Jean-Paul Carton

**Aesthetic Considerations based on Elaborate Style in the Chanson de Roland: Diminution in Laisses 232-234**

The quantitative method of stylistic analysis developed by Professor John S. Miletich has helped to establish on the basis of comparative statistical evidence that such medieval texts as the *Poema de Mio Cid*, the *Mocedades de Rodrigo*, and the *Chanson de Roland* differ considerably in style from comparable oral-traditional narrative poems, and are, in all probability, learned texts composed in writing.\(^1\) The value of this method, however, goes beyond providing for the first time the scholar of medieval and ancient narrative poetry with a clear way to distinguish between authentically oral-traditional style and literary (or learned) style. Because it is based on exhaustive descriptions of the percentage and distribution of certain categories of repetitions, which Miletich calls "elaborate style" repetitions, its application has also isolated important elements of the architecture of the poems analyzed. In the *Chanson de Roland*, for example, a category of repetition called the "repetitive group" is especially concentrated in series of *laisses parallèles* and *laisses similaires*. As Professor Miletich has shown in several articles, "elaborate style" repetitions deserve to be studied for their role in the poetic structure of the texts in which they occur,\(^2\) and it is the purpose of this article to propose a first look at the aesthetic function of the repetitive group in the *Roland*. The

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\(^1\) For Miletich's work on this subject, see the bibliography at the end of the present article. See also Jean-Paul Carton, "Oral-Traditional Style and the *Song of Roland*: Elaborate Style' and 'Essential Style,'" Diss., U of Utah, 1982; and idem, "Oral-Traditional Style in the *Chanson de Roland*: 'Elaborate Style' and Mode of Composition," *Olifant* 9 (1981 [published in 1985]): 3-19.

\(^2\) Three such studies have already been published by John S. Miletich. For medieval Spanish epie, see Miletich 1981; for shorter traditional songs, see Miletich 1976; and now, in part, consult Miletich 1986.
considerations presented here are based on a preliminary analysis of a repetitive group which occurs in a series of *laissez* parallèles, laisses 232-34 in the Mortier edition of the text. These are the three laisses which present the pagan divisions in the Baligant episode and which one scholar, D. D. R. Owens, finds "uninspired." 

Briefly stated, "elaborate style" repetitions involve a recurrence in idea which is unnecessary to the unfolding of the narrative line and thus delays, to some extent, the flow of narrative or descriptive information. "Repetitive groups" consist of extended groups of metrical units (hemistichs in the case of the *Roland*) which may recur successively anywhere in the same poem and, to a greater or lesser degree, also retard the flow of narrative information. Such groups are united by a common idea and thus correspond to some extent to Albert B. Lord's "themes." However, they are different from the latter in that they must involve at least five immediately successive units (hemistichs) which generally contain the same and/or similar diction and syntax. In laisses 232-34, the repetitive group occurs successively three times as follows (all repetitive elements appear in italics):

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5 For discussions of the various categories of repetitions studied by Miletich and of the difference between "elaborate style" and "essential style," see, for example, Miletich, "Narrative Style," 112-16; Carton, *Oral-Traditional Style and the Song of Roland* 38-64.

Li amiraill chevalchet par cez oz.
Sis filz le suit, ki mult ad grant le cors.
Li reis Torleus e li reis Dapamort
XXX. escheles estabilisissent mult tost:
Chevalers unt a merveillus esforz;
En la menur .L. milie en out.

La premere est de cels de Butentrot,
Et l'altre apres de Micenes as chefs gros;
Sur les eschines qu'il unt en mi les dos
Cil sunt seiet ensememt cume porc. AOI.
E la terce est de Nubles e de Blos,

E la quarte est de Bruns e d'Esclavoz,
E la quinte est de Sorbres e de Sorz,
E la siste est d'Ermines e de Mors,
E la sedme est de cels de Jericho,
E l'oitme est de Nigres e la noefine de Gros,
E la disme est de Balide la fort:
Ço est une gent ki unches ben ne volt. AOI.
Li amiralz en juret quanqu'il poet
De Mahumet les vertuz e le cors:
"Karles de France chevalchet cume fols.

Bataille i ert, se il ne s'en destolt;
Jamais n'avrat el chef corone d'or."

Dis escheles estabilisent apres.
La premere est des Canelius les laiz;
De Val Fuit sun venuz en traver.

