1975 Annual Meeting of the Société Rencesvals
American-Canadian Branch
Proceedings

The twelfth annual meeting of the American-Canadian Branch of the Société Rencesvals took place in conjunction with the Modern Language Association Convention at the St. Francis Hotel, San Francisco, on Sunday, December 28, 1975. The meeting was called to order at 2:30 p.m. by Professor William W. Kibler, Department of French and Italian, University of Texas. The first order of business was the annual report of the Secretary-Treasurer-Bibliographer of the American-Canadian Branch.

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1975 Report

This has been a year of transition and development in the American-Canadian Branch. Our membership continues to increase, particularly among institutions, thanks largely to the efforts of those individuals who have asked their libraries to subscribe to Olifant and to join the society. We have also sent promotional material to a number of institutions, which has produced substantial results. The usual response to such blanket mailings to libraries is between three and five percent, but with Olifant the response has been on the order of *a* twenty-five percent request for subscriptions. Most of those institutions subsequently join the Société, and as the membership increases it enables us to keep costs down on both the Bulletin Bibliographique and Olifant.

At an institutional and individual level, much activity has been directed toward the next International Rencesvals Congress, to take place in Liège between August 29 and September 4, 1976. Last July, the organizing committee announced that a major theme of the meeting would be the Histoire poétique de Charlemagne, to examine the present state of our knowledge about the development of the legend of Charles in French, Spanish, Italian, Germanic and Scandinavian literature. (The subsequent congress, to take place one year early in 1978, in order to commemorate the battle of Roncevaux, August 15, 778, may well then have as its major theme the Chanson de Roland.)

At the request of the organizing committee and in order to find unifying themes for other papers, each member of the American-Canadian Branch was recently asked for suggestions for other possible topics. Proposals were forwarded to Liège, and a secondary theme was thus chosen: L'Analyse des textes épiques: méthodes anciennes et nouvelles méthodes. Other themes or groupings may also emerge, as specific papers are proposed, and some individual suggestions from this branch include: The Epic Tradition, Patterns of Epic, and The Medieval Tradition in Modern Literature.

The year 1975 also saw the publication, in Europe, of the eighth fascicule of the Bulletin Bibliographique de la Société Rencesvals. In the past, the American-Canadian Branch has based its dues on the costs of that publication, but that has led to some problems. Two years ago, a copy of fascicule seven of the Bulletin Bibliographique was sent to each member of this Branch, along with a bill to cover its cost. While most members paid their share immediately, several required second and third notices. A few persons did not reply, nor were the fascicules returned, presumably because of address and name changes. To avoid some of those problems with fascicule eight this year, a bill for the membership dues was sent before mailing the Bulletin Bibliographique. As payments were received, the fascicules were sent. At this point in time, four members have resigned from the society and thirty-six others have yet to reply to a third notice.

These dues, the first that have been asked of the American-Canadian members in the past two years, cover the cost of the Bulletin Bibliographique and a part of the cost of publishing and distributing Olifant. Because of the generosity of the Universities of Alabama and Manitoba, there were no charges for Olifant during the first two years (eight issues) of publication, unless extra copies or back issues were requested. As the membership in this branch grew, however, it became impossible to continue in that way. The postage costs alone to send the last issue, for example, were well over one hundred dollars, and that is only a small part of the overall expense of producing such a publication. We regret that we have had to start charging members for part of the costs of Olifant and we will do everything we can to keep these costs as low as possible in the future.

The Bulletin Bibliographique, edited and printed in Liège, now seems to be appearing regularly. In order that the next fascicule of that publication can be distributed as quickly as possible, and to avoid some of the problems which were associated with the distribution of the last two fascicules, a part of the dues to be collected for next year will be held by the American-Canadian Branch as a down payment (and hopefully total payment) for the next Bulletin, which will enable distribution to be made several weeks earlier. Moreover, we have now computerized our address lists so that a set of labels can be sent to Liège quickly and distribution can be made directly from there. All of this will reduce costs to the membership by a small amount, but more importantly, it will ensure a far more rapid distribution of the bibliography.

To conclude, I would like to take this opportunity to thank all those persons who have contributed their time, effort, and support to the Société Rencesvals and to Olifant. Because of their contributions, we have been able to continue to act as a strong forum for the promotion of the study of medieval literature.

Respectfully submitted,

John R. Allen
University of Manitoba

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After approval of the Secretary-Treasurer-Bibliographer's report, the next order of business was the election of the organizer-chairman for the meeting to be held in New York in December, 1976. Professor Emanuel J. Mickel, Indiana University, was nominated by the officers of the society and was subsequently elected, nem. con. Persons who would like to submit a paper for possible presentation at this meeting (and publication in Olifant) are urged to contact Professor Emanuel J. Mickel (Department of French and Italian, Indiana University, Bloomington, Indiana 47401) as quickly as possible.

The rest of the meeting was devoted to discussion of the three papers published in the October 1975 issue of Olifant: "Some Reflections on the Laisse and on Echo in the Three Versions of the Prise d' Orange," by Edward A. Heinemann, Department of French, University of Toronto, "Assonance Determination in the Cantar de Mio Cid," by Ruth H. Webber, Department of Romance Languages, University of Chicago, and "Deep Structures in the chansons de geste: Hypotheses for a Taxonomy," by Larry S. Crist, Department of French and Italian, Vanderbilt University.

The participants in the following edited transcript were those authors, Professor Kibler, Professor Allen, and:

Professor F.R.P. Akehurst, Department of French and Italian, University of Minnesota
Professor William Calin, Department of Romance Languages, University of Oregon
Professor Alice Colby, Department of Romance Studies, Cornell University
Professor Joseph J. Duggan, Department of Comparative Literature, University of California at Berkeley
Professor Charles B. Faulhaber, Department of Spanish and Portuguese, University of California at Berkeley
Dr. Richard Hartman, 500 Mohawk Drive - 707, Boulder, Colorado
Dr. Patricia H. Stablein, 2107 Cowan Blvd., Fredericksburg, Virginia
Professor P. Aloysius Thomas, Department of Modern Languages, University of Louisville
Professor Marianne Cramer Vos, Head, Area of Modern Foreign Languages, Alabama State University
Professor Edwin J. Webber, Department of Spanish, Northwestern University.

The discussion began with brief comments by each author. All references, unless otherwise noted, are to the October 1975 issue of Olifant (Vol. 3, No. 1).

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Laisse and Echo in the Prise d'Orange
Résumé

Professor Heinemann: The "physical form of the vehicle," as Professor Crist puts it on page 3 of his paper, may perhaps not yield the deep structures which characterize epic as against romance, but it presents some fascinating questions about the resources which the Old French poets found in the conventions of versification of the chanson de geste. I am interested in things like the "artistic potential of the laisse break" which Professor Webber mentions on page 59. I have used here the Prise d'Orange or, more precisely, the three extant versions of the Prise as a concrete case in order to study the poetic use made of some of those resources. What I have to say about the laisse is not particularly startling, but I think that the use of echo in at least two of the three versions is quite remarkable.

