
MODERN ARTHURIADS

Head: Kevin J. Harty, Donald L. Hoffman

Room 2

The legends of King Arthur remain alive and well today in multiple genres and forms. This roundtable examine the ways in which the Arthuriad has continued to become the focus of writers for film and television.

'DAVID BECKHAM IS A USEFUL IDIOT': GUY RITCHIE, KING ARTHUR AND 'THE GREAT CONSPIRACY'

Andrew B.R. Elliott

Guy Ritchie's recent reworking of the Arthurian legend, *King Arthur: Legend of the Sword* was released to a barrage of both professional and amateur criticism. The usual complaints abounded, from laments over misused sources or confused plots, to casting choices or directorial decisions. However, in one small corner of the internet, self-styled political analyst, part-time historian and apparently award-winning filmmaker, Matt Taylor was calling for a boycott of Ritchie's film for very different reasons. According to Taylor, Ritchie (alongside Hunnam and Beckham) were no less than traitors to the nation and a tool of the New World Order. Taylor's reasoning is less than clear. However, the main thrust of his argument is summarized in a meme prominently featured on his blog, which justifies the boycott on the grounds that the films are "not based on the real King Arthur's [sic] they are based on French romantic crap [sic]". On the strength of his use of French sources, Taylor continues, Ritchie and Beckham are not only traitors but agents in a giant cover up which, apparently, includes the Royal Family (as a "foreign German royal dynasty").

See <http://guerrillademocracy.blogspot.co.uk/2015/06/david-beckham-is-useful-idiot.html>. For Arthurian scholars, of course, it is hard to take ideas like these very seriously; rather, they seem to confirm Umberto Eco's famous line about the signs of a lunatic being that, sooner or later, they will bring up the Templars. However, peering beneath the surface, the logic and its online connections reveal a different story of national myth, nationalism and a complex question about who can really lay claim to ownership of the medieval past. This paper, accordingly, will explore the ways in which the online Arthur, and its cinematic equivalents, take their place in a complex parallel world of real, and contested, King Arthurs.

ISOLDE IN FILM: TRACING THE INFLUENCE OF WAGNER AND BÉDIER

Joan Tasker Grimbert

In the more than dozen films produced between 1909 and 2006 that have sought to recreate the legend of Tristan and Isolde, we can detect the imprint of two figures who had a pervasive influence on the reception of the legend in modern times: Richard Wagner and Joseph Bédier. Wagner, whose 'music drama,' *Tristan und Isolde*, was first performed in 1865, influenced the first two films, particularly in the creation of a headstrong heroine. Subsequent films drew on Joseph Bédier's 1900 prose romance, *Le Roman de Tristan et Iseut*, in which the eminent medievalist presented episodes drawn from the 12th- and 13th-century French and German Tristan poems. However, Wagner's influence continued to make itself felt in the depiction of the Irish princess, whose determination to forge her own destiny (particularly in her manipulation of the love potion) strongly appealed to filmmakers.

I LEARNED EVERYTHING I KNOW ABOUT KING ARTHUR FROM WATCHING TV IN THE 1950S AND THE 1960S

Kevin J. Harty

Since its earliest days, television has been fascinated by the medieval in general and by the Arthurian in particular. This paper examines the appearances of versions of the legend King Arthur and the Knights of the Round Table on American television in the 1950s and 1960s in Arthurian TV series (such as *The Adventures of Sir Lancelot*), in multiple-episode story arcs of non-Arthurian TV series (such as *The Beverley Hill Billies*, *Captain Z-Ro*, and *Time Tunnel*), and in single episodes of non-Arthurian TV series (such as *The Munsters*, *Bonanza*, and *Mr. I. Magination*).

TRISTAN IN BOHEMIA: ADAPTING ROMANCE

Head: Martin Šorm

Room 3

Being a compilation of three Middle High German versions of the Tristan story – Eilhart von Oberg's, Gottfried von Strassburg's and Heinrich von Freiberg's –, the late-14th-century verse romance *Tristram a Izalda*, one of only two Arthurian romances extant in Old Czech, is an ideal case for translation and adaptation analysis, with its complicated relation to the sources both a challenge and an opportunity. We propose to build on the long, yet relatively sparse tradition of research into both general and particular transformations in style and substance so as to further explore – perhaps even explain – several curious points in the narrative, but also to expose relevant contexts, diachronic and synchronic, and to attempt to place the Old Czech *Tristram* within these. The panel will thus, on the one hand, offer a survey of the modes of reception and adoption of the Tristan narrative in late medieval Czech Lands and attempt to comprehend them within the highly pertinent contexts of the German prosaic adaptation of Tristan, of contemporary Bohemian culture and literature, and of late medieval translation and adaptation as a more general issue. On the other hand, new insights will be provided into specific textual passages whose contents, unprecedented in the hypotexts, can hardly be explained through translation analysis and which have thus startled or intrigued modern readers and editors: these include several portrayals of natural environs as well as the ending which, in the Old Czech version, has undergone a fundamental rewriting.

TRISTAN IN THE LITERARY LABORATORY OF LATE MEDIEVAL BOHEMIA

Jan K. Hon

While there was no predominant direct reception of Arthurian narratives in medieval Bohemia, the more broadly understood “*matière de Bretagne*” left significant literary traces in both German and Czech epics written in Bohemia in the 13th- and 14th-centuries. The most prominent representative of this tradition was the Tristan complex. The paper will, first, map the various reception modes of the Tristan tradition in late medieval Bohemia which oscillated between historical, fictional, and religious interpretations. Second, it will focus on the Czech Tristan adaptation from the late 14th-century, which combines Eilhart's, Gottfried's, and Heinrich's Tristan versions as its sources, exploring which of the previously observed Tristan interpretations were constitutive for the Czech adaptation. Third, the paper will compare the Czech Tristan adaptation with the German 15th-century Tristan in prose, and ask to which extent the two versions of the narrative share similar features and how such features can be conceptualized as a theoretical framework for other similar comparisons. The goal is to present 14th-century Bohemia as a cultural laboratory in which various, even contradictory, traditions and tendencies interacted with each other and, as a result, could reveal new possibilities for further literary development. Such a perspective will offer new insights into the understanding of historical literary genres.

