

Wayne Guymon. "The structural unity of *La Chanson de Roland*." *Lingua e Stile*, 12(1977)3, 513-36.

The author's aim is to demonstrate, through a "macro-syntagmatic and -paradigmatic analysis" of the *Chanson de Roland*, that the poem is not a tri-partite but a bi-partite structure, that its central protagonist is not Roland but Charlemagne and, finally, that it derives its unity from a "drive for political integration, both integral and external." The *Chanson* is to be "viewed as a mythic work expressive of a collective ideology."

The first third of the article is devoted to the presentation of a methodology based on Propp's *Morphology of the Folktale*, Greimas's *Sémantique structurale*, W. Hendricks's "Methodology of Narrative Structural Analysis", (*Semiotica*, 7 [1973], pp. 161-83), and the author's own models. The terminology used is hybrid: "the Greimasian notations plus the Proppian labels."

In the course of the syntagmatic analysis, having posited that the contract violated by the pagans is that "all mankind shall become Christian under a single political head," Guymon discerns, after the death of Roland, two strings of functions corresponding to the annihilation of the violators, namely the pagans and Ganelon, so that integration may take place, external in the former case, internal in the latter. The final establishment of the contract, with its "épreuve glorifiante," is symbolized by the baptism of Bramimunde. Such a structure, according to the author, proves the Baligant episode to be central to the *Chanson*, which, then, appears "but a mythic account of the battle between Good and Evil."

Guymon's paradigmatic analysis follows the Greimasian actantial model, reconstructed so as to split Greimas's "Subject" into "Protagonist" and "Antagonist." Paralleling the two syntagmatic strings previously described, two sets of relationships appear that correspond to the two objectives of external and internal integration. In both sets, Charles is the Protagonist, and God plays the double rôle of "Destinateur" and "Adjuvant." In both sets, Ganelon remains on the "Opposant" side, either as helper to the antagonist Baligant against external

integration, or as outright Antagonist in the case of internal integration. In the latter case, the author has Ganelon share this actantial status with Roland, with the result, strange to this reader, that Roland finds himself in antagonistic relation to his own champion Thierry and to God, since both belong to Charles's set of adjuvants. This, to quote the author, "previously unnoticed semiotic rapport" introduces, however, a crucial point of the article, namely that the *Chanson*, presents "a subtle negation" of the independent, self-seeking hero (i.e., Roland and, of course, Ganelon) in favor of "loyal, community oriented individuals of non-heroic stature such as Thierry." The Oxford MS, then, expresses "a positive valorization of the outward expansion of the Christian empire and a devalorization of internal independence and strife."

It is regrettable that almost two years should have elapsed between the time this article was written (October 1975) and the date of its publication (September 1977), for it lessens to some extent its groundbreaking value. The presentation of Charles as the protagonist should no longer "shock a number of sensibilities" and the conception of Roland's so to speak free-lance heroism as a threat to a centralized state is by now familiar to us, whether or not we concur.

One strong point of disagreement, at least for this reader, is the interpretation of "vairs" in line 283: "Vairs out les oilz e mult fier lu visage."¹ According to the author, Ganelon's "two different colored eyes signify his status as traitor; for according to medieval tradition, difference in eye color is indicative of a more profound duplicity (doubling) of character." But "vair," when referring to the eyes, meant not variance of color between the two eyes, but variability of the eyes, properly an iridescence, an *éclat* which was highly desirable. In the examples cited by Godefroy in his *Dictionnaire de la langue française du IX^e au XV^e siècle*, we find the word accompanied by "rianz" "plaisans," "cristal." In Bérout's *Tristan* it is the attribute of that paragon of beauty, Yseut: "Les eulz out vers, les cheveus sors" (Ewert ed., v. 2888). Ganelon's luminous eyes are in keeping with his impressive appearance: "Tant par fut bels tuit si per l'en esguardent" (v. 285). Far

¹ There is no mention of the specific edition of the Oxford Ms used. My references are to the Moignet edition.

from being a born traitor whose treacherousness was latent in a physical idiosyncrasy, Ganelon, possessed by "mortel rage," turns traitor against *all* probability, thereby illustrating, as does so much of Romanesque iconography, the precariousness of man's salvation.

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David P. Schenck. "The Refrains of the *Chanson de Guillaume*: A Spatial Parameter." *Romance Notes*, 18(1977) 1, 135-40.

How little we still understand about medieval literary expectations is indicated by the continued debate over the purpose, meaning, and even form of the *refrain semainier* in the *Chanson de Guillaume*. The mysterious four-syllable lines, occurring at irregular intervals in the epic and referring to three days of the week (*lunsdi*, *foesdi*, *mecresdi*, or perhaps *dimerces*), have been studied in their distribution through the five parts of the poem as well as in the two types of *laisses* in which they seem to occur (as analyzed by Rechnitz and McMillan); they have been used as evidence that the London MS is a compilation in three parts (Smith); they have been associated with the three major battles of the epic (Frappier), with the "trêve de Dieu" of 1054 (Györy), and with the principal characters (Wathelet-Willem); their literary function has been described as structural, lyrical, musical, or ideological. In short, they are a puzzlement.

This brief article by Professor Schenck is a recent attempt to throw a little more light into the darkness, an attempt based on a new and original understanding of the conception of "space" as it occurs in the *Guillaume*. For several years Schenck has been developing the idea of what he calls a unique "space modulation phenomenon" (cf. *Olifant*, 1 [December 1973] 2, 13-20). He argues that in the *Guillaume* an opposition exists between two types of space: on the one hand are clearly defined, finite spaces, and on the other, unclearly defined, seemingly infinite spaces. With each of these is associated one of the two warring camps—the Franks are linked with finite space (the positive *deixis*), the Saracens with infinite space (the negative *deixis*). The vaguely situated

(for us, at least) geographic entity called Archamp, the site of the successive waves of warfare, is seen as existing in the interface of the two kinds of spaces, as the Christians struggle to bring it once and for all into the "finite, defined" category, thereby destroying the basis of conflict

For Schenck, the mysterious refrains are, at the most general level of analysis, "spatial metaphors supporting the space modulation phenomenon." He has found that 71% of the refrains occur in a context of references to space (not just to Archamp, however, but to everything from a closed room to the high seas). The refrains are thus linked, he argues, to the spatial opposition that he posits and serve as "markers," indicating the "imprinting" of the concept of space on the mind of the listener. (In this short article Schenck does not have the opportunity to indicate how such imprinting comes about and how it could mark the mind of the medieval listener, while we have missed it entirely for nearly a century.) He argues that all three refrains come finally to refer more specifically to "the action back at Archamp," even though our attention in a certain *laisse* may be directed to as far distant a place as Barcelona. In any case, the major theme of the poem, it becomes clear at the end, is the establishment of Christian influence over a particular area of land and, ultimately, the reaffirmation of the superiority and stability of Christian society. In this constant concern with land, at all levels of the work, the *Guillaume* differs significantly from other epics, such as the *Roland* (whose "refrain" Schenck discusses briefly in this article).

The new interpretation that Schenck's point of view gives to the refrains is intriguing but not yet convincing in the form in which it is presented in this article. Too many questions come to mind. First, on the most basic level, we need more information about the remaining *laises*, if we are to accept the significance of Schenck's observation that 71% of the refrains occur in the context of space: Are references to spatial categories found in *laises* without refrains? What kind of categories are found? To what extent do they occur? Secondly, on a more theoretical level, the equivalence of space and time that Schenck assumes (time stands for space), is disturbing, for Schenck himself accepts Kristeva's contention that "l'épique [est] un discours qui

modèle l'ESPACE.. ., mais [qui] reste en dehors du TEMPS" (cf. "Le mythe, la sémiotique et le Cycle de Guillaume," by Professor Schenck, in *Charlemagne et l'épopée romane*, [Paris, 1978], II, 373-381). Further study is needed of the complex process by which a temporal entity can be made to imprint, in the listener's mind, a spatial one. The association of a time period with the battle that occurs within it may prove to be the basis of the time-space connection, for the battle in a certain time frame also occurs in a certain spatial setting. Thus Schenck's theory gives further support to the arguments by Frappier, Wathelet-Willem, and Györy (all of whose work he accepts) that the refrains are linked to the three battles of the epic, to the leading actors in the battles, and to the crucial moments of their struggle.

Ultimately Schenck's analysis serves to make us more sensitive to the complex interplay of opposing concepts of land and space in the *Chanson de Guillaume*, and to the relationship of these concepts to other elements, temporal, actantial, narrative, and ideological. It may be a lot for four syllables to carry, but it does offer a striking example of the multi-functional nature of medieval literature.

