Article Abstracts and Reviews

Eizo Kamisawa. *"Raoul de Cambrai,* caractère narratif et structure de la laisse." *Bulletin de l'Université Meiji,* 28 (1965), 1-18. (En japonais.)

Après une enquête sur des travaux antérieurs ("Etat présent des études sur *Raoul de Cambrai,*" *Bulletin de l'Université Meiji,* 24 [1963], 1-34), l'auteur suppose un remaniement à cinq ou six reprises de la version actuelle, jusqu'au vers 5555. Il examine la différence de structure de la laisse, en s'inspirant particulièrement de J. Rychner. Les laisses 144 et 147 sont "juxtaposables" ainsi que les laisses 145 et 148, bien que les autres cas soient moins schématiques. La 146^{e} forme un enchaînement avec les deux derniers vers de la 147^{e} pour tracer un parallèle complet. Parmi vingt-huit exemples d'enchaînement, E.K. remarque le caractère disproportionnel des vers et relève douze exemples de défauts dans la progression du récit, ainsi que le manque de la cohérence temporelle.

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Eizo Kamisawa. *"Raoul de Cambrai,* structure et thème de la laisse." *Bulletin de l'Université Meiji,* 54 (1970), 73-100. (En japonais.)

L'auteur divise la laisse 35 en deux parties: vv. 742-750 et 751-765. Celle-ci est en rapport étroit avec les deux laisses suivantes, constituant des laisses parallèles, tandis que la première partie l'est avec la laisse 38. Il conviendrait de dissocier la partie de Raoul d'avec celle de Gautier-Bernier: la première garde encore des traits strophiques. L'analyse de la laisse 281, composée à peu près de onze thèmes, amène E.K. à conclure qu'elle ne serait pas le renouvellement rimé à l'encontre de la laisse 30, qui se composerait à l'origine de quatre thèmes. La dernière partie de la chanson manque de ton, vu l'absence totale de laisses parallèles et similaires: d'où la différence essentielle des deux parties.

Suit l'examen général de l'oeuvre (pp. 92-99). Elle est un reflet assez fidèle de la société: suzerains qui s'attachent au régime féodal contre un roi machiavélique. Quant à la partie assonancée, l'auteur signale l'absence de la situation épique et le rôle des aventure personnelles qu'il rapproche volontiers du roman.

Shigemi Sasaki
Université Meisei

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Peter F. Dembowski. "Interprétation des mobiles chez les héros de la chanson de geste. *Actele celui de al xii-lea congres internațional de linguistică si filologie romanică.* Bucuresti, 1971. Vol. II, pp. 19-28.

A la différence des autres essais de critique littéraire, les travaux portant sur les oeuvres médiévales s'intéressent surtout au problème des origines. Les tentatives actuelles de renouvellement de la théorie critique n'ont guère atteint le domaine de la chanson de geste qui,

par conséquent, ne s'est trouvée que très rarement étudiée en tant que genre littéraire. Le plus souvent, les recherches se sont limitées à la découverte des personnages ou faits historiques qui avaient pu inspirer le poète, individuel ou collectif.

Après avoir très rapidement revu les contributions de Bédier et de Rychner, Dembowski affirme qu'il est pratiquement impossible de "résoudre le problème des origines de la chanson [. . . sans] raisonnements circulaires" (p. 21) et que de toute façon, le genre épique présente d'autres questions aussi intéressantes, sinon davantage. Parmi celles-ci, il en est deux particulièrement importantes: "Qu'est-ce qui fait agir le héros?" et "Qu'est-ce qui fait la trame de la chanson?" (p. 21). Puisque la première a déjà été posée, Dembowski aborde la deuxième. Il y répond surtout en examinant trois types fondamentaux de mobiles épiques : ceux du bon héros, du mauvais traître et du protagoniste confrontant un monarque injuste.

Tirant ses exemples de la *Chanson de Roland,* de la *Chanson de Guillaume, d'Aliscans,* du *Couronnement de Louis* et de la *Chevalerie Ogier,* Dembowski propose une nouvelle typologie des poèmes épiques. Celle-ci se fondrait non plus sur des critères "externes" de datation ou de généaologie des familles mais sur des critères "internes" purement littéraires, s'appuyant sur "la distinction des trois types de motivation: 1) guerre-victoire, 2) trahison-châtiment, 3) conflit-réconciliation" (p. 26).

Avec quelques réserves sur la terminologie et le choix des oeuvres ou héros analysés, M. Lazar, H. Roussel, et M. Mancini n'ont pas manqué, au cours de la discussion qui suivit l'exposé, de souligner l'importance de cette tentative explicite de généralisation portant sur tout le genre épique.

