INTRODUCTION

1. I have based my analysis on the following editions: La Queste del Saint Graal, ed. Albert Pauphilet (Paris: Champion, 1921); La Mort le roi Artu, ed. Jean Frappier (Geneva: Droz, 1964). For the Lancelot and the Merlin I have provided, in most cases, double references: first to the edition by H. Oskar Sommer, The Vulgate Version of the Arthurian Romances, vols. 2–5 (Washington, D. C.: Carnegie Institute, 1908–12); and then to the more recent editions by Alexandre Micha, Lancelot, vols. 1–6 (Geneva: Droz, 1978–80), and Merlin (Geneva: Droz, 1979). For the treatment of the Estoire that appears in chapter 2, I have used Eugène Hucher’s long version, Le Saint Graal, vols. 2–3 (Le Mans: E. Monnoyer, 1875); but within the discussion of narrative patterns in chapter 4, references to the Estoire are to the Sommer edition, vol. 1.


3. Henceforth, I will refer to the Estoire del Saint Graal simply as the Estoire, and to the Estoire de Merlin as the Merlin.

CHAPTER 1


3. See especially the tales of King Mordrain, Joseph of Arimathea’s imprisonment, and Solomon’s sword and ship.


5. Foucault offers an explanation for this phenomenon in stating that the author of a text, in addition to being a historical figure whose association with the text gives it a chronological and geographical grounding, functions as a measure of consistent style, of theoretical and conceptual coherence, and of a constant level of value. Michel Foucault, “What is an Author?” in Textual Strategies, ed. Josué V. Harari (Ithaca, N. Y.: Cornell University Press, 1979), p. 151.


7. See note 4: Pauphilet, Bruce, Jeanroy, and Lot.


12. A curious process of double translation is posited here: Bors speaks presumably in the vernacular, the written record that Walter Map retrieves is in Latin, and the subsequent contes reverts to Old French.


14. La Mort le roi Artu, ed. Frappier, p. 119. The tale is punctuated at frequent intervals by similar references to li contes; see pp. 19,39,40,55,66,75,78,81,92,127,137,165,171, etc.

15. Le Saint Graal, ed. E.Hucher, sample references are as follows: Li contes dist or dira: 2:222, 230, 244, 279, 301, 321, 331, 338, 353, 405, 418, 452; 3:10, 29, 123, 126, 133, 146, 169, 235, 271, 279, 296, 297; li contes parole, parla, a parlet, avoit parlet: 2:123, 295, 321, 331 (twice), 404, 418, 431, 452; 3:179; li contes se taist: 2:123, 301,
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Reference is also made to l'estoire: 2:49, 185, 496; 3:194, 195, 269 (3 times), 271 (3 times), 308 (twice); twice to other estoires: 3:161, 269; and to li livre: 2:216, 533 (the latter alludes to a different livre).


18. And when we read further, "ne pourqant ancoisque il [li contes] die des messages, contera-il coument Nasciens vlnl [sic] . " (2:427), it becomes evident that li contes here tells of the messengers that the author (jou) has spoken of previously; and the author, in turn, announces what the contes will narrate subsequently. See also 2:72: "Maintenant se morust Ypocras en tiele maniere comme jou vous ai deviset . si comme li contes a deviset" (my emphasis). Other voices can also double that of li contes. A woman who meets Mordrain and Nascien tells them her tale as the conte has told it: "ele lor contat tout si comme li contes la deviset." 3:98.

19. Other references to jou include the following: lairai 2:155; dirai 2:351, 3:303; jou vous avoit commenchiet 3:427; and je vous ou parlet 2:433, for a total of eleven references. Li contes is mentioned over 111 times. For a more comprehensive discussion of this phenomenon, see Michèle Perret, "De l'espace romanesque à la matérialité du livre." Poétique 50 (April 1982):173–82.