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A. R. Press. "S'en a un ris gité" in the *Charroi de Nîmes*: a Further Note." *Forum for Modern Language Studies*, 14 (1978), 42-46.

D. D. R. Owen. "Structural Artistry in the *Charroi de Nîmes*." *Forum for Modern Language Studies*, 14 (1978), 47-60.

The purpose of both of these articles is to redress a wrong and to show that far from being a second-rate, structurally inferior poem made up of two disparate halves, the *Charroi* gives evidence of having been composed by a highly-skilled craftsman, whose talents are evident if one bothers to study in detail how he makes use of formulas and echoing passages.

In his contribution, Professor Press elaborates on his previous study, "The Formula 'S'en a un ris gité' in the *Charroi de Nîmes*," *FMLS*, 12

(1976), 17-24. It will be recalled that his investigation of the use of that formula led him to the conclusion that although it cannot tell us much about the humor of the *Charroi*, the topic being a particularly problematic one, as is well known, whatever the medieval genre in question, it nevertheless allows us to appreciate the author's artistry.

In his most recent work, Press shows how other formulas, specifically, *Si con vos conmandez, ja orroiz verité, envers moi entendez, a poi n'est forsenez*, are used in a unique way by the author of the *Charroi de Nîmes*, compared to other texts in the William cycle. Press concludes that the frequency and location of these particular formulas illustrate the artistry of the author, who uses them to enhance the character of the hero of the poem by relating these formulas almost exclusively to William. These stock phrases provide the work with an overall unity.

Professor Owen independently reaches the same conclusions as Press concerning the author's artistic subtlety. The detailed study by Owen shows that, on the one hand, the numerous references to the *Couronnement de Louis* and the *Prise d'Orange*, far from being distracting to the medieval listener, probably increased his emotional participation; on the other, the "linking echoes of sense and sound," i.e., statements of near-formulaic quality, give the work "internal coherence and dramatic density."

To support this point, Owen closely studies the narrative structure of each half of the poem and reveals the poet's careful organization of narrative elements and fine sense of balance. Owen also amply documents the poet's skill at using the language for humorous intentions, particularly his use of incongruity. The poet succeeds in joining the two halves of the work into a harmonious whole, partly through the use of these devices and partly through the depiction of the principal character, William, whose well-roundedness gives a certain cohesion to the whole poem.

These studies, based solidly on the text, persuasively argue that the *Charroi* has many literary qualities which had until now escaped attention and which will henceforth have to be taken into account in any

appraisal of the work. For their efforts, Professors Press and Owen deserve our thanks.

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Jindrich Zezula. "L'Elément historique et la description d'*Ansej's de Mes* (Ms. N)." *Romania*, 79 (1976) 1, 1-22.

Parmi les problèmes que présente l'étude d'*Ansej's de Mes*, Jindrich Zezula s'attaque à la question de la datation de l'oeuvre qui reste jusqu'ici sujet à controverse. Après avoir accepté avec la plupart des critiques la composition du poème en trois parties, chacune attribuée à un auteur différent. Zezula passe en revue les éléments historiques qui avaient été avancés par H. J. Green, l'éditeur de la version N, et il conclut que les dates retenues doivent être avancées d'au moins un demi siècle pour que l'on ait le *terminus a quo* de la première partie. L'auteur note en effet une allusion aux Frères de la Milice du Temple (vv. 478-482), dont l'Ordre ne fut confirmé en Occident qu'en 1128 et dont le renom ne fut assuré que vers 1147, dates entre lesquelles on doit faire remonter, au plus tôt, la partie de l'oeuvre en question. Zezula relève d'autres exemples historiques, archéologiques et topographiques pour faire avancer également les *termini a quo* des deux dernières parties du poème. Tous ces éléments sont renforcés par l'analyse détaillée d'un groupe de noms propres qui se trouvent dans *Ansej's* et qui semblent bien avoir été empruntés à des personnages historiques. C'est en s'inspirant de l'exemple de Ferdinand Lot que l'auteur dresse une liste des personnages qui auraient pu fournir des homonymes aux auteurs du poème. Soupçonnant les dangers inhérents à une telle méthode, Zezula analyse avec prudence les personnages qui auraient pu fournir des prototypes historiques, n'hésitant pas à refuser de faire un choix lorsque les informations ne sont pas concluantes (dans les cas de Renaut de Clermont et de Gui de Saint Poul). Dans quelques cas, l'auteur ne paraît pas pousser suffisamment des rapprochements intéressants (Par exemple, à propos de Raoul de Guines, Zezula se contente de déclarer: "Le cas est toutefois bien différent pour ce qui regarde Raoul III qui partage plus d'un trait avec son homonyme épique").

Néanmoins, étant donné la quantité et la variété des éléments étudiés, l'auteur parvient à des résultats intéressants en ce qui concerne la datation du poème. Tout d'abord, en ce qui se rapporte aux noms propres, il constate que: a) aucun homonyme historique n'apparaît dans la première partie de *l'Ansej's* (vv. 1-2162), b) deux homonymes seulement figurant dans la dernière partie (vv. 9085-14598) (Geofroi de Saint-Omer et Jean de Portugal), c) la plupart des homonymes historiques se trouvent dans la seconde partie du poème (vv. 2163-9084).

Etant donné la distribution inégale de ces noms dans les trois parties, Zezula doit se contenter de la mention de l'Ordre du Temple pour dater la première. C'est ce même élément, faute d'autres indices, qui sert de point de repère pour établir un *terminus ad quem* (L'Ordre n'aurait pas été mentionné dans les mêmes termes après le célèbre procès contre les Templiers). La première partie du poème semble donc avoir été composée dans une période qui s'étend entre 1128-1147 d'une part, et 1285-1312 de l'autre. A l'aide d'éléments d'ordre archéologique et topographique ainsi qu'avec les personnages historiques qu'il a étudiés, l'auteur en arrive à la conclusion que la deuxième partie a dû être rédigée dans le deuxième ou le troisième quart du XIV^e siècle. Quant au *terminus a quo* de la dernière partie, il paraît coïncider avec l'an 1385, date du couronnement du roi de Portugal Jean I^{er}.

Dans sa conclusion, l'auteur retrace brièvement la genèse du poème en suggérant qu'un auteur anonyme a entrepris, peu après 1385, la rédaction d'une version pro-flamande de *l'Ansej's* et y a incorporé une partie des sources qu'il possédait, et qu'il a réinterprété la dernière partie de l'oeuvre, la rendant plus favorable à ceux qui auraient pu être ses protecteurs.

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Joseph J. Duggan "The Generation of the Episode of Baligant, Charlemagne's Dream and the Normans at Mantzikert" *Romance Philology*, 30 (August 1976)1, pp. 59-82.

Expanding on his previous arguments for the late addition of a Baligant fiction to an historically grounded poem about the battle of Rencesvals,¹ Professor Duggan focuses here on when and why this complex was added. There is, of course, no *Roland* manuscript that clearly answers these questions, so Duggan carefully analyzes literary, historical, and linguistic indices to discover the temporal and social relationships at the base of the Baligant structure.

It is attractive to answer the question "why" from the texts themselves by pointing out the necessary structural connection between Charlemagne's third dream and the Baligant episode. Duggan, however, is not misled by this *post hoc ergo propter hoc* illusion of narrative structure. Confronting the problem posed by the texts of the Lyons and Old Norse versions and the Middle Dutch *Roelantslied* where the third dream marks the end of the narrative, he calls our attention to the unelaborated references in the *Fierabras* (vv. 6207-09) and in the Oxford *Roland* itself (vv. 3995-8) which he thinks function only as advertisements for other poems in the singer's repertoire. But their rôle is not really as clearly defined as he would have us believe: for example, the perfunctory nature of these passages makes them unlikely prefaces for major structural developments. The structural complexity of the Charlemagne dream in the Oxford *Roland* text is, however, in accord with its function as a preface to the Baligant episode.² Duggan ignores these clues that the structure of the passage itself can offer and emphasizes only the final position shared by the dream in the Lyons, Old Norse, and Middle Dutch text and in vv. 3995-8 of the Oxford *Roland*.

Logic may well dictate that "The dream generated the Episode rather than the Episode having necessitated a premonitory dream"

¹Joseph J. Duggan, *The Song of Roland: Formulaic Style and Poetic Craft* (Berkeley: University of California Press, 1973), esp. chap, three "The Episode of Baligant: Theme and Technique," pp. 63-104.

² See my "The Structure of the Hero in the *Chanson de Roland*: Heroic Being and Becoming," *Olifant*, 5 (December 1977)2, pp. 105-119.