BOHEMIAN LANDSCAPES IN *TRISTRAM A IZALDA*

Matouš Turek

In the Old Czech *Tristram a Izalda*, one element of Tristram's combat with Morolt defies a basic expectation otherwise fulfilled in most versions of the story: the fighting does not take place on an island, nor does it involve boats. Instead, the Czech author decided to place the event on a hilltop. This curious detail, a departure from the Middle High German hypotexts of the Old Czech rewriting, is not a singular quirk, as similar modifications and insertions later recur. What lies behind this landscaping operation, which has so far been noticed, but not sufficiently explained? I propose to read the author's readiness to transform the scene of action as part of a strategy of adjustment or acculturation of the fictional world of *Tristram a Izalda* specifically for Bohemian readership which, by the later Middle Ages, had formed its own peculiar horizon of expectation regarding the natural environs suitable for a setting or backdrop to action. Within the tradition of artistic – literary, but also visual – representations of landscape in medieval Bohemia, there appears to have arisen a pattern, or at the very least a specific inclination to portray woodlands as hilly and mountains as covered in forests. The possible intentions of the Czech adaptor can thus perhaps be understood more easily with reference to and in the context of a variety of narratives than when assessed only in relation to the sources.

OLD CZECH *TRISTRAM A IZALDA* "SUB SPECIE FINIS"

Matouš Jaluška

I propose to read the Old Czech verse romance *Tristram a Izalda* not only as a tragedy of love adjusted to late medieval audience but also as a story about successful "grounding" of disruptive sexual and political forces. The final paragraphs of this text show the king Mark of Kurvenal, Izalda's husband, as a penitent trying to redress the deadly story, enlisting Virgin Mary's help in the process. Bodily remains of the lovers are interred in a new monumental abbey dedicated to the Virgin, where "a corner" is reserved also for Izalda's handmaiden Brangenena, who ends up as an anchoress. Tristram's servant Kurvenal is, on the other hand, elevated to kingly status by Mark, who eventually relinquishes his power and becomes a monk.

This development will be read a "semantic happy ending", because the rights of the land are passing to a person whose name corresponds with the kingdom itself. Through this device the ambiguous opacity of extramarital love is substituted for the total transparency paired with final agreement between Earth and Heaven, the imperium and the sacerdotium.

The closing sequence will be also presented as a satisfaction for an anonymous king of Slavs, who was defeated at the beginning of the romance, because both Mark's and Rivalin's dynasties end without proper heir and their lands are to be governed by Kurvenal, a peace-loving man looking towards heaven whose attempts to produce a new line of kings go unmentioned in the romance.

VOM FABLIAUX ZUM LIBRETTO, VON DER ERZÄHLUNG ZUR OPER. ARTHURISCHER STOFF- UND GATTUNGSTRANSFER IM LANGEN 19. JAHRHUNDERT EMOTION AND PERFORMANCE II

Head: Matthias Meyer

Room 4+5

Spätestens mit der Romantik beginnt im 18. Jahrhundert eine verstärkte Wiederaufnahme des Artusstoffes im deutschsprachigen Raum. Vorbildcharakter haben hier zunächst französische Fabiliaux, später werden auch die deutschsprachigen (und anderen) mittelalterlichen Bearbeitungen hinzugezogen. Dabei werden die Stoffe unterschiedlichen literarischen Transformationsprozessen unterworfen, sind, je nach Gattung, anderen Schwerpunktsetzungen unterworfen und werden in unterschiedlicher Intensität mit anderen Stoffkreisen kombiniert.

In dieser Sektion sollen in drei exemplarischen Analysen die Aufnahmen arthurischer Elemente in Beispielen vom späten 18. bis zum frühen 20. Jahrhundert untersucht werden. Ausgangsbasis sind das im französischen und deutschsprachigen Bereich breit überlieferte Motiv der Mantelprobe, das Enthauptungsspiel um Gawain und die Wolframsche Figur des Klinsor, wie sie in deutschsprachigen Texten (Kunstmärchen, Dramen und Libretti, Erzählungen) aufgenommen und ggf. mit anderen mythologischen oder literarischen Traditionen vermengt werden. Dabei geraten zwei unterschiedliche Bearbeitungstendenzen in den Fokus: eine eher ironisierende und eine bemüht mythologisierende. Die Einzelanalysen werden auch versuchen, die Beispieltex-te auf der Folie der jeweiligen literaturhistorischen und –theoretischen Gesamtsituation zu lesen.

GAWAN, GRAL UND TOD. EDUARD STUCKENS GAWAN-DRAMA IM KONTEXT SEINES GRAL-ZYKLUS UND DER MITTELALTERREZEPTION UM 1900

Matthias Meyer

Im Zentrum des Vortrags steht Eduard Stuckens Drama ‚Gawân – Ein Mysterium‘. Das Stück wurde 1907 am Münchner Residenztheater uraufgeführt, durchaus mit Erfolg. Es handelt sich um eine Bearbeitung von ‚Sir Gawain and the Green Knight‘, die zunächst eine relativ getreue Dramatisierung der mittelalterlichen Vorlage bietet, bis dann in einer Schlusswendung der bekannte Plot in die Gralswelt überführt wird. Im Vortrag geht es zunächst um eine genaue Analyse der Verfahren, die Stucken nicht nur bei seiner Umwandlung der Vorlage in eine Gralsgeschichte, sondern vor allem überhaupt für den Medienwechsel von der mittelalterlichen Verserzählung zum Drama verwendet. Im Zentrum soll dabei die These stehen, dass gerade eine den mittelalterlichen Stoffen inhärente Theatralität die Umarbeitung in ein Drama begünstigt. Dies soll durch einen Vergleich mit einer ideologisch gänzlich anders gelagerten modernen Bearbeitung, dem von David Harsent verfassten Libretto zu Harrison Birtwistles Oper ‚Gawain‘

herausgearbeitet werden. Von besonderem Interesse ist dabei, wie mit den in der Vorlage vorhandenen Strukturen eines Jahreszeitenmythos umgegangen wird und wie sie in die jeweiligen Aktualisierungen einbezogen werden. Dieser Vergleich ist auch insoweit erfolgversprechend, weil Stucken an einer inhaltlichen Remythisierung interessiert ist, während Harsent/Birtwistle auf eine formale Mythisierung hinarbeiten. In einem Ausblick wird Stuckens Gawan-Drama in den Kontext seiner Dramenfolge ‚Der Gral‘ sowie in die zeitgenössische Mittelalterrezeption zwischen Symbolismus und *fin de siècle* gestellt.

KLINGSOR UND KAPPI. ZU STOFF UND FORM IN FRIEDRICH SCHNACKS ZAUBERMÄRCHEN.