20. The Vulgate Cycle furnishes a concrete example of Peter Haidu's notion that the medieval "author" survives as "the indication of a particular stage of esthetic transformation," "Making It (New) in the Middle Ages: Towards a Problematics of Alterity," Ducritics, Summer 1974, p. 3.


22. The status of this author figure is ambiguous: he is both the narrator and the supposed author or copiste of the text we are reading and he is a character in the semiautobiographical tale he recounts.


25. "Molt se merveilla Blaises par plusors foiz des merveilles que Mellins li disoit et toutes voies ces merveilles li sembloient a estre bonnes et beles, si i entendoit molt volentiers" (p. 74).


33. See James J. Murphy, Rhetoric in the Middle Ages (Berkeley: University of California Press, 1974), pp. 48–49.

ments: that those who read the Word of God as if it were a tale of marvels erroneously turn divine announcements into tales (p. 134; Buttimer, pp. 111–12); that stories can be useful as a tool for teaching Truth (p. 89; Buttimer, p. 59); but Grammar that includes tropes, prose and verse composition, fables, and histories is properly a branch of philosophy offering only the semblance of truth (pp. 88, 102; Buttimer, pp. 54–55, 70).

35. Murphy, p. 49.
37. See, for example, Augustine’s discussion of translation and prophecy in De doctrina, Book Two, 12:17, pp. 44–45, 43 and 24:37, pp. 60–61, P.L. 34, 53–54, and Hugh of St. Victor on the plurality of possible meanings, Didascalicon, pp. 121–22 (Buttimer, pp. 96–97), pp. 149–50 (Buttimer, pp. 128–29).
38. 2 Corinthians 3: 3–9; Augustine, “On the Spirit and the Letter,” chaps. 23–24; the dichotomy between letter and spirit is resolved in an extreme formulation by St. Peter Damian, “Mea igitur grammatica Christus est,” Epist. 8; P.L., 144, 476.
40. Book Two, 23:36, p. 59; P.L. 34, 53.
45. Book Three, 5:9, p. 84; P.L. 34, 69.
46. Book One, 38:42, p. 32; P.L. 34, 35–36.
47. Didascalicon, p. 56 (Buttimer, p. 16); see note 64, p. 191.
48. Didascalicon, p. 56 (Buttimer, pp. 16–17).
49. Didascalicon, pp. 121–22 (Buttimer, pp. 96–97).
50. Didascalicon, p. 127 (Buttimer, pp. 103–4). See Augustine, De Ordine Book II, XII (Divine Providence and the Problem of Evil, trans. Robert P. Russell, New York: Cosmopolitain Science and Art Service Company, Inc. 1942, p. 37), for an explanation of the equivalence between grammar and literature. Alain de Lille explains similarly how when Nature copies God’s original creation, the pen of the composition is guided by spiritual power; otherwise, it would stray in error, The Complaint, p. 44; P.L. 210, 454 (my emphasis).
51. For examples of vernacular romances condemned as “romans de vanité,” see Dragonetti, pp. 34–35, esp. n. 2.
52. This shift is accompanied by a general antiphilosophical movement in the schools of Northern France marked by a tendency to take the auctores less seriously and to value modern culture more highly in comparison. See Wetherbee, pp. 5–6. On the treatises themselves, see Edmond Faral, *Les Arts poétiques du XIe et du XIIIe siècles* (Paris: Champion, 1924); see also Walter B. Sedgwick, "Notes and Emendations to Faral's *Les Arts poétiques*," *Speculum* 2 (1927): 331–43; P. Zumthor, "Rhétorique et poétique," *Langue, texte, énigme* (Paris: Seuil, 1975), pp. 93–124.


