1976 Annual Meeting of the Société Rencesvals
American-Canadian Branch
Proceedings

The thirteenth annual meeting of the American-Canadian Branch of the Société Rencesvals took place in conjunction with the Modern Language Association Convention at the New York Hilton Hotel, Tuesday evening, December 28, 1976. Among those in attendance were: J.R. Allen, G. Ashby, C.F. Altman, P. Barette, R. Baudouin, Y. Boucher, G.J. Brault, B.A. Brewka, D. Brostoff, C. Brown, E.J. Buckbee, W. Calin, A. Colby-Hall, R.F. Cook, R.J. Cormier, L.S. Crist, J. Cross, Jacques De Caluwé, Juliette De Caluwé, P.F. Dembowski, R. Eisner, S.A. Fodor, M,H. Gertner. E. Ghil, G.S. Giauque, F. Goldin, M.H, Grunmann, J.L. Grigsby, R.A. Hall, Jr., H.E. Keller, P. Kunstmann, G.F. Lacy, I. Leki, B. Lonchyna, D. Maddox, H.S, Martinez, D.S. McCoy, K.K. McMahon, M.T. McMunn, W.R. McMunn, E.J. Mickel, G.R. Muller, S.G. Nichols, Jr., V. Pollina, B. Nelson Sargent, M.J. Schenck, R.S. Spraycar, P.H. Stablein, S. Sturm-Maddox, C.T. Swan, E. Von Richthofen, M.C. Vos, E.J. Webber, R.H. Webber, A. Winandy, E.P. Wisotzka, C.J. Wittlin, L. Wolfgang, and A. Yourga.

The meeting was called to order at 9:15 p.m. by Professor Emanuel J. Mickel of Indiana University. The first order of business was the annual report by the Secretary-Treasurer of the American-Canadian Branch.

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1976 Report

This year has been an important one for the Société Rencesvals. From August 28 to September 4, the Université de Liège hosted the Seventh Triennial *Congrès International Rencesvals,* with papers presented by participants from Europe, North America, and Asia. Members of the American-Canadian Branch were especially active at this meeting, with twenty-one participants, eighteen of whom presented papers. (Twenty-four other papers were also presented by members of the twelve other branches of the society.) The next congress will take place one year early, in 1978, in order to commemorate the battle of Roncevaux, August 15, 778.

New officers were also elected this year in the American-Canadian Branch: William Calin, University of Oregon, Senior Delegate to the International Council; Larry S. Crist, Vanderbilt University, President; John R. Allen, University of Manitoba, Secretary-Treasurer-Bibliographer.

The membership of the American-Canadian Branch continues to grow and remains the largest of all the national sections of the Société Rencesvals, It is difficult, however, to make an exact comparison of membership between the various branches, since the most recent published list of all members is dated 1974, and at least one of the branches listing several members charges those persons no dues at all (they receive none of the publications of the society). The table at the top of the next page, is based on the membership listed in the last *Bulletin Bibliographique de la Société Rencesvals,* Fascicule No. 8, but the U.S. and Canadian figures have been corrected to December, 1976.

Individual Memberships in the Société Rencesvals

Total membership:	449
American-Canadian Branch:	177
Next largest branch (France) :	73
Third largest branch (Great Britain):	65
Average (mean) number of members per branch:	34.5

In addition to the U.S. and Canadian members listed, several other persons subscribe to *Olifant* and thus follow the activities of the society, although not as members. A number of other persons who were part of the American-Canadian Branch last year have not yet renewed their membership but may still come back into the society. They are not counted above.

This year we are happy to announce that, after careful review, the Canada Council has for the first time agreed to help support *Olifant* during 1977. Under the terms of the Canada Council awards, *Olifant* did not quali-fy for any such support, but the Council decided to make an exception in this case, in view of the quality of the material published in this jour-nal. The grant is a particularly significant honor, because it was awarded at a moment when the Council had decided to make major cutbacks in all of its support to learned journals. We are therefore extremely grateful for this decision to support *Olifant,* for it will enable us to continue publi-cation at no increase in cost to subscribers, despite drastic recent in-creases in costs of paper, printing, and postage.

In order that we may continue to act as a strong forum for the pro-motion of medieval epic literature, members are urged to inform their col-leagues and their librarians about the Société Rencesvals. The size of (hopefully) subsequent awards by the Canada Council to *Olifant* will be largely determined by the number of paid subscribers and members. At present, our funds do not allow us to improve the present quality of print-ing, but with a small increase in the number of subscribers, it will become possible. If we switch to a letterpress format, our publication will be more attractive to institutional subscribers, the financial backbone of any journal. Each new subscription, in view of the Canada Council grant, has a multiplier effect on our efforts and brings us closer to our goal. We appreciate the support that you have given to us in the past, and we look forward to an even better future.

Respectfully submitted,

John R. Allen
University of Manitoba

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After approval of the Secretary-Treasurer-Bibliographer's report, an announcement was made by Professor Robert A. Hall, Jr., Cornell Univer-sity:

The Jenkins edition of the Chanson de Roland

Arrangements are being made for Professor T. A. Jenkins's edition of the *Chanson de Roland* to be reprinted by the American Life Foundation (Watkins Glen, N.Y. 14891). The edition will include a photostatic reproduction of the original, plus a supplementary bibliography by Professor Gerard J. Brault, listing the major books and articles dealing with the *Roland* that have appeared since 1929. It is hoped that the book will he off the press by May, 1977, in time for adoption in courses to be given in the fall.

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The rest of the meeting was then devoted to a discussion of the four papers published in the Vol. 4, No. 1 (October 1976) issue of *Olifant:* "La 'prière épique' dans les plus anciennes chansons de geste françaises," by Jacques De Caluwé, Institut Provincial d'Etudes et de Recherche Bibliothéconomiques, Liège; "Signs of Royal Beauty Bright: Word and Image in the Legend of Charlemagne," by Stephen G. Nichols, Jr., Chairman, Department of Romance Languages, Dartmouth College; "Temporal Patterns in the *Chanson de Guillaume,*" by Minnette Grunmann, Department of French, University of Western Ontario; and "La *Chanson de Roland:* An Oral Poem?" by Rudy S. Spraycar, Department of English, Cornell University. The participants in the following edited transcript were those authors, Professor Mickel, Professor Allen, and:

Professor Charles F. Altman, Department of French and Italian, University of Iowa

Professor David Brostoff, Department of French, Stanford University

Professor William Calin, Chairman, Department of Romance Languages, University of Oregon

Professor Alice Colby-Hall, Department of Romance Studies, Cornell University

Professor Robert Francis Cook, Department of French, University of Virginia

Professor Raymond J. Cormier, Liberal Arts, Temple University

Professor Larry S. Crist, Department of French and Italian, Vanderbilt University

Professor Peter F. Dembowski, Chairman, Department of Romance Languages, University of Chicago

Ma. Suzanne A. Fodor, Department of Romance Languages, Dartmouth College

Ms. Eliza Miruna Ghil, Department of French, Columbia University

Professor Robert A. Hall, Department of Linguistics, Cornell University

Professor Hans E. Keller, Department of Romance Languages, The Ohio State University

Dr. Patricia H. Stablein, 2107 Cowan Blvd., Fredericksburg, Virginia

Professor Edwin J. Webber, Department of Spanish, Northwestern University

Professor Ruth House Webber, Department of Romance Languages, University of Chicago

Professor Marianne Cramer Vos, Head, Department of Modern Languages, Alabama State University.