Lena Zudrell

1922 veröffentlichte der bis dahin vornehmlich als Lyriker tätige Friedrich Schnack sein Prosadebut „Klingsor. Ein Zauber Märchen“ bei Jakob Hegner in Hellerau. In traumhaft-transzendenter und zugleich märchenhaft-naiver Atmosphäre erzählt der Ich-Erzähler von der Befreiung seiner Geliebten Melusine aus dem Schloss Aruk, in dem Klingsor noch etliche andere Gefangene hält. Mit Hilfe einer sterbenden Greisin und ihrem zum Vogel Kappi verzauberten Geliebten widersteht der Erzähler den Versuchungen im Schloss und besiegt so den Zaubermeister. Während die Figur des Klingsor bekanntlich vor allem in der Romantik eine breite Rezeption fand, wobei sowohl beispielsweise Novalis als auch E.T.A. Hoffmann hauptsächlich die Klingsor-Figur des Sängerwettstreits auf der Wartburg künstlerisch verarbeiteten, konzentriert sich Schnack auf den entmannten Zauberer aus Wolframs „Parzival“. Während in Wolframs Text noch Ambiguitäten in Bezug auf die Beurteilung der Klingsor-Figur zu finden sind, zeigt Schnack eine eindeutig dem Bereich des Bösen zuzuordnende Figur ohne jegliche positive(re) Qualitäten. Strukturell und im Textaufbau dem russischen Zauber Märchen entsprechend, gerät die Klingsor-Figur bei Schnack in ein nahezu unüberschaubares Fahrwasser an religiösen, mythologischen und literarischen Anspielungen, an denen der Zauberer schließlich zugrunde geht. Dabei konzentriert sich Schnack vermehrt auf (Stoff)Traditionen aus dem arabischen, vornehmlich mesopotamischen Raum, in dem die Erzählung in großen Teilen auch angesiedelt ist. Diese zahlreichen Annäherungen, Zitate und Vergleiche zeugen in „Klingsor“ von einer äußerst bemüht dichten Stoff- und Gattungsmischung sowie von einem inhärenten Formwillen, nach deren Funktionalisierungen im Vortrag zu fragen ist.

LES VERSIONS ABREGÉES DE *LA QUESTE DEL SAINT GRAAL* : MOUVANCE DU TEXTE ET MOUVANCE DU SENS

Hélène Bouget

Room 6

La Queste del saint Graal est généralement perçue comme un texte relativement stable dans la tradition manuscrite, par comparaison, par exemple, avec le foisonnement des versions du Tristan en prose. Cette perception, qui repose sur la relative concordance des témoins manuscrits et sur la préséance de l'édition d'Albert Pauphilet, doit néanmoins être nuancée. Entre le XIII^e et le XVI^e siècle, le roman est ainsi repris, adapté et surtout très abrégé, selon des modalités diverses, dans au moins trois manuscrits : le manuscrit de la Bibliothèque nationale de France, français 123 (daté des années 1275-1280), les manuscrits jumeaux de la bibliothèque de l'Arsenal (Paris), 3350 (vers 1470), et de New York, Pierpont Morgan Library, M. 038 (daté de 1479), ainsi que dans *L'Hystoire du Saint Graal* imprimée successivement à Paris en 1516 et 1523. Or la diversité du contexte manuscrit ou éditorial d'une part, les différentes techniques d'abrègement mises en oeuvre d'autre part, nous amènent à considérer ces versions comme autant de témoins de réceptions possibles de la *Queste*. On s'attachera à comparer les modalités d'abrègement mises en oeuvre dans ces différents témoins pour s'interroger sur la poétique du récit ainsi recomposé et sur sa réception. En renonçant parfois aux passages allégoriques ou en les faisant passer au second rang, ces adaptations témoignent, dès le XIII^e siècle, de la mouvance de la *Queste* et sont le signe d'une réception parfois très éloignée du modèle représenté par le manuscrit de Lyon édité par Pauphilet et plus récemment par Christiane Marchello-Nizia.

« LORS DIST LA PUCELLE » : VOIX DE FEMMES DANS *LE ROMAN DE PERCEFOREST*

Marie-Christine Melle Payne

Room 6

Vaste composition du XV^es siècle, *le Roman de Perceforest* se veut une genèse des romans arthuriens. Parler des « voix de femmes » semblerait un sujet peu approprié pour décrire un roman tel que *le Roman de Perceforest*.

Cette communication se propose pourtant de reconsidérer la place des personnages féminins et de mettre en lumière leur rôle ou plutôt leur(s) voix dans *le Roman de Perceforest*. Ce roman propose un mélange intéressant dans le traitement des personnages féminins : personnages-outils dénués d'une fonction précise et personnages pleins, demoiselles, épouses, veuves, toutes les catégories de femmes se réunissent dans ce roman-fleuve. Chacun de ces personnages possède une voix qu'il peut ou non exprimer. Entre parole interdite, parole menacée, parole poétique, parole prophétique ou de mémoire, plusieurs voix de femmes se font entendre. Si les femmes dans *le Roman de Perceforest* expriment leur voix pour se faire entendre en tant qu'individus, c'est surtout une voix collective qui se fait jour, une voix qui va œuvrer à la construction du royaume voulu par Perceforest : ce sont des voix qui convergent toutes vers la même « voie ».

D'UN MERLIN À L'AUTRE EN TROIS PAS. LA TRADITION MANUSCRITE DE LA SUITE VULGATE DU MERLIN

Richard Trachsler

Room 6

Le *Merlin* en prose, on le sait, est l'oeuvre de Robert de Boron, et il forme la partie médiane de la Trilogie dite « de Robert de Boron ». Ce *Merlin*, on le sait aussi, a ensuite été intégré, moyennant quelques aménagements, dans le cycle de *Lancelot-Graal*. Ce que l'on ne sait pas est dans quelles conditions on lui a associé la *Suite* et quelle a pu être la fonction de cet ajout. Une nouvelle étude des deux rédactions alpha et bêta à la fois du *Merlin* et de sa *Suite* permettra peut-être de mieux comprendre comment la partie Merlin s'insère dans la tradition textuelle du *Lancelot-Graal*.

