15. Victory over robbers (malice)
16. Ridicule in Blois
17. Accommodation with a burgher
18. Ridicule in Orléans
19. Overnight stay with his aunt and warning conversation, together with:
20. Victory over the temptation of a premature love.

Afterwards: victory over the enemies of the King and reconciliation of his uncle with the king; victory over the traitor and reconciliation of his father with the king. The way is now paved for the bridal search. Thus the first part of the epic shows rhythmic elements representing the hero's day by day physical and psychological steps towards qualification for his ultimate task. Aiol's continuous traveling, the necessary departure after each overnight stay, is underlined through the stereotypic formula "ore chevauche Aiol" or its variations. This progression marks Aiol's path and distinguishes him from the similar hero in Doon de Mayence (late thirteenth or beginning fourteenth century); this hero sets out into the world from the forest in which he was raised with his exiled father to defend the honor and the life of his mother who was sentenced to death.

The continuation of the plot in Aiol, the search for a bride and the Eustace variation, shows some weakening of poetic achievement and a stronger infiltration of romance-like elements and scenes which could point to multiple authorship. This biographical—towards its conclusion also hagiographical—chanson de geste demonstrates the internal expansion of the enfances. Of the central stages, the first two, namely treachery/banishment and youth outside its appropriate environment, are shifted to a position before the actual plot. The elements which characterize, for example, almost half of the narrative in the Enfances Roland have become here merely the prerequisite for the path of testing which takes on a Quest characteristic. Similar to Floovant, the first love episode remains one-sided and without results while renewed treachery leads to a new path of testing. Aiol is distinguished from the others in that the rehabilitation comes before the search for a bride.

The step-like path of testing aims in an unbroken progression towards the hero's acceptance at court. Here the comparison with the courtly romance is not accidental. Only after the period of testing as knight does the hero reveal his origin and take full social responsibility by abandoning his anonymity to accept the leadership of his family. In contrast to the fairy-tale-like aventure, which is not only the vehicle for but also the goal of the knightly search for meaning, the decisive test of ability makes no eminent sense; it remains the prerequisite for reaching a goal which is achieved in principle by the rehabilitation of the father and by the enfant'*s* proving himself and which can only be endangered from without once again. The battle offers Aiol the return of the lost or at least endangered continuity of his noble race. Since the action commences from an exile situation, the departure and testing or proving virtually coincide. The central location of the court is here at the same time (from the point of the motif) the court of the hospitable king and the home goal of the enfant. Since the young knight Aiol cannot announce any concrete inheritance demands and his rehabilitation of the

father remains purely hypothetical, both movements—departure and return —converge.

From an external point of view there is little difference between Aiol and Perceval. The tendency towards resolution of the mythical circle appears clearly in the recovery of Arthurian Quest concepts which already at an early point in time bear witness to the influence of the courtly romance on the epic and especially on the enfances. In the life of Aiol there is an element of inner compulsion and confidence in victory, characteristic of the epic enfant, and those factors distinguish the hero and his world from the problematic world-perspective of the Arthurian knight. Even if the date of composition of Aiol should not fall before that of Perceval, there remains the probability of possible mutual influence which makes their differences significant. The Arthurian character of the concluding plot in Aiol clearly lacks the ideological motivation of the courtly Quest and the individual knight's search for meaning; while the epic discloues a pronounced close family relationship in the variation of the Eustace legend, the figure of the solitary and anonymous hero in search of salvation stands in the center of the romance. The story of Perceval's youth points to the direction in which the enfances theme may be modified in courtly romance. The fusion of the enfances and the Arthurian Quest leads to the traditional constants—treachery done to the father or the father's death, exile (here in connection with the motif of banishment of the mother and childhood in the forest), lowly upbringing and ultimate success as a knight—being pushed into the background in face of the desire for the Quest; the motive of the knight does not become revenge, as one would expect, but rather turns into a search for his own identity. This is nothing more than the poor knight searching for his origin and concomitant with it for his father. It remains a mystery why the mother does not herself inform her son of his name and origin. Paternal revenge has been eliminated except for the battle with the Red Knight, and Arthur's court loses its function as the location of the testing of the knightly enfant. Chrétien subordinates the traditional scheme of the enfances' steps of testing to the Arthurian Quest; he resolves the traditional enfances circle through the repression of the revenge motif and by ignoring the problem of the father in the linear structure of the continuous Quest in which final fulfilment is achieved only in death.

The question remains: how typical is Chrétien's solution in Perceval in comparison to the courtly enfances, i.e., in what manner do the relationship with the father and the Quest relate to each other? In Perceval and Aiol the modification of the enfances motifs may be combined with the departure of the knightly enfant and, in certain circumstances, with the old revenge motif. A glance at the most important treatments of the enfances theme in the courtly romances illustrates the problem. Bédier's reconstruction of Thomas' Tristan clearly shows the disintegration

of the story of the hero's youth *in* the well-known exile-testing period and the Brautfahrt episode which inaugurates a new plot. This points to parallels in Aiol—with respect to the second exile and Brautfahrt—and to epics such as Horn or Floovant. The Thomas version, and even more the prose Tristan, show the tendency to break open the circular structure: Tristan's origin and name remain undisclosed and the motive of the father revenge in the battle with Morholt almost disappears. The search for a bride separates the enfances from a full biography and leads away from the enfances; the function of the enfances in the Tristan poem is reminiscent of the Alexander enfances and points towards Perceval.

In the lays Milun and Yonec by Marie de France the illegitimate birth of the future knight provides the motive for the search for the father or revenge of the father. The bastard motif and the Quest motif are coalesced; the enfant who does not know his own origin thus becomes a quasi-bastard while searching for his own legitimacy. He is (as later are Aiol and Perceval) the son of a poor knight—the affinity to the Eustace legend is obvious.

In the Enfances Gauvain (early thirteenth century) Gauvain, bastard son and "puer sine nomine" or "bel fil," is raised by a fisher who tries to teach him his own profession. At age fifteen (the typical age of most enfances) Gauvain comes to the Roman Emperor (in De Ortu) or the Pope (in the Enfances) and is knighted. The knighting ceremony before the period of testing is smiliar to Alexander and also to the courtly influenced Enfances Guillaume. The young Gauvain, similar to Alexander, sets out and in his first great test defeats the king of Jersualem. His name and origin are still unknown when he arrives at King Arthur's court. Only after he proves himself to this court does Arthur recognize him and arrange a reunion with his father and mother. The reunion with the parents and with courtly society is unalterably connected with the revelation of the identity of the hero. The traditional scheme is different, since Arthur's court is not the final goal but rather the departure point for a renewed period of testing and adventures.

The Enfances Lancelot is a variant of the exile motif. There is only a vague causal relationship between the murder of the father by the usurper and the abducting of the son by a fay. Childhood and courtly apprenticeship in the kingdom of the fay are treated in detail. Similar to Perceval, Lancelot also bursts into Arthur's court and fulfills his deeds without revealing his origin. The secondary enfances of Lancelot's cousins, Lionel, Bohort, and Hector, and the story of Heliser and his son Leuvarles, similarly contain traditional enfances motifs. The revenge scene clearly comes directly from the enfances of Jourdain de Blaives, an epic version of the Appollonius romance.

Lancelot is the embodiment of the solitary knight who, on pur-

pose, remains anonymous and shuns all. After the victory over the usurper Claudas he leaves his inheritance to the cousins and disappears from court which he feels has cheated him. At this point Agloval's Quest and that of Perceval's combine with the story of Lancelot. When Perceval finds Lancelot, the latter sees for the first time his bastard son Galahad, who by the very reason of his illegitimate birth was paradoxically chosen to be the savior of knighthood and predestined to be lord of the grail. Therefore Galahad does not follow in the footsteps of his father but is raised in cloisterlike seclusion. At age eighteen he becomes a knight. It is the purpose of Galahad's separation from Lancelot to keep the future knight from his past and to hinder any identification with his father. Only by negating his roots is it possible for him to fulfill his knightly mission. Galahad's past and origin appear as a fatal curse from which only his predestined fate can free him. The enfances of Galahad are thus the conscious reversal and refutation of all previous enfances.

The period of testing for Lancelot, the father of the enfant, results in a series of failures. The episode in which Lancelot tries to open the grave of his grandfather, Galaad, unites in a unique manner the future mission of the young hero and the overpowering events of the past. However, Lancelot cannot open the flaming grave because of his sins. A voice announces to him his real name and attributes his failure to the adultery of his father. Thus Lancelot's fate is determined in a mysterious fashion: while he is tied inexorably to his father's sins which bring forth new guilt in him, he is also the savior and avenger of his father. Lancelot's fate is that of the epic enfant; the plot motivation, on the other hand, builds upon a guilt motif which is based upon the bastard notion which (without his being able to identify with it) concerns Lancelot continually in his hopeless search for the father. Similar to Perceval and Guiron, the young hero Lancelot wears marks of failure in which the circle structure of the epic enfances is perpetuated. The circle can be resolved only through the arbitrary intervention of Providence.