Professor John S. Miletich, Department of Languages, University of Utah, was unable to be present at this discussion but sent a written commentary on it from Yugoslavia. The discussion began with brief comments by each author.

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La "prière épique" dans l'épopée
Résumé

M. De Caluwe: Lorsqu'on étudie les prières contenues dans les chansons de geste françaises, on se trouve, comme d'habitude, confronté au problème des origines. Faut-il y voir le résultat d'une longue évolution fondée sur une tradition? Faut-il faire la part belle à la création individuelle d'un écrivain génial, en l'occurrence l'auteur du *Couronnement de Louis?*

Une étude des textes antérieurs à cette épopée permet de constater que *La Chanson de Roland, La Chanson de Guillaume* (G1), *Gormont et Isembart,* au moins, contiennent des prières dont la structure apparaît, comme un état intermédiaire entre de simples évocations religieuses, de simples formules liturgiques entrées en littérature et la prière épique proprement dite.

Cette constation rend suspecte la thèse de Scheludko selon laquelle il faut attribuer à l'auteur du *Couronnement de Louis* la paternité du *credo* épique sous la forme que nous connaissons. Mais le philologue allemand faisait valoir d'autres arguments en faveur de sa thèse: la présence de l'épisode légendaire de Longin dans presque toutes les prières épiques et aussi l'inversion courante entre la résurrection du Christ et la descente aux enfers.

Une étude des textes susceptibles d'être considérée comme les sources habituelles de la prière épique permet de montrer que la présence de tels éléments ne révèle aucune marque de création individuelle.

En conclusion, on peut dire que l'auteur du *Couronnement de Louis* a réalisé, dans son oeuvre, deux des plus belles prières épiques (cfr. à ce sujet les analyses de Jean Frappier et de Jean Györy) , mais en sacrifiant à une "scène à faire" déjà établie.

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Word and Image in the Legend of Charlemagne
Résumé

Professor Nichols: Starting with the exhumation of Charlemagne by the emperor Otto III in the year 1000, as recounted by three chroniclers, the paper moves back over the preceding fifty-odd years to examine the evolution of the Ottonian exploitation of the legend of Charlemagne prior to the exhumation and then examines its consequences on the artistic and po-

litical development of the post-Ottonian evolution of the legend concluding with Frederick II's dedication of the Charlemagne reliquary in 1215.

The paper traces the expansion of the Charlemagne legend in conjunction with the development of the concept of national monarchy and Western domination of Palestine, along with the struggle to realize the imperial ideal which Charlemagne himself and Leo III had established in the West on Christmas day—Christ's birth day and henceforth the birthday of the occidental Christian imperium—of the year 800, The need for a Christ-sized Charlemagne, as traced in the paper, reminds us that, representationally speaking, the establishment of authority in the Middle Ages was a process of symbolic transference from an idealized Christian archetype to an historical place or person. The basis for this process is synecdoche, as illustrated by the Incarnation.

In this process of symbolic transference, two things, God and man, are manifestly placed in reciprocal implicational relationship: the second is supposed to become like the first and, to a lesser extent, vice-versa. In the binary relationship thus created, the original element remains the dominant one—it is the second element that is valorized by the first—although the second element will always be necessary to complete the sense of the first in the equation thus established.

Mutatis mutandi this model functions at the political level—ever-entwined with the religious—to confer upon the state of emperor (and monarch) a religio-political numinosity all important to the establishment of authority in the Middle Ages, and above all for the creation of a supranational authority on the model of the papacy. Inasmuch as the vehicles for generating and disseminating this goal were what we consider today as art and historical artefacts—chronicles, plastic and graphic arts, epics—it is important to study all three domains, in conjunction with one another, not only to be better able to understand each in and for itself, but also to be in a better position to decipher fully the full import of the Charlemagne legend as 'text'.

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Temporal Patterns in La Chanson de Guillaume

Professor Grunmann: My paper attempts to demonstrate the static representation of time in the Chanson *de Guillaume* and to show how this non-linear conception of time accounts for and reflects the epic's paratactic structure and authoritative value scheme.

The *Chanson de Guillaume* is marked by what appear to be fragmented and jumbled time sequences and indiscriminate time shifts and tense usage. Events are not related consecutively but are subject to what Goethe calls the "epic law of retardation" (always draw back after having advanced). There is a constant to-and-fro movement, the author leaping into the future with anticipatory statements of what is yet to come (sometimes uttered in the preterite), then jumping back into the past with reminders and analogous framing statements which sum up and close off segments of the narrative.

The main indicators of the passage of time are the vague refrain-like references to the days of the week, which are strewn throughout the

narrative: "lunsdi al vespre" (31 times), "joesdi al vespre" (7 times) and "lores fu mecresdi" (3 times). The temporal refrain creates a false impression of sequence. Because of their vagueness, these measures of chronological duration provide the listener with no realistic notion of the lapse or accumulation of time. The time which transpires under each of these headings is sometimes dilated to encompass what seems to be days or weeks, sometimes contracted to twenty-four hours or less. Nor are any intermittent time signals given to pinpoint narrative events chronologically and thus facilitate the listener's comprehension of the passage of time. Duration remains unmeasured and unmeasurable.

The reader is left with the feeling that time stands still. There is no correlation between time-lapse and the development or outcome of events. Vivien, who is cut to pieces and left for dead, is found still alive, what appears to be several weeks later, by his uncle Willame. Even the aging process (i.e., effect of time on the human faculties) is basically inconsequential. The fact that Willame is 350 years old has no perceivable influence on his strength and agility.

In *La Chanson de Guillaume* time is static. Past, present, and future are fused into an eternal present which reflects the fixed world view and preordained universe of the epic. The conception of life as stasis rather than flow also accounts for the structure which the work assumes. There are few subordinating links between scenes and little or no hypotaxis. The narrative divides into self-contained independent units or frames which are juxtaposed to one another in an additive cumulative fashion. Narrative development is non-linear, non-climactic, as is the underlying temporal pattern of the work.

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La Chanson de Roland: An Oral Poem?
Resume

Mr. Spraycar: Few scholars would deny that an oral poetic tradition lies behind the extant manuscripts of the *Chanson de Roland.* Whether the Oxford text represents a transcription of an oral performance, however, has been the subject of considerable dispute. Since we have little evidence concerning the provenience of the text, the argument that the poem as we know it was composed orally rests on comparative studies of Yugoslav epic, and especially upon the assertion that in the Yugoslav tradition formulaic style is a sure sign of oral composition.

As the charts in my article indicate, however, the literate poet Andrija Kacić-Miosić's R*azgovor Ugodni Naroda Slovinskoga* is as formulaic as Serbo-Croation oral epic and is more formulaic than any of the chansons de geste. We cannot therefore conclude on the basis of comparison with Serbo-Croation poetry that Old French formulaic poetry was necessarily composed orally.