L'altre est de Turcs e la terce de Pers,
E la quarte est de Pinceneis e de Pers,
E la quinte est de Solteras e d'Avers,
E la siste est d'Ormaleus e d'Eugiez,
E la sedme est de la gent Samuel;

L'oidme est de Brusie e la noefime de Clavers,
E la disme est d'Occian la desert:
Ço est une gent ki Damnedeu ne sert;  
De plus feluns n'orrez parler jamais.  
Durs unt les quirs ensement cume fer:

3250  Pur ço n'unt soign de elme ne d'osberc;  
En la bataille sunt felun e engres. AOI.

234

Li amiralz X. escheles ad justedes:  
La premere est des jaianz de Malprese,  
L'altre est de Hums e la terce de Hungres,

3255  E la quarte est de Baldise la lungë,  
E la quinte est de cels de Val Penuse,  
E la siste est de ... Maruse,  
E la sedme est de Leus e d'Astrimonies;  
L'oidme est d'Argoilles e la noefme de Clarbone,

3260  E la disme est des barbez de Fronde:  
Ço est une gent ki Deu nen amat unkes.  
Geste Francor .XXX. escheles i numbrent.  
Granz sunt les oz u cez buisines sunent.  
Paien chevalchent en guise de produme. AOI.7

Although the repetitive elements constituting a repetitive  
group often recur with little change, variation may appear in the  
composition and the combination of the repeated hemistichs.

7  The correspondence between the repetitive elements is as follows  
(numbers given are line numbers; as elsewhere in this study, A and B refer  
respectively to first and second hemistichs; parentheses indicate the base  
ocurrence[s] of the corresponding repetitive elements):  

(Laisse 232)/Laisse 233:  
(3217)/3237; (3220A)/3238A; (3221)/3240A; (3224)/3240B; (3225A)/3241A;  
(3226A)/3242A; (3227A)/3243A; (3228A)/3244A; (3229)/3245; (3230A)  
/3246A; (3231A)/3247A. (Laisse 232)/Laisse 234:  
(3214A)/3252A; (3217,3237) /3252B; (3220A,3238A) /3253A; (3221,3240A) /3254A;  
(3224,3240B) /3254B; (3225A,3241A) /3255A; (3226A,3242A) /3256A;  
(3227A,3243A) /3257A; (3228A,3244A) /3258A; (3229,3245) /3259;  
(3230A,3246A)/3260A; (3231A,3247A)/3261A; (3247B)/3261B.
In the composition of the repeated hemistichs, variation may occur in idea, diction, syntax and even meter. Variation in idea occurs through omission, substitution and even addition of certain elements in order, for example, to allow for a given repetitive group to adapt to new but similar contexts. Such variation in idea is limited by the thematic whole which unifies the series of ideas constituting a repetitive group (e.g., a boast, a single combat). The unit in which the substitution and/or addition occur(s) must therefore contain a repeated idea or ideas with enough semantic weight to clearly attach it (the unit in question) to the thematic patterning of the repeated cluster of ideas. For example, in the correspondence between lines 3217 and 3237, such a substitution occurs in each hemistich: ".XXX. escheles establissent mult tost" (3217) / "Dis escheles establisen apres" (3237). The main words, "escheles" and "establisen," are kept while the number ".XXX." is substituted by another number, "Dis," as needed in the second occurrence of the first hemistich, and "mult tost" is substituted by "apres" in the second hemistich. When the repetition is limited to function words, the unit is not classified as part of the repetitive group, even though its syntax may be strictly repeated according to the pattern of the "formulaic expression" described by Lord. 8 In laisses 232-34 several examples of this occur in hemistichs which present the names of new characters, such as the second hemistichs of lines 3225 and 3241: "E la quarte est de Bruns e d'Esclavoz" (3225) / "E la quarte est de Pinceneis e de Pers" (3241). The second hemistichs, "de Bruns e d'Esclavoz" and "de Pinceneis e de Pers," do not belong to the repetitive group because they do not contain a repeated word with enough semantic weight.

Other types of variation in the composition of repeated hemistichs in laisses 232-34 include variation in meter and syntax, although the latter is here quite limited. For example, line 3224, "E la terce est de Nubles e de Blos," is reduced to one hemistich in the next occurrence in line 3240, "e la terce de Pers," the verb being omitted.