It is no accident that the whole ambiguity of the relationship to the father reveals itself in the person of Arthur in the grail romances of the thirteenth century and that here, for the first time, the usually secondary motif of the father-son duel has tragic consequences. In connection with the Enfances Gauvain the parallel fate of Gauvain and Mordred is obvious. For the first time in the prose romance the hero takes on characteristics of an anti-enfant; he is born from the incest of Arthur and his sister, the wife of Lot, and according to Merlin's prophecy, is destined to be the murderer of his father. Incest becomes a central aspect of the plot in connection with aventure and mescheance. External fatalism appears here as a rationalization of an insoluble father difficulty. The only possibility of overcoming and

identifying the son with the father is the duel—which leads to disastrous death. The problem of legitimacy flows as in comparable chansons de geste and under similar realistic omens into the timely motif of the mésalliance.

In the prose romances an internal tendency is perfected, a tendency which is also found in other examples, especially in Perceval. Similar to the chansons de geste, the plots of the enfances are not confined to the romances specifically labeled enfances. The tendency towards complete biography and with it a strongly introductory dependent function of the enfances in the courtly romance cannot be overlooked. The Quest character of the courtly romance is, with certain limitations, also recognizable in the romance-like epic enfances. It is now possible to answer the question regarding the influence of the Alexander romance. The account of Alexander's youth demonstrates an essentially biographical introductory structure with regard to the forthcoming deeds of the hero. The purely pedagogical elements appear also in Horn, Aiol, Parise, the Enfances Gauvain, Perceval, and Lancelot. If it is correct that the courtly enfances discussed here are arranged in a linear sequence, then Bezzola's thesis of an influence of the 10-syllable version of the Alexander epic upon the courtly enfances may be appropriate, as long as one bears in mind that epic motifs derived from other sources continue to exert influence but in varying degrees of recognizability. The Perceval Quest appears typical of the type in which the essential enfances motifs are minimized, for the underlying ideological function has become secondary. Whether epic or courtly enfances existed first cannot really be determined. The epic examples are transmitted relatively late; however, they conform to a known saga type which, for example, is already present in the Tristan adaptations. At an early time the enfances of Alexander anticipate essential examples of the new type without being true prototypes. The varying exile-revenge scheme, which connects with this tradition, demonstrates its vitality up to the late epics and romances of the thirteenth to fourteenth centuries, as, for example, in Floriant et Florete or Alixandre l'Orphelin where the theme of revenge is displaced by the theme of the hero's love.

Of the numerous saints' lives there are basically only three which show clear characteristics of the secular enfances literature: the Eustace, Crecentia, and Gregorius legends, all of which could be considered atypical within their own genre. In the tripartite Eustace legend (conversion, exile and return, passion) only the romance-like middle part contains enfances elements.

Fascination with the enfances theme is strong from about the middle of the twelfth century on. It seems related to a general biographical trend and interest in the individual hero. The comparatively early date of the composition and the specific structuring of the enfances epics

indicate an affinity for the emerging feudal classes whose struggle for their own legitimacy, whose obvious victory in the dialectics of exile and reconquest, danger and preservation, mask under a conservative mythos. The rising nobility thus appears as the bearer of the epic enfances. This transition becomes clear in a comparison of the king's son, the young Mainet, with the "povres chevaliers" Aiol, Perceval, and others. Aiol, for example, does not dare ask for a fief although he is leader of an army. Both young Tristan and young Lancelot renounce their inheritance in favor of membership in the court and continue their knightly Quests; in the latter the Quest is closely connected to the search of an illegitimate son for his father, adding an uncourtly element to the center of the story.

The Arthurian court provides the knightly enfant with his justification and fulfillment of meaning. At the same time he is dependent on the father and it is preordained that he must seek out and overcome a sinful past through a series of tests. This search and testing continuously diverts the enfant away from the goal of the court. The late enfances portray the failure of the knightly purpose and illustrate a pessimistic tendency from Perceval to La Mort Artu. The absence of the father and at the same time the influence of the father which forces the son to search for him and to undergo a series of tests are inexorably intertwined.

In summary: the epic and courtly enfances are to a large extent parallel and ideologically similar narrative types, which because of a certain degree of elusiveness should not be identified as separate genres per se. Both variants fashion, or at least try to fashion, a right to social legitimacy by the use of the theme of development of a noble person. Each, depending upon the public which it addresses, focuses on the dominance by an emancipated nobility or on a spiritual-mythical elevation of the lower dependent knighthood, for which the enfances become a problematical Quest. Mixed forms, contaminations, and cross connections are promoted rather than hindered by such a constellation.

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Announcement

We are pleased to announce the engagement of Professor Alice Colby, member of the Editorial Board of *Olifant* and Professor of Romance Studies at Cornell University, to Robert A. Hall, Jr., Professor of Romance Linguistics at Cornell University. The marriage will take place in Spring, 1976.

Article Abstracts and Reviews

Eugene Vance. "Roland et la poétique de la mémoire." Cahiers d'études médiévales 1(1975), 103-115.

Structuralist poetics offers one of the most stimulating challenges to medieval literary criticism since the revolt against positivism. Whether or not one is ready to abandon historicism and formalism for the allure of literary science, the work of recent structuralist critics obliges medievalists to review and refine the theoretical and practical bases of our critical methodology. It is in this vein that one must consider the phenomenally prolific writings of Paul Zumthor. It is in this light, too, that one should approach Eugene Vance's recent paper, "Roland et la poétique de la mémoire," first given at the Sixth Congress of the Société Rencesvals at Aix-en-Provence in September, 1973, and subsequently published in the newly founded CEM.

Vance uses poétique in the sense consecrated by such critics as Todorov and Zumthor, defined succinctly by the former as follows:

> Par opposition à l'interprétation d'oeuvres particulières, [la poétique] ne cherche pas à nommer le sens mais vise la connaissance des lois générales qui président à la naissance de chaque oeuvre. Mais par opposition à ces sciences que sont la psychologie, la sociologie, etc., elle cherche ces lois à l'intérieur de la littérature même. La poétique est donc une approche de la littérature à la fois "abstraite" et "interne." Ce n'est pas l'oeuvre littéraire elle-même qui est l'objet de la poétique: ce qu'elle interroge, ce sont les propriétés de ce discours particulier qu'est le discours littéraire.[1]

In Vance's case, the general law presiding over the birth of the Chanson de Roland in particular and, one assumes, the chanson de geste in extenso, is that aspect of medieval culture focused on the past as at once the origin and interpreter—indeed, the raison d'être—of the present. The role of the present was not to rival the past, but to make it manifest. Vance calls this cultural phenomenon "commémorative," and sets out first to sketch its essential traits and then to show "comment fonctionne un 'modèle' commémoratif dans le système de valeurs implicite dans la Chanson de Roland" (p. 103).

Before proceeding to do either, however, Vance defines commémoration: "Par 'commémoration,' j'entends tout geste, ritualisé,

[1]Tzvetan Todorov, Poétique, Qu'est-ce que le structuralisme, No. 2, 2nd edition; Collection 'Points' no. 45 (Paris: Editions du Seuil, 1973), p. 19.

ou non, qui est destiné à récapituler, au nom de la collectivité, un événement soit antérieur, soit en dehors du temps, afin de rendre fécond, vivant, ou signifiant le hic et nunc du vécu. La commémoration s'oppose à tout ce qui est habituel dans la vie" (p. 103).

Vance identifies commemorative culture generally with preliterate society, that stage which Vico identifies with poetic wisdom; in other words, the stage of society which gives us myth and then first-phase epic. It is that stage of society where Truth is viewed as of paramount importance because identified with an earlier phase of society, the generative phase, when the society was—or is thought to have been—closely in touch with the creating power, and when, consequently, the Word, taken as making or revealing the world was sacred. It is this stage of society for which a "metaphysics of sign," to use Vance's term, is operative.

Although this phase may be valid for any early-stage society, the Middle Ages of Europe possessed a special metaphysics of the sign, derived from the patristic efforts to impose Christian doctrine on post-classical Europe. This process has been brilliantly traced by Auerbach, Curtius and Laistner, among others, but it is particularly to St. Augustine, about whom he has written previously, that Vance turns for documentation of the specific nature of commemorative culture in the early Middle Ages.

In Book X of the Confessions, Augustine outlines a "Philosophy of Memory" in which memory is at once the means by which man knows God and knows he knows God and hence discovers himself. Memory not only mediates between man and his knowledge of God, it is also identified as the faculty for knowing the world, for representing the world as image and reality, i.e., the world as value, as God-Product. Hence the world is word as well as deed, where the value, and Interrelation of each, is man's perception of God's presence. Perception of self becomes perception of a power higher than self, hence, in a sense, self-effacement before the awareness of a higher power anterior to the self (videmus nunc per speculum in aenigmate; tunc autem facie ad faciem; I Cor., 13, 12; quoted by St. Augustine, Confessions, X, 1).

Vance is able to formulate from this a general law presiding over the creation of the chanson de geste: "Dans une culture comme celle du moyen âge, dont la cosmogonie est fondée sur la configuration de la phonè signifiante, toute notion de mimèsis sera essentiellement régressive, ceci dans la mesure où il incombe à la mémoire de combler le hiatus entre l'expérience empirique et le Sens absolu à l'origine de tout, un sens incorporel mais récupérable par ses traces dans nos âmes" (p. 105). Then, to use Todorov's terms, proceeding from the "abstraite" to the "interne," Vance shows how the poetics of memory functions within the Roland. His claim is that "le drame rolandien est (entre autres choses) un drame de la mémoire" (p. 105); indeed, he goes

even further: "la première moitié du Roland est une sotériologie de la mémoire" (p. 115).