57. Murphy, p. 182.

58. Murphy, p. 186.


60. See Kelly, "Theory of Composition," pp. 120–22.


68. Bruns, p. 125.
70. Ed. Muret, vv. 1265–70.
72. Gallais, p. 337.
73. Mes tant dirai ge que mialz oevre
ses comandemanz an ceste oevre
que sans ne painne que g'i mete.
Del CHEVALIER DE LA CHARRETE
comance Crestiens son livre;
matiere et san li done et livre
la contese, et il s'antremet
de panser, que gueres n'i met
fors sa painne et s'antancion.
(vv. 21–29)
79. For a concise history of approaches to text editing see Lucien Foulet and Mary B. Speer, On Editing Old French Texts (Lawrence: Regents Press of Kansas, 1979).
81. Pickens, p. 23.
82. Dragonetti, p. 48.

CHAPTER 2

5. Other examples of the recording of knights' tales of adventure are as follows: Lancelot: 3:428, 429; 4:227, 296; 5:190, 332, 333; and Merlin: 2:321, 335, 464.
9. Chénu, La Théologie, p. 355. A similar situation obtains in vernacular poetry. See Zumthor's notion that the referent in Provençal lyric is most often a collective text, Essai, p. 82.
12. Chénu, La Théologie, p. 357.
13. For discussion of a similar kind of composition in medieval vernacular sermons, see Zink, pp. 305-41; and on the citing of texts without reference to their author, see Jean Leclercq, L'Amour des lettres et le désir de Dieu (Paris: Editions du Cerf, 1957), p. 77.
15. For examples of tales that are never recounted, see 2:339, 404; 3:307.
16. For other examples of châ arrière, see 2:216, 3:124, 179, 295. For ça avant, 2:185, 301, 418, 439, 479, 480; 3:307. Ça avant can also refer to future portions of the narrative, 2:295.
17. See Leclercq, pp. 80-82; Erich Auerbach, Scenes from the Drama of European Literature: Six Essays (New York: Meridian Books, 1959), pp. 11-76.
18. See also 2:480; 3:229. There is a similar recasting of Nascien's lineage that is given not as a record of past ancestors but as a prophecy of future descendants. In a dream Nascien receives a document that describes his lineage not as "celui dont tu ies descendus, mais ichil qui de toi descendra d'or-avant" (3:115).
19. The literary debt to Robert de Boron is acknowledged in the Estoire and the Merlin, but it is complicated in the latter case by reference to Merlin and Blaise as dictator and scriptor of the text we read.


25. The use of nous in the Estoire is as follows: laisserons à parler . . . et diront comment nostre sires: 2:50; Si vous direns du roy Evalach: 2:155; Or lairons à tant . . . si dirons: 2:162; Or parlerons de . . . si lairons atant de ses hoirs: 2:168; Or vous lairons de Tholomer et si vous conterons del roy: 2:222; Or verrons à la droite voie del conte: 2:236; Or lairomes plus n’en parlerons si dirons de: 2:244; Or vous lairions si parlerons: 2:264.

26. On the highly individualized "author-function" in Chrétien’s prologues, see Marie-Louise Ollier, pp. 26-41.

27. See also, "or vous lairions à tant del roy Evalach," 2:264.

28. The independent status of this plural authorial nous is reinforced further by the constant recurrence of the refrain "ensi comme vous aves oit," which clearly establishes the listening vous as a separate entity from the reciter: 2:230, 244, 305, 309, 321, 339, 387, 404, 405, 406, 407, 416 (nous avés oit), 419, 448, 458, 460-61, 466, 477, 3:44, 52, 64, 73, 125, 147 (nous avés oit), 307.

29. The plurality of authorship thus achieved creates the condition that Zumthor has termed "ça parle," a state in which authorial presence is replaced by the subject of the enunciation. Essai, p. 69; and "From the Universal to the Particular in Medieval Poetry," Modern Language Notes 85 (1970):817. See also Bernard Cerquiglini’s observation that in the prose romance authorial intervention is either eliminated or depersonalized, La Parole Médiévale (Paris: Les Editions de Minuit, 1981), pp. 111-16.