Comparing the three versions is a way of highlighting the different uses they make of the laisse and of echo, and it brings to our attention some of the characteristics of those two devices. It is true that the laisse is pretty much the same in the three versions, but in a couple of places one version will change the location of a laisse break, and the difference is instructive about the "unity" of the laisse. The differences in the use of echo are more striking and more thoroughgoing. The C version seems to cut out echoes; the AB and the D versions make considerable use of echoes but, and this is the interesting point, not of the same sets of echoes.

It is on the subject of echo that the three versions seem the most instructive. You will find documented under the rubrics of the Siege Cluster and of the Drawbridge the complex networks of repetition with variation which occur in the AB and the D versions. The text "educates" its reader/listener. The first occurrence of a detail is neutral; the second, echoing the first through verbal repetition, sets up reverberations which make us anticipate further occurrences and "sensitize" us to subtle variations in them.

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Assonance Determination in the Cid
Résumé

Professor R. Webber: The assonance usage pattern in the Cid is apparently quite erratic and does not seem to conform to any rational pattern. At the beginning of the poem there are three major Assonances, Á(Á-E), Á-A, and Á-O, all of which alternate regularly with half a dozen other more difficult assonances found in very short laisses. Then, as the poem progresses, Á-A and Á-O lose ground to A and O, while, at the

same time, there is a slight increase in the average length of laisse. A little over half way through the poem, O becomes the major assonance in laisses considerably longer than those on either side. It therefore seems possible that we have a case—and Menéndez Pidal observed this very early[1]—of a singer who, starting his poem, was anxious to show off his skill and thus made an effort to vary his assonances to show that he could rhyme in difficult as well as easy ones. Then, as the poem progressed, he became more and more involved in his story and less concerned about metrical variety, with ever-longer laisses and greater elaboration of thematic material.

Now that is one aspect of the problem, but one also needs to look at the narrative content to see if there is any relationship between it and the choice of assonance. Here the results are not at all definitive, though it is clear that there are a number of minor themes that the minstrel of the surviving version of the Cantar de Mio Cid sang regularly in certain assonances.

Another phase of the study concerns the assonating words themselves. There are really very few high frequency assonating words in the poem, most of which turn out to be nouns. Only in the O assonance does one find certain assonating words repeated enough times to suggest a relationship between assonance choice and narrative content, words like Campeador, one of the titles of the Cid, and Carrión, a reference either to the Princes of Carrión or to the scene itself, each of which is used over one hundred times.

Assonance choice is thus seen to be an involved process. It certainly had to do with long-standing assonance habits and preferences of the singer and with whether he was concentrating more on versifying or on elaborating his story. In the latter case, the assonance capability of key names and name formulas must have helped determine what the assonance should be.

I would like to mention also that I am extremely interested in knowing whether any of you who have worked in a comparable manner in the French epic have any material that would correspond or diverge.

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Deep Structures in the Chansons de geste
Résumé

Professor Crist: I cannot summarize my article here—put whatever meaning on this you wish—but must presume that you have read it. It is

[1]Ramon Menéndez Pidal, ed., Cantar de Mio Cid, Vol. I (Madrid, 1964), p. 123.

very much a theoretical and tentative piece of work and that statement is a way, I suppose, of backing myself out from under a number of attacks, some of which Professor Allen has already laid on me. The article was meant to be a continuation of remarks that were made at our last meeting.[2] Professor Kibler was possessed of enough estultie to ask me to do something more, so I did this in a state of (mental) hyperkinesis, which may have come out in the form of the study. I was essentially trying to work out a taxonomy of epic, to distinguish the shift from epic to romance. The early canonical French epic, such as the Willame or the Roland, shows a chanson de geste form—i.e., assonated laisses—and an epic "structure," as has been defined elsewhere. (Van Nuffel does it[3] and Julia Kristeva, in the beginning of that extremely impenetrable Le Texte du roman[4], mentions it, working toward the later epic which still has the chanson de geste form but the "deep structure" of a romance.) I also would mention here that we float—or at least I float—between deep structures (the semiotic square which is an extremely deep structure, abstract and applicable to everything) up to intermediate structures, which is where I think genre differentiation occurs, and then on up to the surface structure. I am therefore much further from the text than both of our other speakers, and I admit this. I am working toward an abstract definition of something we have been talking around for years: What is epic?

The only other thing that I should point out is that the diagrams—and when you do semiotics you do not necessarily have to be very intelligent but you sure have to know how to draw—the diagrams on pp. 30-32 are a piece of chutzpah. That is, I do not know at the present what their signification is. They are simply an attempt to formalize movements inside the epic at this stage. This thing is not semiotic at all; it is formalistic. By that I mean it has schemas, definitions, and certain concepts running through it, but what it moves to—what it transforms out of, and what it may transform into—I do not know. This is an essay. I put it here for your edification and so that you can have something to beat me with. I think, though, that eventually as we get into later epics—Aye d'Avignon, Parise la Duchesse, Bâtard de Bouillon, Baudouin de Sebourc—if we work on something like this, we can see more clearly where the epic structure shifts to a romance structure, a quest structure, a search structure, or something essentially cyclical.

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[2]See Olifant, 2 (February 1975) 3, pp. 161-74, esp. 166-68, 170.

[3]P. Van Nuffel, "Problèmes de sémiotique interprétative: L'Epopée," LR, 27 (1973), 150-72.

[4]Julia Kristeva, Le Texte du roman (The Hague/Paris: Mouton, 1970).

Towards a Definition of Epic

Professor Calin: This is something which many of us have thought about or are interested in, and Professor Crist's provocative, stimulating article will generate much further study and discussion. Several ideas occurred to me, one of which is to what extent the quest pattern may not be inherent in all epics, or at least in many epics. You find it in the Odyssey, you find it in the Aeneid. You find it in nineteenth century French epic, in the work of Lamartine, Hugo, and others: writers who were very eager to compose "epic." You find it in Saint-John Perse. You find it in late chansons de geste such as Aymeri de Narbonne and Huon de Bordeaux: "je suis payé pour le savoir."[5] And you find it in the early Gu llaume epics, after all, the Prise d'Orange, the Charroi de Nimes, so it may be extremely difficult to establish the kind of differentiation between romance and epic that we are all eager to do. It is a very real problem, to discover to what extent romance patterns may or may not be inherent in epic, or to what extent romance patterns may represent a mode, perhaps a mode of vision of the universe, the sort of thing which [Joseph] Campbell deals with, which may transcend individual genres. I merely toss this out as a particular problem involved in this kind of work.