The first task in this demonstration must be to translate the poétique into an éthique: the former is a law attendent upon and informing the creation, while the latter is the creation as act, the internal motivation. The two are co-existent, and even simultaneous, as Vance points out, but one operates at the surface of the narration (l'éthique), the other underlies it (la poétique).

Vance postulates a kind of commutation between poet and poetic matter; the heroes live through the memory of the poet, they speak his formulas, represent his world-view. But conversely, it is they themselves, as the matter of the commemorative culture, that motivate the poet to sing of their acts. Thus the song is sung not by the poet, but through the poet. This will sound strange only to those who have not followed closely the progressive erosion of the concept of subjectivity in poetic creation argued by structuralist poetics in general, and by such medievalists as Zumthor, in particular. From this viewpoint, Roland is not only the putative author, the prime mover of his song—as Odysseus is shown to be of the Odyssey in Book IX, or as Beowulf is of his—he is "le vrai 'auteur' de sa chanson" (p.106). Epic creation is thus truly oral, not simply in the formalist sense of oral composition so much as in the larger sense in which the poet and his audience, both motivated by the commemorative culture, are moved to constitute, or reconstitute the epic "truth" and, in so doing, create themselves as epic poet and audience (p. 107). It is in this interplay or oralité and collectivité that the chanson de geste distinguishes itself from the roman.

While the above follows logically from the conceptual position taken by Vance, it does not necessarily justify his insistence upon the primacy of Roland as the principal figure, both narratively and creatively, of the epic. Even though Vance modifies his position toward the end of the article by arguing that Roland commemorates Charlemagne, and that ultimately both serve to commemorate Cod, the poetics of commemoration does not preclude Charlemagne's being taken as a symbol of Capetian dynastic and imperial pretensions. In that respect, one must ask why the poetics of memory justifies the valorisation of one sector of the historical moment contemporaneous with the creation of the song—that of the collectivité identified as "une foule d'ouvriers et de petites gens usés par leurs travaux quotidiens" (p. 107)—but not with others? The monarchy, for example? The latter course, naturally, would open up such questions as intention, of social or political function of the epic, precisely those spectres of historicism rigorously repulsed by structuralist poetics, or at least some of its practitioners.

Finally, and to raise but one more question which Vance's thoughtful essay provokes, how does the emphasis on orality and

collectivity in the Roland account for the progressive recensions *of* the work? I would feel much more comfortable with a theory which stressed the continuous nature of the commemorative act, rather than one totally dependent, ,as Vance's article is, upon an interpretation— for it is an interpretation, ultimately, rather than a deconstruction— of the Digby 23, only one of many attempts to commemorate Roland, Charlemagne, les .xii. pers, la dulce France and God.

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Gustave A, Beckman, "L'Identification Nobles=Dax," Moyen Age 79(1973), 5-24.

Gustave Beckman is referring to one of the cities taken by Roland; in O: "Jo vos cunquis et Noples et Commibles" (v. 198), "Ja prist il Noples sanz le vostre comant" (v. 1775). His purpose is to demonstrate that the place is Dax, but the bulk of the article (pp. 6-17) consists of an able and lucid refutation of the basis of geography, history, etymology and phonology of other proposed identifications with localities as varied as Noblejas, Naval, Pamplona, Orthez, Grenoble, Naples and Constantinople.

His principal arguments briefly are: 1) From Antiquity Dax was surrounded by remarkable ramparts: "la ville est digne d'avoir été conquise par Roland" (p. 19). 2) The ancient names of Dax were Aquae Tarbellicae and Aquae Augustae because of the thermal springs: "Notre texte chercherait donc à relier le symbole de Dax à la personne de Roland. C'est finalement Roland qui a dirigé les eaux thermales à travers les champs situés à l'extérieur de l'enceinte afin d'effacer les traces d'un combat non justifié" (p. 20). 3) The name Augustae develops the idea of nobility: "Au cours des siècles, le sens de cette expression changea [no examples furnished], et finit par être compris comme 'sources augustes ou nobles'" (p. 20). 4) Beckman attributes the variations in spelling p-b (Noples twice in O, Noble and Noples in V^4 , and Nobles twice in CV) to scribal aberrations: "le scribe anglo-normand [of O] des années 1140-1170 a été influencé par la forme française de Naples qui était alors aux mains des Normands, tandis que le scribe franco-italien de V^4 (ou un de ses prédécesseurs) a probablement subi la même influence" (p. 21).

This series of tenuous and unsubstantiated possibilities hardly justifies Beckman's assurance that "cette identification est la seule qui soit valable" (p. 6). Faute de mieux it still seems wiser to relegate Nobles-Noples-Noble to the realm of poetic imagination.

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Gerard J. Brault. "Ganelon et Roland. Deux anecdotes du traître concernant le héros." Romania, 92 (1971) 3, pp. 392-402.

In this article Professor Brault analyzes two brief anecdotes in which Ganelon portrays disfavorably the behavior of Roland. Such judgment by the traitor is hardly surprising, but the reasoning and methodology of Brault do lead to unsuspected conclusions.

The first anecdote concerns the "vermeille pume" (vv. 377-391). En route as Charlemagne's emissary to Marsile, Ganelon tells Blancandrin that the previous morning Roland held out to the emperor a red apple, declaring: "De trestuz reis vos present les curunes," v. 388. Rejecting the various opinions that this was Roland's idea of a jest or that Ganelon was citing an example of Roland's pride, Brault concludes rather that Ganelon used this incident to prove that his stepson was a bad councillor and that Ganelon was implying an analogy between Roland and the devil, as tempter.

Brault then cites two examples of temptation, only one of which includes an apple: 1) a sculpture over a door of the cathedral of Strasbourg in which a debonair devil holds out an apple to the Wise and Foolish Virgins (end of thirteenth century), and 2) the Temptation according to Matthew (4:1-8) in which the Evil One offers to Jesus all the kingdoms of the world. Brault then concludes: "C'est donc ce double parallèle avec le démon en tant que Tentateur qui entra comme un éclair dans l'esprit pervers de Ganelon. Dans son optique, Roland, le brillant jeune homme, qui va de succès en succès, mène en réalité Charles et tous ses hommes au désastre aussi sûrement que le Tentateur qui offre sa pomme et tous les royaumes du monde."

There are many disconcerting aspects in this reasoning, both with regard to chronology and meaning. The passage from Matthew was no doubt familiar to a medieval mind, but one would have to take a great leap of imagination to relate the parable of the devil, without apple, and Jesus, who is being tested, to the anecdote, as seen through the prism of Ganelon's feelings, in which an arrogant young Roland makes a heroic boast to the emperor, who is the unquestioned leader of Christendom. Brault gives us no guidance through the subtleties of meaning or symbolic analogies.

The iconographic sculptured scene has an even more tenuous chronological relationship, dating from some two centuries after the composition of the Roland, and offers no closer parallel in subject matter. Again we remain uninformed about the metaphoric or symbolic correlation between a scene of explicit temptation involving the devil and the Virgins on the one hand and the different elements of a situation in which Roland's boast does not seem to have been intended as an entice-ment to an emperor who was neither foolish nor a virgin. To view the scene from the perspective of Ganelon, the traitor is not concerned

with portraying Roland as a tempter but rather as an aggressive individual whom he and Blancandrin should try to liquidate for their mutual benefit.

There is also a question of methodology involved in Brault's use of a sculptured scene for interpretation of a literary text. Certain types of iconographic evidence can at times be useful in analyzing a written text, but even when there is an undeniable relationship this method must be used with circumspection. Thus, in the introduction to his analysis of illustrations painted on the manuscripts of the Roman de la Rose, Fleming carefully reminds us of the limitations of this method: "the iconographic schedule of a medieval text is a gloss at one remove at least from the author's own hand."[1] Our thirteenth century sculptured scene is far removed in time and in context from the anecdote recounted by Ganelon, and we find little evidence in this article for discerning meaningful parallels between them.

In brief, a late sculpture in which a devil tempts a virgin with a symbolic apple and a biblical passage in which there is no apple are not images which reveal to us the subtle reasoning by which two complex individuals like Ganelon and Blancandrin come to agreement.

In the second anecdote Ganelon attempts to dissuade Charles from answering the echoing horn and recalls that Roland disobeyed the emperor by engaging in battle against the Saracens before Noples and then washed away the stains of blood by flooding the fields:

> Puis od les ewes lavat les prez del sane;
> Pur cel le fist ne fust [ap]arissant. (vv. 1778-79)

The treatment of this incident also raises questions of methodology and interpretation. Brault makes a textual emendation on what seems a flimsy basis. He declares v. 1778 "fautif" because the Oxford ms. is the only version to make reference to the flooding of the field. Two other manuscripts (Chateauroux and Venice VII) mention that Roland washes himself (if such is the meaning of these lines), while all versions except Oxford make some reference to Roland's sword. Brault therefore concludes that the authentic lesson of the Oxford ms. should read: "Puis od les ewes lavat s'espee del sanc."

