WILLIAM W. KIBLER

La Chanson de Geste et le Mythe carolingien. Mélanges René Louis, publiés par ses collègues, ses amis et ses élèves à l'occasion de son 75e anniversaire. 2 vols. Saint-Père-sous-Vézelay: En dépôt au Musée archéologique régional, 1982. Pp. clvi, 1310.

THE TWO VOLUMES OF THE *MELANGES RENÉ LOUIS* are not only among the most valuable of such collections published in the past twenty or so years, but are almost certainly among the most handsomely produced. Published on high-quality glossy paper, they include (by quick count) 120 full-page and 15 half-page illustrations, as well as a dozen maps. The illustrations range from photos of René Louis and of the title pages of his major studies, through architectural plans, stained glass, and manuscript illuminations, to medieval coins and music. The contributions are collected thematically, which is much more satisfying than the too-frequently encountered alphabetical arrangement. There are a total of eighty studies, by many of Europe's most eminent scholars, divided into the following sections:

I. Prolégomènes sur les chanteurs de geste (3 studies)
II. La Vie culturelle des Francs aux VIIIe et IXe siècles et la formation du mythe carolingien (8 studies)
III. La Geste de Charlemagne (6 studies)
IV. La Geste de Roland (13 studies)
V. La Geste de Guillaume au Courb Nez (6 studies)
VI. La Geste de Girart de Vienne ou de Fraite (4 studies)
VII. La Geste de Girart de Roussillon (12 studies)
VIII. De *La Chevalerie Ogier* à *Raoul de Cambrai* et au Cycle de la Croisade (13 studies)
IX. Chansons de geste et routes de pèlerinage (7 studies)
X. Correspondances et survivances épiques (8 studies)

This section list is sufficient in itself to indicate to readers of *Olifant* the significance of these volumes for epic studies, since every contribution in

the *Mélanges* relates directly to one or several chansons de geste. The *Mélanges* do show, however, considerable European chauvinism both in the choice of contributors and in their documentation. Although Gerard J. Brault is listed among the Comité d'Honneur (p. ix) and a few Americans are in the *Tabula Gratulatoria* (pp. xiii-xxi), the only study by a North-American scholar is by Erich von Richthofen (Toronto). Important critical studies, articles, and editions by American scholars are rarely mentioned in the otherwise copious notes.

Between pages xxiii and cliv, André Moisan presents an analytical and critical bibliography of 111 items by Professor Louis, published from 1927 to 1980. His principal studies are fairly evenly divided between archeological and art historical research (mainly in the region of Auxerre) on the one hand, and epic studies on the other. In addition to a detailed presentation of his *thèse principale, De l'histoire à la légende: Girart, comte de Vienne, dans les chansons de geste,* 3 vols. (Auxerre, 1946-47), extensive analyses are devoted to his article with Léon Mirot, "La Bataille de Vaubeton dans la légende épique et dans l'histoire" *(Romania, 1*932); to "Les Fouilles de Saint-Père-sous-Vézelay" *(Revue des Questions historiques,* 1937); to his contribution to the *Coloquios de Roncesvalles* (1956), entitled "L'Épopée française est carolingienne"; to his preface to a special number of *La Table Ronde* (1958), "Qu'est-ce que l'épopée vivante?"; and to his contributions to the *Mélanges Delbouille,* "De Livier à Olivier" (1964) and the *Mélanges Siciliano,* "À propos de l'épitaphe métrique d'Eggihard, sénéchal de Charlemagne (mort le 15 août 778)" (1966).

It would be impractical to list even the titles of all eighty studies found in the *Mélanges René Louis,* but a few "notes de lecture" on articles which particularly attracted my attention might help give some idea of the scope and value of the collection.