Henri Niedzielski
University of Hawaii

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Jean Flori. "Sémantique et société médiévale: Le verbe *adouber* et son évolution au XII^{e} siècle." *Annales: Economies, Sociétés, Civilisations,* (1976), No. 5, 915-40.

The *Petit Larousse,* to cite but one dictionary of Modern French, attributes to the verb *adouber* just one meaning, "remettre solennellement son armure au nouveau chevalier." This is manifestly not the meaning of the first examples of the term, which occur in the *Chanson de Roland:* e.g., "Paien s'adubent des osbercs sarazineis" (v. 994, ed. Whitehead); "Franceis descendent, si adubent lor cors" (v. 1797). Here the verb means quite clearly 'to arm (oneself)', 'to put on one's *adub*' (cf. v. 1808: "Cuntre le soleil reluisent cil adub"), principally the halberc, shield and helmet. This meaning persists throughout the twelfth century, but declines in frequency in favor of verbs such as *s'armer* (not attested in the *Roland)* and *fervestir.* The reason for this decline, suggests M. Flori, is the growing desire of authors to reserve the verb *adouber* for more specific usages, charged with varying degrees of social and ceremonial significance.

The author of the present article places these meanings in four categories: (1) to help a knight to arm himself, either by giving equipment to a disarmed knight, including the provision of a horse (e.g., *Chanson de Guillaume,* v. 3093: "De cest cheval n'erc mes adoubé," ed. McMillan), or by supplying arms to a knight deprived of resources, nobles without fiefs, unemployed mercenaries, etc.; (2) to provide a knight with arms, thus permitting the exercise of military skills as in (1), but with the suggestion that the individual is now entering a profession for the first time; (3) to bestow armor with an element of ritual and ceremony, accompanied by "coloration initiatique" but without "signification sociale ou juridique"; (4) the granting of knighthood with a sense of social advancement, the act of dubbing conferring on the recipient a title or form of dignity with honors and priviliges.

The evidence for this range of meanings is drawn from a corpus of fourteen chansons de geste containing 80,326 lines and divided into two groups, those composed before 1180 *(Roland, Couronnement, Chanson de Guillaume, Charroi de Nîmes, Pèlerinage, Moniage Guillaume II)* and those written in all probability between 1180 and 1200 *(Raoul de Cambrai, Siège de Barbastre, Aliscans, Aye d'Avignon, Gui de Nanteuil, Aspremont, Chevalier Vivien, Garin le Loheren).* In all, the six earlier chansons contain fifty examples of *adouber* and related forms in their 19,136 lines, while the later texts show 121 occurrences in 61,190 lines. As in the case of his study of *chevalier (Le Moyen Age* [1975], pp. 211-244, cf. *Olifant,* 4 (December 1976], No. 2, pp. 112-114) and of *bacheler (Romania,* 96 [1975], 289-313, cf. *Olifant,* 4 [March 1977], No. 3, pp. 221-2), M. Flori's principal conclusion is that an important shift of emphasis takes place around the year 1180. Sense (4) is seen as appearing for the first time after this date, and the meanings (1), (2), and (3) occur with much greater frequency.

I think that in the main M. Flori's conclusion is correct, but the distinctions he draws are inevitably somewhat delicate' and based at times on the absence of direct reference to ritual or "promotion cérémonielle." Thus when we read in the *Charroi* of the *chevalier* who were "de novel adoubé" (v. 25, ed. McMillan) or when Guillaume says of Vivien: "Jo t'adubbai a mun paleis a Termes" *(Chanson de Guillaume,* v. 2003, ed. McMillan), we can only speculate concerning the precise nature of the ceremony involved. Are we dealing in fact with what M. Flori calls (p. 922) "une fourniture d'armes toute prosaïque et sans cérémonie"? To cite a text not mentioned by the present author, it is interesting to note that the social promotion which we are told takes place normally "à l'âge d'homme" seems to occur in the *Lais* of Marie de France: "Quant il fu venuz en eez, / A chevalier l'unt [a]dubez" *(Yonec, vv.* 463-4, ed. Ewert) : "La dame que sun fiz nurri— / Tant ot esté ensemble od li / Qu'il esteit venuz en eé— / A chevalier l'ad adubé" *(Milun,* 291-4). The act of dubbing, which we see in *Milun,* can be performed by a woman, evidently creates knighthood, and the day on which it takes place marks a turning point in the life of the individual: "Puis le jur k'il fu adubez / Ne trova un sul chevalier / Ki l'abatist de sun destrier" *(Milun, vv.* 10-12). In Chretien's *Erec et Enide,* Maboagrins points out that his dubbing was witnessed by a large number of *prodomes:* "Li rois Evrains, cui niés je sui, / M'adoba veant mainz prodomes / Dedanz cest vergier ou nos somes" (vv. 6020-2, ed. Roques). In *Cligès,* Alixander