This conclusion raises several considerations: first, the lesson of Oxford is not materially suspect, but is clearly written les prez (see Ch. Samaran's reproduction in the SATF volume); second, Brault in no way challenges the effective defense of the Oxford manuscript made by Bédier and others; third and most important; Brault has taken the daring action of creating a new verse of Old French poetry without any manuscript

[1]John Fleming, The Romance of the Rose: A Study in Allegory and Iconography, (Princeton: University Press, 1969), p. ix.

authority, a licence that few modern editors permit themselves. Finally, on the basis of this questionable procedure, Brault makes a "rapprochement" between his v. 1778 and the following passage from the Psychomachia of Prudentius (fourth century), translated: "Après ces paroles, la Chasteté, joyeuse d'avoir mis à mort la Luxure, lava dans les eaux du Jourdain son glaive infecté: comme une rosée rouge, y était resté du sang corrompu qui avait taché, lors de la blessure, le fer brillant. Donc, avec sagesse, elle purifie, victorieuse, dans l'eau du fleuve; elle efface par l'ablution la souillure qu'y a faite la gorge de l'ennemie." It is difficult indeed to understand how this fourth century text can have any relationship with a line of poetry that probably never existed in any version of the Chanson de Roland. The sword is always specifically labeled as an object which kills; it is never washed, and there are no allegorical figures. Brault's conclusion that "Ganelon laisse entendre ici que Roland ne réussira pas à laver le sang de ses nombreuses victimes" is dubious, for where in the Roland or in any other Old French epic does anyone regret the slaughter of the infidel? Rather one could paraphrase: "The only good Saracen ..."

There is one further conclusion by Brault which puts in question the nature of epic poetry. As a defense for his reading he states: "Il est plus facile certainement de saisir le fait de laver son épée dans un fleuve pour y faire disparaître les traces de sang que celui d'inonder un champ de bataille dans un pareil dessein, ce qui n'est qu'une absurdité."

On the contrary, the reading proposed by Brault (substituting "s'espee" for "les prez") seems trivial in comparison with the noble and vast quality of the Oxford verse, composed in the best tradition of epic composition. Examples of epic exaggeration abound; Roland exults when Oliver describes the hosts of the enemy (which eventually number 400,000 against the 20,000 of the rearguard), celestial beings and nature herself intervene in the struggles of Charlemagne and his paladins, Turpin alone kills 400 (v. 2092). Carnage is described in terms of masses or in minute individual detail so that we can picture what occurred on the fields before Noples and find justification for Roland's Herculean act. Throughtout the work we see red streams of blood staining the green of the earth: "Sur l'herbe verte li cler sancs s'en afilet" (v. 1665); "De tantes herbes el pré truvat les flors / Ki sunt vermeilles del sanc de noz barons" (vv. 2871-72; see also vv. 3453, 3925, 3972). No mere washing of one sword could erase the traces of Roland's exploits, and Oxford's v. 1778 is worthy of preservation! As Bédier states while citing the archeologist Didron: "II faut conserver le plus possible, réparer le moins possible, ne restaurer à aucun prix." (Preface to Bédier's edition of the Roland).

In sum, Professor Brault has attempted a subtle analysis in which we are invited to enter into the realm of Ganelon's angry vision and to perceive Roland as an image of the Tempter. But we have not

found relevant connection between the texts cited as parallels and we feel that the authenticity of the Oxford reading has not been adequately challenged. While fundamental symbolic meanings, as applied to trees, blood, colors, rivers and ablutions, swords, can illuminate works widely diverse in time and in surface meaning, such an analysis has not been developed in this article. Distant and partial parallels are cited, but ce sont des rapprochements peu probants.

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Reply by Professor Brault

In his negative review of my 1971 article in Romania, Professor Bertin omits arguments which *I* made in support of my view, misrepresents others, and, in general, writes as if there were only one approved method of literary analysis.

I believe that what prompts Ganelon to relate the apple anecdote is Blancandrin's allusion to the bad advice given by Charles' counselors (vv. 378-380). In the Middle Ages, false counsel was frequently associated with the devil as tempter and it is but a step from this notion to the image of Satan urging Eve to eat of the forbidden fruit. The Strasbourg sculpture—which is not, incidentally, "over a door" but in the left embrasure of the cathedral's south portal—is a graphic illustration of this, but the concept of the devil as handsome tempter (or beautiful temptress) dates back at least to 2 Corinthians 11:14. That such a notion existed in Turoldus' day is attested by the temptation of St. Bernard. Earlier examples include the visions of SS. Benedict and Juliana. The apple as a temptation symbol is documented in my note 1, page 397. There are differences between the eleventh and thirteenth centuries and between Romanesque and Gothic art, but there are important points of contact, too. No fair-minded reader will agree, then, that the Strasbourg statue is "far removed in time and in context from the anecdote recounted by Ganelon."

The reviewer conveniently overlooks the fact that I distinguish (p. 397) between Roland's alleged gesture and words on this occasion. Both involve images of the devil as tempter, but curunes in v. 388 brings to mind Satan's offer of "all the kingdoms of the world and their splendour" (Matthew 4:8). I have no idea what Bertin is talking about when he states that Charles "was neither foolish nor a virgin." The anecdote is an attempt to portray Roland, not Charles, in an unfavorable light. Also, where does Bertin find the idea that Roland is "an aggressive individual" in Ganelon's story? Some scholars, pointing to orgoilz in v. 389, have asserted that the anecdote concerns Roland's pride, but the word here means 'folly', not 'pride', as Gougenheim and Burgess have

recently shown.

As for the field-washing anecdote, I suggest that the Oxford copyist wrote les prez where the original probably read l'espee. Bertin could have saved himself the trouble of lecturing me on proper editorial procedure. Nowhere do I propose to emend: I merely offer a plausible explanation of an apparent error. It should not be forgotten that the Oxford scribe is guilty of numerous minor slips (in 1938, Bédier recognized 142) and out-and-out errors (at least 10, again according to Bédier), this, in addition to the 25/35 changes agreed to by the same editor.

Bertin finds it hard to understand how a "fourth century text can have any relationship with a line of poetry that probably never existed," thus, he feels, neatly disposing of both the line and the possibility of influence by Prudentius. My point, of course, is that the line probably did exist in the original and that, if this is so, a connection with one of the most widely-read authors in Turoldus' day is not to be dismissed out of hand. Bertin has evidently not read Mickel's 1970 article in Studies in Philology pointing out close parallels in the Psychomachia and the Roland. In his review, Bertin makes no mention of the tell-take blood stains motif which I consider to be an important piece in the puzzle here (cf. the Tristan legend, Chrétien de Troyes' Charrette, Shakespeare's Macbeth, and Perrault's Barbe-Bleue).

Bertin goes to great lengths to defend the reading in v. 1778 and even speaks of "the noble and vast quality"—whatever that means—of the line as it appears in the Oxford manuscript. The fact that pools of blood appear in certain passages of the Roland in no way clears up the absurdity of washing fields. How are we to visualize that act? Bertin offers us no help here nor can he cite a single other example in an Old French epic. Surely his use of the adjective Herculean should not be construed as suggesting a connection with the Augean stables.

Finally, I do not hold, as the reviewer suggests, that Ganelon's vision is "angry". On the contrary, I maintain that the villain is an arrant liar ("menteur fieffé") and has a twisted mind ("esprit pervers"). The two anecdotes tell us a good deal more about the traitor than they do about the hero, for it is Ganelon, not Roland, who tries to lead the Emperor astray and who, in the end, cannot wash away the tell-tale blood stains.

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Diana Teresa Mériz. "Encore une fois pleine sa hanste." Romania, 94 (1973) 4, 549-554.

In this article, Diana Teresa Mériz seeks to provide new information on the meaning of a phrase which has troubled scholars for almost a century. The earliest form of the idiom, pleine sa hanste [lance], occurs eight times in the Chanson de Roland and three times in the Chanun de Willame. This original form, with variant spellings, occurs only in the earliest epics and the decasyllabic Alexander. Various synonymous renderings continue to appear even in the latest epics, but reworkings of the phrase are rare in the verse romances, and the prose romances do not make use of the phrase. According to Bédier and Godefroy, the locution as used in line 1204 of the Oxford MS of the Chanson de Roland ("Pleine sa hanste del cheval l'abat mort") refers to a strong blow with a lance. Jenkins and Pope believed the locution refers to the entire lance, the full length of the lance, or the idea that it is outstretched. Littré suggests that the locution means that the lance is intact or unbroken.

Mériz explains that her treatment is occasioned by an article by Noel Corbett, "Encore une fois pleine sa hanste," in the Revue de Linguistique Romane, 33 (1969), 349-352, and says that this scholar wishes to revive the theories of Bédier and Godefroy in preference to the more recent theories of D. J. A. Ross ("Pleine sa hanste," Medium Aevum, 20 [1951], 1-10) and W. D. Elcock ("Pleine sa hanste," French Studies, 7 [1953] 1, 35-47).

Both Ross and Elcock reject the theories mentioned above. Ross adduces many examples from Old French literary works to build up his own theory that the locution means "a full lance-length away" and he seeks to clinch his argument by iconographic evidence.

Elcock does not agree with Ross's interpretation of the pictorial evidence and finds that the knight "appears to be falling off sideways" rather than lying a "good lance-length behind his dappled horse." Elcock brings forth philological evidence in an attempt to show that the locution, the kind represented in modern French by en pleine campagne, was originally plaine [not pleine] sa hanste (plaine < plana), and referred to the level, horizontal manner in which the lance was held during the attack: "lance at the level, with leveled lance," a lance held steady and straight out in order to hit the opponent squarely. He presents his research on ancient manuals of arms and suggests that the locution stems from a military command formerly used in the lance drill of the Frankish knights: plana ipsa hasta! The syntax of the expression is the result of the fact that it is a peremptory phrase such as "plein la voile!".