8 Lord 47.
Variation may also occur in the combination of hemistichs so that (1) units which do not belong to a repetitive group may appear among the repeated units, and (2) units belonging to a repetitive group need not always occur in the same order. Indeed, by "immediately successive," Miletich does not imply that the units in question cannot be separated from each other by other units, but rather that they occur within a given series of ideas such as those constituting a boast scene, a single combat, etc.9

As is evident from the italics, the composition of laisses 232-34 relies heavily on the technique of the repetitive group. The latter forms a frame which corresponds basically to the enumeration of a set of ten divisions and is largely composed of the ordinal numbers used to designate each of the ten divisions presented. At first glance, the three occurrences of the repetitive group used here appear to emphasize mainly the parallelism between the three laisses, with the effect of stressing the importance of the threat posed by the pagan army by a mere tripartite accumulation of divisions. This impression is confirmed by the conclusions of the three laisses, which do not belong to the repetitive group and emphasize pagan determination and meanness.10 However, it is also apparent at first glance that neither the three laisses nor the three instances of the repetitive group are parallel in every detail.

One of the most striking differences existing between laisse 232 and the next two laisses is the much shorter length of the last two, which contain respectively 15 and 13 lines, as opposed to 23 Unes for laisse 232. Indeed, as highlighted by the italicization of the repetitive elements under consideration here, two main types of

9 Miletich, "Narrative Style," 112-13; see also Carton, "Oral-Traditional Style and the Song of Roland," 98-114, for a detailed description of variation in repetitive groups in the Roland.

reduction occur in laisses 233 and 234 in relationship to the first occurrence of the repetitive group in laisse 232.

In laisse 233, the first reduction bears on units situated outside of the frame constituted by the elements of the repetitive group, and concerns mostly the three introductory lines of laisse 232 (vv. 3214-16), which do not find their counterpart at the beginning of the following laisse. Instead, laisse 233 begins abruptly with the repetitive group. This reduction contributes to the acceleration of the narrative pace in the presentation of the pagan army, and its effect is emphasized in laisse 233 by the mechanical character of the enumeration of the ten divisions, i.e., of elements belonging to or depending upon the repetitive group.

This mechanical character is created not only by the actual repetition of the same series of lines and/or hemistichs, but also by the nature of the elements involved in that repetition. To be noted first is the presence in successive units of the numerical elements which constitute the major part of the repetition and which occur in a predictable pattern of one to ten, announced by line 3237 in laisse 233, "Dis escheles establisent apres," and by line 3252 in laisse 234, "Li amiralz .X. escheles ad justedes." Also important in producing this mechanical effect is the relative fixity of the syntactic pattern involving the majority of the units constituting the repetitive group: subject + copula (estre) + de + complement, e.g., "La premere est de cels de Butentrot" (3220). This syntactic equivalence actually extends to elements outside the units belonging to the repetitive group, but which depend on such units, i.e., second hemistichs such as 3226B, "de Sorbres e de Sorz," and 3242B, "de Solteras e d'Avers," which complement different occurrences of a same first hemistich, in this case, "E la quinte est" (3226A and 3242A).

It is of course to be noted that the mechanical character created by elements constituting or depending upon the repetitive group is not absent from the first occurrence of the latter, in laisse 232; however, that laisse acquires its mechanical character only after the sixth line, whereas in laisses 233 and 234 the first line of the
repetitive group coincides with the first line of the laisse, thus contributing to the comparatively faster tempo of the latter.

The second type of reduction in laisse 233 consists of what we may term an "implosion" of the repetitive group, i.e., the elimination of elements which appear within the frame formed by the repetitive elements of that group. Here, it involves the elimination and quantitative reduction of some descriptive elements. Two lines reporting the large number of men composing the thirty divisions (3218-19) do not have an equivalent in laisse 233, and two and a half lines devoted to the mention and portrayal of the diabolical Micenes with their large heads and bristles (3221B-23) are paralleled in laisse 233 by only a one-and-a-half-line equivalent, which describes the first division (3238B-39). This limited "implosion" results in a slightly faster progression of the successive numerical elements belonging to the repetitive group, thus also causing a slight increase in the narrative pace of the presentation of the ten divisions.