(Duggan, p. 64), but according to the conventions of narrative expression, whether oral or written, dreams foreshadow developments in the narrative.³ By separating the dream from the Baligant episode, Duggan is asking us to accept a violation of narrative practice as the confirmation of his hypothesis. Since a majority of the *Roland* manuscripts do link the dream and the Baligant episode in typical narrative practice, it is difficult to accept Duggan's argument.

Professor Duggan insists on this structural independence of the third dream and the Baligant episode as an important proof of the relatively late development of the Baligant material. He feels this complex was molded by a series of events in the latter part of the eleventh century which culminated in the Battle of Mantzikert on August 19, 1071. There the Byzantine Emperor, Romanes Diogenes, at the head of a 100,000 man army that included important Norman elements, was disastrously defeated and captured by the great Moslem sultan, Alp Arslan. Through these Normans and their influence on Norman patrons, the tale of this cosmic confrontation spread. Duggan presents an enlightening picture of the political, military, and literary ties that bound the Normans and the Byzantines in the late eleventh century; but given the numbers of other national groups involved in the Byzantine-Moslem conflicts then, why did only the Normans give literary expression to what he would have us believe was an earth-shaking event with important consequences for all concerned? Since Duggan mentions the Varangian guard, the Scandinavians were, for example, close to these events and had a lively narrative tradition, especially in Iceland. They have left us at least two notable narrative expressions of their Byzantine contact—in *Grettir's saga* and the much earlier *Haralds saga Harðraða*—but there is no work modeled on the events at

³ For examples, see the *Aeneid*, the *Iliad*, the *Odyssey*, the *Nibelungenlied*. See also Albert Bates Lord, *The Singer of Tales* (New York: Atheneum, 1974), esp. "The Theme", chapter four, pp. 68-98. Although Duggan refers to Lord's work often for confirmation of his generative model, he does not note that Lord considers the dream one of the theme units that organize narrative.

Mantzikert.⁴ If the Baligant episode is indeed closely tied to those events, it should therefore figure in the Old Norse versions of the *Roland* for the same social reasons that Duggan gives to justify its position in an Anglo-Norman work. Duggan underlines the importance of the presence of Norman veterans of this battle at the Norman courts, but there is no reason to believe that the Scandinavian veterans were any the less eager to reminisce. If there is evidence that Mantzikert stimulated aesthetic expressions in the cultures of other groups involved, that would considerably strengthen Duggan's insistence on its vast contemporary cultural importance. Certainly social and intellectual differences condition the aesthetic transformation of historical events, but the uniqueness of the Normans in this case is disturbing.

William of Tyre's rôle in spreading the story of Mantzikert is well delineated here, and his work is undoubtedly an important indication of

⁴See *Grettir's Saga Asmundarsonar*, ed. R. C. Boer (Halle A. S.: Max Niemeyer, 1900). In this saga, Thorsteinn, Grettir's brother, follows a wide-spread social practice and goes to Constantinople, becomes a mercenary and has many adventures. While this text dates from 1325, the elite corps of the Varangian guard (originally almost all Scandinavian mercenaries) which Thorsteinn seeks to join, dates from the first half of the eleventh century. The Byzantine sections of the much earlier *Harolds Saga Harðraða* (in *Heimskringla*, presumably by Snorri Sturlusson 1179-1241 and composed 1225-35, ed. Sir William Craigie, *Haralds Saga Harðraða and Magnúss Saga Berfaetts*, Reykjavík: Menntamálaráð and Þjóðvinafélag, 1950) served as a model for the author of *Grettir's Saga* (Boer, pp. 26-31). This saga or story of King Harald the Hardy is based on historical events and tells how he served the Byzantine emperor Michael the Paphlagonian and how he plundered Sicily and Africa for the Byzantines. See also Michael Chestnutt, "Popular and Learned Elements in the Icelandic Saga Tradition," *Proceedings of the First International Saga Conference* (London: The Viking Society for Northern Research, 1973), pp. 28-61. The age of Icelandic saga writing spans the period 1120-1400. For information about the equal importance of the Normans and Scandinavians at Constantinople, see Steven Runciman, *A History of the Crusades*, vol. 1 (New York: Harper & Row, 1964), pp. 46-47. The Scandinavians, like Duggan's Normans, returned to their own culture and recounted their adventures according to Runciman, p. 47: "During the eleventh century, there were many Norwegians, Icelanders and Danes who spent five or more years in the imperial service, then made the pilgrimage before they returned, rich with their savings, to their homes in the north. Stimulated by their tales, their friends would come south merely to make the pilgrimage."

the mid-twelfth century view of the origin of the crusade impulse. Duggan does maintain, however, that Baligant was generated in the late eleventh century before Mantzikert had received this widespread official articulation. Furthermore, the form of the Baligant episode is too vague to support the identification of Mantzikert and the returning Norman veterans as the generating factors. Although the development of the crusade fervor in the late eleventh century supports Duggan's argument about the importance of the eastern threat, there was also a general expectation of the imminent arrival of the Apocalypse⁵ that likewise blended with the crusade enthusiasm (remission of punishment for all sin, special indulgences etc.).⁶ Both of these preoccupations show cultural focus on the confrontation of good and evil on a cosmic scale which is expressed in the Baligant episode by emphasizing Charlemagne's special contact with the divine (accorded to Roland only at his death) and with the emphasis on the Moslem identity with the diabolical. In the text itself, none of the striking features of the battle of Mantzikert, such as the capture of the Christian emperor, are replicated, so there is no reason to accord Mantzikert special status in the generation of its form.

Duggan tries to link the Baligant episode and William of Tyre's account of Mantzikert further by suggesting a philological connection between William's eastern menace, Belfeth, and the *Roland's* Baligant. Since Professor Duggan emphasizes William of Tyre's reliance on traditional sources, he can use his account as a cultural and philological key to the late eleventh-century milieu that supposedly spawned Baligant.

Translations and continuations of William of Tyre spread through Western Europe. The most important of these was the *Roman*

⁵ See Aebischer, pp. 232-234. Also see Charles F. Altman's discussion of the emphasis on the Apocalyptic in ecclesiastical art and the *Roland* text: "Interpreting Romanesque Narrative: Conquest and the *Roland*," *Olifant*, 5, (October 1977) 1, pp. 4-28. The aesthetic, historical, and philosophical evidence for the medieval preoccupation with the Apocalypse is emphasized in many works on this period. For example, Meyer Schapiro, *Romanesque Art* (New York: Braziller, 1977), Runciman, *History*, and Friedrich Heer, *The Medieval World* (New York: New American Library, 1963), esp. chap. three, pp. 56-68.

⁶ Runciman, pp. 93-118.

d'Eracles, and they include the lengthy Spanish compilation known as the *Gran Conquista de Ultramar*. In this fourteenth-century amalgamation of crusade chronicle and epic legend, William of Tyre's Belfeth is rendered as "Belquet", a form far enough along the path to the *Pseudo-Turpin Chronicle's* "Beligandus" and the *Roland's* "Baligant" to give one pause. (p. 68.)

A paragraph later, Duggan moves away from what is a philologically untenable pause by saying: "In any case I do not believe that the *Roland's* form *Baligant* derives from *Belfeth* or *Belquet* or that *Baligant* is a direct poetic representation of Alp Arslan (the real name of the Moslem conquerer at Manzikert)" (p. 69). This is not a true retreat, however, because Duggan uses his insistence on William's "popular sources" to support a folk etymology for *Baligant*. He argues that this word represents a contamination of the Old French rendering of Arabic elements, *bal*, with a folk etymology based on *bal* (L. *baiulu*) 'patron, governor, guardian, leader' and *gant* (OFr. *gant*) 'token of authority' that yields *Baligant*, 'he who rules by virtue of the glove' (pp. 79-80). The examples he cites from the *Roland* text to show the link between the glove of authority and *Baligant* are not, however, exceptionally striking beside the crucial rôle played by the *gant* in the initial exposition of the conflict among Ganelon (Gantelon?), Charlemagne (Charlegant?), and Roland (Rolgant?).⁷ Furthermore, while Duggan's discussion of the Arabic elements in *Bal* is full and satisfying, he does not give enough importance to the use of *Bal* (*Baal*) in the names of the devils—though he does mention this feature (p. 78). In my opinion, the blend of eastern anxiety and Apocalyptic hantise expressed in the overall structure of the *Baligant* episode is also reflected in the etymology of *Baligant*: *Bal* (OFr./Arabic) + *Bal* (diabolical, *Baal*). As for the second element, *gant*, the folk etymology explanation does not seem likely since the other "Saracen" folk etymology names in the *Roland* are all pejorative, as Duggan shows (p. 77). For *Baligant*, Duggan's proposed folk etymology seems too neutral and abstract in that context. Among

⁷For example see *laissez* XIX, XXIV-XXV, LX, CLXXV, CCLXXVIII-CCLXXIX. In all parts of the epic, then, the *gant* is associated with various characters at moments of crisis. *Baligant* shows no exceptional degree of association with it.

the other solutions that he presents but does not emphasize, the most attractive suggests the *gant* element as another Francification of an Arabic or Turkish name or word (p. 76) since it reinforces the well established Arabic/OFr. philology of *bal*.