Indeed, since the notion of economy, or the existence of only one formula for a given combination of lexical and metrical requirements, is the *raison d'être* of formulaic style for the oral poet, the demonstrable lack of economy in the *Chanson de Roland* suggests that it is unlikely that

the poem in its extant form is the work of an oral poet. It is clear that
there is a need for more research into the nature of the relationship be-
tween literacy and oral epic tradition for a full understanding of the rôle
of formulaic diction in the *Chanson de Roland.*

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Epics and Oral Culture

Professor Cormier: Once again, the Société Rencesvals has outdone
itself in providing a lovely balance, a progression, a symmetrical presen-
tation of four very stimulating papers. I was interested mostly in the
last two, in part because I was at the "Oral Literature Section" today and
am thinking a good deal more about those problems. It seems to me that the
comments that Professor Grunmann made are very much reflective of the psy-
chology of an oral culture. The notion of fragmented, unconnected time,
with no reference to future, to past, to present—or a confusion in the
references to future, past, and present—is very much a part of an oral
culture. We were saying this morning, in fact, that the patterns, the
order, or the coherence that we expect in a poem—beginning, middle, end,
with dénoument and so on—is something very recent in literature. There
are two words in French, I do not have to remind you, for non-literate or
illiterate: *illéttré* and *analphabète,* neither of which satisfactorily ex-
presses the idea of non-literate or pre-literate. *Analphabète* implies
something: without the alphabet, without the ordering that implies a tem-
porality behind it, coherent, literate discourse is not possible.
        Mr. Spraycar's paper was very stimulating too, because he was
making me wonder—and I hope some of you too—why we have not looked more
into the psychology of the Illyrian peoples. Moreover, it seems to me that
we need to talk more about stages of literacy rather than to say that "this
is pre-literate; that is literate; this is an oral culture; that is a non-
oral culture." It really is not that simple: we really must talk in de-
grees rather than in black and white. In Ireland, for example, the culture
remained orally committed even while mastering literacy. The monastic
scribes—the equivalent of modern folklorists—went out "into the field"
(we assume) and collected heroic narratives, wrote them down, and yet these
"antiquarians" still remained part of an oral culture. They were literate
insofar as they were able to write the language down, but they also showed
a very interesting refusal of the psychology of literacy, all the way
through until perhaps the fifteenth or sixteenth century, with the break-
down of the Bardic order.
        I think, then, that the problem is a little bit more complicated
than it first appears. Perhaps what I am saying sounds casuistic, but a
scribe can refuse the psychology of literacy and, at the same time, choose
to remain psychologically non-literate, even while writing a poem. It
sounds paradoxical. However, I agree with your conclusion, and it seems to
me a neat resolution of the problem of the origins of the epic.

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Literature and Architectural Space

Dr. Stablein: I had some comments on Professor Nichols's paper, which I found extremely interesting, particularly with regard to the essential spatiality of the *récit mythique.* In these texts which describe the discovery of Charlemagne's body, the sacrality and the spatiality go right together. The spatial object Is the materialization of a sacred spatiality in the *récit mythique.* What interested me here was that I see the same sort of thing in Claude Lévi-Strauss's discussions of the relationship of a particular group's mythic system and the disposition of its village: the spatial positions continue the relationships that are found in the myth.[1]

Professor Nichols: Yes. I think that one thing that struck me and got me going on this was the relative fidelity (given the approximative way people look at things) with which the Anastasis temple complex pattern in Jerusalem was picked up and reduplicated elsewhere. If you look at the marvellous volumes published by the Shramm commission,[2] you find these things are pretty commensurate. And precisely what you say happens in the literary texts also. In the descriptions it is as though they felt it only natural to organize the textual representations according to the ideal represented by the architectural model, at least as it was perceived. That applied even for the miniature line drawing that we saw of the Palatine chapel. Again, all of these things come together, so that it is a very interesting way in which this sign system, both verbal and iconographie, manages to reduplicate itself and imprint itself in people's thoughts about it and the way they describe it.

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Graphic Representation of Formulas

Professor Allen: I would like to ask a question of Mr. Spraycar, because unfortunately the person who really should be asking this question cannot be here. John S. Miletich has recently written some statements about your work, and I wondered if you would have some comments by way of a reply. I quote from an article in which Professor Miletich says: "[Mr. Spraycar] departs from Lord's metrical standard and, in so doing, makes a basic error in the theory's application. Whereas John Lindow, who makes an analysis of the same writer under Lord's supervision, underlines four-,

[1]E.g., *Le Cru et Le Cuit* (Paris: Plon, 1964), pp. 45-51.

[2]*Karl der Grosse: Lebenswerk und Nachleben,* ed. Helmut Beumann, Bernhard Bischoff, Hermann Schnitzler, Percy Ernst Schramm, 4 vols. (Düsseldorf: Schwann Verlag, 1961-67).   See particularly the articles by Günter Bandmann, "Die Vorbilder der Aachener Pfalzkapelle," (v. 3, pp. 424-462), and Felix Kreusch, "Kirche, Atrium und Portikus der Aachener Pfalz," (v. 3, pp. 463-533).

six-, and ten-syllable units, Spraycar's hemistich underlinings occur for two- and three-syllable units. By using these shorter metrical units he invalidates the statistical comparison of his results with Lindow's, for this change in unit designation would dramatically increase the number of 'formulas.'"[1] Do you have any comment on that?

Mr. Spraycar: Certainly.

Professor Allen: I could add that I will send your comments to Professor Miletich, who is in Yugoslavia right now, so that we can print his reply along with yours.

Mr. Spraycar: Good. I was looking forward to talking with Professor Miletich and was disappointed to find that he is not here. His remarks in the article in *MP* refer to a report I made on similar research a few years ago at the 1973 MLA meeting in Chicago, and his comments are directed to a handout I used at that time. I have made some changes in the manner of presentation of my research since then. My handout this evening is identical with the one I used in 1973; I provided it for purposes of comparison.[2] An objection similar to Professor Miletich's was raised by Professor David Bynum at the meeting in Chicago. I think the problem arises because Professor Miletich was evidently not aware of the distinction between two kinds of information presented in the chart: what the underlining was meant to represent and what the numbers at the end of the hemistichs represent. In looking for formulas in this passage, I did in fact restrict myself to either complete hemistichs or to whole lines; these are the four-, six-, and ten-syllable units that Professor Miletich rightly argues are the only phrases to be counted. The numbers that you see interspersed among the underlinings refer not only to the evidence for the material presented in the chart in the *Olifant* article, but also serve to distinguish those passages I counted as formulas. Confusion arises only because, in the underlining of the chart I used in my 1973 presentation to the Old English group, I departed from the usage of Professor Albert B. Lord[3] in favor of that used by Professors Francis P. Magoun, Jr., and Robert P. Creed regarding the formulaic character of Old English poetry.[4]

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[1]John S. Miletich, "The Quest for the 'Formula': A Comparative Reappraisal," *Modern Philology,* 74 (November 1976), 2, pp. 111-123, here p. 115.

[2]I must request that future references to my chart be restricted to the version published in *Olifant.*

[3]*The Singer of Tales,* Harvard Studies in Comparative Literature, No. 24 (Cambridge: Harvard University Press, 1960), p. 46.