BOCCACE « ARTHURIANISTE » ENTRE COMMENTAIRE, MYTHOGRAPHIE ET ROMAN

Matteo Cambi

Kardinal-Döpfner-Saal

En ce qui concerne la production littéraire du « Boccaccio minor » – c'est à dire à l'exclusion du *Decameron* – nous pouvons essayer de comprendre la connaissance de la littérature arthurienne chez Boccace ; il ne s'agit pas simplement de souligner les lectures des romans arthuriens – *in primis* le *Tristan en prose* et le *Lancelot en prose* – mais surtout le processus de re-écriture qui Boccace va mettre ensemble. Le *De Arturo Britonum* regge est une biographie rédigée, entre le 1350 et le 1360, dans le *De Casibus virorum illustrium* : Boccace va donc utiliser les sources latine de matière arthurienne (la *Chronologia Magna* de Paolino Minorita e l'*Historia regum Britannie* de Geoffrey of Monmouth) en composant un portrait mythique et historique d'Arthur. Avec les *Esposizioni sopra la Commedia*, vingt ans plus tard, Boccace reprend la matière arthurienne en donnant un commentaire au Vème chant de la *Commedia* pour ce qui regarde Paolo e Francesca (qui sont en train de lire le *Lancelot en prose*) : Boccace va mettre ensemble une fiction de l'histoire des amants dantesques remodelée sur les amours et les péripéties des protagonistes arthuriens. Ma communication portera donc sur l'évolution et les différentes utilisations des personnages et des romans arthuriens dans les œuvres de Boccace, en regardant aussi à la fortune de ces re-écritures dans la tradition italienne et européenne.

NOUVEL ESSAI DE FORMALISATION DU MYTHE TRISTANIEN

Alain Corbellari

Sartre se plaignait déjà en 1939, dans une critique assassine de *L'Amour et l'Occident*, qu'il y ait un « mythe du mythe » ; c'est dire que la question de savoir en quoi la légende de Tristan peut être dite mythique n'est pas nouvelle et est, à bien des égards, piégée. En tentant de critiquer quelques définitions données jusqu'ici, et en replaçant la question dans le débat sur l'amour courtois (dont on a proposé ailleurs une nouvelle formalisation tripartite), cette communication aimerait proposer une mise en perspective mythocritique renouvelée de la légende des amants de Cornouailles, en mettant en évidence la distinction entre récits de l'hétérogamie contrariée et récits de l'endogamie fatale et en posant l'hypothèse que seuls les seconds peuvent être dits véritablement mythiques.

À PROPOS DU PROBLEME DU CYCLE DE LA *POST-VULGATE*

Paloma Gracia

Le but de cette communication est de faire la lumière sur le sujet difficile de la *Post-Vulgate*. Cinquante et un an après la publication de *The Romance of the Grail*, le panorama critique de la *Post-Vulgate* est confus. La discordance entre les différents secteurs de la critique rend difficile le travail sur les textes associés au cycle : un abîme sépare ceux qui considèrent que les hypothèses de Fanni Bogdanow sont vraies de ceux qui les ignorent ou les rejettent, bien que des arguments opposés aient été rarement publiés. Il semble possible d'étudier la *Suite du Merlin* des manuscrits Huth (London, British Library, Additional, 38117) ou Cambridge (University Library, Additional, 7071) en marge du problème, mais que faire avec le MS. fr. 343 de la BNF et la version de la *Queste* qu'elle représente ? Le chercheur se situe à une croisée des chemins qui rend épineuse l'étude des textes associés au cycle.

PENGUIN MEDIEVAL EDITIONS: ARTHURIANA AND THE 'ACADEMIC BOOK'

Head: Rebecca Lyons

Room 2

As part of the inaugural Academic Book Week, coordinated by The Academic Book of the Future project team in November 2015, a list of '20 Academic Books that Changed the World' was selected by a committee of experts. Of these 20 books, 10 were published by Penguin, challenging the concept of what we consider as an academic book, since Penguin is traditionally categorised as a trade publisher. The Penguin edition is a crucial vehicle for academic discourse, especially in the modern academy where publication is a key metric of scholarly achievement, and where modern translations and editions are crucial for undergraduate engagement with medieval texts.

A collaboration between scholars in the Centre for Medieval Studies at the University of Bristol (where the Penguin Archive is held) and the Centre for Publishing at UCL has led to the establishment of a project based specifically on Penguin's editions of medieval vernacular literature. As part of the project, this panel considers publishing and editorial histories of Arthurian literature, analysing the ways in which Penguin has worked with scholars to open up access to this corpus. Key questions include: In what ways has Penguin approached the commissioning of translations and editions of Arthurian literature? How has this publisher marketed Arthuriana to modern audiences; what strategies have been adopted? What is, and what will be, the place of the 'crossover' publication in terms of readership and scholarship of medieval Arthurian literature? To what extent do Penguin editions of medieval texts have an impact on scholarship?

PENGUIN'S *ARTHURIAN ROMANCES*: REPACKAGING CHRÉTIEN'S MASTERPIECES FOR THE BRITISH PAPERBACK MARKET

Leah Tether

In 1981, Penguin Classics published an English translation by William Kibler and Carleton Carroll of the romances of Chrétien de Troyes under the title of *Arthurian Romances*, a bold and powerful epithet for a set of works by an author practically unknown amongst the volume's target market.

Publishing unfamiliar works, however, was not an unfamiliar challenge for the Penguin Classics imprint, which had been originally established to provide affordable books of good editorial quality to students and academics. In 1946, however, E. V. Rieu produced such an eminently readable translation of Homer's, that it sold over three million copies. Allen Lane spied an opportunity. He invited Rieu to edit a new series of Classics, 'shorn of the unnecessary difficulties and erudition' as Rieu put it, in order to allow a wider public to access works by great writers it might never otherwise know.

The rest, as they say, is history. Penguin provides some of the most trusted and well-loved Classics in the world, with its rendering of Chrétien's works representing no exception. Despite Chrétien's relative obscurity in the English-speaking world, the Kibler/Carroll translation quickly became a 'go-to' edition for readers interested in Arthuriana (whether academics, students or members of the wider public), with a revised edition having been published with a new cover in 2004, and an ebook having made its way onto digital bookshelves in 2008.

This paper will explore the extant archival materials held by the Penguin Archive in the University of Bristol to reveal and analyse the particular editorial and marketing decisions that helped to make Chrétien's French Arthurian works palatable for a new, English-speaking audience.

PENGUIN'S "SHIP-WRECKED MALORY PROJECT"

Samantha Rayner

In 1969 Penguin published their 2-volume set of *Le Morte Darthur*, edited by Janet Cowen and with an introduction by John Lawlor. Still in print today, this popular edition has been many people's introduction to Malory and his world. Yet behind the covers lies a story of production and Arthurian scholarship as dramatic and twisting as any of the tales it contains. Exploring letters and memos found in The Penguin Archive, held at the University of Bristol, research has found evidence of a complex editorial history to this work.

This paper looks at that history and how it reflects the wider contexts of Arthurian scholarship of the time, underlining as it does so Penguin's clear aim to produce an edition that was academically sound as well as attractive to a more general reader.