Having established an historical, cultural, and philological matrix, Duggan uses Albert Lord's classic picture of the twentieth century Yugoslav epic singer and his poems⁸ as the model for the last stage of the generation of the Baligant episode—their organization into an aesthetic form by an artist working in the oral tradition. This final emphasis on the oral artist is a fitting conclusion for a rich and closely reasoned article that calls scholars' attention to the frustrating but nonetheless important task of weighing the aesthetic implications of factors that are not directly evident in the text. The greatest value of this study, however, is that it makes the *Roland* critic more conscious of the impact that the traditionalization of events in the Byzantine empire may have had on the culture of Western Europe and, inevitably, upon the *Chanson de Roland* itself.

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Cesare Segre. "Problemi di tradizione di testi romanzi: dai poemetti agiografici alle *chansons de geste*." In *Concetto, storia, miti e immagini del medioevo*. ed. V. Branca. Venice, 1973, pp. 339-51.

This forms a companion piece to Professor Segre's earlier study "Il 'Boeci,' i poemetti agiografici e le origini della forma epica" (*Atti della Accademia delle Scienze di Torino II*, 89 [1954-55], 242-92). The continuous cultural development which Segre still sees underlying the relationship between the epic and the hagiographic poems is here approached from the perception of generic differences in the mode of transmission of the texts.

The poems considered are, on the one hand, *Saint Léger, Passion, Boeci, Sancta Fides*, and, on the other, *La Chanson de Roland*, in its

⁸ Lord, *Singer*.

various redactions. Unlike the epics, whose origins are essentially multiple and whose modes of transmission seem heterogeneous, these hagiographic texts all exist in only one MS, with liturgical connotations, an indication of music (except *Boeci*), and are written in a typical "Latin" hand. Their place of origin, and/or copying was a Benedictine scriptorium in S.W. France. The MS traditions of the epic, notably of the *Roland*, suggest a greater "force of diffusion" over a long period of time and covering the whole linguistic area from Anglo-Norman to Franco-Venetian, but with a typical concentration in the secular scriptoria of N. and N.E. France in the thirteenth century. The statements by Cabham and Grouchy equating performers of saints' lives and *chanteurs de geste* are misleading as they refer to a late twelfth- or thirteenth-century context.

The link between the two styles of diffusion is the *Saint Alexis*, which conforms to the "liturgical/hagiographic" pattern in the early MS *L*, but which reflects the "secular/epic" model in its late MSS *P1* and *S*. The MSS traditions of *Roland* and *Alexis* have much in common, including a progressive supplanting of assonance by rhyme. Although the end result of the successive "remaniements" of the *Alexis* may give the appearance of "oral diffusion," Segre argues that this mode of transmission is to be ruled out, the distinctive features of each version being more satisfactorily explained by specific textual, literary, and rhetorical intentions on the part of "remanieurs." Segre offers two conclusions: that the question of textual tradition belongs to the wider field of stylistics, itself inseparable from cultural history, and that the example of the learned *Alexis* provides a control sample for assessing other, supposedly oral textual traditions, particularly that of the *Roland*.

Segre's final thesis is, as he acknowledges, borrowed from Gaston Paris, and adds another voice to the growing school of thought which distinguishes the origin of the epic (oral?) from its means of transmission in extant MSS ("literary"). The imposed confines of the article account for its principal weaknesses, a failure to exemplify the features of the *Alexis* MSS which indicate literary rather than oral transmission, and a failure to pursue texts more genuinely parallel in terms of origin and survival to the early hagiographic poems (*Guillaume—"G1"—*, *Gormont et Isembard*, *Raoul de Cambrai*) than the *Roland*. The strengths of the article are undoubtedly its focusing of attention on the MS traditions of

the two great aberrations in both the early traditions (hagiographic and epic), in showing what their modes of diffusion have in common, and in reminding us that the problems of culturally conditioned choice facing an "author" (*trouvère* or *jongleur*) in the twelfth and thirteenth century were far more complex than our normal systematic oppositions between "orality" and "literarity" are wont to allow.

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Guidot Favati. "Un ignoto frammento del poema *Les Narbonnais*." *Ommagio a Camilla Guerrieri Crocetti*. Genoa: Bozzi, 1971, pp. 495-508.

FAVATI'S SHORT ARTICLE presents an important fragmentary MS, which will be of undoubted value in the study of the text of the *Narbonnais*, allowing, if only for some 300 lines, an extra control on the text above that provided by the previously known four MSS and three fragments.

The fragment, found as guard sheets in MS m. r. cf. 2. 23 (*Liber ad Almansorem et tractatus varii*) of the Biblioteca Berio in Genoa, was discovered by Miss Caudana di Torino during restoration work and is identified as French fourteenth century. It corresponds to vv. 2628-2960 of the Suchier edition. While it belongs basically to Family A(B)C, it shows some agreements with D-E against A-C, and thus permits some corrections to Suchier's text. Among those corrections suggested in the article are the suppression of vv. 2646-49 and 2652, and the recasting of vv. 2817-18. The fragment is not without errors of its own, but Favati argues that in general its readings are preferable to the unsupported readings of A or C alone.

After this introduction, Favati transcribes his fragment, which he designates H. This is in fact a partial edition, since abbreviations are resolved, majuscules and accents are provided, but no punctuation or other guides to interpretation are given, while forms such as *parage* (i.e., expunctated in the MS) are maintained. The numbering of lines corresponds to that of the Suchier edition, not to the sequence of the printed text.

As Favati points out, there are clear mistakes, e.g., v. 2638 *car de mon lignages estes* is not logical; v. 2645 *dolente* is a scribal error for *de l'ente*; v. 2672 *ris* (for *rage*) falsifies the rhyme. However v. 2707 *suffirent* is preferable to *Suchier souffri*, and while the case for modifying vv. 2817-18 is perhaps not fully made (the formulaic repetition in the Suchier text is not unlikely to be correct with the fragment version, a conflation, unconscious or otherwise, on the part of a scribe). Favati's suggested suppression of vv. 2647-49 and v. 2652 clearly improves the text.

In fine Prof. Favati has rendered a useful service in publishing this fragment, which, with all its limitations, will be valuable to all who work on the text of *Les Narbonnais*.

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Imre Szabics. "Procédés expressifs dans le *Charroi de Nîmes*." *Annales Universitatis Scientiarum Budapestinensis de Rolando Eötvö nominatae. Sectio Philologica moderna*, 4 (1973), 23-36,

PROFESSOR SZABICS'S ARTICLE is based in two related judgments, first, that the *Charroi de Nîmes* is one of the better *gestes* of the William cycle by virtue of its harmonious proportions and what he calls "l'expressivité et la richesse de ses moyens de forme et de langue," second, that the relative grammatical flexibility of Old French lends itself to stylistic devices which may contribute to certain artistic effects. Of such "procédés expressifs" he offers five categories. The first two—those resulting from tampering with the expected language—occupy the bulk of the article.

The first category treats effects drawn from the play of verb tenses: alternation in the narrative passage between past and present and between the two past tenses, *composé* and *simple*. Ten examples of a pattern break are consistent with a range of effects: marking a major action, a rapid succession of events, or a gradation of steps leading with "dynamisme et vivacité" to a critical result. Szabics finds emphatic purpose in the use of the *passe composé* with insistence on the result of an action, a true present perfect function.

Word order is the second topic with examples limited to verbs, adjectives, and adverbs in initial position. The effects are those of bold relief, particularly when such pre-posed words are repeated, and harmony between *forme* and *fond* (e.g., "nobile chevalier," underscoring several times the king's obsequiousness toward William, as opposed to the neutral epithet, "chevalier nobile," elsewhere).

Repetition, antithesis, and image—the last three categories—occupy together less than two pages, doubtless because they are independent of the characteristics of Old French itself. Szabics merely notes "l'expressivité" of such pairings as *val/aval* and *mont/amonter* and the repetition of *quarte* sixteen times in the king's zealous promise to grant a portion of his possessions. The basic antithesis of the poem's matter. William's service *versus* lack of reward, is recalled by several lines in which statements of these opposites are juxtaposed.