[4]Francis P. Magoun, Jr., "Bede's Story of Caedmon: The Case History of an Anglo-Saxon Oral Singer," *Speculum,* 30 (1955), p. 62, and Robert P. Creed, "Studies in the Technique of Composition of the Beowulf Poetry in

Because Professor Bynum called my attention to the possibilities for confusion, however, I have returned to Lord's usage in the chart published in *Olifant*.

I must point out that both in my report to the Old English group in 1973 and in the article in *Olifant, m*y statistical findings have nothing whatever to do with the system of underlining. The formula counts are based on the number of complete half-lines which are formulaic, that is, underlined solidly throughout. When I say, then, that this passage from Kaćić's work is forty-four percent formulaic, I am talking about complete four-, six-, and ten-syllable units, just as Professor Miletich has suggested. Although my *underlinings* in the 1973 version of the chart occasionally referred to two- and three-syllable units, that had no bearing at all on my statistical findings. I look forward to corresponding with Professor Miletich about this matter, for I have avoided the error he feared I had made.

Written Reply from Professor Miletich

I regret *that I was unable, to be present to hear Mr.Spraycar's paper, which I have now seen in <u>Olifant</u>.* Mr. *Spraycar in the article has clarified precisely what he is measuring and how he arrives at his statistical results, facts which were left unclarified in his answer to my questions during the 1973* MLA *discussion* period, our *talk afterwards, and in the light of the* exact *Lindow analysis (Albert* B*. Lord,* "Homer as *Oral Poet," <u>Harvard Studies in Classical Philology</u>,* 72 *(1968), 22-23).* As *Albert Lord has written on* more *than* one *occasion (in the.* "Homer . . . " a r t i *cle, mentioned above, and in* "Perspectives on Recent *Work on Oral Literature,"* <u>Forum *for Modern Language Studies*</u>, 10 *(1 9 7 4), 201-2), what we need above, all at this point for oral formulary studies is comprehensive analyses of different oral traditions and of texts written in the style of oral narrative.* I am *of the opinion that formulary analysis ultimately may or may not be able to demonstrate whether a text is oral or written, but I believe that as of now we simply do not have, anywhere nearly enough evidence* one *way or the other.* Mr. *Spraycar's forty-four percent sample of* "straight formulas" based *on a portion of the, Kačić Miošić* corpus *takes us no further than the preliminary Lindow analysis referr*ed *to* above. If *we had figures both for the <u>entire</u> Kačić Miošić* corpus as *well* as for *other s*uch *deliberate, imitations and for* a *comparable amount of material from each of several singers of authentically oral Serbo-Croatian narrative which showed* a *consistent pattern, we could then determine, whether or not it is possible. to distinguish* between a *Serbo-Croatian oral and written text on the basis of formulary analysis alone.* I *hope, that at some future time such data may be available to us.* I *have, attempted elsewhere, to discuss these and related questions in detail and so will not try to elaborate here any further.*[1] *--John S. Miletich*

Brit. Mus. Cotton Vittelius A.xv," Harvard University Dissertation, 1955, *passim*.

[1]*Modern Philology,* 74 (November 1976), 2, pp. 111-123, and a sum-

Professor Cormier: Did you know that Robert Kellog at Virginia has don an analysis (unpublished, I believe) of James Joyce's *Ulysses,* searching for formulas and apparently came up with something like a twenty-nine percent frequency, not dissimilar to the frequency in oral poetry?

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The Principle of "Economy" in Formulaic Studies

Professor E.J. Webber: I am concerned that by pushing the principle of economy, we may reach a conclusion that all oral composers have a verbal competency of but five or six hundred. In other words, the principle of economy has been pushed to the point where it sounds as if it is imputing an incapacity of the composer to rise above a certain level.

Mr. Spraycar: That may be so. I must point out that the idea of economy is not mine but rather Professor Milman Parry's, modified by Professor Lord to account for the Yugoslav tradition. What I am trying to demonstrate is that Parry's theory and his notion of economy—which, I think, as modified by Professor Lord, are a pretty fair account of the Yugoslav oral epic tradition—imply that if a text is not economic, it cannot have been composed orally. I am drawing conclusions from the propositions of Professors Parry and Lord, rather than propounding a new thesis. Have I responded to your question?

Professor E.J. Webber: As far as I am equipped to evaluate it, you have.

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Iconography and Legend

Professor Crist: I would like to address a statement in the nature of a question to Professor Nichols. I do not know if you have read Meyer Schapiro's book on *Words and Pictures*.[1] I was struck by your repetition, particularly about the Strasbourg window, where we have Charles between two people: Schapiro talks about Moses and Aaron and I think it is Hur on the other side ....

Professor Nichols: "Frontal and Profile as Symbolic Forms."

Professor Crist: . . . That is right, and they are holding up his

mary with additional views arrived at independently, entitled "Etudes formulaires et épopée européenne," a paper read at the Liège congress of the Société Rencesvals (November 1975; abstract in *Olifant,* 4 [December 1976] 2, p. 144), which will appear in the forthcoming *Actes* of that meeting.

[1]Meyer Schapiro, *Words and Pictures,* Approaches to Semiotics, 11 (The Hague/Paris: Mouton, 1973).

hands, so that he has two supporters, and that is homologous to Christ on the cross and the two thieves. I realize, of course, that you could not work that into a thing which you had to limit in scope, but I wonder if the ramifications of that do not extend all the way back. That is, Charles and these two people, Constantine with, as you mention on the other hand, two people; it goes all the way back to the whole, in a sense, sacred history, the sacralization of—I think that is one of your themes—of the Charlemagne legend.

      Professor Nichols: Your comment is well taken, and, of course, obviously the crucifixion, with Christ and John and Mary on either side, is again a repetition of this, Schapiro's point about Aaron and Moses, I think, is indeed very well taken. He is dealing with the theme of state as a contrast to the theme of religion or action. The serious is always frontal, while the action is profile, and the mixture back and forth is very interesting. It is a fascinating book and really does a great deal to reconcile the influence of Old Testament symbols on New Testament symbols. The subject, or things represented, changes, but the meaning remains very much the same in the use of these primitive forms. Eugene Vance and Paul Zumthor are leading a conference this summer on "L'archéologie du signe"[1] and it should be very interesting. It is precisely that kind of thing that we need to study.

      Professor Vos: I was intrigued by all four papers; Professor Mickel has made an excellent choice, but I would address myself particularly to Professor Nichols. While the similarities between Charles and Christ have been shown elsewhere, it is very intriguing how you show not just a similarity but an interaction between the historical and the literary events. I wonder, then, if perhaps the so-called canonization of Charlemagne was not only prefigured by the visitation of the tomb but perhaps also by the *Chanson de Roland.* In other words, the epic may have helped this canonization.

      Professor Nichols: That will be "Chapter Three."

      Professor Vos: Of course, you discuss so well the symbolic aspect which we all love to talk about, you, Professor Brault, myself, and others, and you mention the octagonal shape of the chapel at Aix. This shape, of course, is reflected in the baptismal fountains which mirror eternity.[2]
      As far as parallels are concerned, one might also add that the city of Aachen was actually seen to be a "New Jerusalem" at the time of Konrad, not only because of Charlemagne but in many other aspects, last but not least in the hot springs. There are good historical articles in such collections as the Johannes Sporl *Festschrift,* articles by Konrad, Kölmel,

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[1]See *Olifant, 4* (December 1976) 2, p. 109.