Bernard Gitton's "De l'emploi des chansons de geste pour entraîner les guerriers au combat" (pp. 3-19) covers some of the same area as John Benton's 1979 article, ""Nostre Françeis n'unt talent de fuïr': The *Song of Roland* and the Enculturation of a Warrior Class" *(Olifant,* 6 [Spring-Summer 1979], pp. 237-258), but without mentioning this important contribution.

Philippe Ménard reviews the rôle of the *jongleur* in the composition and performance of the chansons de geste ("Les Jongleurs et les chansons de geste," pp. 33-47). With his usual prudence, Ménard concludes that one must "se tenir à égale distance de deux théories excessives et systématiques

qui voudraient, l'une faire de tout auteur de chanson de geste un jongleur, l'autre exclure tout jongleur de la corporation des écrivains" (p. 45).

Isabelle Rolland, "Le Mythe carolingien et l'art du vitrail: sur le choix et Tordre des épisodes dans le vitrail de Charlemagne à la cathédrale de Chartres" (pp. 255-277) and Germaine Demaux, "Une Fresque inédite du XIII^{e} siècle en l'abbaye d'Aiguevive (Loir-et-Cher): Saint Gilles remettant à Charlemagne la 'chartre' apportée par un ange" (pp. 278-292) together make a very convincing case for reading the Chartres window from bottom to top and *right to left* (rather than left to right, as had been supposed). They suggest that the top three medallions refer to the St. Gilles Mass. A few questions, however, should be considered: why does St. Gilles have a beard in medallion 21, but not in 20 or 22? Why does Charlemagne no longer wear his crown in 22?

Evidence for the gradual ("traditionalist") evolution of the *Chanson de Roland* is derived principally from the *Nota Emilianense* by Philippe Seringe, "Pour une relecture de la *Nota Emilianense"* (pp. 389-415) and Erich von Richthofen, "Théorie de la genèse du *Roland* confirmée par l'analogie de celle du *Cid"* (pp. 379-87). The former argues convincingly for an earlier stage of the *Roland* without Olivier or Turpin at Roncevaux, and for a progressive blackening of Ganelon's character; the final pages of Seringe's article contain important observations on the Basque origins of the toponym "Rozaballes/Roncevaux." The traditionalist viewpoint is also defended at length in Jean Roumailhac's article, "Le Perron fendu de Roncevaux" (pp. 429-480).

Joël Grisward relates the motif of Roland's dying of thirst (in the *Guide du Pèlerin* and the *Pseudo-Turpin)* to a mythic pattern found in Germanic, Celtic, and Nordic legends ("Les Morts de Roland," pp. 417-428). One wonders whether the pattern itself might have a physiological explanation; thirst arising from the catastrophic loss of body fluids? Grisward's research into the relations of certain *chansons de geste* patterns with Indo-European mythic patterns has been warmly reviewed in these pages by Larry S. Crist *(Olifant,* 8, 3 [1981], pp. 317-329).

In "Encore *Aliscans:* les enseignements du manuscrit Savile" (pp. 623-635), Madeleine Tyssens adduces further evidence that in an atelier several copyists might be at work simultaneously on producing a single manuscript. If the copyists were working from two separate manuscripts, rather than from different quires of a single volume, then certain types of contamination could be explained. In MS Savile there is, finally, clear evi-

dence that while one copyist was working from a MS belonging to one tradition, another copied from a MS belonging to a second tradition of the poem; together, they produced a text that reflects both traditions, but in distinct and discrete sections of their copy.