Professor Crist: Yes, well, at the very end of writing this I received the Cahiers de Civilisation Médiévale in which Gallais presents a refinement of the semantic square, his hexagon, a very French structure.[6] Gallais is working out of Blanché's carré logique,[7] which is, itself, out of Aristotle. He is also working out of Lévi-Strauss. Meletinski et al., in an article, "Problems of the Structural Analysis of Folktales,"[8] take the Lévi-Strauss formula as do Maranda and Köngas Maranda in their study on "Structural Models in Folklore."[9] The Lévi-

[5]William Calin, The Epic Quest: Studies in Four Old French Chansons de Geste (Baltimore: Johns Hopkins. 1966).

[6]Pierre Gallais, "L'Hexagone logique et le roman médiéval," CCM, 18 (janvier-mars, 1975) 1, 1-14. English translation in YFS, No. 51 (1974), 115-132.

[7]Structures intellectuelles: Essai sur l'organisation systématique des concepts (Paris: Vrin, 1966).

[8]Soviet Structural Folkloristics, I (The Hague/Paris: Mouton, 1974), pp. 73-139.

[9]Structural Models in Folklore and Transformational Essays (The Hague/Paris: Mouton, 1971), pp. 16-94.

Strauss structure is non-diachronic: that is, the text is dechronologized into contrasting groups of similar elements. Gallais puts these bundles of things not merely into a cycle, going around to where you came from, but into a spiral, so that when you come back it is not the same. He then applies that to Erec et Enide. I have not seen the second part of Gallais's article, but my original attack was based on what Van Nuffel and what Zumthor[10] postulate, that in the epic there is a shift of character. A character moves from one position to another, between contraries but not contradictories and if you do not understand those terms, whistle it up and I will try to explain (but they are explained in the article).

That is, working out of what Kristeva says, the epic, however restrictive we make that term, is absolutely binary. Karl Uitti said as much early on,[11] and I did not understand it the first time[12] (and that is me and not him) that in the canonical epic you have to be either this or that. You are either Christian or Saracen; you cannot be Jew, or Hindu, or even Zorastrian, so that there is no neutral point: you are either one or the other. But the characters, figures, or actors that change must pass through a point which we could call semi-neutrality; that is, they are neither A nor B, but there is a difference between being not-Christian and being not-Saracen, and this is worked out in some detail in my article. I do not think, then, that we can say there is a quest in that sense, but I think very rapidly in the French chansons de geste—and I did not even dare to try it with the Cid because the Cid is such a complex thing, an olla podrida with everything stirred up in there—that it does work fairly well for the canonical epics. Once you get to the later ones, past the twelfth century, you are into quite different structures, much more complex, much less simple.

Professor Calin: Well maybe just one more word: I think that perhaps the reason Professor Crist and I are looking at this in somewhat different ways is that I probably tend to consider the problem more from an historical perspective in some respects than he does, at least as to what "epic" means. Various people, such as Tillyard[13] and others, have tried

[10]Paul Zumthor, Essai de poétique médiévale (Paris: Seuil, 1972), pp. 322-28, notably the diagram on p. 326.

[11]Karl Uitti, Story, Myth, and Celebration in Old French Narrative Poetry, 1050 - 1200 (Princeton: University Press, 1973), esp. 233-243.

[12]L.S. Crist, Review of Uitti, Olifant, 1 (February, 1974) 3, 23-29.

[13]E.M.W. Tillyard, The English Epic and Its Background (London, 1954).

to define epic and name its characteristics, yet I believe that a more empirical approach is desirable. One should begin by looking at all works whose authors deemed them to be epics. Now this means, for example, Spenser and Tasso, to the extent that Tasso's Jerusalemme liberata was considered by him and by the public of his day as epic, or to the extent that Lamartine's Jocelyn and Hugo's Légende des siècles were considered by their public as being epic. The analysis of such works would perhaps lead us to realize that an "epic" may be a much broader, less sharply defined, less "binary," less whatever you will, entity.

Professor Crist: Well, what you are talking about is secondary epic, as we all know. Now secondary epic is meta-epic, written in imitation of works which at the time are called "epic." Did Homer ever say to himself "I'm writing an epic"? Did Turoldus say "This is an epic"? We do not know and there is no way of knowing, but we do know that there are epics and people call them such, referring to works which are not self-nominated epics. That is a problem into which I have not gotten at all. Meta-epic is different, and this is, in a sense, a sort of Rezeptions-geschichte thing into which the Germans are getting. Take, for example, Voltaire in the eighteenth century. He reads works which, at that time, are called epic. Then he says, "Well, I'm going to write an epic, by God," and constructs a cathedral like Viollet-le-Duc. Now that is different and the structures may well be different too. I do not know, but I just raise the point because all the works you mention are secondary epic. They are meta-epic. I was just trying to work on the primary epic or epic-epics.

Professor Calin: Although is it not possible that the author of the Chanson de Guillaume was imitating the Chanson de Roland?

Professor Crist: Perhaps you are right, but he does not say so. We are sure, however, that Tasso is imitating epic.

Professor Calin: I am writing a book on the "epic" in France from Turold to Pierre Emmanuel. One conclusion I have come to is that rigid distinctions between "primary" and "secondary" epic or between "epic" and "romance" are quite artificial, the result of neo-romantic prejudices that go back to Vico. Siciliano has splendid things to say on the subject.[14] In fact, modern epic—from Wordsworth and Lamartine to Aragon and Pound—is neither primary nor secondary, neither "canonical epic" nor romance. And I am convinced that the same is true for chansons

[14]Italo Siciliano, Les Chansons de geste et l'Epopée; Mythes, Histoire, Poèmes (Turin: Società Editrice Internazionale, 1968).

de geste: for the early masterpieces and for late ones such as Renaud de Montauban, La Chevalerie Ogier, and Aspremont, that are laden with romance motifs and quite obviously also conscious, willed imitations of earlier chansons de geste. Should we not scrutinize each text in its own right, seeking to arrive at its own, unique "literary reality" (a favorite expression of [Daniel] Poirion), instead of imposing categories from without?

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Epic Structures

Professor Thomas: Professor Crist, you said the structures are different. What kind of structures are you speaking about? There are various kinds of structures.

Professor Crist: I cannot even structure your question.

Professor Thomas: Well, you say the structures are different. Specifically, what do you mean "the structures are different"?