[2]Cf. Emile Mâle, *L'Art religieux du XIIe siècle en France,* 9th ed. (Paris: Armand Colin, 1958), p. 14.

and by Fichtenau.[1]

Professor Nichols: These works are referred to in several studies on the whole problem of the Saint Sépulchre in Europe, and they are very interesting.

Professor Vos: You made a good analogy with Rome-Jerusalem, but Aix-la-Chapelle should also be mentioned.

Professor Nichols: Yes, definitely.

Professor Altman: It is important, I believe to place Professor Nichols's paper in a larger context, that of the general structure of what we might call "romanesque" narrative. According to modern assumptions, some kind of cause-and-effect relationship must obtain between antecedent and subsequent events in a narrative chain (be it literary, iconographic, or historical). The romanesque period evaluates narrative sequence in an entirely different manner, replacing the temporal notion of causality by the spatial concept of *translatio.* One event is not caused by another; instead it is the replacement, the reincarnation, the translation of a previous event. *Translatio*—whether *sanguinis, studii,* or *imperii*—implies symbolic transference of a particular function and value from one place or individual to another. Each topic along a syntagmatic chain is thus generated not as the effect of a previous topic, but as its equivalent-by-homology, whence the notion of history as the extension of a paradigm. This conception is most clearly visible in the Augustinian tradition of the Two Cities (e.g., Otto of Freising's *Chronaca).* Architecturally, it is implicit in the relationship between Cluniac abbey churches and their model, the mother church at Cluny. Perhaps more interesting still is the way in which the notion of paradigmatic construction, derived from the general concept of *translatio,* is handled within literary texts. The sections of the *Couronnement de Louis* are not caused one by another; they are simply successive examples of Satan's threat to legitimate kingship, in the form both of external enemies and internal traitors. The battles of the *Psychomachia* or Walter's opponents in the *Waltharii poesis,* the chapters of Rupert of Deutz's *De Victoria Verbi Dei* or the persecutors of the martyrs all succeed each other by this simple logic of replacement. The framework remains the same, only the participants vary. It is this interchangeable quality of all similar events or persons which permits and, as it were, justifies the medieval preference for typological relationships. If the old quarrel over

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[1]Robert Konrad, "Das himmlische und das irdische Jerusalem im mittelalterlichen Denken: Mystische Vorstellung und geschichtliche Wirkung," *Speculum Historiale. Festschrift für Johannes Sporl, aus Anl. seines 60 Geburtstages* (Freiburg/München: Karl Albert, 1965), pp. 523-540; Wilhelm Kölmel, "Typik und Atypik: Zur Geschichtsbild der Kirchenpolitischen Publizistik (11.-14. Jahrhundert)," *Speculum Historiale,* pp. 277-302. H. Fichtenau, *Aachen als zweites Jerusalem.* (No further bibliographical information provided by Professor Vos on this last work. —Ed. Note.)

the so-called "Baligant episode" in the Oxford *Roland* often rang hollow, it is because this important fact was forgotten: within the conventions of romanesque narrative, episodes are rarely justified by modern standards of economy and causality; rather, they are introduced as variations on an already established paradigm, as a transferring *(translatio)* of that paradigm to a new textual *locus.*

      Professor Nichols: I certainly cannot disagree with the main thrust of Professor Altman's statement, since its theses are precisely those inherent in the work I have done in this area over the last decade. In particular, the theoretical conclusion to the paper under discussion—although the same ideas may be found in studies published in *Speculum*[1] and *New Literary History*[2] and constituted the basis for my NEH Summer Seminar in 1975[3] (to be offered again in 1978)—stresses the rôle of symbolic transference as a generative principle of the symbolizing process in this period.

      As the "Diagram of Factors involved in Generating Elements of a 'Text,'" accompanying the paper under discussion, should indicate, I firmly believe that the symbolizing process in this period is spatial, a *translatio,* as Professor Altman suggests. Indeed, "spatial" perception, rather than strict chronological causality, is definitely operative. However, while the chronological perception is *different* from our own, it is not negligible. After all, the denotative and connotative functions of the term *Nova Roma,* when applied to Aachen, are both spatial *and* chronological. The same may be said for the *Chronique Saintongeaise's* description of Charlemagne: "Karles si est lumeire de char, car il sormonta toz les rois de tere charnaus *apres* Jesu Crist ..." (where the *apres* is both temporal and locative). It is precisely the homological linking of temporal perception to spatial perception (making temporal perspective dependent upon spatial perception) that I tried to convey by proposing the concept which I call the *peregrination principle.*[4]

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[1]Stephen G. Nichols, "The Interaction of Life and Literature in the Peregrinationes ad Loca Sancta and the Chansons de Geste," *Speculum,* 44 (1969), pp. 51-77.

[2]Stephen G. Nichols, "The Spirit of Truth: Epic Modes in Medieval Literature," *New Literary History,* 1 (1970), pp. 365-386.

[3]Stephen G. Nichols, "The Spirit of Truth: Interaction of Myth and Culture in Medieval Narrative Literature," *Olifant,* 2 (February 1975) 3, pp. 199-204.

[4]See the *Speculum* article noted above, *passim.*

"Lunsdi al vespre" in the Chanson de Guillaume

Ms. Ghil: I have a question for Professor Grunmann. First of all, I want to say that your paper is very interesting and it made me wonder whether a distinction between the time of the enunciation and the time of the *énoncé* would not be useful in order to support the analysis of time which you present. Who says "lunsdi al vespre"? In my view, this state-ment does not belong to the narration. It belongs to the "I" who utters the text. Now, without making any analysis of the historical situation of the presentation of the text, sticking only to what is encoded in the text, one can see that sentences of this kind—and maybe many others—may dis-tinguish between the framework of the text and the time of the *énoncé* . . .

Professor Grunmann: The time of the narration itself versus . . .

Ms. Ghil: The time of the narration versus the time of what hap-pens. Events follow one another and there is a temporality there, but the future tense, which refers back and forth, does not have the normal tem-poral value as in other narratives . . .

Professor Grunmann: Do you mean that this is, in a sense, an in-tervention?

Ms. Ghil: Yes. I wonder if there is not an interference between the enunciator—the fact that the text is delivered here and now, in a *his et nunc* situation—and the fact that there is a temporal sequence within the *énoncé,* within what the enunciator says.

Professor Grunmann: That is a very interesting hypothesis, one about which I certainly have not given much thought. If I understand you correctly, what you are saying is that the "lunsdi al vespre" might corres-pond to the moment of recitation. Am I understanding this correctly?

Ms. Ghil: Yes, that is how I always understood it. It may be a misunderstanding, but this was my feeling. This intervention in the middle of a series of narrative events is, in fact, the voice of the enunciator of the text, the jongleur or whatever person (I do not want to speculate on who this might be here), whatever person presents or utters the text or assumes *la parole.*

Professor Grunmann: Well, I cannot see any purpose for announcing the dates, as he recites it to his audience, or for envisaging an interrup-tion of Monday to Thursday to Monday to Wednesday again.

Ms. Ghil: This is only one example and there may be other elements which could be more useful than this one.

Professor Colby-Hall: I wonder if you are familiar with an article by Jean Györy that came out in the *Cahiers de Civilisation médiévale* in

1960,[1] where he tries to show that there is possibly some connection between Monday, Wednesday, and Thursday, and the rules concerning the Truce of God, that the battles may have, in fact, been fought according to the rules?