The topic is vast for a short article, and the treatment is correspondingly thin. A brief conclusion offers new (and perhaps the most cogent) information: that, of the two halves of the *Charroi de Nîmes*— conflict between king and baron/conquest of Nîmes—the "procédés expressifs" identified by Szabics cluster in the first. Thus they complement aesthetically that part of the poem which is conceptually more argumentative, impressionistic, and moving. Statistics would have been useful. Only one is noted casually: that the two past tenses do not generally mingle in the same passage, making their alternation (how often?) all the more intriguing. Nevertheless, the expressive effects cited by Szabics are valid, although uneven, and we are well reminded that, in a genre with an essentially oral, hence fluid, existence, there are harmonies on the small scale between stylistic devices and individual lines as well as between such devices and the larger context of theme.

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Alberto Limentani. "Epica e racconto. Osservazioni su alcune strutture e sull'incompiutezza dell'*Entrée d'Espagne*" *Atti dell'Istituto veneto di Scienza, Lettere ed Arti*, 133 (1974-75), 392-428.

The linguistically and literarily marginal position of the *Entrée d'Espagne* in both France and Italy is perhaps the major factor behind the kind of scholarship it has engendered, for the most part conservative and eager to situate the work within a past (*Chanson de Roland*) or future (Italian Renaissance epic) literary reference. Although Torraca's 1918 study recognized the inherent and independent value of the poem, little work has been done since on its structural and stylistic organization. Professor Limentani's article thus breaks new ground in its application of more recent critical methods, in particular, theories on the récit from *Communications*, 8 (1966), and Zumthor's 1972 *Essai de poésie médiévale*.

The *Entrée* poet establishes a demiurgic rôle regarding his text; his prescience is extended to the reader so that: "La collocazione in un'unica situazione di autore e pubblico comporta l'evocatività del discorso (o ne è comportata) che si modella su procedimenti rituali" (p. 398). In the *Entrée*, Limentani finds the main source of "evocatività" in the two protases, the function of which is to anticipate and reveal the general linearity of the *fabula*. Yet the text also contains other authorial enunciations, interrupting narrative linearity and opposing the *perfectum* element. It is this meta-narrative level, woven into the larger fabric of the poem, which yields insights concerning structure and completeness.

Laisse 1 contains a tripartite enunciation of narrative intent, to relate a) the titular "entry" into Spain; b) the reconquest of the Santiago pilgrim route; c) Roland's coronation as King of Spain, subsequently thwarted by Ganelon's "difirnanze" or "euvre." The hypothetical nature of the third proposal in relation to the extant text is rendered the more ambiguous by the phrase "dejusque ou point de Teuvre Guenelon" (v. 2785). Does the poet allude here to a contract of betrayal or its realization at Roncevaux? Whether the Paduan planned to link the *Entrée* directly to the *Roland*, with perhaps some overlapping, is open to question.

In the immediate reformulation of his proposals (*laissez* 2-3), the poet reiterates that coronation of Roland and recovery of the Santiago route constitute specific character intentions, to be distinguished from

authorial intent; Limentani comments that the discrepancy necessitates distanciation. Since projects b) and c) are not accomplished within the extant text, we can note only the gap between announced and achieved narration.

The second protasis (vv. 10,939-996) anticipates in a more formal exposition episodes remaining in Part II. Limentani stresses three elements herein, two of which are extra-narrational: 1) the poet's claim to originality; 2) his cryptic self-identification; c) the preview of Roland's voyage to the East. The text furnishes most of the announced stages of the Rolandian "quest"; the point at which Roland himself becomes aware of his own destiny, in terms of betrayal and death at the hands of a trusted intimate, reunites author/character cognizance of events. Antipathy between Roland and Ganelon was an unexplained *datum* in the Roland, while the *Entrée* relationship is unclouded. In both rôles, Limentani sees non-static, dialectic characters. Roland's distinct psychological evolution in Part II suggests the Paduan's familiarity with romance techniques. In Roland, however, evolution must initiate from a state of preestablished perfection, of which *démésure* is nonetheless an unexplained component. The voyage to the East, suggestive of spiritual quest and culminating in the hermit episode, expands the character's moral dimensions. Part I, then, evocative and ritualistic, corresponds to the epic plane, while narrative predominance in Part II marks a fundamental shift in register. Limentani sees the convergence of epic and narrative levels on spatial and chronological axes, while they diverge on levels of character relationship/communication and in the poet's attitude toward both characters and public.

Announcement of the death of Roland's friend Sansonetto in the second protasis, subsequently not related but accommodated by the introduction of a second Sanson in the sequel *Prise de Pampelune*, leads Limentani to question again where the *Entrée* was meant to terminate and to what extent Nicolò da Verona followed a preestablished outline left by his predecessor. Limentani notes that the temporal axis of the poem signals an intention of narrative continuum, imperfect, however, due to the lengthy lacuna and ambiguous closing. The two protases do serve to demonstrate certain structural parallels; they divide the text into two approximate halves, and the Ferragut and Isoré episodes prefigure in some way those of Pélias and Sanson. However, Limentani is unwilling to

see the *Entrée* as a diptych; he concludes that Thomas's fourteen-part structural outline, Torraca's eight parts, and his own present analysis do not yet exhaust questions of structure and organization which now invite further application of both traditional and current critical methodology.

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Peter Wunderli. "Zur Edition des *Aquilon de Bavière*" *Zeitschrift für Literaturwissenschaft und Linguistik*, 5 (1975), 170-90.

L'ARTICLE DE P. WUNDERLI vient lever, de manière définitive, le silence qui pesait sur *Aquilon de Bavière*, le roman de Raphael Marmora: il nous propose en effet un préambule à l'édition de ce texte, qui n'était connu que par de rares études, dispersées dans le temps.¹

Sa présentation comprend d'abord un sommaire. Cette oeuvre en prose, encadrée par un prologue et un épilogue en *ottava rima*, associe les thèmes de la *Matière de France* et de la *Matière de Bretagne*; elle célèbre les exploits du cinquième fils de Naimés de Bavière, Aquilon, qui, tombé très jeune entre les mains de l'amiral de Carthage, est élevé dans la religion païenne sous le nom d'Hanibal et remporte de grands succès sur les chrétiens, dont les héros sont Roland, Renaud, et Charlemagne; il finit par retrouver les siens et se range à leurs côtés.

L'article traite ensuite du MS (Vatican, Urbinas lat. 381) et montre qu'il s'agit, non pas de l'original, mais d'une copie très proche de celui-ci. La date de l'oeuvre ne pose pas de problème, puisque le texte précise lui-même qu'elle fut commencée en 1379 et achevée en 1407; mais la personnalité de l'auteur, à coup sûr originaire de Vérone, reste incertaine.

M. Wunderli expose enfin les raisons qui le conduisent à préparer l'édition *d'Aquilon*. Il s'agit d'abord de motifs d'ordre linguistique: le roman permet d'explorer le problème des langues mixtes—ici le franco-italien—sous ses aspects philologiques et sociologiques (à quel type de

¹Il s'agit surtout des articles d'A. Thomas, "Aquilon de Bavière: Roman franco-italien inconnu," *Romania*, 11 (1882), 538-69, et de P.H. Corronedi, "L'Aquilon de Bavière," *Archivium Romanicum*, 19 (1935), 237-304.

nécessité répond l'emploi de la langue mixte?). L'oeuvre de Marmora intéresse toutefois le futur éditeur surtout du point de vue de la théorie littéraire. Elle permet de saisir l'évolution des thèmes et des personnages épiques, en relation avec l'attente d'un public différent de celui qui accueillait en France les poèmes des XIIe et XIIIe siècles. Vus de l'Italie du Nord, Charles est un roi de France du XIVe siècle et non un empereur, tandis que Roland apparaît comme le sauveur d'un état aussi chancelant que la France en proie à la Guerre de Cent Ans. Mais M. Wunderli entend étudier également l'évolution perceptible à l'intérieur du système sémiologique que constituent personnages et motifs: le rôle prééminent donné à Roland résulte à ses yeux d'un phénomène de "concentration" des attributs que la chanson de geste française accorde à Charlemagne, Olivier ou Turpin.

L'article de M. Wunderli, riche et méthodique, démontre sans peine l'intérêt d'une édition d'*Aquilon*. Ce travail permettra d'envisager de fructueuses comparaisons avec les proses épiques françaises contemporaines, dont la typologie est à première vue différente: un texte relativement fidèle au modèle épique, comme le *Roman de Guillaume* (BN. fr. 1497 et 796), tombe vite dans l'oubli; à l'inverse, alors que les synthèses hardies conduisent *Aquilon* à l'échec, la *Conquête de Trebizonde*, qui associe matière épique et tradition mythologique, remporte un certain succès.