In a memo from E. V. Rieu to A. S. B. Glover in 1958, a reference is made to "the ship-wrecked Malory project", indicating that even before that date, Penguin had been thinking seriously about attempting some sort of edition. Before this would eventually happen, over a decade later, there would be other ship-wrecks to beleaguer the appearance of *Le Morte Darthur*: this paper looks at what those were, and how Penguin handled them.

PACKAGING PENGUINS: ROGER LANCELYN GREEN'S KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE

Adele Cook

Originally published in 1953, Roger Lancelyn Green's *King Arthur and the Knights of the Round Table* has long been established as a children's classic. Published under the Penguin imprint, both scholars and the gatekeepers of children's literature have admired the work, and encouraged the child reader to continue to engage with the text. The text itself contains material which is largely a simplified version of Malory's *Le Morte d'Arthur*, and much like the majority of children's Arthuriana, claims Malory's work as its primary intertext. However, 1950s Arthurian literature is characterised by a regressive stance on gendered behaviour, and is markedly nationalistic. It is therefore surprising that the text continues to retain its popularity.

One way in which it has continued to be marketed to contemporary audiences is through changing peritexts. This can affect the reader position, and yet is often overlooked within Arthurian scholarship, being seen as a marginal element of children's literature, rather than central to the reader position. A 2015 edition of Green's text has recently been produced by Penguin, using pixelated images to appeal to children of the digital age, and this stands in direct contrast to the beautifully-bound edition produced by Penguin Random House in 2010. It is the intention of this paper to explore the reason and effect of changing packaging and marketing strategies, and to contribute to the academic discourse regarding pervading representations of race, gender and class packaged in pedagogic 'medieval' texts.

THE LAIS, THE FAERIE QUEENE, AND PENGUIN: PUBLISHING PRE-MODERN ARTHURIANA LITERATURE BY/FOR WOMEN

Rebecca Lyons

My doctoral research explores Arthurian literature owned (and read) by women in late medieval and early modern England, investigating the readers' relationships with the physical objects of the codices within specific contexts. This interest in the physical Arthurian 'book' and its relationship with women has also recently extended to modern publishing practices, prompted by my work on 'The Academic Book of the Future' project. This paper represents a confluence of these influences.

Based on archival research at The Penguin Archives at the University of Bristol, this paper considers two examples of pre-modern Arthurian literature – medieval *lais* by a woman, and an epic poem, written for Elizabeth I. These two works – the *Lais* of Marie de France and Edmund Spenser's *The Faerie Queene* – were both published under the Penguin Classics imprint – in 1999 and 1973, respectively.

This paper asks how the original female authorship and readership of these two works has affected the editorial and marketing decisions around their publication by Penguin. It also takes a step back to consider the ways in which publishing practices and their broader historical contexts have influenced the shape, dissemination, and reception of pre-modern Arthurian literature by modern readers, and considers the female inheritance of each text.

ARTHUR IN BOHEMIA: TANDARIÁŠ AND BEYOND

Head: Jan K. Hon

Room 3

Beyond *Tristram a Izalda*, the corpus of Arthurian literature extant in Old Czech is limited to a single verse romance. *Tandariáš a Floribella*, a radical refashioning of Der Pleier's *Tandarois und Flordibel*, certainly merits a contemporary rereading and a reappraisal which would do more justice to the text and especially, when considering the intriguing manuscript context, to its effect on the readership. As far as reception is concerned, *Tandariáš* is not the only Arthurian fruit to go largely unnoticed in what could first look a meagre Bohemian harvest. Drawing on a variety of evidence from 14th- and 15th-century Czech Lands – from manuscripts, literature, historiography, onomastics and visual arts – the speakers will be able to demonstrate that an Arthurian tradition can be traced broader and deeper than previously believed and that the total adds up to more than the odd individual witness may suggest. The main set of questions, then, will not concern the very existence of Arthurian elements in late medieval Czech culture, but rather modes of their reception: among different publics, within varied ideological and socio-cultural frameworks and across genres and media. A number of partial questions follow, such as: Have we so far neglected an “Arthurian manuscript” in Czech medieval studies? Did any more Arthurian romances exist in Old Czech? If so, which ones could they have been? Was Arthur a staple of political imagination, or merely a peripheral figure? Who was commissioning Arthurian wall paintings and can we expect more to be discovered?

ACCENTUATING CULTURAL CONTRASTS IN THE OLD CZECH *TANDARIÁŠ*

Martin Šorm

This paper will bring attention to the way in which the Czech late medieval translator of Der Pleier's *Tandareis und Flordibel* managed to significantly change the structure of the original narrative, and try to explain what could have been the purpose of such transformation on the semantic level. My hypothesis is that the anonymous author reduced (but also enriched) and rhythmized the material not only in order to adapt the text to the different needs of his public, but primarily to accentuate cultural contrasts between the Christian-Arthurian and the pagan worlds. More precisely, the Old Czech *Tandariáš* concentrates upon fundamental differences between the Christian and the pagan customs regarding the treatment of women, men's authority and gender roles as a whole. My perspective is based partly on a close reading of the three manuscripts which posit *Tandariáš* in three specific material and textual contexts. We thus need to take into consideration the tendency of ms. F II 8 (National Museum, Prague) to arouse controversy, as the scribe Pivička was collecting texts of various genres but always with the potential to disturb, their chief concerns being conflict between nations, between cultures, between people and animals, as well as tense relations between fathers and daughters; the emotion-oriented ms. G 10, n. 558 (Moravian Provincial Archives, Brno), the only Czech “Arthurian” codex; finally, the fusion of heroic adventure and Christian morals in the ms. of count Baworowsky, BN 12594 II (National Library, Warszawa).

ARTHUR AND THE VISUAL ARTS IN MEDIEVAL BOHEMIA

Jan Dienstbier

Although there do exist examples of Arthurian visual cycles from the Lands of the Bohemian Crown, they have so far received only limited attention from researchers. While the Lancelot cycle in the Silesian village of Siedlecin is well known and often compared with other similar monuments in Europe, wall paintings in Prague burgher houses or the recently discovered wall paintings in the Moravian castle of Kunštát are virtually unknown. I shall discuss these rare examples of Arthurian visuals in Central Europe as well as a variety of questions and problems pertaining to them – the identification of individual paintings, their functions and meaning. Some answers can be provided by a comparison of visual analogies in German-speaking countries, other ones with reference to extant texts or onomastic surveys. The as yet mostly unexploited Central European Arthurian visuals thus offer an excellent ground for the discussion of dissemination, adaptation and changes of Arthurian tales during the Middle Ages.