Professor Crist: Well, the way the structures work. I seize on one structure, but there are a number of possible structures. The mythic structure is different from the logical structure. The latter is a very abstract, deep structure, which is the same for all narrative, or all texts, if you will. All thought, all esprit humain, works that way, if we are willing to accept such an analysis. This is very Hegelian, I understand, and Lévi-Strauss is working that way. All texts have that basic structure. Now there are transformations up from that into the manifestations which we have on parchment, on paper, or, if we happen to be there, in that oral proclamation of an epic which is, of course, even nascent. In between, there are mediating structures: superficial or intermediary structures. Now, the way the deep structure works towards defining an epic, at least I think to some degree, is in the way the actors (not the actants, by the way, but the actors) are categorized inside the epic, semanticized as belonging to one camp or the other and by the way they move, if you will, around that square from one position to a position which is non-"A" or "B", across back up. So that when Bramimonde is baptized, it is a cultural definition of a moving into a deep structure position. That is, she becomes Christian. Before that, she is not-Christian, but she is also not-Saracen.

Professor Thomas: Well it seems to me that I do not think you quite understand my point. I would suggest to you that it is really irrelevant whether something is a primary epic or a secondary epic, and

that perhaps the "deep structure" you are working with is invalid: it is not attached deeply enough. It would seem to me that there is a deep structure which is common to all epics, whether primary or secondary.

Professor Crist: Well, what I was saying is that there is nothing deeper than this structure and the Lévi-Strauss mythic structure. You cannot get below it, for below it is chaos. This is the first step of organisation of human thought, which is always semiotic. It is always expressed in one way or the other, in things which can be translated into words and which are filtered into our minds through words. You cannot get beyond this. This is the deepest step. Inside that—and this is very binary—inside that, there are ways in which things can be categorized, mapped up on the surface, onto that structure and then moved around. The Gallais article is an elegant demonstration—and of course we are dealing with a certain kind of mathematics where the only word you can use is "elegant"—shows how Erec is moved by the author around that hexagon from a position of total disjunction (passion) to another position of total conjunction (indifference) at the polar opposite to the first one, and then back around, back up to where he was at the start. In some ways it is the same, but it is not the same.

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An Introduction to Structuralism

Professor Akehurst: My remarks may serve to wind up this particular discussion: I have evidently been doing some of the same reading as Professor Crist. I have found that you need to read the materials in a strict sequence, as one must in learning mathematics. If you do not master one article before moving on to the next, or if you read them in the wrong order, then you are likely to get completely lost. I would recommend as a beginning reader Jonathan Culler's Structuralist Poetics, published in London, England by Routledge and Kegan Paul, in 1975. (It is being distributed here by Cornell University Press.) Perhaps one can then read the Van Nuffel article next, or maybe Professor Crist thinks there is something that ought to come betwen those two texts.

Professor Crist: Well, I have not loosened up the fourteen bucks for Culler yet,[15] so I have not read it, but I will go along with you on that. Van Nuffel is very general and you have got to learn, in a sense,

[15]The American price; I have subsequently sent off to Blackwell's for the paperback version, available as of now only in England, where the work was originally published.

the terminology. When you talk about linguistics, you learn what a phoneme is. The word "structure" is used in a very particular sense here; it is not used in the looser way that we have been doing for centuries, to mean "just the way things hang up together." But I'll accept that as a winding down and we can go on to more textual matters.

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Humor and Tension in the Prise d'Orange

Professor Allen: I would like to ask a question of Professor Heinemann. I admired your paper very much and I have always admired your work. I find this present study in the tradition of your first article in Romania[16] and the paper you gave at Kalamazoo last May, "Scribes and the Horn." I found it enormously interesting to read about the echoes you had found and then to discover that it worked: you can take other parts of the Prise d'Orange and make fascinating expositions on how the echoes balance each other, and so I was expecting a magnificent conclusion from this and on page 51 was a bit disappointed with the "popgun" that came forth, that, in effect, these echoes and repetitions are there only as a bit of comedy. I wonder if you had any further thoughts on this. Do you have any further ideas? for I think that there are other explanations for these echoes.

Professor Heinemann: If I am not mistaken, page 51 is not the general conclusion but deals only with the Siege Cluster.

Professor Allen: That is what I was referring to. It is the only place in your paper where you explain why you think these echoes are so numerous in the poem.

Professor Heinemann: Since writing the paper, I have had another chance to subject students to some of these questions, and I can give you another example. This answer may be another popgun, but I do not want to go very far yet: I do not like to pull out big guns until I am sure of my ammunition.

In version ^{AB}, laisse XXXIV begins with a Siege Cluster, and, if my memory serves me correctly, it is the last of the Siege Clusters. The laisse begins with an introduction two lines long, vv. 1046 and 1047:

[16]Edward A. Heinemann, "Composition stylisée et technique littéraire dans La Chanson de Roland," Romania, 373 (1973) 1, 1-28.

1046 Arragons voit les paiens qui se targent
Il les apele belement et aresne.

In the first line, Aragon perceives his forces slowing down in their assault against the castle, and in the second line he addresses them. In the next laisse, XXXV, Aragon again perceives in the first line of the laisse, 1070, and the perception is expanded, in the second line (1071), with a reaction: he nearly splits with anger. In the third line, 1072, you have "discourse presentation," and so you have gone from a two-line laisse introduction to a three-line introduction:

1070 Quant Arragon voit tormenter sa gent
Lors a tel duel a pou d'ire ne fent
A clere voiz s'escria hautement.

Now, the shorter version, the two lines of laisse XXXIV, corresponds to a lower degree of tension than does the three-line version in the following laisse, for in the interval there has been another sortie, and the three Frenchmen have burst out of the castle for a second time and chopped up another fourteen pagans. The pagans have suffered another crushing defeat. By the simple sequence of events, the situation has become more tense for them. Furthermore, there is a tiny detail which I noticed after talking with you last night, that at the beginning of laisse XXXIV Aragon sees his pagans slowing down, whereas in the beginning of laisse XXXV he sees them being tortured; the choice of words reflects this intensification so that the amplification of the laisse introduction corresponds, as does the choice of words, to the intensification of the situation.

Now, what does that give? It seems to me that I had to go through a good deal of trouble simply to point out that the verbal texture gives a kind of running commentary to the movement of the story and that by lining up these echoes you come up with very small details—popguns if you wish—which all seem to fit in one way or another into a rather rich verbal texture of the poem. In one case it is a question of humor; in another case it is a question of intensifying the drama in the situation. Is that a big enough gun for you?

Professor Allen: Indeed. I prefer your conclusion that this is a poetic technique which intensifies the poem, rather than a poetic technique which makes the work more humorous . . .

Professor Heinemann: Sometimes it makes it funny.

Professor Allen: . . . pace Professor Kibler, because of your

efforts to show this as a humorous epic.[17]

Professor Heinemann: Well it is funny.

Professor Kibler: Professor Allen does not seem to agree.

Professor Allen: On the contrary, but I do not believe that the major function of these echoes is to increase that humor, so I am very happy that Professor Heinemann has suggested an additional function for them, and I can think of still further explanations for their existence.