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Lille

Jean-Pierre Tusseau and Henri Wittmann. "Règles de narration dans les chansons de geste et le roman courtois." *Folia Linguistica*, 7 (1975), 401-412.

THE AUTHORS EXAMINE EUGENE DORFMAN'S *The Narreme in the Medieval Romance Epic: An Introduction to Narrative Structures* (Toronto, 1969) and find it cannot account for the *Prise d'Orange*. They attribute this failure of the theory in part to the artificial separation of the *Prise d'Orange* from the *Charroi de Nîmes* (which would be why there is no *quarrel* or *insult narreme* in the *Prise d'Orange*) and in part to

the incapacity of Dorfman's model to allow expansion from four to six slots (which would allow the *Prise d'Orange* to be seen as the doubling of the cluster formed by the third and fourth narremes of the *Charroi de Nîmes*). An examination of the manuscript tradition allows the authors to conclude that the two epics *do* form a single narrative, and a few new rules permit them to remedy the formal weaknesses and the generative incapacity of Dorfman's theory. Whereas Dorfman groups variants of the narreme *quarrel* in the first slot, and the narreme *insult* in the second, his third and fourth slots contain two narremes each, whose variants are nowhere stated. The authors note that the six narremes of epic narrative, *quarrel, insult, treachery, prowess, punishment, reward*, are organised in the canonical narrative into two groups, of which the first contains *quarrel* and *insult*, and the second either *treachery* and *punishment* or *prowess* and *reward*. A generative conception of the competence of the narrator can then account for the agrammaticality of sequences such as *treachery-reward*; and the redoubling of the sequence *prowess-reward* is permitted by a transformational rule. In an appendix are enumerated the rules of narration of the article's title; a bibliography lists some twenty-seven critical works and editions.

It is regrettable that the authors' otherwise useful reworking of Dorfman's narreme theory along transformational/generative lines is so condensed as to be incomprehensible to the reader without extensive linguistic training. Although they foresee a Greimassian approach to the epic, they were evidently *writing* before the publication of P. Van Nuffel's seminal article "Problèmes de sémiotique interprétative: l'Épopée," *Lettres Romanes*, 27 (1973), 150-162¹ and the study inspired by it, published here in *Olifant* in the October 1975 number by Larry S. Crist: "Deep Structures in the chansons de geste: Hypotheses for a Taxonomy." Their note on Greimas (note 19) evidently refers to his theory of *actants* derived from Propp, whereas Van Nuffel's and Crist's work is concerned with deep structures which can be represented in a semiotic rectangle. Furthermore the problem of Orable's *treachery* and *reward* mentioned by Tusseau and Wittman is interestingly discussed by Van Nuffel in the light of Bakhtin's notion of *monologisme*.

¹Tusseau and Wittman's article was read as a paper in May 1973.

The authors are wrong in stating that "Les médiévistes . . . sont très peu portés vers les nouvelles méthodes d'analyse" (p. 401). Students of medieval narrative in particular are more and more attracted to and expert in the new methods; but the movement has become more apparent since this article was first written in 1973.

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Margaret P. Stanley. "¿Quién es el verdadero enemigo del Cid?"
Hispanófila, 55 (September 1975), 33-38.

PROFESSOR STANLEY ARGUES that García Ordóñez, not the Infantes de Carrión, is the arch-villain of the *PMC*. She has three premises. First, since honor is a major theme of the poem, the plot centers upon the conflict between the Cid and the established nobility of León-Castile. Second, she adopts Menéndez Pidal's view that the Infantes are unworthy rivals of the Cid. Third, she wishes to emphasize the different rôles, within the plot, of the Infantes and García Ordóñez. The real foe is the latter, who organised the *mestureros* against the Cid in revenge for the incident of the beard-pulling at Cabra.

Developing her first premise, Professor Stanley studies García Ordóñez's growing fear of the Cid's improving fortunes and Alfonso's increasing scorn for his unreliable adviser. The poet assesses the fluctuating relationships on the occasion of each of Álvar Fáñez's three embassies to the king. The introduction of the Infantes and their awakening greed interlocks with this patterning and affords a transition to their conflict with the Cid.

The Infantes' baseness is intended to heighten the hero's merit, but their rôle is secondary. The marriages and the *afrenta* episode lead to the trial, which in turn makes possible the resolution of the long-standing dispute between the Cid and the representative of the "old" nobility, García Ordóñez. During the judicial proceedings, the latter defends the Infantes clumsily and provokes his own humiliation when he allows the Cid to recall the Cabra incident. For Professor Stanley, this is the climax

of the episode, and of the poem, because it reveals both the original insult and the motive for García Ordóñez's slanders against the Cid.

The article rightly draws attention to García Ordóñez's relevance, both as a representative figure and, most probably, as an initiator of the action (making the double assumption that there is a lost opening to *PMC* and that the Cabra incident figured in it). However, the choice between him and the Infantes as enemies of the Cid seems to me a specious one. The rôle of the Infantes is clear: when the Cid has regained his public honor, they threaten his private honor. The court scene demonstrates the equality of ail before the law, as well as revealing the true worth of the protagonists and, therefore, the right to claim honor. Professor Stanley distorts the poet's argument by relegating the Cid-Infantes conflict to the level of subplot and by ignoring the Cid's relationship with Alfonso. The Infantes figure widely in the action, while García Ordóñez does not, although he exerts a malefic influence upon it. If the poet had wished to make García Ordóñez an antagonist and anti-hero, he would have done so, and history would have justified his decision. That he did not was the result of an artistic decision which must be respected.

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Germán Orduna. "El 'Cantar de las Bodas': las técnicas de estructura y la intervención de los dos juglares en el *Poema de mio Cid*." *Studia Hispánica in Honorem R. Lapesa*. Madrid, 1975, II, pp. 411-431.

THIS DETAILED ANALYSIS of the "Cantar de las Bodas," vv. 1085-2277 of the *Poema de mio Cid*, suggests that this part of the poem has a clearly tripartite construction. Part A corresponds to vv. 1085-1220; Part B, to vv. 1221-1617; Part C, to vv. 1618-2277. These divisions are confirmed by marked technical and linguistic similarities. The end of Part A, for example, is similar to that of Cantar I; the linking of Parts A and B is technically the same as that between Part C and Cantar III. There

is also a noticeable geometric progression in the varying lengths of the sections: Part A has 136 verses; Part B, 397; Part C, 660.

Part A deals exclusively with the victories won by the Cid, ending with the climactic siege and conquest of Valencia. In Part B, the predominant motif is the honor and pomp with which Ximena and her two daughters make the trip to join the Cid at Valencia. This part can be subdivided into three sections: a) the Cid defeats the king of Seville and gains a considerable store of riches; b) the Cid sends his envoys to king Alfonso who in turn gives permission to the Cid's wife and daughters to join him at Valencia; c) the trip to Valencia takes place and with it the reunion of the entire clan. Part C has three main episodes: a) the conquest of Cuarte; b) the third mission to king Alfonso and the meeting at the River Tajo; c) the wedding of the daughters. Each motif is, in turn, given a fuller and more complex treatment than the previous one.

His detailed analysis of the "Cantar de las Bodas" allows Orduna to reach some important conclusions. He fully accepts Menéndez Pidal's theory of the two jongleurs and reaffirms the strong unity of the *Poema*, seen in the relationship between important topics and motifs that are briefly alluded to in the opening sections and are fully developed in the later ones. This technique of anticipation and subsequent extensive development is also used in presenting the main events and their consequences; it gives the *Poema* a strong internal structure. Orduna therefore concludes that the introductory and the concluding verses of the "Cantar de las Bodas," v. 1085 and vv. 2276-77, were inserted by a later reader or third jongleur who was not familiar with the techniques of the two previous jongleurs. These verses are simply not necessary, although it is true that the division they introduce is not an arbitrary one.

Menéndez Pidal established the existence of the two jongleurs and defined some of the characteristics of their individual contributions by comparing the *Poema* with historical documents dealing with the same themes. Orduna corroborates these observations by an analysis of the technical devices of the *Poema*. He finds that certain techniques used in the linkage of different parts, to emphasize certain moments or to indicate transitions, seem to belong to the jongleur of San Estéban de Gormaz. It is he who provided the basic material and structure of the narrative. The poet from Medinaceli, on the other hand, shows more familiarity with

rhetorical devices and has a highly refined esthetic sense. It is he, then, who gave the *Poema* its precise unity and expressive artistic design. The admirably consistent structure of the *Poema* could have been achieved only in a written adaptation of the original text.

Orduna's study is a very persuasive piece of literary analysis. One hopes that he will soon do a similar study of the first and third *Cantares*.