SIR MORDRED “THE MALEBRANCHE,” RENART’S HEIR? – A POSSIBLE SOURCE FOR THE ALLITERATIVE *MORTE ARTHURE* AND ITS THEMATIC SIGNIFICANCE

Yuri Fuwa

Raum 4+5

Reynard the fox is one of the most intriguingly secular and sacrilegious medieval literary creations; and yet, despite its undoubted popularity in France, *le Roman de Renart* had previously been regarded as unknown in 14th-century England. Rather than the *Roman* itself, its intermediate works were regarded as sources of inspiration for artistic representations such as Chaucer’s “Nun’s Priest Tale” among others. More recently, it has been argued that the romance was known to the author of *Sir Gawain and the Green Knight*, and that this poet’s knowledge of French romances may have, in Elizabeth Brewer’s words, “endowed the work with profundity of meaning.”

This paper argues that *le Roman de Renart*, and possibly its 14th-century descendant, could have furnished the poet of the alliterative *Morte Arthure* with a complex source of literary inspiration. Mordred appears twice with the epithet “the Malebranche” in the *Morte Arthure*, yet significantly this epithet does not appear elsewhere in Arthurian tradition. Early editors of the text either remained silent about, or posited a possible lost source for, this reference. Mary Hamel alone has pointed out Dante’s influence on the poem. I, however, explore here a further possible, unexpected source for this epithet, i.e. *le Roman de Renart*, one which perhaps has repercussions concerning the original connotation of “Malebranche,” and also argue that this French work and its descendant, together with Dante’s *Inferno*, are highly significant given the context of late 14th-century religious and social uneasy conflicts.

THE AFTERLIVES OF *IWEIN*: PRESENCING THE PAST(S) IN/OF GERMAN ARTHURIAN ROMANCE

Alexandra Sterling-Hellenbrand

Raum 4+5

In the context of her work on memory and the heritage industry in modern Europe, Susan Macdonald uses the term “past presencing” to describe a process that is concerned with the ways in which people variously draw on, experience, negotiate, reconstruct, and perform the past in their ongoing lives. Multiple forms of articulation enable us to recall and use various pasts within the present where they are performed and lived. (Macdonald, “Presencing Europe’s Pasts”) The concept of past presencing thus encompasses an active on-going process which continually reconfigures the past in a changing present. This paper will examine German Arthurian romance as a mechanism for presencing the past using the example of *Iwein* and its afterlives, borrowing the latter term from Kline and Ashton. *Iwein* is internally about time; it also highlights the ever-widening distance between the Arthurian “then” and the audience’s “now”. *Iwein* soon took shape in the murals at Rodenegg and at Schmalkalden, later abbreviated in the Malter tapestry and Runkelstein (for example). This demonstrates the responsive, malleable nature of Hartmann’s narrative for medieval audiences. The rapid adaptation from text to mural suggests that the story captivated its audience; people wanted to “live” with the story, inhabit the same space as the narrative, understand its figures as exempla – they wanted to bring the fictional past into a real present. I suggest that Hartmann has situated us intentionally in that process, setting a precedent that applies to visualizations of other romances (e.g. *Tristan* or *Parzival*) in mural or sculpture.

WHEN EPIC MET ROMANCE: JUXTAPOSING TROPES IN THE *CANTARE OF FEBUS EL FORTE*

Gloria Allaire

Room 6

The *cantare* (poem in octaves) of *Febus el forte*, datable to the 1370s, was based on material from the *Roman de Palamède*. For Maria Predelli, in the Tuscan reworking the source's courtliness has given way to a "mechanical and pedestrian presentation of events . . . due to the influence of Carolingian cycle epics," and the *canterino* was "clearly uncomfortable with the language and tropes of courtly love" (*The Arthur of the Italians*, eds Allaire and Psaki [2014], 113.)

I wish to propose, instead, that this *cantare* is a skillful juxtaposition of Arthurian and Carolingian cycle tropes composed by a knowledgeable poet for an equally sophisticated readership. The hero, known for his strength, is thoroughly steeped in chivalry. Other characters are more complex, shifting between romance and epic tropes, tempered by their own desires. The overdetermined epic warrior repeatedly clashes with the purest notions of courtly love: his continual misreading of romance tropes causes his demise, thereby producing ironic humor for the astute reader. Fine illuminations offer additional details as subtle glosses to the text.

A cleverly constructed frame provides the backstory for the notorious Breus without Pity: his own misadventure with a duplicitous lady leads him to discover Febus' tomb and learn his story from an Old Man (who closely resembles the Old Knight from *Guiron le courtois*). The result – a negative exemplum – leads Breus to swear vengeance upon all women and explains to the reader his motivation for doing evil wherever he goes.

The question of transmission between the medieval Welsh texts *Gereint*, *Peredur* and *The Lady of the Fountain* and the verse romances of Chrétien de Troyes has long raised questions. Even the label for the Welsh texts – ‘rhamant’ – is not without controversy. Lloyd-Morgan has observed that the term ‘rhamant’ is a problematic label, retroactively imposed by modern editors and which can be misleading in establishing a reader’s expectations. This results in interpretations of the texts which focus on their lack of adherence to continental romantic traditions rather than their reflection of a uniquely Welsh perspective. Drawing on these arguments, this paper will discuss the generic context and what Jauss (1970) names the ‘horizon of expectations’ with regard to the *rhamantau*, which can be seen to represent a particularly Welsh form of a type of courtly text which adapts continental conventions within its own cultural context.

ISHIGURO'S ARTHUR

Nancy Ferguson Ciccone

Room 2

In *The Buried Giant* (2015), Ishiguro's post-modern Arthur is recently dead. His legacy consists of a captured dragon that breathes the mist of forgetfulness over the inhabitants. A courtly, doddering Sir Gawain; an elderly, disenfranchised knight Axl; and a young, Saxon warrior Edwin reconstruct Arthur through their fractured memories. Each responds differently to his legacy. For if the dragon is slain, people remember their resentments over unjust treatment and their rage over killed relatives. Indeed, the dragon's death ushers in the bloody wars that eventually transform Britain to England. To prevent bloodshed and to uphold his oath to Arthur, Gawain needs to keep the dragon alive. He wonders why Axl "Will" "not understand the acts of a great king" (275). Axl deserted Arthur for violating Axl's "Law of the Innocents"; it diplomatically maintained peace between Briton and Saxon villages until Arthur declared war. Duty to his Saxon king and revenge, in turn, drive the warrior, Edwin, who aims to kill the dragon and to right the wrongs of Arthur's rampage against the Saxons.