Dr. Stablein: I do not think that "funny" and "intensification" are necessarily this distinguished; something can be funny and intensify it. It is funny because it is intense.

Professor Kibler: That is what I liked particularly in Professor Heinemann's article: he shows that parts of the Prise d'Orange are funny specifically because they are intensified, and that frequently it is the method of intensification which makes them funny.

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Dual Authorship in the Cid?

Professor Faulhaber: I was not able to go to the Spanish epic seminar yesterday, *so* I hope I am not repeating something, but is the material which you, Professor Webber, have presented in your paper in any way related to a question which I understand was discussed at great length at that seminar, whether there was one or more than one author of the Cid?

Professor R. Webber: Well, let me say very simply that from my work on the Cid, as far as linguistic and stylistic evidence are concerned, considering the text as we have it without thinking about evolution or anything of the sort, it seems to be by a single author.

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[17]William W. Kibler, "Humor in the Prise d'Orange," Studi di letteratura francese, 3 (1974), 5-25. See also Olifant, 1 (February, 1974) 3, 60.

Organization within the Laisse

Professor R. Webber: I would like to ask Professor Heinemann a question. I am extremely interested in your paper and in the work you have done on the laisse, work which goes along lines parallel to my own. One very interesting statement you have made is that the laisse can act as a frame and bind into some kind of unity elements which in other circumstances would be disparate. I agree with you very much, because I believe that there are other functions to assonance. (I would prefer the term "assonance" rather than "laisse," because I feel these are acoustical phenomena, whereas the laisse is something that we see on a printed page, which is arranged afterwards by an editor, whereas to a public listening to the singing, it is keyed by the change in musical sounds and it is this emphasis which interests me.) I have also found—and this is a more complicated matter that I did not wish to examine in my paper—that assonance has a function of providing continuity, to let the listening public know that even though these elements seem to be disparate, they actually deal with the same thing. When a change does come, it is keyed in an auditory way, both by the change in vowel sounds and perhaps also, if Chailley[18] is right in his musical studies, by a different kind of musical intonation or rhythmic chant pattern which intensifies it. Would you agree with me in saying that it is perhaps a matter of establishing continuity rather than "unity," a term that does violence to the text?

Professor Heinemann: I do not care for "unity" either. "Continuity" is perhaps a good term, but I do not know yet. It is obvious, I think, that in the Prise d'Orange you can talk about something that looks like unity. In the case of one particular laisse I have looked at in the Couronnement de Louis (XXXV), on the other hand, "continuity" is perhaps a better word because you have two distinct incidents tied together; continuity is provided by the fact that they are united in a single laisse.

I will stick to "laisse," though, because the mark is not purely auditory, at least not as far as the chansons de geste that I know are concerned: in addition to the assonance at the end of the line, you have an introductory "tone," and by that I am not referring to the musical accompaniment but rather to certain verbal marks at the beginning of a laisse. There is a slowdown in the narration; there are certain grammatical patterns which often occur at the beginning of a laisse but which are not necessarily limited to the beginning of a laisse.

[18]Jacques Chailley, "Etudes musicales sur la chanson de geste et ses origines," Revue de musicologie, 27 [year 30] (1948), 1-27.

Professor R. Webber: This is exactly what I have found. Following this line a bit more, there is something else I am interested in knowing. You wrote, and it seems true to me, that what signals the end of a laisse and what signals the beginning may be the same kind of feature. Do you find that the end and the beginning are both always signalled or is it the fact that a boundary is being signalled?

Professor Heinemann: I am not sure just how to answer that one. Laisse introductions have more clearly recognizable marks than do laisse conclusions; I would guess that you will find more laisses which end hanging in the air than laisses which begin without a "marked" introduction, but I doubt that any rules could be worked out on this point.

I had not thought of the question from the perspective of the laisse boundary because in the Prise it has worked to look at the laisse as the unit for analysis. On the other hand, I realize on reflection that your question is particularly appropriate to the Couronnement de Louis, where it is often confusing to take the laisse as the unit for analysis because the laisses form into groups. In at least one passage where the laisse boundaries are very strongly marked (laisses XXIX to XXXI), the "central" incidents occur at the laisse boundaries, where the boundary marks underscore their importance.

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Details in the Semantic Square

Professor Allen: May I return for a moment to Professor Crist's paper and particularly to the diagram on page 9 which shows the semantic square? At first glance, you seem merely to be plotting two variables on the two dimensions of the paper: on the north-south axis you show the intensity characters are shown to feel about something, and on the east-west axis you show which side they are on, whether on the s^1 or the s^2 side. A closer examination, however, shows that the situation is not nearly so complex as that, for you never put characters within the square. They are shunted around the outside, from one corner to another, so that what you really have is a four-position scale bent into a U-shape, which you then call a square. My question, then, centers on the definition of the two middle (or bottom) positions, s^2 and s^1 . It seems to me that the choice of the square diagram is forcing you to create those two middle positions when there really is but one. In a binary world of "either Christian or Saracen," the definition "not-Saracen" (s^2) should be applied to both left positions on your square, and yet we obviously distinguish between s^1 and s^2. I take it, then, that the latter term must mean either a less intense position within the Christian (S^1) camp, or else that it must mean exactly what it states: "anything but Saracen."

I find it difficult, however, to distinguish between "anything but Saracen" (s^2) and "anything but Christian" (s^1), and therefore wonder if it would not have been better to stick with Zumthor's original diagram, in which those two positions are subsumed into one, his "zone d'échange"?

Professor Crist: Zumthor, in that magnificent book which I still have read only two and a half times, a work that is going to have to be decanted over the next generation since there is so much in it, takes a formalist and structuralist approach to the whole corpus of medieval French literature. He apparently and understandably does not want to drive off all his readers by being forbiddingly mathematical, so he does not formalize it out totally into a complete semiotic system, as semiotics is in its infancy. Every time Umberto Eco rewrites his Structure assente, it is a new book.[19] I bought the French version[20] last summer, read it, and now another version is being published, a completely new book.[21] It is a field in which things are moving ahead very fast. Zumthor apparently did not want to put everything down into a formalizable system this way. What I have done is to narrow the corpus considerably and try to formalize the thing inside the chansons de geste. Now if you want to use the term "intensity," a l l right. Certainly your use of east-west, that is, that never those twain shall meet, is correct. What happens is that an actor is moved down into Zumthor's "zone d'échange," but not to a position of neutrality, because one of the rules of the canonical chansons de geste, at least, is that neutrality is impossible. Once you have moved down there you are still in a position in regard to either one of the two top positions, and that you have to move back up into one. But what very often happens is that when someone drops down into such a position, it is the first step toward a move to the opposite side. But you have to move through that lower position, away from the total disjunction of the top positions. If you want to call that "intensity," yes, all right, I shall say intensity, but it is really just a transitional period. All of those lower positions are untenable positions; they cannot be held. One of the problems with Ganelon which makes the first epic so fascinating is that the poem says that under its terms, the terms of Charles (and the poem really is the "Chanson de Charles"), the neutrality toward Charles which Ganelon is presented as maintaining, does not exist. Ganelon's position is of neutrality but the poem says that that is not possible.