learns that his father intends to dub him a knight before his departure for Arthur's court and that a specific time is set for the ceremony: "Li vaslez antant la promesse / Que l'andemain après la messe / Le vialt ses peres adober" (vv. 133-4, ed. Micha). For possible further study, I mention the following cases from romance texts: *Roman de Thèbes, vv*. 3054, 5706 (ed. Raynaud de Lage), *Roman d'Eneas,* v. 4813 (ed. Salverda de Grave, C.f.m.a.), *Roman de Troie, vv*. 1740, 1956, 2510, 6390, 23889 (ed. Constans), *Erec et Enide,* v. 6599, Chrétien de Troyes, *Perceval, vv.* 290, 465, 469, 7602 (ed. Roach), *Roman de Rou,* II, vv. 906, 1728 (in which *adouber* is used with reference to a monk's entry into orders: "Vous ja ne soiez moingne renduz ne adoubez"), v. 3696 (ed, Holden), Béroul, *Roman de Tristan,* v. 3009 (ed. Ewert). The great merit of M. Flori's study is that it gives us a framework in which to discuss these and other examples. We may not be certain of the precise category in which we should place a given occurrence, but it will not be possible henceforth to ignore the need to look carefully at each context, a procedure which always enriches our appreciation of the text concerned.

Glyn S. Burgess
Liverpool

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Pierre Jonin. "Contribution à l'étude du mot 'Espagne' dans la *Chanson de Roland.*" Forthcoming in the *Mélanges Joucla-Ruau.* Aix-en-Provence, 1977.

Scholars who wish to assess the connotative field of the word "Espaigne" in the *Roland* should read this article in conjunction with its companion piece "La 'Clere' Espagne de Blancandrin" *(Mosaic,* 8 [Summer 1975], No. 4, pp. 85-96), which William L. Hendrickson reviewed for *Olifant* two years ago (Vol. 2 [April 1975], No. 4, pp. 304-305). However, Professor Jonin's method of investigation will be more readily followed if one reads these two articles in reverse order of their publication. The article now under review establishes the semantic field of the word "Espaigne" and its derivative "espans" through a careful classification of all their occurrences in the *Roland.* In the companion article, Professor Jonin focuses on the case, unique in the poem, in which an epithet accompanies "Espaigne." Once delineated, the specific contribution of the qualifier to the connotative field of the noun is verified against the poetic truth of the entire text and the image of Spain held by the poet's contemporaries. As Professor Jonin points out, confrontation of these findings with epics comparable to the *Roland* in subject and date, including Spanish texts, would enable us to see "si le terme *Espagne* s'insère dans une tradition et quelle est la place du *Roland* dans cette tradition."

Professor Jonin classifies the fifty occurrences of the noun "Espaigne," to which are added two occurrences of the adjective "espans," according to the different locutors, namely the jongleur, the Christians, and the heathens. Under his perceptive scrutiny, the variety of acceptations of the term and the poet's masterly play on this variety come at once into focus.

For the jongleur (who is by far the most frequent user of the word), "Espaigne" is often a geographical term, i.e., referring to "un pays différent de la France et situé dans une autre partie de l'Europe," sometimes considered in its entirety to indicate a direction or origin, as in "espées françaises e d'Espaigne" (v. 3089), sometimes in the more restricted sense of a specific region. Then, "de l'espace géographiquement situé, on passe au contenu humain" and the word evokes a land peopled with an immense reserve of powerful lords (vv. 848-851) or rich in felons (vv. 909-910). But the point of view of the jongleur, at once French and Christian, can impart to the word a special value "qui peut aller jusqu'au symbole." There, objectivity makes way for a religious and hostile perspective and "cil d'Espaigne," for instance, comes to designate the enemies and the Moslem Saracens, while "Espaigne" is seen as a land to conquer and to ravage (vv. 703-704). The perspective can also be political; the word then evokes a specific form of government, i.e., a kingdom (v. 1029), that of Marsile (v. 409) or of his queen (v. 3985). However, "Espaigne" imports fiefdom when the jongleur considers it through the eyes of Charlemagne awaiting its tribute, "le treüd d'Espaigne, la grant tere" (v. 666). Finally, Professor Jonin distinguishes two cases in which the jongleur gives the term a purely symbolical value.