30. See Zumthor’s remark that instead of an author the medieval audience seeks a "speaker," Essai, p. 42. and his comment that “toute origine s’efface, la voix s’étouffe dans un texte composite, neutre, oblique, destructeur des identités personnelles,” Essai, p. 69.


d’Erec, le fil Lac, est li contes,
que devant rois et devant contes
deppecier et corronpre suelent
cil qui de conter vivre vueulent, (vv. 19-22)


34. A close association between textuality and orality is also found in many
medieval Latin texts where the expressions *sacra pagina* and *lectio divina* are used interchangeably to denote a narrative that was read. For St. Jerome and members of both monastic and scholastic communities in the Middle Ages, the *lectio divina* was equivalent to the written words one read, or to a specific passage chosen for reading (Leclercq, p. 71). And this reading was done, for the most part, aloud. In addition to Augustine's famous statement in the *Confessions*, in which he expresses surprise at St. Ambrose's *legere in silentio* (6:3), we have the testimony of a thirteenth-century Cistercian monk in Germany who confesses that he reads aloud word by word (C. G. Coulton, *Five Centuries of Religion* [Cambridge: The University Press, 1923-50], 1:38). It can be demonstrated further that the person reading aloud was actually a listener as well, one who "listened to the words pronounced." It is in this sense that *legere* was used as a synonym of *audire*, oral reading necessarily implied self-hearing (See Margit Frenk, "On 'Reading' and 'Readers' in the Post Gutenberg Era," paper delivered at the Eighth Convocation in Romance Philology, 24 October 1981, University of California, Santa Barbara). The function of author, speaker, and reader are conflated further when we remember that in monastic circles, at least, writing itself was done *à haute voix*. The author pronounced aloud to himself the words of the text he composed. His rough draft, inscribed in wax, was then copied by a scribe or *notarius*. But the author, in keeping with his role as a speaker of words, alone retained the title of *dictator* (Leclercq, p. 166).

35. "(ou sui chil de qui li Escription dist: 'Toute sapience vient de Dieu nostre segnor,' " Est. 2:8.


CHAPTER 3


7. Pauphilet, pp. 157-58, 171. The confusion of two allegorical modes is
compounded in the discussion of Perceval's temptation, which Pauphilet offers as an example of the Queste's parabolic composition. Contradicting his previous description of the parabolic process as essentially interpretative, Pauphilet now describes it as constructed allegory, "Il semble que ce soient là les jeux d'une imagination déréglée: en réalité c'est un travail méthodique et savant. Ce conte est un assemblage de transpositions dont chacune, prise à part, rend avec exactitude des nuances de la pensée" (p. 161).


9. Ibid., p. 213.

10. Ibid., pp. 212, 213.


12. A similar example is found in the "Histoire du Roi Mordrain," pp. 83–86.

13. Other examples of interpretation which explains how the custom was established or how the adventure came to pass are found in the "Mort du Religieux" (pp. 120–23); "Chateau Carcelois" (pp. 231–33), and "La Lepreuse" (p. 239).

14. Here the Queste can be seen both as reflecting and undermining the traditional association between histoire (or estoire) and truth. Since in biblical exegesis the historia was considered to be the sensus literalis of the biblical text, this "historical truth" was accorded a superior status to that of a purely romanesque narrative. In the Queste, however, historical truth is guaranteed by the fictive contes. See H. R. Jauss, "La Transformation de la forme allégorique," *L'Humanisme médiéval dans les littératures romanes du XIIe au XIVe siècles*, ed. Anthime Fourrier (Paris: Librairie C. Klincksieck, 1962), pp. 120–21.

15. It is important to note that some of the analogues discussed above contain only two terms of the three-part paradigm. Yet the third term is implicitly present because of its participation in the tiered scene of the three tables, and by simple syllogism: if Joseph's chair is like Christ's, and if Joseph's chair resembles Galahad's special seat, then Galahad's chair is also Christ-like.