Ishiguro's Arthur bespeaks his representation in popular and in academic cultures: he is anachronistically cobbled from courtly legends and historical annals. He also centers the question as to whether it is better to remember or to forget a past impossible to reconstruct accurately and yet subject to national narratives. In effect, Ishiguro exploits the iconic status of medieval Arthur to expose post-modern anxieties regarding political conflicts stemming from injustices a people either endure or inherit.

SOLEDAD PUÉRTOLAS'S *LA ROSA DE PLATA*: SPANISH INTERTEXTUALITY

Carlos A. Sanz Mingo

Room 2

Although Spanish Arthurian literature is not one of the most popular literary expressions in the Arthurian tradition, it is an acclaimed subgenre in Spain, and it has become quite celebrated in the past few years with the publications of works such as Paloma Díaz-Mas's *El rapto del Santo Grial* or César Vidal's *Artorius*, amongst others. One of the contemporary novels that follows the conventions of the Arthurian romances most closely is Soledad Puértolas's *La rosa de plata*, as the author herself explains in the acknowledgements section of the text. However, this novel goes beyond those conventions: what are the elements that she takes most profusely of this genre? Is this book only indebted to Chrétien or Malory, as she expresses? Is there any other key influence in the composition of this novel? Are there examples of Spanish intertextuality, a very common device and motif in Spanish Arthurian literature? The paper presents a close analysis of the text and answers the questions posed.

ROLE OF WOMEN IN KING ARTHUR'S LEGEND, WRITTEN IN 20TH- AND 21ST-CENTURY

Hanneli Seppänen

Room 2

The objective of this paper is to research and analyse how the closest women in King Arthur's life acted, built relations, guided and led actions, took power and used it to achieve their purposes in contemporary Arthurian literature. It will be explored as well, if the religious values of women influenced the representation of women in the contemporary writings.

In most Arthurian texts, medieval and modern, women are presented by men, thus bringing into narrative the importance of male gender being decisive of social existence and rules for behavior and visibility. The presentation of women is reflected and shaped by attitudes of author, thus women are often perceived as ductile, powerless, trivial, incapable, insignificant. The "invisible" world of female rule, influence and power leading to glory and fall of King Arthur and his court is worth of studying.

20th- and 21st-century literature is chosen because there we have a combination of today's values and beliefs added to almost 1000 years old environment of the legend. Role and status of women in these approaches will be reflected with the role of women in Arthurian legend. As example, texts from Marion Zimmer Bradley, Rosalind Miles and Mary Stewart, as well as Bernard Cornwell and T.H. White, will be used.

FROM RESISTING TIME TO REVERSING IT: TENNYSON'S POETRY, WATERHOUSE'S PAINTINGS, AND THE LADY OF SHALOTT

Jon Whitman

Room 3

In a world of temporal movement, how do we clarify what is seen at the moment? No figure of the Arthurian world more acutely poses that primal question than the enigmatic Lady of Shalott. Both the subject and the object of limited vision in Tennyson's formative poem, she becomes a recurring image in Victorian pictorial art. Whether in verbal or visual forms, her portrayal is particularly problematic after Lessing's influential distinction between the arts – a distinction treating poetry as essentially temporal in orientation and painting as essentially spatial, presenting a momentary vision. For when the Lady of Tennyson's poem passes into temporality, she slips precipitously into death, and when Victorian illustrators frame her for a moment, they tend to reduce her to an icon. I wish to examine converse treatments of this dilemma by a poet and a painter. The poet is Tennyson himself, who revealingly changes the Lady of his medieval source into an artisan, protractedly suspends time in his narrative, and conspicuously foregrounds predicaments of sight in revising his poem. The painter is J. W. Waterhouse, who in an intriguing sequence of three paintings portrays the Lady at successively earlier moments that vividly open up her personal history. The overlapping strategies of these artists do not finally avert the doom of the Lady of Shalott, but they provocatively explore questions about temporality, identity, and imagination far beyond the Arthurian world itself.

TOLKIEN'S ARTHUR: POSTMEDIEVAL ARTHUR?

Milica Spremić Končar

Room 3

J.R.R. Tolkien's *Fall of Arthur* is his only venture into Arthurian literature, an unfinished poem of almost one thousand lines, written in alliterative verse, on which he worked in the 1930s. It was edited by Tolkien's youngest son, Christopher Tolkien, and published in 2013.

The poem is an account of King Arthur's last campaign, his war against the Saxons, during which Mordred – appointed as regent – commits treason and allies with Arthur's enemies in order to seize power. Events described in the poem take place after Lancelot's adulterous relationship with Guinevere has been disclosed and Lancelot has saved her from the pyre, accidentally killing Gareth and Gaheris, and after the lovers' exile and final parting, when Arthur agrees to welcome Guinevere back as his queen and decides to banish Lancelot from his fellowship and his realm forever. The news of Mordred's treason causes Arthur to return to Britain, but the poem is interrupted immediately before the final battle begins.

This paper looks into Tolkien's principal medieval sources – *The Alliterative Morte Arthure* and Malory's *Le Morte Darthur* – but also attempts to assess the author's debt to the Old English literature as his Arthur resembles heroic warrior-kings and the poem in its entirety – opening at the point where Arthur's fellowship is already broken beyond healing and describing only the tragic, gloomy, last days of his realm – can be read as a lengthy variation of the *Ubi sunt* motif, so frequent in Old English elegies and *Beowulf*.

THE LITERARY SOLDIER AND THE REINVENTION OF CHIVALRY IN T.H. WHITE'S ARTHURIAD

Audrey Martin

Room 3

T.H. White is primarily studied in autobiographical terms or as an author who incorporates direct references to World War II in his writing. This paper, however, aims to contextualise White in the greater literary movements of the early 20th-century by comparing and contrasting him to prominent authors of the era. Through the medium of children's literature and fantasy literature White's *The Once and Future King* will be studied alongside the works of John Masefield, Kenneth Grahame, A.A. Milne, J.R.R. Tolkien, and Sylvia Townsend Warner. By examining *The Once and Future King's* place among other novels from the first half of the 20th-century White's influences, as well as trends occurring in contemporary literature will be revealed. Each author lived through a time of war and international turmoil, meaning that many current events were incorporated into the texts, providing social and political commentary. Specifically, these authors all provided an escape from the two World Wars and the Great Depression. The notion of using literature as a place of safety is what relates White to many of the most popular novelists of the 20th-century, situating him in the pantheon of great wartime writers and proving that he served as a 'literary soldier,' using the written word to combat violence. White took his war effort one step further than his contemporaries and predecessors, however. Although he, like his peers, used escapism, White devised a plan that, if followed, could abolish war forever, providing the ultimate refuge of hope for the future.