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Marguerite Rossi. "Figures royales et conception de la fonction monarchique dans *Gerbert de Mes*." *Morale pratique et vie quotidienne dans la littérature française du moyen-âge* (Senefiance No. 1). Aix-en-Provence: CUER MA; Paris: Champion, 1976, pp. 70-86.

DANS UNE ETUDE BIEN DELIMITÉE et dont la structure est articulée d'une façon claire et logique, Mme Rossi a voulu faire ressortir dans cinq figures royales de cette chanson de geste l'originalité de la fonction royale d'après la conception de cette dernière au XIII^e siècle.

En ce qui concerne les rois Anseis de Cologne et Yon de Gascogne, à part de vagues références traditionnelles aux qualités de "largesse et vaillance," leurs rapports avec leurs vassaux sont pour ainsi dire inexistantes. Quant à leur vassalité envers le roi de France, elle ne demeure que le reflet d'une tradition épique sans réelle signification.

Mme Rossi examine ensuite le changement de statut et de fonction du héros Gerbert qui, sollicité à deux reprises différentes, accepte finalement le royaume de Gascogne. Son premier mouvement, refus d'acceptation de la royauté, semble s'expliquer par une opposition de concept entre la prouesse, prérogative du vassal, et le pouvoir royal, opposition représentée dans d'autres épopées par deux personnages: le roi, à l'arrière-plan, et le héros "agissant" au premier. La nouveauté littéraire de *Gerbert de Mez*, selon Mme Rossi, consiste principalement dans le fait que le héros, désormais sensible à certaines conditions pratiques inhérentes à la royauté, accepte cette dernière à la condition de combiner et prouesse et pouvoir royal, créant ainsi une "royauté héroïque" indépendante de toute

sujétion, supérieure à tout autre pouvoir et en harmonie avec la montée de la monarchie telle qu'elle se manifeste en France au XIIIe siècle.

L'auteur consacre la fin de son article à l'étude de la fonction du roi Pépin, tantôt sénile, défaillant, cupide, indécis, tantôt pleinement responsable, juste, conscient de son pouvoir judiciaire, militaire et féodal, un roi qui préfère aux conquêtes extérieures la paix entre ses vassaux, en un mot un roi qui n'est non plus un mythe mais le reflet de la "réalité historique et politique."

Dans sa conclusion, Mme Rossi met en relief non seulement le prestige de la fonction royale, conquérante, héroïque ou féodale, mais aussi la nouveauté de la conception de cette fonction dans laquelle figure l'importance croissante du roi.

L'article de Mme Rossi mérite l'attention des chercheurs. Son analyse fouillée des cinq figures royales, sa description nuancée de leurs caractéristiques, basée sur de nombreux contrastes et parallèles, permettent de déterminer avec précision l'étendue de leur rôle monarchique. Grâce à une sensibilité profonde, elle a su faire ressortir, par exemple, l'extrême complexité du roi Pépin dont les contradictions de tempérament sont étroitement liées à la gestion du royaume. L'hypothèse énoncée dans la conclusion, quant au changement de conception de la fonction royale demanderait, certes, à être poursuivie. Du moins Mme Rossi a eu le mérite de faire ressortir l'originalité de *Gerbert de Mes* tout en ouvrant la voie à d'autres études capables de modifier ou de renforcer une telle recherche, d'après d'autres textes épiques du moyen-âge.

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Claude Carozzi. "Le dernier des Carolingiens: de l'histoire au mythe." *Le Moyen Âge*, 82 (1976), 453-76.

THE AIM OF M. CAROZZI'S ARTICLE is to show how an historical account told in the language of myth can give birth to a myth. The historical events discussed by M. Carozzi center on Adalberon (bishop of Laon from 977 to around 1030), who was the real-life

prototype of the traitor Ascelin (in the *Couronnement de Louis*), later compared with Ganelon and Judas.

M. Carozzi follows the account of Richer,¹ to give a detailed analysis of the period 986-991, when Hugues Capet was wresting the throne from the last Carolingian claimant, Charles of Lorraine. The dramatic climax of these events is the description of a meal held on Palm Sunday, during which Charles gives Adalberon bread and wine and asks him to partake of them as a sign of fidelity. Adalberon does so, and during the same night hands over Charles to Hugues Capet.

M. Carozzi then examines the version of this story told by Guibert of Nogent² over a hundred years later and without knowledge of Richer's account. Guibert portrays Charles as an innocent child and transfers the day of the meal and subsequent betrayal to Maunday Thursday, thus making more obvious the implicit comparison with the Last Supper. Here is history in the process of becoming myth. M. Carozzi shows us why both Richer and Guibert have distorted the truth: each is trying to gloss over the usurpation of the throne by Hugues Capet. Guibert also sees Adalberon's action as at the origin of the curse on Laon, manifest several generations later when the townspeople revolted and slew their bishop.

In his final section M. Carozzi examines the myth in a more general sense, showing the conclusion that might be drawn from it: that betraying one's king was the equivalent of betraying one's God.

M. Carozzi leads his reader through this complex sequence of events with skill and clarity, and his vivid account is not lacking in either drama or humor.

Brief genealogical tables of Adalberon's and Charles's families would have made the web of relationships easier to grasp; the reader should also be warned that a knowledge of Latin is necessary to savor the quotations to the full, though the edition of Richer quoted has a parallel translation into French.

M. Carozzi's article tells us a great deal not only about the growth of a

¹Richer, *Histoire de France*, ed. R. Latouche, (C.H.F.M.A., 12 and 17, 2nd ed. 1967, 1964).

²Guibert de Nogent, *Histoire de sa vie*, ed. G. Bourgin (Paris 1907).

myth but also about medieval historiographers. His account is both informative and compelling, creating an atmosphere of political intrigue which can still stir us a thousand years after the event.

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Paul Aebischer. "Particularités et généralités observées en étudiant quelques chansons de geste." *Mélanges de langues et de littérature romanes offerts à Carl Theodor Gossen*, ed. Germán Colon and Robert Kopp. Berne & Liège, 1976, pp. 25-49.

_____. "L'Élément historique dans les chansons de geste ayant le Guerre de Saxe pour thème." *Philologica Romanica Erhard Lommatzsch gewidmet*, ed. Manfred Bambeck and Hans Helmut Christmann. München: Fink, 1975, pp. 9-22.

THESE ARTICLES INVESTIGATE two ever-recurring questions: the reflection in *chansons de geste* of historical events that, however remotely, inspired them; and the extent to which jongleurs exercised imagination or remained faithful to textual or oral tradition. "Particularités . . ." documents the argument that, while the question of origins must be resolved for each *chanson de geste* individually, in general it is true that invention prevailed over fidelity to the details of a preestablished narrative, whether primarily historical or legendary. "L'Élément . . .," devoted largely to an analysis of variations on an epic theme, is a detailed examination of one of the examples discussed briefly in the former article.

In "Particularités . . .," Aebischer reviews Menéndez Pidal's theory of "état latent," gives his own definition of the term, and investigates the point of departure and the culmination of the "état latent" of individual epics. In the roughly one hundred years it took for the stories of Roland, Girart, and Ogier to be transformed from history to myth, the historical elements all but disappeared and the imaginary came to predominate. The various retellings of the *Chanson des Saisnes* also illustrate the slim historical foundation of an epic legend and at the same time provide an

excellent example of individualism on the part of storytellers. In *Otinél* the break with history is complete: an entirely new story, with no "état latent" behind it, this poem borrows from the *Roland* what little historical material it contains.

Even after the passage of a story from history to myth, invention and, consequently, divergence continue to be the rule. A comparison of the Oxford *Roland*, the *Nota Emilianense*, the *Carmen de prodicione Guenonis*, the *Chronique du Pseudo-Turpin*, the Venice IV version, and the *Saga af Runzivals bardaga* indicates that transformations of the *Roland* occurred before and after the composition of the Oxford text, in Latin poetry and prose as well as within the framework of the *chanson de geste*.

Turning to the expedition in Spain as related by annals of the eighth to the tenth centuries, Aebischer challenges Menéndez Pidal's claim that because the epic "vit des variantes" it can be assumed to have been transmitted orally. Because he finds in historical writing the same divergence in versions evident in the epics, he suggests that it is inaccurate to attribute to oral transmission any unusual characteristic other than a tendency on the jongleurs' part to lengthen rather than abbreviate.

According to Aebischer, because each poem has its own history, the traditionalist-individualist debate is futile. "L'Élément. . ." takes up in detail one of those histories with particular emphasis on the tendency toward divergence and invention at a relatively late date.