Through its very tight correspondence with the previous occurrences, the third occurrence of the repetitive group in laisse 234 reinforces the general impression of accelerated narrative pace produced by the juxtaposition of the first two laisses and takes it even further. Its beginning also coincides with the beginning of the laisse, thus creating the same effect of rapid continuation as in the preceding occurrence, even though its first unit, "Li Amiraz," corresponds to the first unit of the introduction of laisse 232; as before, this effect is underscored by the mechanical character of the repetitive group. There is even a further "implosion" (line 3239 of laisse 233 having no equivalent in laisse 234), and consequently another slight acceleration in the numerical progression. In addition, in laisse 234, the repetitive group adds to the accelerated rhythm and brevity of the laisse by setting off the last lines of the latter, which do not belong to the repetition and present, not an elaboration of the preparation for battle (Baligant's oath) or a description of the men of the tenth division, as did the corresponding closing lines in the preceding two laisses, but a short three-line conclusion bluntly ending the entire three-laisse episode. This conclusion is limited to: (1) a one-line numerical summary (3262), "Geste Francor .XXX."
escheles i numbrent," which echoes line 3217 at the beginning of the first instance of the repetitive group, "XXX. escheles estabilissent mult tost," thus providing a frame for the three laisses; (2) a one-line description of the vastness of the entire army (3263); and (3) a one-line description of the pagans' valorous manner of riding, showing them already on the move (3264).

The foregoing remarks concern the function of the repetitive group at the level of the interaction between its three occurrences in the three laisses parallèles. However, as Michael Holland has shown in an article entitled "Rolandus resurrectus," the composition of the passage in which these three laisses parallèles are found is tightly subordinated to the composition of the larger episode, which consists of the preparation for the culminating battle of the poem, and is divided into two sections, one devoted to the preparation of the Christian army and the other to the pagan army. As shown by the following table, which is adapted from Holland's, these two sections are parallel:


1. PREPARATION OF CHARLEMAGNE'S ARMY

<table>
<thead>
<tr>
<th>Laisse number</th>
<th>Thematic content</th>
</tr>
</thead>
<tbody>
<tr>
<td>215</td>
<td>Charles arms himself</td>
</tr>
<tr>
<td>216</td>
<td>Praise of the Franks, Charles's speech</td>
</tr>
<tr>
<td>217</td>
<td>Composition of the first two divisions</td>
</tr>
<tr>
<td>218</td>
<td>third division</td>
</tr>
<tr>
<td>219</td>
<td>fourth division</td>
</tr>
<tr>
<td>220</td>
<td>fifth division</td>
</tr>
<tr>
<td>221</td>
<td>sixth division</td>
</tr>
<tr>
<td>222</td>
<td>seventh division</td>
</tr>
<tr>
<td>223</td>
<td>eighth division</td>
</tr>
<tr>
<td>224</td>
<td>ninth division</td>
</tr>
<tr>
<td>225</td>
<td>tenth division</td>
</tr>
<tr>
<td>226</td>
<td>Charles's prayer, the king climbs onto his horse</td>
</tr>
</tbody>
</table>

2. PREPARATION OF BALIGANT'S ARMY

<table>
<thead>
<tr>
<th>Laisse number</th>
<th>Thematic content</th>
</tr>
</thead>
<tbody>
<tr>
<td>228</td>
<td>Baligant arms himself</td>
</tr>
<tr>
<td>229</td>
<td>Praise of Baligant and of his son, speech about Charles</td>
</tr>
<tr>
<td>230</td>
<td>Baligant speaks about the dead of Roncevaux and the Frankish army</td>
</tr>
<tr>
<td>231</td>
<td>The first two chiefs are designated</td>
</tr>
<tr>
<td>232</td>
<td>Composition of the first ten divisions, Baligant's oath</td>
</tr>
<tr>
<td>233</td>
<td>Composition of the second group often divisions</td>
</tr>
<tr>
<td>234</td>
<td>Composition of the third group often divisions</td>
</tr>
<tr>
<td>235</td>
<td>The flag, the idols, and the prayer</td>
</tr>
<tr>
<td>236</td>
<td>Baligant takes up three divisions</td>
</tr>
<tr>
<td>237</td>
<td>The army rides out, the pagans and Charlemagne's army shout the war cry</td>
</tr>
</tbody>
</table>
The common narrative pattern is:

1. arming of the chief (Charles/Baligant)
2. speech
3. designation of the first two divisions and/or their captains
4. formation of the divisions
5. the prayer
6. the departure for battle