Professor Grunmann: Yes. Györy was seeking a reason for the refrain, but I personally do not agree with his thesis. It is an interesting idea, but I do not think it fits here. I see the refrain rather to be a chant-like phenomenon which can contribute to the ominous tone of the poem. I talk about this in my article, as a matter of fact. The refrain takes three different forms. The last, "lors fu mecresdi," corresponds to a moment of victory on the part of the Franks, but the earlier forms, "lunsdi al vespre," "joesdi al vespre," evoke dusk, descent, nightfall; they contribute to the ominous undertone of the narrative. But I do not see it as a separate phenomenon or intervention, if that is what you are getting at.

Ms. Fodor: In terms, perhaps of a Greek chorus commenting upon the poem?

Professor Grunmann: Yes, that is how I would envisage it.

Ms. Fodor: In reference to time and the repeated sense of it, the stasis, I found that you caught the involvement of the audience, fascinating. In other words, the audience is helping the author who wrote the *Chanson de Guillaume* complete the work by putting the pieces together.

Professor Grunmann: Well, I was not able to attend any of the sessions given on "The Reader and ..."

Ms. Fodor: But this Is something you suggested ... It is you I quote . . . Did you not mention a "simultaneity" similar to "romanesque sculpture's coexistence in *space* of juxtaposed moments" which are "to be focused by an audience"?

Professor Grunmann: Well, what I am saying essentially is that in order for the audience to see the entire story-line, the epic has to be completed, because there is no linearity, there is no progress. You cannot say the story has progressed to a certain point and then give a résumé. In order to give a resume, you have to have heard the whole *geste.* In that sense, then, it is the audience that must piece the puzzle together, in order to understand it.

Ms. Fodor: Yet this is also a very modern concept. Valéry, Mallarmé, and—as you mentioned—films also use this idea. Modern works look into the epic spaces that you are talking about. Is epic, therefore, the

[1]"Le Refrain de la *Chanson de Guillaume," CCM,* 3 (1960), pp. 32-41.

[2]*Olifant,* 4 (1976) 1, p. 53.

involvement of the audience in epic tradition as such?

      Professor Grunmann: I would definitely say that the involvement of audience is an epic tradition. We could say that, certainly.

      Ms. Fodor: But I mean to a larger extent than that, because you are involving, in a sense, repetition of the space.[1]

    [1]Several superimpositions of space used in the *Chanson de Guillaume* include: the literal space of the stases and chanson de geste involving the audience; the ecclesiastical space of prayers at nightfall (vespers); the battle space of terrestrial, physical action (*geste);* space beyond the future, God and Heaven; internal space of vows, prayers and thoughts; exterior, geographical space of distance (between Archamp and Guillaume's castle). Could "lunsdi" represent civil time, and "vespre" an ecclesiastical space? Whereas the *Chanson de Roland's* "AOI" may express a chivalric war cry (similar to "Munjoie"), the *Chanson de Guillaume's* "lunsdi al vespre" intones like a religious bell or reminder. The type and frequency of the *Chanson de Guillaume's* stases seem to resemble offshoots of the late Greek "stasima" (stationary chorus's alternating song). It too uses words of simple choral interlude: "lunsdi al vespre" (and its variations) might as easily be introduced into other kinds of ecclesiastical poetry where spaces of the Christian day and life span are vital.
      However, the literary device of stases which create audience involvement corresponds closely to the subject of the *Chanson de Guillaume:* the world emphasizes winning battles within time. But the Saracens are conquering. God and immortality negate time, substituting spaces or states of being. Can time be miraculously transposed into an element of held *space,* e.g., through the repeated stases, "lunsdi al vespre"? It stops action, negating any usual temporal order of beginning, middle and end: the interrupting stases continually pull the audience back to the *beginning* of this chanson de geste, where the "lunsdi al vespre" first appears.
      While apparently forgetting Vivien within the space of the recitation, do the audience and stases therefore tie the sections of Vivien's slowed death together? Does "lunsdi al vespre" sound like a litany, bringing God's battle from exterior into interior spaces? Note Vivien's too literal vow not to retreat even the *space* of a foot, while geographical distances and the temporal traversing of these seem ignored. A future, miraculous space seems substituted for the temporal existence in the instance of this "lunsdi al vespre."
      The *Chanson de Guillaume's* celestial interventions are indirect, while the stases are written clearly (i.e., "lunsdi al vespre," and not a type of "AOI" indication). Its technically expert use of stases, or recitative *space* to involve the audience in chant, opens spatial significations, salvation, hidden acts of faith. A sense of permanence seems thereby given to the *geste,* as well as to the role of the audience. If the audience participates in stalling Vivien's death through the stases, a space-time concept replaces a temporal world-view. Can one therefore say that the audience is involved both in recreating the work of art and in

Professor Mickel: Did you want to come back to that point, Professor Colby-Hall, before we move on?

Professor Colby-Hall: I thought that I would mention the possibility that those refrains were taken from some popular ballad and that the audience knew exactly what the significance was, that they were an echo of something else.

Professor Grunmann: Possibly.

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Formula-Density Studies and the Epic

Professor Brostoff: Since I was one of the people who were here . . . who was here last year, I did not want to let Mr. Spraycar get off that easily. I feel somewhat responsible, being an oralist myself. First, I want to say that I thought there was a certain amount of short shrifting of Duggan's work in Old French, which was specifically on Old French and not on Yugoslavian, and which is, although it is suggested by Parry and Lord's original work, does not depend on it. That is to say, it counted formulas within a closed system and compared formulas within a closed system. Secondly, I wanted to say that the choices, and this is really a side-argument also in your paper, that the proof of the literate nature of the *Roland* from Le Gentil's supposed latinism—of which I would like to see more, and definite proofs—I do not think is a proof of literacy. Also the same goes for Curtius's one supposed *locus amoenus* of which is, let us say, debatable.

Mr. Spraycar: I certainly agree with your point about the latinisms and the other literate items, which could have been borrowed from the literate tradition, although they might still imply the literacy of the *Roland-poet.* Similar phenomena are not unknown in the Yugoslav oral tradition, so I will not dispute that point.
On the other hand, I have to take strong exception to your point that Professor Duggan's work does not depend on Professor Lord's. I am sorry that Professor Duggan cannot be here, but I will respond to your question. You are correct in saying that his work involves counting formulas within a closed system, that is only within the Old French tradition, and showing that there appears to be a stylistic division among the chansons de geste. But he did go on to argue that, according to his findings, some of these poems were orally composed. Since the Old French tradition in itself offers no evidence that a literate poet could not have written in formulaic style, his argument ultimately relies on Professor Lord's findings. I think that Professor Cormier was right to suggest that we need to

delaying the Death of Vivien? If the audience takes an active rôle in immortalizing Vivien, can the pauses or *spaces* of "lunsdi al vespre" be seen as a principle of the art of the *Chanson de Guillaume,* and not as a mere interruption in which the jongleur can collect his thoughts? (SAF)

take a new look at the Yugoslav material.