Wolfgang van Emden (whose name, incidentally, is consistently misspelled *van Emdem* in the "Bibliographie" section of vol, I) drawing upon research just published in *Olifant* by Alison G. Elliott ("The Double Genesis of *Girart de Vienne," Olifant,* 8, 2 [1980], pp 130-160 — but which had not appeared at the time he was preparing his article —) shows that computer-assisted studies of formulaic expressions in *Girart de Vienne* confirm the tripartite division of the poem proposed by René Louis (1946-47) and himself (1963, 1970). Significantly, the fact that Bertrand de Bar-sur-Aube, in reworking section II to make it conform to his moral conception of his subject, did not alter the underlying formulaic patterns confirms for van Emden that he was not an "oral poet" of the type described by Parry and Lord. In view of the continuing discussions of this problem (see, notably, *Olifant,* 8, 3), van Emden's conclusions must be cited in full:

> Si Bertrand avait été un jongleur improvisant *Girart de Vienne* oralement à l'aide d'un répertoire de formules apprises durant son apprentissage, ce seraient précisément les hémistiches de sa source, appartenant au répertoire différent du jongleur qu'il aurait entendu chanter une épopée sur Girart, qui auraient disparu. Que l'identité formulaire de la source se soit maintenue dans le *Girart* de Bertrand dans une si large mesure prouve au contraire, que non seulement le poème conservé a été écrit, mais encore que le modèle était écrit aussi. Voici l'apport le plus important, à mon sens, de l'analyse qui précède. (p. 685)

In her study of "Le Duel judiciaire dans les chansons du cycle carolingien: structure et fonction," (pp. 945-960), Marguerite Rossi shows how the rôle of Charlemagne as arbitrator of the duel undergoes a marked change from the *Roland,* in which he is passive but on the side of justice, to *Gaydon* and *Huon de Bordeaux,* in which the emperor actively supports the cause of the false accusers. To these latter epics should be added *Lion de Bourges,* where a false accusation once again is the immediate cause of the principal actions of the poem. On the negative portrayal of Charlemagne in these later epics, consult also my "Les Derniers Avatars du personnage de Charlemagne dans l'épopée française," in *Charlemagne et l'épopée romane* (Paris, 1978), pp. 281-290.

If you have not yet read *Aiquin,* the time may be at hand. After hav-

ing been virtually ignored for a century since its first publication, *Aiquin* is the subject of two articles in this collection: Jules Horrent's *"Aiquin:* l'Armorique et la mer" (pp. 987-1000) and Fabienne Gégou's "La Résistance bretonne et la conquête carolingienne" (pp. 1001-1010), and is the object of two new editions (by Francis Jacques in the *Senefiance* series, No. 8 [Aix-en-Provence, 1979] and one promised by Jean-Robert Smeets), as well as a Slatkine reprint of Joüon des Longrais's 1880 Nantes edition.

Christian-E. Roth's "Vrais et faux pèlerins sur les routes des chansons de geste" (pp. 1087-1103) provides useful information on the rôle of the pilgrim in the epic: their appellations, aims, methods of transportation, clothing, functions. Some of this material has been previously considered in my "The Fake Pilgrim in *Lion de Bourges" (Romance Notes,* 11 [1969], pp. 407-413), which Roth does not appear to have consulted.

In an ingenious and important note only tangentially related to the theme of the *Mélanges*, Jean Rychner ("La Bataille épique du *Jeu de Saint Nicolas* de Jean Bodel," pp. 1235-1242), proposes a redistribution for symbolic and dramatic effect of the lines leading to the battle scene (vv. 396-411 in A. Henry's edition of the play).

Among noted Romanists contributing to the *Mélanges*, but whose articles I have not had occasion to cite above, are Nelly Andrieux, Emmanuèle Baumgartner, Karl-Heinz Bender, André Burger, Danielle Buschinger, Micheline de Combarieu, Mary Hackett, Jacques Horrent, Jacques Le Goff, André de Mandach, Duncan McMillan, Jean-Charles Payen, François Suard, Jean Subrenat, Jeanne Wathelet-Willem, and Michel Zink.

Given the quality of the contributions, the excellent production values of the text, and the continuing devaluation of the Franc, the price of 500F. for the two volumes is not unreasonable. The *Mélanges René Louis* are an important collection of *chanson de geste* studies and will no doubt be perused carefully and consulted often by readers of *Olifant.*

WILLIAM W. KIBLER
University of Texas, Austin

-o-oOo-o-