[19]Umberto Eco, Structure assente (Milano: Bompiani, 1968).

[20]La Structure absente (Paris: Mercure de France, 1972).

[21]Theory of Semiotics (Bloomington: Indiana University Press, 1976).

("It is impossible," as Intourist keeps saying to you.) The definition which Ganelon gives to himself inside the poem is untenable according to the terms of the poem. The opposition cannot be between Christians because that is subsumed by the opposition between Christians and Saracens. Ganelon stays down there. He does not become Saracen, and that may be one of the things which gives the Roland its extraordinary impact, because people say that Ganelon is a sort of Milton's Satan figure, for he gives admirably, he is bigger than life, as they all are. If you tend to emphasize this (which we should not do, I suppose), one feels sorry. One feels sorry, but that is a twentieth century reading. I do not think it was read that way in the middle ages. I think that those two grids were read very clearly and that it was understood that he made a mistake. He was imposing his own grid on the societal grid and you cannot do that. That is too formalist.

Professor E.J. Webber: "Those who are not with me are against me."

Professor Crist: That is right, and you will find that is formalized here in one of the footnotes [page 6, note 11]. It is formalized and neutralized. That is, Luke does it one way and one of the other synoptics does it in another way. It is a totally binary situation.

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Interpretations of the meaning of the Roland

Professor Thomas: But I cannot see Ganelon as Satanic or Miltonic. It seems to me . . .

Professor Crist: No, I do not either.

Professor Thomas: . . . that compared to Roland and Charlemagne he is mediocre. He does not have the stature of any of the other characters and I do not see how people can say otherwise.

Professor Crist: Well, I think the poem sees it in another way.

Professor Thomas: How so?

Professor Crist: By what the poem has the other figures say about him. The poem's or narration's definition of its actors is very clear. Ganelon is not a rat, a schlemiel, a fink, or anything. He is a person, an actor, who has made a mistake. He is not a traïtor, as has been pointed out a long time ago. He is "qui la traïson fist." He is not the traïtor. Traïtor, if you will let me jargonize a bit more, is a

qualification. He is defined by function; it is what he does that defines him.

Professor Thomas: Does not Roland also make a mistake?

Professor Crist: Well, I do not think so, but that is your right. I gave you the two readings in my paper. I take one; a lot of people take the other. The continentals all take the other, and you will find that the American criticism, Gerald Brault, Marianne Cramer Vos, who else? . . . William Calin, William Kibler, Emmanuel Mickel, have you not said, at least in semi-public, at a table around a beer or something, that no, Roland is not guilty; he does not have a tragic flaw because that is Aristotelian and Aristotle comes back into France only much later.

Dr. Hartman: That comes with what Professor Brault said yesterday,[22] about Roland blowing the horn, not because he repents but because he wants Charles to come and see what he has done.

Professor Crist: That is right. I do not think there is any question about that, but, you see, this does not get into the manuels scolaires, and it is just creeping into the continent. Jacques Ribard has been working along those lines. I recommended, in 1970, that he read Robertson's Preface to Chaucer[23] and it blew his mind totally.

Professor Calin: I am not sure it is helpful to set an American school of Roland studies off against a "continental" one. Many American medievalists are convinced of Roland's guilt and expiation; and on the west coast, at least, the Robertsonian crowd is in *a* distinct minority even in English departments, not to speak of Old French. Furthermore, the notion of a totally admirable, exemplary Roland goes back to an Italian, Alberto del Monte, who first mentioned it in 1957.[24]

Professor Crist: That is right. Del Monte did it, but so did

[22]Gerard J. Brault, "The Semaphore of the Fallen in the Song of Roland," paper delivered in San Francisco, December 27, 1975, at the M.L.A. French Medieval Literature and Language Session.

[23]D.W. Robertson, A Preface to Chaucer (Princeton: University Press, 1963).

[24]A. del Monte, "Apologia di Orlando," Filologia Romanza, 4 (1957), 225-234.

Foulet at the very same period.[25]

Professor Calin: But one defense of the idea that Roland is, in fact, guilty of something, in addition to the fact that he blows his temples out in a possible act of expiation, is the kind of approach which the German Sociological-Marxist critics have been doing—I am thinking of [Karl-Heinz] Bender, [Matthias] Waltz and [Erich] Köhler—- that the Roland poet is pleading for a strongly centralized state under a strong king, so that all Christian society can devote itself to the Crusade, and that there are perhaps two negative elements here, two counter philosophies involved which he is criticizing: one of them would be a kind of purely egotistical feudalism, represented by Ganelon, and the other also an egotistical feudalism, represented by Roland, the difference being that Roland learns something, perhaps, in the course of the poem while Ganelon does not. I am not necessarily defending this position, but pointing out that it is a very interesting one which ought to be considered as well as the Ganelon-is-to-blame sort of thing.

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Religious Conversions in Other Epics

Professor Kibler: In the case of Ganelon, I can see that he goes from Christian to not-Saracen, but I would question whether he ever becomes not-Christian, at least in terms of the poem. Or let us take the case of Guibourc: I do not see her moving from not-Christian to not-Saracen, from s^1 to s^2. She simply becomes Christian; that is, she moves from Saracen (s^2) to not-Christian (s^1), to Christian (s^1), but I do not feel the need for a not-Saracen (s^2) stage, other than by the exigencies of your structure.

Professor Crist: No, and I would admit readily that there are some questionable movements in there and that this is very tentative. I am trying to work with things to see if they fit and to see if one does not have to do too much violence to them to make them fit. Now Ganelon indeed does move to the "not-Christian" side; that does not mean he moves to the Saracen side, which would entail a formal renunciation of Christianity. But it does mean that his functions are indeed not-Christian. Anti-Christian, if you will, and he is functionally in the not-Christian camp, although himself not "not-Christian."

[25]A. Foulet, "Is Roland Guilty of Desmesure?" Romance Philology, 10 (1956-57), 145-148.

Professor Duggan: In Aspremont there is the Saracen messenger/ambassador who comes to Charlemagne's camp and sees Charlemagne and decides to convert. He decides that he no longer believes in Mohammed, but not that he believes in God. And then he is asked by Turpin if he wants to become a Christian and the answer is absolutely not. He goes back to the Saracen camp and he reports to Agolant, right? . . .

Professor Crist: I forgot to bring my text.