Having established that these two sections are parallel, Holland notes that the effect of symmetry is thwarted by a number of differences which contribute to diminish the importance of the pagan army and thus denote a deprecatory view of the pagans. One of his main observations is of a quantitative nature: a smaller number of lines and laisses is devoted to the pagan divisions in spite of their larger number. As shown by the elements italicized in the table presented above, ten pagan divisions are concentrated in each of the three laisses parallèles under consideration here, whereas in the case of the Frankish forces, as many as nine laisses are devoted to ten divisions.\(^\text{13}\)

The pattern of reduction and acceleration already noted in the discussion of the use of the repetitive group in laisses 232-234 is thus part of a similar pattern at the level of the organization of the larger episode. As indicated by Holland, the laisses devoted to the presentation of the Christian forces allow for a more lengthy description of the divisions presented. Each is composed of six elements: (1) the ordinal number corresponding to the division described; (2) the place of origin of the troops constituting that

\(^{13}\) To be noted is that the Mortier edition, with which most modern editions agree regarding the division of the presentation of the thirty pagan divisions into three laisses parallèles, instead of five laisses in the Whitehead edition, reinforces Holland's point that a smaller number of laisses are devoted to the designation of the pagan army.
division; (3) their number; (4) a mention of their weapons, (5) of their moral quality (valor), and (6) of their captain. An example is laisse 219:

219

3035 Treis escheles ad l'emperere Carles.
Naimes li dux puis establíst la quarte
De tels barons qu'asez unt vasselage:
Alemans sunt e si sunt d'Alemaigne;
Vint milie sunt, ço dient tuit li altre.
3040 Ben sunt guarniz e de chevals e d'armes;
Ja por murir ne guerpirunt bataille.
Sis guierat Hermans, li dux de Trace:
Einz i murat que guardise i facet. AOI.

In the last of the three laisses parallèles devoted to the pagan divisions, this description has been limited in most cases to a one-line equivalent containing (1) the ordinal number that refers to the division described and is part of the repetitive group, and (2) the place of origin. A line corresponding to laisse 219 is 3241, "E la quarte est de Pinceneis e de Pers." Only in the case of the tenth division is the moral quality (evil) of the men a regular part of the pattern and mentioned in each laisse (lines 3231, 3247-51, 3261). The remaining instances of such descriptive elements are quite rare and include those referring to the Micenes in laisse 232 (lines 3221B-3223) and the Canelius in laisse 233 (lines 3238B-3239). In one instance, an indication of a quality to be attributed to the division is limited to a term appearing in the second hemistich, together with the name of the place of origin: "La premere est des jaianz de Malprese" (3253). The total number of men constituting the divisions appears only globally, in reference to the smallest of the thirty divisions, in the first laisse of the set (line 3219), and both the weapons and the captains are absent from the enumeration of the pagan divisions in the three laisses parallèles.

In laisses 232-34, both the parallelism between the presentations of the Christian and pagan armies and the quantitative
contrast observed by Holland are strongly emphasized by the repetitive group, the latter owing its effect again largely to the use of the ordinal numbers. On the one hand, the pattern formed by the numerical elements of the repetitive group echoes the entire series of laisses devoted to the presentation of Charlemagne's divisions. On the other, the repetitive group stresses a number of differences that contribute to creating the contrast opposing the Christians to the pagans. For example, the echo provided by the series of ten divisions constituting the thematic core of the repetitive group occurs not once as in the case of the presentation of the Christian divisions, but three times in a row, once in each of the three laisses parallèles, thus emphasizing the larger number of pagan divisions. Another difference marked by the repetitive group is the rapid succession of the ordinal numbers referring to the pagan divisions. In the presentation of Charles' divisions, each ordinal number occurs generally once in each laisse, and marks the designation of a division as the "theme" corresponding to that laisse. In the repetitive group, these numbers occur in immediately successive lines, every line in most instances, sometimes twice in a line, and mark the designation of a division as but a component of a larger "theme" corresponding to the laisse, i.e., the designation of ten divisions. Thus, the repetitive group underscores the reduction in the narrative pattern of the presentation of a division, from the six components of the description of Charles' divisions to generally two or three for the pagan divisions. This effect, which takes place in the first occurrence of the repetitive group, is even greater in the second and third, because of the emphasis created by the repetition of the entire ten-division series and the increase in narrative pace already observed in laisses 233-34.