Professor Brostoff: Could I just add, very briefly, that when I said "short shrifted" what I meant was this: simply that there is no deny-ing that, even if we were to find a one hundred percent formulaic sample, that we might suspect that it was written, that it was actually imitated. However, I think that the chances of a literate poet wanting to imitate an oral poem *that* much are very small, especially when we compare the number of formulas in the written, the known literate poems, which Duggan did analyze and count formulas in and found that in all cases in Old French, for the works that he analyzed, the epic poems were always higher in for-mulaic content. I think . , . that, that is that, you know, that was a fact. There simply has not been any ... It may exist in Yugoslavia, but I do not think that that necessarily proves it does in Old French.

Mr. Spraycar: In summarizing Professor Duggan's findings, you refer to the two classes of poetry as "epic poems" and "literate poems." You are tacitly equating "epic" with "oral" poetry. Because we have no indisputable knowledge of the provenience of Old French epic, this assump-tion is, again tacitly, based on the analogy with Yugoslav poetry. Thus if "exceptions" exist in Yugoslavia, they are relevant to Old French, not because I say so, but because Professor Duggan has invoked Professor Lord's work.[1] Otherwise, he would be in the position of assuming without evidence the very link between oral composition and formulaic diction that is at issue.

You strain at the notion that a literate poet would choose to imi-tate oral style. There are many reasons why a poet would not only choose to do so, but be bound to, most notably the ideas of what epic poetry should sound like to his audience, whose expectations have been previously conditioned by oral poetry, and the need for redundancy in oral delivery, a subject which I will take up in a forthcoming study.

Professor R. Webber: I think we should also add that this morning we did speak about the danger of the formula-density studies as an end in themselves, without relating them to a total study of poetic diction.

Professor Hall: Well, with regard to the matter of formulaicity and the assertion that people who write things down are not as formulaic as oral poets, I think, for example, of Boiardo and Ariosto and how extremely formulaic they are. Of course, they are purposely imitating the folk nar-rations of the fifteenth century in Italy, and they, it seems to me, are very good examples of the fact that you cannot simply make a sharp distinc-tion: "it is *either* oral *or* it is written." Why should there not be all kinds of transitional stages?

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[1]Joseph J. Duggan, *The Song of Roland: Formulaic Style and Poetic Craft* (Berkeley: University of California Press, 1973), pp. 5-6 *et passim.*

L'Origine de la "prière épique"

Professor Keller: J'aimerais m'adresser à M. De Caluwé. Il me semble que H. De Caluwé n'a pas reçu l'attention qu'il méritait ce soir, en référence aux prières dont il s'est entretenu. J'aimerais tout simplement lui poser une question concernant l'époque: est-ce que vous n'avez jamais envisagé le fait qu'il eût pu y avoir des prières plus anciennes et des prières plus élaborées, c'est-à-dire peut-être créées sous l'influence d'autres traditions, ces prières résultant ainsi d'une période postérieure à celle que nous assignons normalement à l'oeuvre? Vous le savez, nous parlons toujours de "l'oeuvre," mais en réalité, nous parlons de manuscrits, n'est-ce pas? Alors, il me semble que nous pourrions éventuellement considérer, ou concevoir, la possibilité qu'il y ait des insertions postérieures dans un manuscrit donne et qui nous a été transmis.

M. De Caluwé: Cela me paraît tout à fait possible. De toute manière, les prières peuvent exister avant, être faites sur un modèle liturgique, et puis être insérées dans le texte épique. Il suffit que le modèle liturgique soit là et la prière peut varier autant qu'on veut . . .

Professor Keller: Je ne veux pas parler de cela. Excusez-moi de vous interrompre; je ne veux pas prolonger trop longtemps la discussion entre nous deux seulement. Je voulais tout simplement dire qu'il me paraît très clair—et ici, je me réfère à mon analyse des songes de Charlemagne dans la *Chanson de Roland*—qu'il y a eu des songes beaucoup plus anciens que d'autres, qui ont subi d'une manière certaine l'influence—j'hésite ici —de quelque(s) oeuvre(s) littéraire(s) que je ne peux définir encore. Mais il y a, selon moi, une influence littéraire certaine sur les prières épiques. Est-ce que cela ne vous a pas frappé dans d'autres domaines de la littérature en langue vulgaire, puisque vous parlez aussi de différentes sortes de prières?

M. De Caluwé: Il m'est impossible de vous répondre, parce que nous devons travailler en ce domaine sur l'influence de "quelque chose" que nous ne possédons pas, et qu'il faudrait supposer.

Professor Keller: Il me semble que nous pourrions y penser, parce que nous avons tout un corpus, n'est-ce pas, d'oeuvres hagiographiques qui est à notre disposition.

M. De Caluwé: Oui, mais là il y a précisément un problème. Il y a une différence fondamentale entre le contenu des prières épiques et l'hagiographie. Et c'est même un phénomène qui me paraît très important et qui touche au problème du public médiéval auquel s'adressait la chanson de geste. L'auteur de l'hagiographie raconte n'importe quoi, tandis que l'auteur du *credo* épique se limite strictement à ce qui se trouve dans les textes qu'on considérait comme orthodoxes à l'époque. Et il est caractéristique de constater que si l'on trouve des éléments qui paraissent parfois assez bizarres, ce n'est pas dans l'hagiographie qu'il faut en chercher les sources, mais dans certains apochryphes comme l'Evangile de Nicodème ou le

Protévangile de Jacques, par exemple, mais la fidélité aux sources est toujours très grande.

Alors, s'il n'y a pas de textes qui prouvent que ces prières ont été précédemment utilisées, il est difficile de conclure. Nous avons aussi des prières lyriques, qui ont été répertoriées par le Père Jean Sonet, mais il n'y a aucune de ces prières qui puisse ressembler à une prière du type cr*edo* épique. En revanche, dans la poésie lyrique postérieure aux premières chansons de geste, on trouvera des prières lyriques qui ont cette forme, par exemple, les prières occitanes de Peire d'Alvernhe.

Professor Keller: Du treizième siècle alors?

M. De Caluwé: Du treizième siècle ou de la fin du douzième.

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Further Thoughts on Formula-Density Studies

Professor Calin: I would like to return to Professor Hall's remark and pursue his train of thought further. I think that the fact that the culture of the chansons de geste was formulaic, fragmented, and perhaps with no clear distinction between present, past, and future time—Professor Cormier brought up some of these points—indicates that its culture is different from the traditional western culture, say, of the late middle ages/renaissance up to almost our own day, but that does not necessarily prove that that culture was pre-literate or oral, because there are other cultures which manifest the same characteristics: other poetry, such as that of classical China, or the classical Arabian world, or, for that matter, the *nouveau roman* today. Now disciples of Marshall McLuhan may well claim that we are returning to an oral age, but one could also, I think, not deny that the Parisian authors of the *nouveau roman* are anything but illiterate.

One other detail, perhaps: I have occasionally offered to my students the chance to render themselves immortal, by feeding the thirty-four plays of Corneille into the machines and proving that Corneille was an oral-formulaic poet. Up to now, unfortunately, none of them has taken me up on this, but I am still hoping.