Professor Mériz does not discuss the theories of Ross and Elcock but seeks to offer a rebuttal to Corbett, who holds that the first

hemistich of line 1204 (quoted above) calls for an expression with the meaning "en poussant fort, d'un grand coup, de toutes ses forces." He would parallel pleine sa hanste with expressions such as à pleine gorge, à pleine volée, à pleines mains. Mériz replies that although Corbett is right about the appropriateness of his suggested meaning for line 1204, there are other contexts in which Corbett's meaning is not appropriate. Furthermore, the argument that the expression parallels other Old French expressions such as sigler a pleine voile and ferir a plein colp ignores the fact that the author of line 1204 could just as well have used the expression à pleine hanste, which occurs in the Old French epic and means "d'un coup de lance de force maximum." But the author did not use this perfectly available idiom for a strong blow with the lance and the fact that he did not use it implies that he had some meaning in mind other than that of a strong blow.

Mériz' own answer to the problem is that plein is often used in Old French in the same sense as plenier. The phrase ma lance pleniere occurs in the Aliscans, and sa hanste pleniere and sa hanste pleine have the same meaning. There is only a step, Mériz indicates, between sa hanste pleine and pleine sa hanste. It is not the blow with the lance but rather the weapon itself which is described by pleine sa hanste. which means "de sa grosse lance". This interpretation is not surprising, Mériz says, because epic poets often give attention to the characteristics of the weapons used by the warriors.

We are sure that Professor Mériz would be the first to admit that she probably has not said all that is yet to be said on this matter. She prefers a philological connection with plenier rather than with Elcock's plaine. Perhaps Elcock deserves a second reading. He certainly would not approve of the cavalier way in which Mériz leaps from sa hanste pleine to pleine sa hanste with no explanation except to say that "il n'y a qu'un pas" from one expression to the other. Corbett takes Elcock to task for saying "sans preuve aucune" that pleine sa hanste was a military command but really the word order of a peremptory phrase, pleine preceding sa hanste, is the proof Elcock offers. It is not refuted by Corbett's comment that the position of pleine in the locution gives it adverbial force.

One criticism that could be made of the newer theories is that, ingenious as they are, they do not seem to constitute irrefutable proof. Also, it may be true that even in the earliest epics the meaning of the phrase may have varied from one author to another or from one laisse to another even though written by the same author, and this variation may be partly responsible for the differences of opinion among the scholars.

In any event, it will be noted that the attention lavished on this three-word phrase has done the service of marking out various trails through the philological and historical forest of the Old French language and literature and that these trails might lead to some

surprising discoveries, perhaps only indirectly related to the interpretation of an obscure phrase.

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Cola Minis. "Stilelemente in der Kreuzzugschronik des Albert von Aachen und in der volkssprachigen Epik, besonders in der 'Chanson de Roland,'" in Onnerfors, A., et al., Literatur und Sprache im europäischen Middelalter: Festschrift für Karl Langosch, Darmstadt, 1973, pp. 356-363.

In this article Cola Minis compares selected elements of style in the Chronicon Hierosolymitanum de bello sacro of Albertus Aquensis with, among others, the Chanson de Roland, the Pseudo-Turpin chronicle, Pfaffe Kinrad's Rolandslied, Vergil's Aeneid, the Roman d'Eneas, and Chrétien's Erec, as well as the Gesta Francorum, one of Albert's sources. Minis finds in all cases a closer resemblance between Albert's stylistic traits and those of the Chanson de Roland than with any other earlier works, including his sources. However, the traits considered are few and relatively minor. One is the wording used to introduce a succession of warriors in a listing: e vint / venit et as against such variants as deinde venit / aprés i vint, forms using erat / il est, and other phrases. Another is habitually paired words such as in equis et armis / as chevals et as armes and faciès et forma / visage et cors. Lists of clergy are compared, Albert's episcopi, abbates, monachi, canonici et presbyteri corresponding to Roland's evesques e abez, munies, canonies, provieres rather than similar lists elsewhere, which vary in personnel and order.

Minis admits that this sampling is small and not particularly systematic, and correctly concludes that it will take more thorough and more sophisticated investigations to establish genuine proof that Albert knew and was influenced by the Old French epic.

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Sara Sturm. "The Stature of Charlemagne in the Pèlerinage." Studies in Philology, 51(January, 1974)1, 1-18.

The Pèlerinage de Charlemagne continues to confront critics with its "infinitely teasing subject." The poet's attitude toward his material vexes the reader with the difficult problem of reconciling the comic treat-

ment with the seriousness of the subject. Such a dilemma is unfounded. The poem opens and closes with a royal quarrel, so the nature of this quarrel must be determined. When the queen jokingly tells Charlemagne that he overestimates himself because there is someone who wears a crown better than he, Charles takes her literally and demands to know the identity of his rival. The queen desperately names the worthiest rival she can think of: Hugon, the Emperor of the East. Charles instantly decides to visit Hugon and find out the truth of his wife's assertion. If she is lying, she will lose her head. Not being able to give the real reason for the trip, Charles tells his men that they are going on a pilgrimage to the Holy City of Jerusalem. The subsequent events in Constantinople, examined in light of it, and not Jerusalem, being the real goal of the journey, are framed by this quarrel between Charles and his wife.

Both the comic and the serious reading of the author's attitude toward his material turn on the nature of this quarrel. The comedy implicit in the beginning of the journey lies in its contrast to the hero-image of the epic Charlemagne. The quarrel which sets the king on his way prefigures the events in Constantinople, and the parallels between the queen's original dilemma and the later plight of her husband appear even in the detail of both episodes. When Charles arrives in Constantinople his situation both in the essential dilemma and in numerous verbal reprises is a direct repetition of that of his wife. The sojourn in Jerusalem relates to this pattern by the words of the Patriarch to Charlemagne: "Aies nun Charlemaine sur tuz reiz curunez!" The final scene of comparison in Constantinople is clearly that for which the poet has prepared from the beginning; here the nature of the opening quarrel is verified. Charlemagne insists on a literal carrying out of the literal comparison: the measurement of one monarch against the other by means of a procession in which both men wear their golden crowns. The brief concluding scene describing Charlemagne's triumphant return to France and his reconciliation with the queen bears out this interpretation of events in Jerusalem and Constantinople; he is happy and she is forgiven. The disproportion between the commanding Charlemagne of the epic tradition and the king who must prove his stature literally underlies the poem's particular comic effect. Thus the poem, unified in both structure and tone by the royal quarrel about crown-wearing is seen to be a comic poem about an unserious theme, the literal reading of the famous question of imperial superiority. Professor Sturm makes a sound case for interpreting the poem as a comic masterpiece.

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Deyermond, A.D. and Margaret Chaplin. "Folk-motifs in the Spanish epic." PQ, 51(1972), 36-53.

In the last thirty years little attention has been paid to the folkloric content of Spanish epic poems. In view of this, Professors Deyermond and Chaplin have undertaken an examination of the folk-motifs in extant epic compositions and in the chronicle prosifications where poetic versions no longer exist. The authors employ Stith Thompson's Motif-Index of Folk Literature, sufficiently objective for their purpose, to demonstrate the high proportion of folk-motifs present in Spanish epics.

Certain categories of motifs are conspicuously absent from this literature—namely mythological motifs, tabus, and magic—because of inherent differences between heroic and shamanistic poetry. On the other hand, the two categories most strongly represented are (1) deceptions and (2) rewards and punishments, both seen, for example, in the Poema de Fernán González, the Cantar de Mio Cid and the Condesa traidora. The latter, as seen in the prose version of the Primera Crónica General, features the highest number of folk-motifs of any of the Spanish epic poems.

Other categories of motifs utilized in epic poems include: (3) reversal of fortune, found in the Mocedades de Rodrigo, the Poema de Fernán González, and the Cantar de Mio Cid, (4) hunting, seen in the Poema de Fernán González and the prosifications of the Cantar de Sancho II and the Siete Infantes de Lara, and (5) girl falling in love with father's enemy, found in the Poema de Fernán González, the Siete Infantes de Lara and the Condesa traidora. Many motifs appear in both epic poems and their prosifications—the Cantar de Mio Cid has nearly forty such motifs—but the chroniclers did not add more to the original poetic versions as they wove them into their prose histories.

Five conclusions are drawn in this study: (1) The use of folk-motifs neither proves nor disproves the existence of an epic poem when the verse text is lacking. (2) Folk-motifs are found in poetry of learned as well as popular origin. (3) Since so much of the content is folk-motifs and so much of the rest is ecclesiastical, it becomes difficult to accept as readily the neo-traditionalist view of a contemporaneous juglar author. (4) Care must be taken not to confuse folk-motif analogues for borrowings or imitation. (5) In addition to the quantitative importance of folk-motifs, due consideration of their qualitative significance is likewise necessary.

In light of the scant work carried out in this area of Spanish epic study, this article is a welcome contribution. One hopes, with the authors, that an exhaustive categorization of folk-motifs in Spanish epic poems will soon become a reality.