16. This process parallels the tendency among monastic authors to reuse elements of previous accounts when describing the life of a saint. See Leclercq, p. 157.

17. The interpretation continues in several parts: the double Christological/Tropological parallel is elaborated as the body that Galahad finds in the tomb is equated with the Jews who refused Christ, and the voice is linked with their denunciation of Christ to Pilate (II. 12–21, p. 39). A second section has a purely historical function as it recounts the adventures of other Arthurian knights who have come to the tomb in the period before Galahad's arrival (II. 21–28, p. 39). A final segment attributes Galahad's success in scaring the devil away from the tomb to his innocence (II. 29–32, p. 39).

18. A tropological element is added to historical explanation in the scenes of Mordrain (p. 86) and the Mort du Religieux (pp. 123–27) as well. The interpretation of Melyant's adventure (pp. 44–46) contains no historical dimension (be it biblical, Josephan or Arthurian) and offers only a tropological explanation.

20. This process is not unlike that found in much monastic exegesis where Scripture is interpreted by reference to other Scriptural passages. See Leclercq, p. 79. It reminds us as well of Guiette's contention that the senefiance of vernacular tales is not designed to explain but to intrigue a reader interested in the obscure, the enigmatic, and the incomprehensible. p. 46.

All literary allegory is, in this view, equivocal because the symbols used to express it are not precise or singular but capable of changing meaning or colliding with one another in a superimposition of meanings (p. 48). This fact is demonstrated most clearly by critical studies of allegorical works which derive different and equally feasible readings from a given text. On the wide range of meanings advanced by Pauphilet alone for the Holy Grail, see Baumgartner, pp. 111-12.


23. Pauphilet, p. 171.

24. For other examples of interpretation supplied by Pauphilet see pp. 153-156.


26. Erich Auerbach, Scenes from the Drama of European Literature, pp. 11-76.

27. See Leclercq, p. 79; Augustine, De Trinitate 15:ix, 15.


30. Mazzeo, p. 6

31. Further analogues are found in the parable of the besanz, pp. 63 ff., and the parable of the festin, pp. 127 ff.


33. We are reminded here of Bezzola's useful distinction between symbolism and allegory: the former admits a plurality of possible explanations for each event or symbol while allegorical discourse rests on the notion that there is one correct and precise interpretation (Reto R. Bezzola, Le Sens de l'aventure et de l'amour (Paris: La Jeune Parque, 1947), p. 77. For a discussion of allegory as a strictly binary system dependent upon the duality of literal and allegorical meaning see Jauss, "La Transformation," p. 115.

34. Interpretation serves the same purpose in the account of Lancelot's
dream (pp. 134 ff.), Bohort’s dream (pp. 171 ff.), and the “tournoi symbolique” (pp. 140 ff.).

35. “Quant li rois Varlans vit l’espee si trenchant, si pensa qu’il retorneroit por prendre le fuerre. Et lors revint à la nef et entra dedenz et remist l’espee ou fuerre; et si tost come il ot ce fet, si chaî morz devant cest lit” (p. 204).

36. “CIL QUI PLUS ME PRISERA PLUS I TROVERA A BLASMER AU GRANT BESOIGN QUE IL NEL PORROIT CUIDIER; ET A CELUI A QUI JE DEVROIE ESTRE PLUS DEBONERE SERAI JE PLUS FELONESSE” (p. 206).

37. Pauphilet, p. 172.

38. Only one incident lacks both interpretation and prediction in the text: the adventure of the Espee Brisiee (p. 266). It is, however, described as having been recounted earlier, “l’Espee Brisiee dont li contes a ja devisé autre foiz, cele dont Joseph ot esté feruz parmi la quisse” (p. 266).


41. For a discussion of the simulacrum in the Vulgate Cycle, the way in which an illusion of truth is created through the pretense of an absolute signifier, see Leupin, chapter 3.