Professor Duggan: . . . and then much later in the text he finally converts to Christianity. I think that is a clear illustration of what you are trying to show. That is, he is in the non-Saracen position for quite a while before he becomes a Christian.

Professor Crist: No, it is quite true—at least in the terms I use here—that very rarely do you have a passage just from Christian to Saracen, bing! That happens, of course, in hagiographic literature, where there are miraculous conversions. Paul, with no pre-history, gets hit, wham!, and shifts. There is no position of neutrality, except if you can say that falling off his horse is getting into a position of disjunction. There are all sorts of ways these things happen, but I think in the epic, which does not really deal with miracles, it is a Heilsgeschichte: how God works through humans and in human actions. There is no direct intervention, except to allow: God does not step in and kill Baligant or Marsile. He merely allows it to happen but does not take over the human rôles.

Dr. Hartman: But religious positions in the chansons de geste are not defined by theological attitudes but by political position, for Charles is "le roi très chrétien," by the grace of God.

Professor Crist: Not "très" yet—that's the "grand siècle."

Dr. Hartman: But it still recalls this kind of thing, where religious positions are tied to political decisions, and if you betray Charles, you betray God.

Professor Crist: That is right. You are defined by your functions and not by your qualifications, which is why in the middle ages a heretic can be burned while you pray for his soul. That person has done something wrong, regardless of what his interior state may be; his interior state is a qualification. He may well be sincere and orthodox, but his act or function is in the public domain and if that act is a non-orthodox act, carborundus est.

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Poles of Disjunction

Prof. E. J. Webber: As a matter of basic definitions, the two poles, I take it, have been set up as Christian and Saracen, but not all traitors are Saracens.

Professor Crist: I am not talking about traitors. I am talking about the poles.

Professor E. J. Webber: But in reference to something that was said earlier on the Chanson de Roland: between Saracens and Christians; yet perhaps it is basically between traitors and Christians—traitors of any category, which you would not need, in any case.

Professor Crist: No, I do not think so, and I get into that later on. Van Nuffel postulates a very abstract level for the epic, but I have tried to show that this can also be applied to the Alexis.

Professor E. J. Webber: A traitor, *of* course, being a traitor to God.

Professor Crist: Well, not all the epics define the opposition as Christians and Saracens, as I mention on page 24. You can have, as Professor Calin was saying, loyalty to the principle of feudality and loyalty to the principle of royal centralism, and your actors can be defined in relation to those two codes. Raoul de Cambrai is a case, very clearly, in there. It is a very complex epic, and I hope to deliver myself of something on it at Liège and get jumped on by Professor Calin. In that epic the opposition is not Christian/Saracen. Indeed, the s^1 and s^2 contraries can be semanticized by anything. They can be people with dentures and people who wear eyeglasses. That, of course, would lead to the problem of creating another higher category to cover both of them, a category defined as "people who have to have some kind of aid to help them use something on their face," a classification that would subsume our original dentures/eyeglasses disjunction. And then you would have to put in people who have hearing aids too, so that as your corpus grows it may force you to pull things down into subset oppositions, which is why we get to this lovely little diagram here.

Professor E. J. Webber: You are heading in the wrong direction. It is in the other direction that I would have headed.

Professor Crist: I do not see that then.

Professor E.J. Webber: Whether the basic poet's vision might not be represented by secular figures.

Professor Crist: Oh no.

Professor E.J. Webber: This is projecting off in another direction, but simply stated it is the enmity of God, I mean, that polarity: "Either you are with me or you are against me."

Professor Crist: Well, again, it is not defined that way in the chansons de geste. What you are saying is that, in theological terms, the Saracens are indeed enemies of God. Yet they are enemies of God only insofar as they are enemies of Christians. God and the Christians are in a metonymic relation and therefore the Christians are, perforce, against Mohammed, but Mohammed and God do not fight together. Only the Christians and Muslims—or Saracens as they say—fight, but I do not think the theological level is semanticized. It is potentially there, but it is not semanticized in the poem, and I am trying, at least to some degree, to stick with the text. Theoretically you are right, and abstractly it can be worked out, but I do not think that at this point one should get up to there, because that is cosmic drama. Now I worked with the Mahābhārata, I must admit only with the Narasimhann translation[26] because the one that is coming out of Chicago,[27] that is not out yet . . .

Professor R. Webber: Yes, it is out.

Professor Crist: . . . Well, the first two volumes are out, but there are seven volumes projected. Well you can do things in there, you see, because Krishna is very much an actor in the work.

Professor Colby: I was wondering, Professor Crist, if you could defend the thesis that Ganelon is, at one point, not-Christian and then not-Saracen just in terms of degree of inclination. In other words, at the beginning he gives bad advice to Charlemagne, so he is

[26]New York/London: Columbia University Press, 1965.

[27]The Mahābhārata, translated and edited by J.A.B. van Buitenen, I. The Book of the Beginning (Chicago: University of Chicago Press, 1973); II. The Book of the Assembly Hall; III. The Book of the Forest (Chicago: The University of Chicago Press, 1975).

already not quite on the Christian side in the best sense. Then when he later takes gifts from Marsile he is moving in the direction of the Saracens.

Professor Crist: Yes, you are right. The top line, the line of contraries, is not the same as the bottom line, the line of sub-contraries. The top line does not admit of degree. The bottom line, I think, does, and what I do not mention here at all, because it is very sticky, is at what point does one change from s^2 to s^1 ? It is very hard to define, and Professor Allen jumped me on that an hour and a half ago in relation to Bramimonde. There is, very clearly, a point at which they shift, I think, but you cannot say exactly where. But up at the top, by God—and I mean that theologically—it is very clear.

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A Bourdillon Approach to Medieval Literature

Professor Vos: I have a very basic question for Professor Heinemann. On page 41 you explain that Bourdillon made an intuitive edition ***of*** the Roland, and then you describe how he came about making it. It seemed to me that your description of his edition is rather negative, that he made a curious blend of all of the versions. But then, concluding this very interesting paragraph, you seem to want us to adopt the Bourdillon way of looking at things, as you say. This is absolutely fascinating. It is sort of surrealistic poetry. We are approaching the surrealistic latency of the text, rather than the text itself. To quote you, "From our Bourdillon-like perspective we may learn to feel in the text a closer interplay between the concrete reality of the text and its unrealized possibilities than we are used to," (page 41). I gather that what you mean is that the difficulty is what Professor Crist has said about a twentieth-century reading, but could you elaborate a bit about what we are supposed to do? We should first know all the versions, the whole corpus, not just one opus. Do you think that we can better realize or become aware of the reality of the text in this way? Or do we also become contaminated from all of the versions we now have in front of us?