The one aspect of this article which I find particularly deba-

table, however, is the authors' third conclusion, or perhaps more precisely, its premise: "Since so much of the content of Spanish epics is folk-motif, and so much of the rest is ecclesiastical . . . ." I do not believe that it is a question of folk-motif and ecclesiastical elements alone, for surely there is much more present in the epic poems than the aforementioned content. My objection is not intended to dismiss this content stressed by the authors, for indeed the Church was the source and fount for a great proportion of artistic and creative endeavor, as well as its perpetuator through the manuscript tradition. However, one ought to give due consideration to the manner in which this content was utilized by the poet and the juglars, that is, to the transformation or transmutation of traditional or learned elements which constitutes the originality of much of medieval literature.

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Manuel Muñoz Cortés. "El uso del pronombre 'yo' en el Poema del Cid." Studia Hispanica in honorem R. Lapesa (Madrid: Gredos, 1974), II, 379-97.

The principal thesis of this study is that the use of the subject pronoun yo has special meaning in the Cantar de Mio Cid: "marca la personalidad del rey y del Cid, y cuando aparece en otros personajes es en los cidianos" (p. 397). With a few exceptions, such as the Count of Barcelona, this is true, but in the context of the poem, these are the only persons given individuality. Professor Muñoz Cortés tells us that the infantes are relegated to the use of nos, as if this were degrading them, but this plurality is hardly surprising since they always appear and speak together.

The author further states that the subject pronoun can serve to heighten the action and appears often at intense moments. In modern Spanish, of course, subject pronouns are usually omitted except when required for emphasis or to prevent vagueness. I believe this is the true rôle of all subject pronouns in the Cantar. The poet has carefully chosen those characters whom he is going to praise and, when they speak, they do so with authority and assuredness.

Of the more than 150 appearances of the yo pronoun in the poem, the majority belong to the Cid or Alfonso. The conflict and struggle of the entire poem is between these two persons and their assertions of will, and once that conflict ends, the use of the subject pronoun disappears also. Professor Muñoz Cortés hints at this when he states that it appears only "en el enfrentamiento de los personajes" (p. 397). Personajes, here, should be specifically identified as the Cid and the King.

The author tries to dismiss the entrance of the juglar in the poem (D'iffantes de Carrión yo vos quiero contar, v. 1879) as a "yo distinto," outside the poem and directing himself to the readers (p. 387). I believe this is rather another example of the use of the subject pronoun for emphasis, as if to show pride in his composition. This same emphasis can be found in v. 2764, "Mas yo uos dire daquel Felez Munoz."

Professor Muñoz Cortés also finds the king's promise to go to the vistas with the Cid, v. 1963, out of character with the other uses of yo and tries to explain it by saying it is an "expresión jurídica" (p. 389). This verse is not found in the paleographie edition of the poem and the problem could have been avoided by using this rather than Menéndez Pidal's critical edition.

The article consists of a discussion, verse by verse, of every appearance of the subject pronoun yo, as if to show every verse fits his scheme. This being the case, he should have included them all. Using the Concordance to the *Poema de Mío Cid,* I have found five examples with the homograph yo which he missed in his presentation. More importantly, listed under hyo, we find 22 uses of the subject pronoun. Of these, he discusses only one, v. 2334. The article is interesting for the few insights he presents but is inconsistent and incorrect in many cases.

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Willis, Raymond S. "La crónica rimada del Cid: A School Text?" Studia Hiapanica in Honorem R. Lapesa, Vol. I, Madrid: Gredos, 1972.

This article supports the thesis that the Crónica rimada del Cid is a late version of the Mocedades de Rodrigo and was composed by a schoolmaster with a strong penchant for historiography. The arguments Professor Willis cites which pertain to the author's devotion to historical concerns are more clearly presented, and therefore more readily acceptable, than those which refer to the relationship of the text to the Mocedades or to the pedagogic style of the latter.

Professor Willis briefly treats the following elements which indicate the author's antiquarian and historical interests: the listings of dynasties of certain Spanish kingdoms; the presentation of the genealogies of famous individuals; the inclusion of bits of historical geography; the investigation of the origins of the coats of arms of various kingdoms and nobles; the account of the discovery of a martyred

saint's sepulchre. Professor Willis carefully points out the erroneous nature of the author's historical reporting so as to draw attention to the semi-learned scholarship characteristic of medieval schoolmasters. The text's relationship to the Mocedades and the Poema de Fernán Gonzáles further underscores the author's literacy.

The section of the article treating certain pedagogic elements of style rests on two points: the use, on two separate occasions, of paired sets of questions and answers—a scholastic device popular for teaching the art of disputation since the days of Zenon—and the composition of three lines having a pure rhyme ending in -eo (vv. 683-685), standing between a laisse with assonance in Á-O and a pair of lines that end in -ar. The rhyme in -EO is unique and it is Professor Willis' contention that these verses are a part of a replica of a quatrain from the Libro de Alexandre, which further indicates the author's familiarity with various medieval texts. This part of the thesis is not presented very clearly; perhaps the brevity of the article, occasioned by the nature of the book in which appears, is to blame for the inadequate development of an interesting and scholastically-sound argument.

Professor Willis concludes that the Crónica rimada del Cid is in fact a hybrid fragment, a late version of the epic Mocedades de Rodrigo as well as a piece of historiography fashioned by a schoolmaster who envisioned himself a historian and antiquarian.

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Franklin M. Waltman, "Synonym Choice in the Cantar de Mío Cid." Hispania, 57(1974)3, 452-461.

Professor Waltman begins his article by referring to past scholarship on the question of word choice and usage in the Cantar de Mío Cid, in particular the work of E. C. Hills in 1929. Hermenegildo Corbató in 1941 and Ramon Menéndez Pidal in 1961.[1] Next he states his purpose, outlines his method and presents the theories of his predecessors in some detail. There follow a table called "Scheme of Verses" and seven pages of lexicon-like entries of synonymous words in groups. Each word is separately

[1]E. C. Hills, "The Unity of the Poem of the Cid," Hispania, 12 (1929), 113-18; Hermenegildo Corbató, "Sinonimia y unidad del Cid," Hispanic Review, 9(1941), 327-47; Ramon Menéndez Pidal, "Dos poetas en el Cantar de Mio Cid," Romania, 82 (1961), 142-200.

defined and the appearances of each in the poem are identified by line number. The article concludes with a brief paragraph which describes what Professor Waltman thinks he has demonstrated.

Waltman writes: "The purpose of this study is to present a listing of synonyms much the same as was done by Hermenegildo Corbató," but that his approach will differ from the latter. Instead of dividing the poem arbitrarily into two parts as Corbató did in order to consider the number of appearances of synonyms in each particular cantar, Waltman says that he will "base his study. . . [on] the information provided by Menéndez Pidal in an article entitled "Dos poetas en el Cantar de Mío Cid.' The approach here will be as follows: to show Menéndez Pidal's reasons for believing there are two poets, present a scheme of verses listing which verses balong to each poet, and make a study of synonyms found in the particular verses" (p. 452).

Waltman presents Menéndez Pidal's arguments to the effect that two poets are actually responsible for the text: the poet of San Esteban de Gormaz and the poet of Medinaceli (p. 453). He goes on to say that he has used the "information" provided by Menéndez Pidal to devise a scheme of the verses that belong to each poet in order to study the number of appearances of synonyms in the part of the text attributed to each one: "If one can find a large number of differences in the appearances [frequency of appearance, presumably] of synonyms, this will confirm Menéndez Pidal's theory" (p. 461). After presenting his table and his groups of synonyms, Waltman concludes: "In sum, it can be concluded that the study of synonyms, in the scheme established according to Menéndez Pidal, tends to disprove the existence of two poets. If there existed a gap in time between the writing of the first poet and the reworking and addition by a later poet, it is felt that a synonym study would show a difference in word choice, but this is not the case" (p. 461).

I am puzzled by several features of this article. First of all, Mr. Waltman's method of investigation and, perforce, his conclusion seem to be based on a number of assumptions Which, although quite common among academic critics, are altogether questionable. Next, the awkwardness and imprecision of his own English usage make it difficult at times for the reader to understand exactly what he means. Infinitives are split with abandon, verb tenses change without warning and, worst of all, the passive voice is everywhere. One example will suffice. On page 461 in the concluding paragraph of the article, Mr. Waltman writes: ". . . it is felt that a synonym study would show. . ." Does he really mean feel or does he mean think? Who thinks? the author of the article, linguists? the reader? the public?

Most important of all, Waltman does not realize apparently that a poem is a human artifact whose most distinctive attribute is its aesthetic nature since, after concluding that a synonym study does not show "a difference in word choice" he does not suggest how that fact might-help us

understand the content of the poem better in order to appreciate its poetic statement more fully. This is one of the most insidious misconceptions harbored by literary critics who practice in universities today. Hippolyte Taine's awful legacy is the assumption that a poem may be analyzed by the same methods used by the physical scientist or the technician; that to discover what a thing is, one must reduce it to the smallest indivisible part; that a poem, like an atom, must be understood in terms of its component parts; that a poem, like an atom, cannot be more than the sum of its parts. It is the contrary that is true: a human artifact can not be dismembered, analyzed, without destroying it as an aesthetic object. It must be considered as a whole.