CHAPTER 4

1. See chapter one, pp. 21–25.


4. See Faral, pp. 89–90.

5. Faral, p. 90.


16. Lot, pp. 6, 63–64, 262.


18. See Lot, p. 28; Vinaver, “Motive,” p. 152. It is difficult to reconcile Vinaver’s apparent preference for the well-crafted tale with his notion of decorative logic. He explains, for example, how in the *Suite de Merlin* Morgan’s adventures are inessential to the development of the narrative, but understandable as decorative textual flourishes (“Motive,” p. 152). Yet in his analysis of the Balin episode, each version is described as a necessary elaboration that contributes to the subtle development of theme, “several faint visions superimposed one upon another served to illumine the last and greatest of them” (*Rise of Romance*, p. 110). In this case each element is considered indispensable to the creation of a coherent whole.

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24. For an explanation of editions used see n. 2 of the Introduction. Abbreviations that appear in this chapter are as follows: when a double reference is given for the Lancelot, the volume and page number of the Sommer edition appear first, followed by “M” to indicate Micha and the appropriate volume and page number (e.g., 4:130; M, 1:332). Sommer’s volume 3 is not cross-referenced here since both editors use the same base manuscripts for the texts in this volume. The Queste del Saint Graal is abbreviated as “Q.” La Mort le roi Artu is referred to as “LMA,” Micha’s Merlin as “Mer,” and Hucher’s Estoire as “Est.” Texts in the Sommer edition are indicated by volume only: Estoire (1), Merlin (2), Lancelot (3–5). The text of Micha’s Merlin corresponds to the first 87 pages of Sommer 2.
26. See Bruckner, p. 49.
27. See Zumthor, Essai, pp. 151–53, where he uses the terminology of F. Czerny to define the motif in medieval lyric as “une unité de formalisation élémentaire des contenus,” and Zumthor’s allied discussion of “types” in Essai, pp. 82, 95.
28. In my transcription of Sommer’s text I have regularized the usage of u and v.
29. See also Lancelot 4:175; M 2:33, Galahad’s tomb; and Lancelot 4:279; M 2:217, Galehot’s tomb.
32. “res in medium facie non prodit aperta. / Nec sua vox deservit ei, sed vox aliena, / Et sic se quasi nube tegit, sub nube serena,” Faral, p. 229; Nims, p. 54.
33. For a discussion of yet another type of amplification in romance see Douglas Kelly, “Senpres est ci senpres là: Motif Repetition and Narrative


35. One could also add to the list the non-Arthurian romances of *Floire et Blancheflor, Partenopeu de Blois*, Hué de Rotelande’s *Ipomedon*, and Aimon de Varenne’s *Florimont*. See Bruckner, pp. 18, 21.

36. This process is what Vinaver terms following themes in their “simultaneous presence,” *Rise of Romance*, p. 81.


38. Faral, p. 89.

39. One could also add to the list the non-Arthurian romances of *Floire et Blancheflor, Partenopeu de Blois*, Hué de Rotelande’s *Ipomedon*, and Aimon de Varenne’s *Florimont*. See Bruckner, pp. 18, 21.

35. This process is what Vinaver terms following themes in their “simultaneous presence,” *Rise of Romance*, p. 81.


38. Faral, p. 89.


41. See for example Q, 83, 110, 258, and 2:135.

42. See also 5:3-10.


44. The scene at the Estroite Marche is based on an unevenly matched pair of motifs. Although imprisonment is evoked by the motif of enchanted doors (Table 1:29), liberation is rendered not through the opening of double doors (Table 3:14) but through a functional variant: crossing the bridge (Table 3:8).

45. Gauvain is omitted from the incident in most Vulgate manuscripts and in Micha’s edition, although mention of the second pathway, the Eve Doloreuse, remains in Micha M 2:53.


47. Lot, p. 61.


49. See Zumthor’s definition of romance composition as “cumulative, énumérative, étalée en surface plutôt que hiérarchisée et organisée en profondeur,” *Essai*, p. 354.