Professor Dembowski: I would like to try to establish a peace before we go to bed. What Mr. Spraycar said today is very important, because I think that in a way we are at the end of a certain epoch. The moment we accept the idea that formula-density does not prove an oral origin, we can study these poems with pleasure and profit. I wrote a rather long review of Duggan's book—I do not know whether it has appeared yet, but I know that we are still very good friends—and in this review I maintain that it is impossible for a thinking person, who does not have a *parti pris,* to accept the idea that "twenty percent" of formulas is a proof of oral origin. I mean, why not say "twenty-seven point seventy-eight percent? Why is "eighteen percent" not enough?" It is a pseudo-mathematics; to use the vernacular, it is just bloody nonsense.

But, there exists a very very important form of repetition which is at the base of the whole of formulaic study, and, as my colleague Mrs. Webber said, it is very important to study, because it is the very essence of the songs. The reason that we do not have many so-called formulaic statements in other forms of Old French poetry is, for me, simple: the chanson de geste is the only one which has this horribly heavy hemistich, which helps to establish this: ta-ta-ta-ta/ta-ta-ta-ta-ta-ta. That is the reason we have formulas. The romance couplet is much longer, it is flowing, and it does not have this constant stop. And believe me you realize this "tyranny" of the hemistich if you have to read many of them to verify their correctness. You start to *talk* to everybody in four syllables, followed by six syllables, . . . you know . . . "mon cher enfant / le souper est fini."

But the moment we got rid of all this problem of provenience, that is to say *origin,* then we are in the clear. Let us remind ourselves (I am old enough to say it), the whole study of formulas began in order to solve, once and for all, the most fundamental problem of the time, that is to say the problem of the *Ursprung:* "Tell me what it comes from and I will tell you what it is." Now we are no longer in this period. Even if we found out the ultimate origin, it probably would make no difference. I am sure that my friend John Miletich would agree with me, but he is, as you know, composing an oral poem right now in Yugoslavia,

(General applause and laughter)

Professor Allen: It seems safe to say that these "exact measurements" of formulaicity will disappear from literary criticism when scholars realize how easily they can vary through inadvertent statistical manipulation. In all of these studies, each formula must be defined with reference to a specific group of lines of poetry: any hemistich repeated at least once within those lines—regardless of where it appears or does not appear elsewhere—is considered a "formula." The presence or absence of these "formulas" so defined then determines the formulaicity of any passage to be analyzed.

Lord suggested that the referent which defines formulas should be the entire poetic corpus of the poet being analyzed. Other critics tend to use smaller referents, for example, to use the passage being analyzed as its own referent. It is obvious, however, that the formulaic density will vary according to the size of the referent. To use an absurd example, a referent of two lines will probably have nothing repeated, will show nothing that can be counted as a formula, and thus will make the "formulaic density" of any passage analyzed—no matter how long and no matter how many repetitions occur within that passage—equal to zero. On the other hand, the use of an entire poetic corpus as a referent—say Professor Calin's tongue-in-cheek proposal for Corneille—will produce many "formulas" and, accordingly, show a high formulaic density in the same passages which had earlier shown a zero density. Further increases in the density can also be achieved by using a loose definition of what is counted as a formula: ignoring non-content words, ignoring content words if they come at the end of a line, ignoring changes in word order. The density can also be increased

by making certain that the referent includes *laisses similaires* which, by their very nature, have repetitions.

Statements to the effect that poet "X" has a formulaic density of "Y" percent are, then, virtually meaningless. They can be used for comparison purposes only when all of the other variables have been held constant, such as the size and substance of referent and the definition of formula.

Professor Cook: I was delighted to hear Professor Calin bring up the business of formulas in Corneille, because, of course, the concordance does exist for Racine,[1] and I found it impossible for me to laugh at Professor Calin's remarks, because, sort of like Professor Dembowski, I have the confounded Racine concordance on my desk now (and am reading in it, in hopes of better understanding the written formula). Anybody who, besides me, can stand to read it, might enjoy seeing the extent to which formulaic expressions, conditioned by the hemistich, are habitual in Racine. (See, e.g., the systematic use of *Madame* + verb, and how another noun, like *Seigneur* may be worked into the same slots, *mutatis mutandis.)*

Professor Calin: Well, in the good service of establishing peace, I would like to support Mr. Spraycar's point that even if establishment or study of formulaic style is made, it does not in any way prove that our chansons de geste were created orally. Certainly this does give us some information about the *Vorlage,* a very real insight into what it was that traversed the *désert des siècles.* In fact, this problem may indeed have been solved now once and for all. And that is important.

Ms. Fodor: I have one little question for Mr. Spraycar. In that study, you did not mention Bédier and the influence of pilgrim routes. Do you think that would make a difference?

Mr. Spraycar: Bédier's thesis is certainly relevant to the problem, as a characterization of the traditional material to which the *Chanson de Roland* is heavily indebted. The literacy of the *Roland-poet* and the oral character of his tradition are by no means mutually exclusive.

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D'Autres "Prières du plus grand péril:

Dr. Stablein: J'ai une autre question pour Professeur De Caluwé. Il me semble qu'il y a un autre groupe de "prières du plus grand péril," qui n'avaient pas reçu de l'attention. Il me semble qu'il y a un groupe de ces prières qui ne sont ni véritablement hagiographiques et ni épiques. Il s'agit des prières du plus grand péril qui font partie d'une littérature didactique, à mon avis: ce sont ces prières qu'on trouve dans le *Carmen de*

[1]*Concordance du Théâtre et des Poésies de Jean Racine,* ed. Bryant C. Freeman and Alan Batson, 2 vols. (Ithaca: Cornell University Press, 1968).

Producione Guenonis et dans la *Chronique de Turpin* latin et dans le Livre Quatre des *Grandes Chroniques de France,* qui est la traduction en ancien français de cette *Chronique de Turpin.* Et alors, je trouve aussi que ces prières démontraient que vous avez raison dans votre article, de dire que tout cela fait simplement partie d'une tradition, qu'il s'agit d'une mani-ère de penser individuelle, mais traditionnelle aussi.

M. De Caluwé: Nous sommes d'accord.

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Professor Mickel: It is appropriate that we close the meeting on this note of agreement. On behalf of the Société Rencesvals, I wish to thank our speakers, M. De Caluwé, Professors Grunmann and Nichols, and Mr. Spraycar, for their stimulating papers, and the audience for its lively response.

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The meeting was adjourned at 11:00 p.m.

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1977 Rencesvals Meetings

Persons who wish to present a paper at the general meeting of the Société Rencesvals, American-Canadian Branch, at the December 1977 meeting of the Modern Language Association in Chicago, should get in contact with William Calin, Professor and Chairman, Department of Romance Language, University of Oregon, Eugene, Oregon 97403, as quickly as possible. Papers accepted for presentation will appear in the October 1977 issue of *Olifant.*
The Société Rencesvals will also sponsor two other discussions then devoted to the Old French William Cycle and to the Late Medieval Spanish Epic. Persons who wish to submit a paper at either of these sessions should send, by April 1, the title and abstract of the proposed paper to: David P. Schenck, Associate Professor of French, Department of Foreign Lan-guages, University of South Florida, Tampa, Florida 33620 (for the William Cycle), or to: Salvador Martinez, Associate Professor, Department of Span-ish and Portuguese, New York University, Room 600, 19 University Place, New York, N.Y.. 10003. Abstracts of the accepted papers will be published in advance in the same issue of *Olifant.*