Professor Heinemann: I am a little bit ambivalent about Bourdillon. I cannot remember how many places I have seen references to his edition, but they are all in the tone of "The poor fool! He went about editing in this crazy way!" And I suppose it is rooting for the underdog: I referred to his edition partly because there must be something good about it if everyone laughs at it for being so bad. And still it really is not an acceptable edition if we want to get hold of any one relatively "real" version of the poem.

Professor Vos: So, from what you and Professor Crist are doing, we are supposed to reconstitute the Ur-text through all the other texts.

Professor Heinemann: No, I am not after an Ur-text.

Professor Crist: May I just put one footnote in? Zumthor uses the term, the "mouvance du texte." That is to say that at one point, at some point in the middle ages, let's say 1300, what is the Roland? The Oxford Roland? Well, probably not, if you are living in France, but there are elements of that, so that the different versions are real manifestations of a potential. Now you can go even so far as Julia Kristeva does and go to your "geno-text" and the "pheno-text." I do not think you are trying to get to the "geno-text" but there is a certain thing behind it, that is the text which generates these manifestations, all of which you can say belong to that text. Now that is to some degree what you are doing when you use the word "possibilities."

Professor Heinemann: I am not so much interested in what lies behind the text as I am in the ways in which it may help illuminate the text I am reading. You have to stick to one text, but it helps if you can consult another version. That is why the Régnier edition of all the manuscripts of the Prise d'Orange is such a joy to work with.

Professor Vos: You mean that, for example, knowing the German versions and the French versions of the Roland somehow helps us to understand the epic better?

Professor Heinemann: No, so far I have excluded translations because they destroy the verbal fabric which I think is so essential to what I have been calling stylized composition. I think the best illustration of what I mean is the text I quote on page 39, v. 1185 of manuscript Al. As I was preparing this paper last summer, I looked at this "Premierement les aperçut Guillelmes" and it clicked that this was a variant realization. At the bottom of the page, in note 7 of my article, you have the complete set of dry references to the passages that this text echoes. In most of those cases you have a perception, expressed with the verb "voit" in the first hemistich, and a reaction in the second hemistich: he nearly splits with rage. But in line 1185 you have a markedly different form, one which you recognize as a variant to the others. And then you discover in manuscript C, which gives the standard form of perception plus reaction, that your intuition was absolutely right!

Professor Kibler: I am afraid that I must interrupt the discus-

sion at this point, since our time has flown by and another group is awaiting our room. I would like to thank everyone for coming and participating so actively in the Société Rencesvals seminar this year. The discussion has touched on many topics and will bear its fruit, I hope, in the years to come. I wish especially to thank our three panelists, both for their stimulating papers and for the lively discussion here today. Without them, our seminar would not exist.

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Forthcoming Rencesvals Meetings

The Seventh International Congress of the Société Rencesvals will take place between August 29 and September 4, 1976, at the Sart Tilman area of the Université de Liège, a wooded setting seven kilometers from the city. A major theme of the meeting, the Histoire Poétique de Charlemagne, will examine the present state of our knowledge about the development of the legend of Charlemagne in French, Italian, Spanish, Germanic, and Scandinavian literature, its manifestations in other Arts, and its survival in folklore. Another theme, suggested by various branches of the Society, will be the Analyse des textes épiques: méthodes anciennes et nouvelles méthodes. Papers which deal with other themes will also be accepted and it is possible that other groupings will emerge in the course of the next few months. Some suggestions already made include: The Epic Tradition: Patterns of Epic and The Medieval Tradition in Modern Literature.

Complete pension at the conference (seven nights and twenty-one meals) will cost approximately 3,700 Belgian Francs, with drinks extra. There will also be a minimal registration fee to cover organizational expenses and a subscription to the subsequent Actes of the meeting. Persons who wish to present a paper or simply to attend the meeting should communicate their intention, with the title of any proposed paper, to: Madeleine Tyssens; Professeur à l'Université de Liège; Secrétaire du VII^{e} Congrès International Rencesvals; 3, place Cockerill, B-4000 Liège; Belgique.

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Persons who wish to submit a paper for possible presentation at the 1976 meeting of the American-Canadian Branch of the Société Rencesvals, to be held in New York in conjunction with the Modern Language Association Convention in December 1976, are urged to get in contact with the chairman of that meeting, Professor Emanuel J. Mickel, Department of French and Italian, Indiana University, Bloomington, Indiana 47401, as quickly as possible. Papers accepted by Professor Mickel for the meeting will be published in advance in the October 1976 issue of Olifant.

Béroul and *Perceval* Concordances

A series of Old French concordances is currently being prepared by Gabriel Andrieu and colleagues at the Université de Provence (Aix). The first two volumes have already appeared: ***Le Roman de Tristan de Béroul*** (Aix en Provence, 1974), VII + 308 pp., ISBN No. 2-901013-01-5, and ***Perceval ou le Conte du Graal de Chretien de Troyes, édition Lecoy*** (Aix en Provence, 1976), VII + 606 pp., ISBN No. 2-901013-02-3.

The Béroul concordance is based on the Ewert edition, on the Muret/Defourques edition, and on the original manuscript. All word forms from both editions are given and, where the two texts vary, they are compared to the original manuscript and all differences noted. Each word is sorted alphabetically by form and then by order of appearance in the text. No lemmatisation has been done. The word in question is underlined in the context of a complete sentence, no matter how long (it usually extends over several lines). The ***Perceval*** concordance, on the other hand, has forms sorted by context and presented in an environment determined by the number of characters which can be printed across a single line of the concordance (as was done with the Duggan concordance to the ***Roland).*** Thirty-three characters of context appear before the word while thirty-nine characters handle the word itself and the following context.

The concordances are lithographed reproductions of a computer printout, reduced to one-half size. No distinction has been made between accented and unaccented letters or, at least in the Béroul, between upper and lowercase letters. The ***Perceval*** concordance is also printed in upper-case characters, but the text was apparently originally encoded to distinguish all capital letters and left brackets. The editors are well aware that their texts are not what one might call "the state of the art" in concordance generation today, but their essential goals were, first, to have a Béroul concordance finished before the start of the 1974-75 academic year and, second, to make it and other concordances available to scholars at a minimal cost by printing them at the university and by working directly from the computer output. Their efforts should be warmly praised. Certainly more elegant concordances of these texts will be printed in the distant future, but for the scholar who wants to know ***now*** the location of every reference to a given theme in either Béroul or ***Perceval,*** there is no easier way than to use these concordances. They are accurate, complete, and very useful.

Further concordances in this series will be to the ***Fragments*** of Thomas and the ***Folies Tristan,*** Reverse concordances (where the forms appear as usual but are sorted by the letters in referse order) will also be produced to facilitate the construction of rhyme dictionaries. For further information about this series, write: Gabriel Andrieu, Maître Assistant au Centre d'Aix, 123 A 1 Traverse Parangon, 13008 Marseille, France.