56. Other instances of wounding are as follows: Lancelot is wounded in the thigh by Mélégant (4:43; M, 1:92), Keu is wounded in the thigh by Lancelot (3:166), Alain and Pellinor are both wounded in the thigh (2:159), Lancelot and Bors are wounded in the side by a lance (4:303; M, 2:273), Nascien is wounded in the shoulder (1:163), as are Clauñas (3:62), Rions (2:418), and Peter (1:264), an unnamed man is wounded in the left hand (Est, 2:98), Lancelot is wounded in the face (3:132).
57. Other examples of weapons rendered useless are: sword stuck in the shield (4:314; M, 2:301), sword on a bed (Q, 202), twelve swords are buried as part of Merlin’s treasure (2:251), Lancelot’s shield is hung in St. Stephens at Camelot (LMA, 161), Solomon’s sword breaks (1:161).
58. Peter is healed of his wound (1:272), the sword is removed from Joseph’s thigh but remains broken (1:256), Nascien’s wound is healed by a hermit (1:194), the spear is withdrawn from Joseph’s thigh and his wound is healed (1:80), the Holy Ghost cures Nascien’s wounds (1:75), a wounded and maimed man is cured (Q, 275-76), Galahad cures the Roi Méhaignié (Q, 271-72) and Mordrain (Q, 263), Melyant is healed at a monastery (Q, 49), a shield heals a man who lost his hand (Q, 33), Lancelot removes an arrow from a knight’s thigh (5:268; M, 5:181), Joseph’s thigh wound is healed (4:327; M, 2:398), Lancelot’s wounds are healed in the churchyard at Escalon (4:112; not mentioned in M, 1:266), Clamachides is healed by Joseph’s shield (Est, 3:137). Arthur withdraws the sword from the stone (2:83; Mer, 275), Mordrain joins two sections of a broken sword (1:163).
61. Mordrain falls into a trance (1:102), Lancelot is made unconscious by Morgan (4:140; M, 1:349), the author is knocked unconscious while reading (1:6), a mortally wounded knight is carried by on a litter (Q, 87), a woman accompanies a wounded, comatose knight (3:321).
63. This should be seen in contrast to Vinaver’s theory of decorative motifs that he considers to be pure ornamentation, embellishments without semantic function, “Motive,” p. 152 ff.
65. Zumthor’s view of similar passages in Villon’s poetry see Evelyn Riego.


67. In Lancelot’s case the physical wound is replaced entirely by blindness and immobility as the sole markers of his captivity.

68. “Biax sire Diex, ce est en amende de ce que je me sui meffet vers vos” (Q, 110).

69. Other allomorphs of the Dangerous Chair are as follows: A knight sits in the honored seat at the Round Table and disappears (2:157), and Moys is expelled from Christ’s seat at the Last Supper by seven flaming hands (1:248).

70. There are also cases in which the Veil serves alone, without mention of a recognizable prison, to indicate a kind of visual entrapment. When Arthur, for example, is deceived by the False Guenevere’s potion into thinking she is the real queen (4:50; M, 1:107 no potion), the king is described by his barons as mad, as suffering from an impairment of reason and perception that parallels Lancelot’s frenetic trances at Camille’s castle. Although Arthur is not physically confined, he is held captive, in a sense, by his inability to see clearly. Lancelot is similarly victimized by Pelles’ potion, which induces him to sleep with Helaine thinking that she is Guenevere (5:109–10; M, 4:207), and again by Morgan’s spell making him dream and subsequently believe that Guenevere has another lover (4:151; M, 1:370). Whether they are seduced by Potion, Spell, or Dream, all of these protagonists are trapped by deception and become the prisoners of faulty vision.