One would expect the word "Espaigne" when used directly by the protagonists to assume, as psychological and proverbial realism dictates, a different meaning according to the side of the Pyrenees to which they belong. Within these two irreconcilable views, however, subtle variations appear in the course of the author's examination.

In the case of the Christian knights, situation and temperament at times color the acceptation of the term. Roland, for instance, considers it the theater of his numerous conquests over the past seven years (vv. 197-200). Olivier, "toujours raisonnable," uses the word in its geographical sense even when applied to Saracens as in "Jo ai veut les Sarrazins d'Espaigne" (v. 1083). For Turpin, "Espaigne" can be as in "cil d'Espaigne ne s'endeivent turner liez" (v. 1745) "le pays du péché à punir." Ganelon sees it "dans une fallacieuse perspective religieuse et politique," a land held in vassalage by Charlemagne. However, for Geoffroi d'Anjou and for the emperor, the word is divested of subjective connotation. In Charlemagne's mind, "Espaigne" is "avant tout le but d'une grande expédition militaire." And Professor Jonin sees a certain balance between the personal and impersonal interpretations of "Espaigne" on the Christian side.

When the term is used by pagans, a more complex pattern emerges. The connotative variations of "Espaigne" are as rich as with the Christians but are also modulated by the poet according to the evolution of the situation as well as the personality of the speaker. Early in the *Roland*, Marsile's nephew and the emir of Balaguer consider "Espaigne" an occupied land which they seek to free; for Baligant, later, it is a land to avenge. Professor Jonin compares the attitude of the Saracen leaders with that of the collectivity of anonymous warriors who, animated by the same love for the land, are however "plus près de la réalité et n'ayant pas le stimulant de l'orgueil voient déjà dans l'Espagne un pays conquis." To Bramimonde, and to her alone, Spain is "un pays abandonné par ses dieux." For Marsile, maimed and vanquished, and for the messengers who return, on his behalf,

the insignia of vassalage to Baligant, it is the fief to which he has no longer right: "Li amiraill ad en Espaigne dreit" (v. 2747). "Ainsi, sur cette vision d'une Espagne féodale se profile le spectacle d'une Espagne vaincue." The last example in this category, Blancandrin's "clere Espaigne la bele" (v. 59), is presented here as the one instance of a perspective "à la fois esthétique et subjective," although in the *Mosaic* article which completes this analysis, the connotation is shown to be "économique, si l'-on peut dire, celle d'une Espagne opulente, éclatante de richesse" *(Mosaic* [Summer 1975], p. 89). In all cases, however, there is for the Saracens a common conception of "Espaigne" as "patrie." "L'unité sémantique se réalise autour de cette notion chez tous les Sarrazins alors qu'il n'y a pas d'idée polarisante analogue dans les propos du jongleur ou ceux des Français mentionnant l'Espagne."

Professor Jonin's penetrating analysis shows a few minor statistical errors. The examples he gives of "Espaigne" used as a geographical term referring to Spain as a whole add up to five, not four: (vv. 2165, 2636, 3089, 3128, 3705). Ganelon uses the term not twice but four times (vv. 224, 432, 472, 697) and Olivier uses it not twice but three times (vv. 1083, 1103, 1021). This takes away from Charlemagne the privilege of being "le seul à évoquer l'Espagne à trois reprises" and, interestingly enough, it makes Ganelon, of all the protagonists, Christian or heathen, the greatest user of the word. One occurrence, "Devers Espaigne est en un pui agut" (v. 2367) is mentioned in the total count but not accounted for in the analysis. Here, it belongs to the jongleur and, one supposes, Professor Jonin would have classified it as a symbolic use, given the context. That brings the count for the jongleur to twenty-five, which, with fourteen for the Christian protagonists and ten for the heathens, adds up to forty-nine instances of the word "Espaigne" in the *Chanson de Roland,* not fifty. Professor Jonin, as Foulet in his "Lexique," counted as "Espaigne" an occurrence of the adjective "espans" (v. 269). Of the latter, there are in the *Roland* not just the two Professor Jonin examines (vv. 269, 612) but three (with v. 2828), at least until some computer proves us all wrong.

Two notes warrant a correction. One is a misnumbering of Ganelon's lines (1742-45, instead of 470-473). The other may be a matter of phrasing. Referring to Ganelon's fabricated requests to Marsile (laisses XXXIII and XXVI) Professor Jonin seems to present them as genuine and addressed by the king to the emperor.

The preceding remarks do not detract from the excellence of this article. Taken together with its companion piece, it represents an important contribution to an assessment of the image of Spain in the tradition of the chanson de geste.

Jacqueline T. Schaefer
The University of the South