Hills, Corbató, Menéndez Pidal and Waltman all seem to accept that misconception on faith since they apply to the poem the same critical method a chemist would use on an unknown compound. Menéndez Pidal arbitrarily divided the poem into three parts in the first place because he noticed that the vocabulary seemed to group itself into three sections which appeared to be internally consistent in usage and progressively less in conformity with the contemporary historical context. Then he examined the vocabulary in each of these parts separately because the poem was divided into three parts. Aside from the fact that this is circular logic, it is an invalid proposition because it begins with an a priori assumption: that the text can be divided into parts by the critic. He supposed that only by decomposing the poem first could one discover what it is as a whole. Waltman goes along with Menéndez Pidal's method without questioning its assumptions or logic: "The scheme of verses shows that, as stated by Menéndez Pidal, the first cantar is largely historical, the second somewhat mixed, and the third quite reworked" (p. 453).

I take it that the word historical means which refers to real things, people or events. The presence of many allusions to contemporary facts or events in the first part of the poem is assumed by Waltman to show that that part of the text is closer to some hypothetical original than any latter parts which might contain fewer such allusions. What does it mean if this is so? Is the poem "better" or "worse" because of it? Does, in fact, a degree of increasing independence of content from history indicate that the poem is not a beautiful poem as Waltman and his predecessors seem to assume? How does understanding this phenomenon help thé reader to appreciate the poem's nature? Does the text have to be "original" to be beautiful?

So although Waltman may be correct when he states that Menéndez Pidal did not prove the poem to have been composed by two poets, the fact that Waltman's synonym study shows no difference in word choice between sections of the poem does not prove that a temporal gap must exist either. In the first place, it is doubtful that such configurations constitute proof of identity of authorship or lack of it. In the second place, since the text is a whole, not an assemblage of removable parts, only a literary

study of the poem as a whole would reveal the sort of inconsistent aesthetic norms and literary devices that suggest multiple authorship. But even if multiple authorship could be established, it would only matter if the poem's aesthetic integrity had suffered because of it. If the poem is beautiful as it stands it does not matter whether it was composed by one or ten men. Is the Cathedral of Chartres any less beautiful because it was not designed, built and seen to completion by a single man? Can not a certain aesthetic tenor of mind at a given place and moment produce as beautiful an artifact as can the creative spirit of one man? The answer is that it can.

Indeed, collective works such as the graffiti on New York's subway cars or the Cathedral of Strasbourg are as real and susceptible to critique as those created by one man such as Zola's Germinal or Picasso's Chicago Civic Center sculpture. Likewise many of the greatest monuments of the literature of the Middle Ages like the Arthurian Vulgate were composed not by one man, but by several working independently of each other. Some important work has been done in the last few years in Medieval Literature on the aesthetics of that sort of accretive composition.[2] The basis of this new critical method is Bédier's demonstration that manuscripts are the texts and that, apart from correcting scribal errors, the editor should leave the text as it is rather than attempt to reconstruct some sort of hypothetical original according to his own a priori principles as Förster did with Chrétien de Troyes' poems. Several scholars have built on that premise not only a new critical method, but a new body of knowledge in the field.[3]

Men like Menéndez Pidal in Hispanic studies and Frappier in French have held fast to the old assumptions, assuming that literature is reality instead of realizing that it is, instead, virtual reality in the domain of artifact. To ignore all this new work leads a man to write an article on the psychological development of a character in a romance or epic as though

[2]The best-known contributor to the effort and the pioneering spirit in it is Eugène Vinaver, whose work of the past thirty-five years or so has culminated in two slim but very important volumes: A la recherche d'une poétique médiévale. (Paris: Nizet, 1970) and The Rise of Romance. (New York: Oxford University Press, 1971). I have studied a section of the Romance of the Grail with respect to its structure and composition in my critical translation: The Tale of Balain. (Evanston, Illinois: Northwestern University Press, 1972).

[3]The person who is interested in informing himself on current thinking in literary criticism might well consult Gerald Graff's excellent book: Poetic Statement and Critical Dogma. (Evanston, Illinois: Northwestern University Press, 1970), 188 pp.

he were a breathing soul instead of a mere persona or to debate whether or not the poem was written by one man or two. These things may be interesting to the historian, but not to the literary critic whose job should be to elucidate for the reader an objet d'art.

It appears to me that Mr. Waltman has fallen into this trap. Rather than debate whether or not decreasingly frequent historical allusions in the poem indicate multiple authorship, could not the critic accept the fact of those allusions and go on from there to see whether or not some aesthetic purpose is served by such a trend. Is it not possible, for example, that the organizing principle of the Cantar de Mío Cid is the triptych so that the three sections serve a purpose rather than indicate multiplicity of authorship? It would seem that the important questions remain to be raised about the Cantar and I certainly hope that Mr. Waltman will be in the forefront of the effort.

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Gustav Adolf Beckmann, "Das Beispiel Renewart: Geschichte und Folklore als Inspirationsquellen der altfranzösischen Epik," Romanistisches Jahrbuch, 22 (Hamburg, 1971), 53-83.

Major critics of the Guillaume d'Orange cycle (Bédier, Frappier) have dismissed Renewart of Rainouart[1] "au tinel" as a creation of authorial imagination. Following G. Paris, A.H. Krappe, M. Tyssens, J. Wathelet-Willem and R. Lejeune, G.A.B. proposes to identify Rainouart with an actual historical figure of ca. 800.

His two-pronged approach consists of first stripping the epic material of its folkloristic crust and then relating the remaining narrative substance to historical reality.

G.A.B.'s identification of Rainouart with four internationally known folklore motifs impresses more by the completeness of his cross-references than by its newness: Rainouart is the "unpromising hero (Thompson L131) 'au tinel' (Thompson 1031)" who kills several of his relatives (Krappe) and as the "lowly hero marries a princess (Thompson L161)."

Erudition in the traditional and good sense of the word has gone into the German scholar's search for a historical Rainouart. For the year 797 G.A.B. finds in the Annales Laurissenses, Fuldenses and Tiliani

[1]All French proper names are in Frappier's, all Arabic names in G.A.B. 's spelling.

references to "Abdella Sarracenus filius Ibin-Mauge regis" whom he identifies (After Abel and von Simson) as Abdallah of Valencia, second son of the first independent emir of Spain, Ibn-Muawiya or Abderrahman I (= Deramé). G.A.B. reconstructs the life of Abdallah as follows: after having been exiled by his brother Hischam to North Africa, Abdallah finishes by joining Charlemagne's court in the role of a subaltern, even exotic visitor. While it must remain unclear whether or not he was trying to rally support for a coup d'état against Hischam, the Annales unmistakably mention Abdallah as taking part in the 797 military expedition to the Spanish border in revenge for the defeat suffered by Guillaume in 793 between Narbonne and Carcassonne. Fighting against his compatriots, Abdallah succeeds in gaining a foothold in north-eastern Spain (Huesca) and in winning the powerful Bahlûl ben Marzuq (= Baudus) for the Frankish and his own cause. In 800, however, Bahlûl severs all his connections with Abdallah and the Franks, who in turn abandon their protege. The unfortunate Abdallah retires to Valencia, reconciles himself with his nephew, Caliph Al-Hakam, and rises to the post of supreme leader of all expeditions against the Franks.

Having established the two poles of his discussion: historical reality and folkloristic supra-structure, G.A.B. demonstrates the true originality of his research in retracing the epic development of the Guillaume matter. Instead of superimposing the four well-known folklore motifs on much less known historical and geographical facts, he shows how Abdallah and the circumstances surrounding his surprising career grow during the following centuries into the folkloristic moulds of which the epic cycle is one important manifestation: (1) deprived of his normal social environment, Abdallah, the incongruous and comic stranger at Charlemagne's court, assumed in the imagination of generations of listeners the role of the "unpromising hero"; (2) during the development of the epic material, Abdallah became a "parenticidal" folk hero who did not just fight for the Franks against Spain, but who killed his brother Walegrape (Aliscans), his cousin Marges (ibid.) and his uncle Aildré (Guillaume); (3) for psychological reasons, Abdallah's "happy end" (G.A.B.'s term) in Valencia was transformed into a marriage with Aélis; (4) G.A.B. does not elaborate on the historical foundation of Rainouart's "tinel," unless Abdallah's participation in the Frankish campaign to revenge the atrocities of 793 should imply truly heroic military exploits.

G.A.B. did not overlook the fact that the "filius Ibin-Mauge régis" was neither remembered as Abdallah (but as "son of Deramé") nor immortalized under that name in the epic. He finds too little textual evidence to agree with R. Lejeune's identification of abbot Majolus's relative Rain(o)ardus (ca. 970). Instead, he suggests that Rainouart and many other Germanic names in the Guillaume cycle (Aelran, Aelred, Aildré, Tiébaut l'escler) and in other epic works derive from the pre-

dilection for the slightly bizarre ("ihren Namen einfach der Freude am leicht Bizarren verdanken" [p. 79]).

G.A.B.'s straightforward argumentation is disturbed only once by a digression, the length (pp. 71-78) and interest of which would have more appropriately warranted a separate article or note. His investigation of the epic transposition of the battles from Catalonia to Provence and his analysis of the historical land war vs. the epic coastal war permit valuable insights into the contemporary "French-Saracen experience" ("Sarazenenerfahrung").