Prior to the composition of the *Chanson des Saisnes*, perhaps as early as 1100, a different French version of the first part of the story was summarized in the first branch of the *Karlamagnús saga*. (A complete translation of this résumé is included.) The later Danish *Krønike* contains the story of the Saxon rebellion led by Queen Sebille and the marriage of Sebille to Baudouin. In Aebischer's view, the *Karlamagnús saga* and the *Krønike* have each preserved one part of one version (AA') of the Saxon Wars. Version B is represented by the *Saga af Gitalin Saxa* in the fifth branch of the *Karlamagnús saga* and ostensibly reflects yet another French model, later than AA'. When these versions are compared with CC' (that of Jean Bodel), differences in geographical detail, in protagonists, and in spirit—a marked progression from epic tone (AA') to romance (CC") is noted—all reveal a great freedom on the part of the jongleurs. Those three treatments of the Saxon Wars illustrate the

contention of "Particularités . . ." that jongleurs, while preserving a meager historical skeleton for their stories, were unconcerned with accurate rendering of historical events.

Rather than concentrating on the problem of "état latent" in this article, Aebischer has chosen to focus more attention on the progress from a truly epic version of a story to one radically altered by the vogue of romance, and to emphasize the view that this results from changes in taste and varying artistic capabilities of different authors rather than from an increase in the tendency toward individualism at a later period.

"Particularités . . ." contains a *précis* of Aebischer's arguments (presented in full elsewhere) on the evolution of several stories from history to *chanson de geste*; "L'Élément . . ." shows how the historical theme is preserved in otherwise radically different versions of one epic. The two articles complement each other and together present a coherent view of the rôles of history and invention in the composition of the *chansons de geste*.

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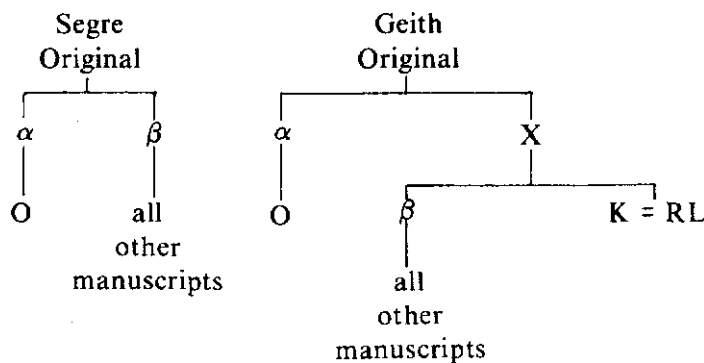
Karl-Ernst Geith. "Rolands Tod. Zum Verhältnis von *Chanson de Roland* und deutschem *Rolandslied*." *Amsterdamer Beiträge zur älteren Germanistik*, 10 (1976), 1-14.

THIS "trial study for a comprehensive and systematic comparison of Konrad's *Rolandslied* with the various versions of the *Chanson de Roland*" focuses on Roland's death (*RL*, vv. 6771-6923; *CR*, vv. 2259-2396 [*laissez* 168-176])¹ and the wonders following that event (*RL*, vv. 6924-6949; *CR*, vv. 1423-1437 [part of *laisse* 111]).² In the whole

¹Translations from Geith's article are my own. *Laisse* numbers follow F. Whitehead's text of *CR* (Oxford: Blackwell, 1942); for Geith, following the 1965 Hilka-Rohlf's text, the *laisse* numbers are 167-175 and 110. For *RL* I used Wilhelm Grimm's *Ruolandes liet* (Göttingen: Dieterich, 1838) instead of the Maurer edition used by Geith.

²Though the two descriptions are radically different in structure and more than a little different in content, a check of the Duggan and Wisbey concordances shows that Geith is correct in asserting *CR* *laisse* 111(110) to be the only possible parallel to *RL*, vv. 6924-6949.

section between the preparations for battle and Roland's death, Konrad follows the narrative structure of the *CR* precisely: "the episode concerning the wonders is the only point between *laisse* 93 and *laisse* 175 where the German adapter has departed from the structure of his source," if, of course, he *has* departed. Here Geith suggests, rather, that the *RL* reflects a manuscript source closer to the "original" than does the Oxford manuscript of the *CR*. Arguing from Aebischer's studies of the manuscript tradition, from the esthetically preferable placing of the wonders-episode in *RL*,³ and from the fact that, immediately following the wonders-episode in the Oxford *CR*, "a remarkable rift goes through the structure of the transmission of the *CR*,"⁴ Geith proposes a revision of Segre's 1971 stemma of the *Roland* tradition, as follows:



³It is interesting that the death-scene, which Geith treats as an isolatable segment of the narrative, is partially framed in the Heidelberg manuscript of *RL* by drawings. Drawing no. 31, between vv. 6771-6772, shows Roland standing in full armor, sword in his right hand over his right shoulder, shield on back, striking with his horn a similarly-armed pagan who approaches from the left with hands outstretched; and drawing no. 32 (which does not occur until after v. 7082, just before Charlemagne's dream) shows a nimbed angel standing right, scepter upright in its left hand, blessing (with its right hand crossed behind the scepter) Roland, who kneels, armed as before but with his sword sheathed and no shield, head bowed and hands outstretched. Monika Lengelsen (*Bild und Wort: Die Federzeichnungen und ihr Verhältnis zum Text in tier Handschrift P des deutschen Rolandsliedes* [Dortmund: Grafia, 1972], pp. 145-146) mistakenly identifies the kneeling figure as Charlemagne.

⁴Geith's argument here, concerning the handling of the Margarit-episode, lacking in the Oxford *CR* but present in the β -tradition, is weakened by his necessary admission that the *RL* shows this episode in *less* clear form than, apparently, the rest of the β -tradition.

He concludes that "The *RL* is shown thereby as the version of the *CR* which, of all surviving text-forms and translations, comes closest to the archetype."

Geith's analysis is convincing, and I look forward to seeing his promised "comprehensive study." But the implications he draws from his analysis seem to raise two related problems concerning the nature of "translations" of medieval poems and the need scholars feel to search for the "archetype" of a tradition. I have discussed earlier in these pages⁵ some of the problems of considering *RL* as a "translation" of *CR*. Here is a tabular comparison of the passages in question. "N" and "D" refer to narrative vs. direct-speech segments, and the figures given are the *approximate*⁶ number of words in the text in each category.

<i>CR</i>				<i>RL</i>		
Laisse	Lines	N	D	N	D	Lines
168	2259-2270	98	—	36	—	6771-6777
169	2271-2283	90	16	47	47	6778-6795
170	2284-2296	57	49	36	10	6796-6804
171	2297-2311	49	73	47	36	6805-6820
172	2312-2337	33	180	21	187	6821-6860?
173	2338-2354	49	90	—	47	?6861-6869
174	2355-2365	90	—	10	98	6870-6890
175	2366-2374	41	33	26	31	6891-6901?
176	2375-2396	139	41	47	68	?6902-6923
	Totals	646	482	270	525	
		1128		795		
111	1423-1437	122	—	135	—	6924-6949

It is immediately clear that Konrad, more concise than the Oxford poet, at the same time increases substantially the proportion of direct speech: 66% in *RL*, but only 43% in *CR*. In the final segment (*laissez* 174-176) the

⁵*Olifant*, 4, No. 2 (December 1976), pp. 116-18.

⁶The word-count given here is a multiple of the line-count; lines partly N, partly D are counted according to the dominant mode in the line. The multiplier for *CR* is 8.16 words per line, for *RL* 5.2 words per line.

proportion rises to *RL* 70%, *CR* only 22%. Geith correctly points out that the death scene in *CR* consists of three triads of *laissez*, and Konrad does retell these in roughly the same narrative proportions as does the Oxford poet. But within each triad it is almost impossible to compare Konrad's text with that of *CR*; he turns Roland's death into an almost uninterrupted monologue, ignoring completely the tripling of motifs so prominent in the Old French epic.

My point is that we are dealing here not with different manuscripts of a single text but with different versions of a single story. It is difficult to believe that Konrad had in front of him a French manuscript he was "translating" (as we *can* be sure, for example, that Hartmann von Aue did in translating Chrétien's *Yvain*); it is much more likely that Konrad was retelling a story he had heard. The general similarity in sequence of narrative events suggests a short elapsed time between hearing and recreating: perhaps, day by day, someone read an Old French version to Konrad, who then set about his task of adapting it, segment by segment. Since a reader is likely to stop at the end of a natural segment in the narrative, such a process would account for Konrad's segmental fidelity to the story and at the same time his relative freedom within each segment.

If Konrad's text came into existence in the manner I suggest above, then it is a long leap of deduction from comparison of texts to the construction of transmission stemmata and the reconstruction of archetypes. Geith's proposed detailed comparison of the existing texts of the *Roland* will be welcome and will provide a solid basis for study that we do not now possess, but he, and we, should be careful about taking it further.

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