71. Ong, p. 53.


73. Ong, p. 53.


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77. On the concept of "register," see Zumthor, *Essai*, pp. 231–32, and on narrative template see Michael Nagler, *Spontaneity and Tradition: A Study in the Oral Art of Homer* (Berkeley: University of California Press, 1974), p. 14. "But any one Gestalt or sphota beggars definition, for it is itself undifferentiated with respect to any describable phonological feature. The given word, phrase, or sentence is only a kind of hypostasis of this entity."

78. See Nagler, p. 14, n. 19 where he quotes Chomsky's *Language and Mind* (New York: Harcourt, Brace and World, 1968), p. 36, "One cannot hope to determine either the underlying abstract forms or the processes that relate them to signals by introspection."


81. Propp, pp. 27, 29.

82. *De doctrina*, Book Two, 1. 34; *P.L.* 34, 35–36.

83. "Quant il orent eu le premier mes, si lor avint si merveilleuse aventure que tuit li huis dou palès ou il mengoient et les fenestres clostrent par eles en tel maniere que nus n'i mist la main."

84. Meaning in this case would result from a whole series of formalizations (see Zumthor, *Essai*, p. 93).


86. Actually, all romance can be defined in these terms. See Zumthor, "Genèse et évolution," p. 64. The revivification of a historical past through fictive and imaginative versions of it is also, at bottom, the impetus behind the *chanson de geste*. See Poirion, "Chanson de geste ou épopeée?" *Travaux de linguistique et de littérature* 10 (1972):20.

87. This is repetition in the Freudian sense, characterized generally as a return of the repressed, which can be understood in literature as the search for the missing term of metaphor. See Peter Brooks, "Freud's Masterplot." *Yale French Studies* 55–56 (1977):280–300.

88. *De doctrina*, Book One, 38. 32; *P.L.* 34, 35.

89. *De doctrina*, Book Four, 14. 139; *P.L.* 34, 102.

90. See chapter 1, pp. 21–25.

91. *Didascalicon*, pp. 58, 102, 107; Buttimer, pp. 19, 70, 77.


CHAPTER 5


5. "Car nos savons bien que la reine ocist le chevalier dont ele est apleee; si le vi et meint autre. Or esguardez se ge la puis defendre loiament," pp. 100-101.

6. "Or creioie ge bien que Mador fust en mauvese querle; car comment que ses freres moreust, je jurroie seur seinz au mien escient qu'onques la reine n'i pensa de loiaute ne traisa," p. 104.


8. "Je vos respond que ge sui morte por le plus preudome del monde et por le plus vilain: ce est Lancelos del Lac, qui est li plus vilains que ge sache, car onques ne le soi tant prier o pleurs et o lermes que il volsist de moi avoir merci," p. 89.

9. "Or vos requier ge, fet li rois, par la foi que vos me devez et que vos n'avez ici plevie, que vos me diez qui ces ymages portrest, se vos en savez la verite." And Morgan responds, "Et ge le vos dirai donc en tel maniere que ja ne vos en mentirai de mot," p. 62.


12. "Gauvain, fet li rois, fuiez de ci. car vos estes li hom en qui ge ne me fierai james; car mauvesement vos estes contenuz envers moi, quant vos saviez ma honte et la soufriez ne ne le me fesiez asavoir," p. 112.

13. "Sire, fet ele, je sui vostre plus charnel amie et si ai a non Morgain et sui vostre suer; et vos me deussiez mieux connoistre que vos ne me connoissiez," p. 60.


15. See Zumthor, Essai, p. 368.


CONCLUSION

1. See for example 1:287; 5:400; 6:43.

2. See Leupin's analysis of the Grail as the ultimate simulacrum, chapter 4.

3. See Leclercq, p. 249; St. Peter Damian, "Mea igitur grammatica Christus est," Epist. 8; P. L., 144, 476; St. Augustine, "Si autem se propter se diligat, non se relert ad Deum; sed ad seipsum conversus, non ad incommutabile aliquid

4. For a detailed analysis of the Vulgate Cycle as a "mime perverse" of Christian sacrifice, see Leupin, chapters 2 and 6.