However, even when straying slightly away from Abdallah and Rainouart, G.A.B. never abnegates his principal methodological purpose: to make the hitherto often-despised study of folklore bear unsuspected and respectable fruits for literary criticism. Accordingly, his conclusions interest both the historian and the critic:

(1) after initially vague folkloristic elements had been incorporated into the character of the epic Rainouart and had permitted the poetizing of a historical figure, the visually well-structured poetic work in its turn influenced later folklore developments (p. 82);

(2) for the early Old French epics, folkloristic elements are not only constitutive, but they may also have the function of making possible the poetic representation of atypical historic events (p. 83).

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Dorothy Clotelle Clarke. Juan de Mena's *Laberinto de Fortuna:* Classic Epic *and Mester de clerecia*. University, Mississippi: Romance Monographs (No. 5), 1973. 128 pp.

Juan de Mena's Laberinto de Fortuna (1444?), historically the most important Spanish poem of the fifteenth century, illustrates surprisingly well all the rules for epic stated in Aristotle's Poetics and marks the culmination of the medieval learned epic in Spanish, cultivated by the mester de clerecía poets. It also has virtually all the features indicated by modern critics as universally characteristic of epic over the centuries. It contains, moreover, a miniature "tragedy" and a miniature "comedy" illustrating, respectively, tragedy and comedy as described by Aristotle.

Certain borrowings, especially those from Virgil and Lucan, are discernible in the Laberinto de Fortuna, notably the structural features involving the Fibonacci series and the Golden Mean Ratio.

Both structural and stylistic complexities enhance the meanings of the work and, with them, reflect Mena's political, moral, philosophic, and aesthetic aspirations. (DCC)

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Aristóbulo Pardo: "Los versos 1-9 del Poema del Cid. No comenzaba ahí el Poema?" Thesaurus, 27 (1972) 2, 261-292.

In the preamble of this work the author announces the content of the three parts that make up his essay. In the first part he raises the question of the missing passages and tries to establish if there is any relation between the disappearance of some pages of the manuscript and the text of the Poema. In the second, he analyzes the relationships between the chronicles and the epic poems, stressing the need to differentiate between history and song. In the last, the poetic quality of the first nine verses of the Cantar is examined. The three parts are constructed in such a way as to lead us to the analysis of the first nine verses and to conclude that they constitute the initial portico of the Poema, an effect consciously desired by the juglar.

In the first part, entitled: "The problem of the missing passages," the author reviews the wide spectrum of opinions: Tomás Antonio Sánchez, Ticknor, Wolf, with special emphasis on Floranes and Bello. The latter two critics, due to their "historical" approach, thought that the Poema was much more extensive.

As in so many other matters in hispanic philology, it is Menéndez Pidal who establishes the solid criteria of judgment, carefully particularizing the missing passages of the codex and thereby eliminating all possibilities for fantasizing as far as the manuscript is concerned. However, as the author points out, there is still the problem of whether what is missing from the codex is also lacking in the Poema as a literary work. Pardo analyzes the three missing passages and, beginning with the last one, gives for each an opinion on whether the lacunae of the codex affect also the Poema as a work of art.

In the case of the break between verses 3507-08, he believes that there is no omission in the text of the Poema: the urgency of the Cid's return to Valencia for military and political reasons does not admit procrastination, and the King's crossing himself in verse 3508 is a parting sign. A text of 53 lines, contained in the manuscript page, to relate the Cid's racing his famous horse in the Zocodover square, is unnecessary. The juglar—the poet—acting with a superior feeling of poetic structure, Pardo believes, ripped out the page.

Pardo's argumentation is clever, yet some doubt lingers on. Could not the poet have stopped intentionally, interrupting the rhythm of the action so the Cid could show off his Babieca in the presence of the King, who asked him do to it? And the King's crossing himself: could it not have been, as in other instances, his show of admiration of the Cid's mastery? Pardo is inclined to believe that there is a questionable transition point between lines 3512-13, but accepts as unnecessary the supposed interpolation.

On the other hand, Pardo is willing to accept the 53 line gap of

the missing page between verses 2337-8, basing his reasoning on certain incongruencies and obscure points that the text, such as we know it, presents.

Finally, in this first part of his article, Pardo comments briefly on the missing first page of the beginning of the manuscript; one cannot infer that this was also missing in the Poema. The following two sections of the article, from different angles, are devoted to analyzing these initial verses.

In the chapter "The Poem of Mio Cid, a work of historical value," Pardo points out the consequences of the tendency to confuse the codex and the Poema, especially since the poem has come down to us in only one manuscript, for which the chronicles presented themselves as the best, nay, only, parallel. The result: a relationship between the Poema and the chronicles that, though beneficial from one point of view, led to the establishment of an unnecessary and cumbersome inter-dependence between the Poema and the chronicles. For that reason, some thought that the Poema was a versified chronicle, and then, as a more plausible reaction, that the chronicles relied on the Poema. This second tendency naturally led to the aforementioned confusion, further facilitated by the success of the historical reconstruction of some epic poems, Mio Cid among them.

Pardo then examines Andrés Belle's reconstruction of the missing parts and the source he utilized: the Crónica del Cid (Burgos, 1512); Pardo points out the method by which Bello believed he recognized verses in the rhythm of the prose and transposed the text back into verse.

This is the historicist and traditionalistic attitude, in which an attempt is made to "explain the known by reconstructing the unkown." Pardo then goes on to explain Pidal's position in reference to the opening lines of the Poema. Pardo recognizes Pidal's enormous importance in contributing a mass of illuminating data on the Poema itself and on the Cid as an historical personage; yet, at the same time, Pardo censors Menéndez Pidal: "He has accomplished the same task with respect to the literary and poetic merit of the work with less frequency and perhaps less persuasion." It would be easy enough to point out a flaw in Pardo's position: in bringing to our knowledge facts about the real life of the hero and all other historical data related to the Poema, Menéndez Pidal never ignored or underrated the literary and purely poetic aspect of the epic creation.

Pardo insists on the "juglaresque" character of the work and, naturally, on the possibility of fragmentary recitation, going on to conclude that although the Poema is historical, this is not the whole story. For that reason, he dedicates the third part of his work to demonstrating that the beginning, such as it has come down to us—with two pages missing—is as it should be and nothing really is missing from the poem.

In the last section of the article, "The Poema as a literary and artistic work," Pardo stresses the suggestive and pathetic character of the initial nine verses. He rejects any other possible beginning: "In

these nine verses we are introduced to the character who dominates the whole atmosphere of the work." And he goes even further. This first effect is closely correlated with the entire opening and extends itself to the texture of the whole work.

Here, when Pardo refers to another possible beginning, one could ask whether he is thinking of the chronicle substitution. Can it not be admitted that the juglar would have achieved another true poetic aim? Is there not sufficient dramatism in what the chronicle recalls so as to cause one to believe the poet could have offered us a beginning of great dramatic tension in which the figure of the Cid appears framed within a circumstance that will orient his whole future life and the destiny of the kingdoms? These doubts are not objections to the basis of Pardo's arguments, but the latter does not appear to us as indisputable.

Of the three parts of the article, the third, devoted to the analysis of the nine verses, seems to me the most valuable and original. One must point out the sensitivity and emotion with which Pardo has approached these verses and spun his subtle commentary, as fascinating as it is subjective.

His thesis—which he reiterates at the end of the article—is that the Poema begins with the nine verses that we know today.

Leaving aside the question of whether this is true or not, it is necessary to emphasize again the achievement, knowledge and certainty in the focus Pardo has given the theme, in particular in the relating and linking of the parts which end with the analysis already mentioned, in which the Poema is considered as an entity independent from the chronicles and its relationship with history so as to view it simply as an artistic work.

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Salvatore Battaglia. "La glorificazione di Orlando." Filologia e Letteratura, 17(1973), 244-267.

This study was first published in 1945 as part of the text (dispensa universitaria) of an introductory university course (La formazione della lingua francese, con un saggio sulla "Chanson de Roland," Roma: Perella, 1945, pp. 126-140). In it, the author propounds and defends the theory that the Chanson de Roland is, in effect, a glorification of Roland, its unequivocal hero; that from the point of view of art, the entire poem is based on his personage, the human values and spiritual meanings of the poem being centered in and revealed through his rôle in the drama.

Charlemagne, as symbol of the Christian empire, the eternal defender of religious universality and of the nationhood of his unconquered "doulce France," is seen as relegated to a far-off, almost abstract, sphere, which history, tradition, and bookish culture had already stylized and stereotyped. Roland, on the other hand, is known only from the Chanson; his personality is delineated only there, and his psychological profile is drawn only in the human interplay of this poem. All the lyric and epic tension of the poem tends toward the episode of Roland's death, which, in the author's view, constitutes the center of all the action. Even after the hero's death, Battaglia feels, it is always the ideal presence of Roland which gives sustenance and lyric quality to the anti-climactic last half of the poem, as in the episode of the sudden death of Aude or in Charlemagne's anguished reminiscences.

These points are well argued by the author, who writes with deep poetic perception, as he recounts and discusses the principal movements of the poem. While the conclusions he draws are not necessarily the definitive ones in Roland scholarship, they serve as a traditional and quite orthodox introduction to a poetic interpretation of France's greatest epic work.

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Mediaevalia

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