In summary, the function of the three occurrences of the repetitive group in laisses 232-34 must be considered both at the level of the relationship between the three laisses in which they occur and at that of the larger episode. At the level of the larger episode, they not only isolate the passage devoted to the preparation of the pagan divisions, but, by the echo which is largely provided by the numerical elements of the repetitive group, they set this passage in opposition to the nine laisses devoted to the presentation
of the Christian army. The result is a faster narrative pace in laisses 232-34, because of the relative absence of descriptive details and the rapid succession of numerical elements belonging to the repetitive group. At the level of the correspondence between its three instances, the repetitive group contributes to taking this increase in narrative pace a little further, essentially by two types of reduction, a slight implosion and, in laisses 233 and 234, the elimination of the lines that introduce it in its first occurrence.

By underscoring the general acceleration in narrative pace in laisses 232-34, the repetitive group and the emphatic form of accumulation that accompanies it appear to underline the threat posed by the pagan army, a notion made explicit by the majority of the descriptive details appearing in laisses 232-34 as well as by the expressions of quantity forming the core of the repetitions. However, because the increase in narrative pace is coupled with a reduction of descriptive details, the same repetitive group emphasizes not only that reduction, but also the fact that the quantity in question may be nothing more than mere quantity, as opposed to Christian valor. This implicit depreciation of the pagan army is thus present not only in the general juxtaposition of the sections devoted to the Christian and pagan forces, as noted by Holland, but also in the way laisses 232-34 are structured, almost mechanically, around the repetitive group.

The aspects of the repetitive group I have pointed out in this study, such as "implosion," acceleration of the narrative pace, and emphasis, show only some of the ways in which the study of the repetitive group, may contribute to a description of the poetic structure of the Roland. Elsewhere, in the Old French poem, the repetitive group may be described in other terms, such as "explosion," when the repeated units are separated by non-repetitive units which are absent from the previous occurrence of the group. In a number of instances, the units that form the repetitive group are more distant from each other than in laisses 232-34. In one case, the repetition even occurs over two laisses, which it frames with two distinct clusters of hemistichs separated by as many as nineteen
In most cases, however, as in laisses 232-34, the "theme" corresponding to the repetitive group is limited by the "theme" of a single laisse or of a smaller narrative unit. All of these patterns, as well as others which cannot be mentioned within the scope of the present article, are part of the aesthetic system of the Roland and deserve to be studied as such.15

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Bibliography of Works on Elaborate Style
by John S. Miletich


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15 This article is a revised version of a paper entitled "Elaborate Style' in the Song of Roland: Aesthetic Considerations," which was read at the session on Oral/Traditional Arts at the 1985 Annual Meeting of the Rocky Mountain Modern Language Association (October 19, 1985, Provo, Utah). I wish to thank Larry S. Crist, Edward A. Heinemann, and John S. Miletich for their comments and suggestions on the unrevised version.


**Other briefer items in which Miletich discusses his work appear as follows:**


Ronald N. Walpole, 1904-1986

Olifant regretfully announces the death in November 1986 of one of our most distinguished colleagues in the field of the Romance Epic, Professor Ronald N. Walpole. We reproduce below the substance of the necrology published on November 23, 1986, in the San Francisco Examiner.

Ronald Noel Walpole, a UC-Berkeley scholar of medieval French who retired in 1972 after 33 years with the faculty, died in his Berkeley home Saturday at age 82. He had a history of heart disease.

In 1944, his first book-length work was a study of medieval romances of Charlemagne and Roland. Throughout his life he contributed to scholarly periodicals and encyclopedias.

Four years after retirement, he published a two-volume study of early writing about the exploits of Charlemagne in the 8th and 9th centuries. Last year he published a new critical study of stories of the French cleric, Turpin, who wrote of Charlemagne's battles.

Who's Who in America, which lists Mr. Walpole in its 1984-85 edition, includes a favorite Welsh proverb he learned in his undergraduate days at University College in Cardiff, Wales, "Nid da lie gellir gwell"—"Nothing is good where better is possible"—and quotes him as saying, "It has always been to me a stimulus to effort and a constant lesson in humility."

Mr. Walpole received his doctorate at Berkeley in 1939, and served as chairman of the French Department from 1957 to 1963.

He was awarded a Guggenheim Fellowship in 1949, and was made a Knight of the Legion of Honor by the French government in 1962. When he retired, he was awarded a Citation for Distinguished Service to the University.