LES ARMES ENTRE LE SACRÉ ET LE PROFANE DANS L'ICONOGRAPHIE DES MANUSCRITS ARTHURIENS A LA FIN DU MOYEN ÂGE

Catalina Girbea

Room 4+5

Les manuscrits arthuriens enluminés de la fin du Moyen Âge mettent en scène des armes et des écus dont la représentation, stylisée ou réaliste, sert plusieurs perspectives herméneutiques. Ces pièces de l'équipement militaire font souvent la jonction entre le sacré et le profane, entre ce monde et l'autre, entre les temps de la Passion et l'époque arthurienne. Qu'elles donnent la mort ou qu'elles contribuent à la vaincre, elles accompagnent l'errance, les tournois, les batailles ou les pas et les rencontres d'amour. Les armes de Notre Seigneurs, à savoir les outils liturgiques, seront également prises en compte. L'intervention se propose de répertorier les types d'armes et écus qui sont le plus souvent représentées dans l'iconographie des manuscrits tardifs et de les analyser à travers la dialectique du sacré et du profane.

LES RATAGES DE LA TRANSLATION : DE TROIE A LA BRETAGNE, DE L'HISTORIA REGUM BRITANNIAE AU BRUT

Yannick Mosset

Room 4+5

En adaptant le texte d'un auteur pro-breton, l'*Historia Regum Britanniae* de Geoffroy de Monmouth, dans son *Brut*, écrit pour un souverain de lignée anglo-normande, Henri II, Wace modifie forcément l'élément le plus labile d'un texte lors d'une adaptation, son orientation idéologique. Le rapport de Wace à la figure arthurienne devra donc être étudié. En se fondant sur l'analyse de procédés textuels issus du travail d'adaptation, notamment l'omission des prophéties de Merlin (déjà amplement documentée par la critique), mais aussi sur des « erreurs » de traduction (aux seuils du texte, le dédoublement de la figure de Silvius ou l'ambiguïté textuelle dérangeante à propos de la prophétie finale sur le retour au pouvoir des Bretons), mais aussi sur le traitement d'une thématique déjà présente dans le texte-source (la rivalité récurrente entre Bretons et Romains), j'essaierai de défendre la thèse que Wace présente, à propos de la lignée bretonne, une *translatio* ratée : sans doute trop précoce, le passage de Troie en Angleterre des descendants de Brutus ne peut fournir un contre-modèle valable à l'Empire romain, ce qui expliquerait l'incapacité récurrente des Bretons à lutter durablement contre ce dernier, mais aussi le retour final, *translatio* à l'envers, de Cadwallader à Rome. Le sens politique de la description de ce ratage est alors net : Henri II se doit de se ménager un prédécesseur glorieux, le roi Arthur, tout en s'assurant qu'il ne risque pas de revenir et, surtout que son modèle est dépassable.

LE PERSONNAGE DE MELIADUS, « L'AMI A LA DAME DU LAC », DANS LA TRADITION DES *PROPHECIES DE MERLIN*

Giulia Murgia

Room 4+5

Parmi les chevaliers qui voyagent de roman en roman dans le bondé univers arthurien, il y en a quelques-uns qui ne voient pas leur jour dans les brumes de légendes celtiques, mais qui représentent plutôt le fruit de nouvelles voies explorées par le roman en prose. C'est le cas du chevalier Meliadus, « l'ami a la Dame du Lac » : à partir des allusions à un amant anonyme de la Dame du Lac contenues dans le *Lancelot en prose*, c'est avec les *Prophecies de Merlin* (vaste compilation en prose du XIII^e siècle) que le personnage de Meliadus prend pleinement figure.

Chevalier et scribe à la fois, il incarne le symbole d'une nouvelle esthétique romanesque, surgie à la confluence du roman prophétique merlinien et du roman arthurien. Son nom même, qui se fait l'écho de celui du père, le roi du Leonois, est la marque de son identité incertaine : sa vocation semble être de jouer le rôle du double, ce qui l'inscrit dans un jeu subtil de correspondances et d'écarts intertextuels, tandis que son inconsistance en révèle la fonction essentiellement autoréflexive.

Dans cette communication, on se propose donc de dresser un portrait du personnage à partir de la tradition française des *Prophecies* pour parvenir aux deux versions (transmises par deux témoins manuscrits et par l'*editio princeps*) de l'*Historia di Merlino*, remaniement italien datant du XV^e siècle, qui montre un intérêt particulier pour le « nouveau venu », comme prouvé par l'amplification originale de l'hypotexte dans quelques sections qui sont consacrées à Meliadus.

'LA FEME A UN ART PLUS QUE LI DYABLES': THE DAME DU LAC AND FEMINIST TRANSLATION IN MEDIEVAL FRENCH ARTHURIAN ROMANCE

Laura Chuhan Campbell

Room 6

The Dame du Lac is one of the more notorious female characters from the medieval French Arthurian romances. She is conventionally portrayed as the *femme fatale* who seduces her lover, Merlin, and kills him by burying him alive in a tomb. At the same time, her gender identity is ambiguous; she learns magic from Merlin in a manner that reflects the clerical learning practices of the medieval university, a domain that categorically excludes women. Misogynist stereotypes abound in her representation; she demonstrates the dangers of educated women, is directly associated with Delilah and Eve, and even texts that portray her in a more positive light do not fail to include the conventional antifeminist maxims typical of medieval clerical discourse. This reading of the Dame du Lac, however, aims to reclaim the character by reinterpreting her role in three romances, the Vulgate Cycle, the *Suite du Merlin* and the *Prophecies du Merlin*, in relation to feminist theories of translation. It will argue that the Dame du Lac subverts the binary gender discourses that support Merlin's privileged position in relation to her, and that this subversion distorts the composition of the Arthurian story itself – which is presented in the texts as a succession of translations that originate with the story as written by Merlin. By undermining the validity of these translations, alongside Merlin's role as a clerical translator, the Dame du Lac ironises the misogynist statements that follow her from text to text.

BLANCHEFLEUR AND THE HISTORICAL (RE)TURN

Kathy Krause

Room 6

In the present historical “re-turn” in literary studies, medieval literature in general, and Old French Arthurian romance more specifically have played only a minor role. Or to frame the topic in the other direction, Old French Arthurian studies have been less affected by the so-called “historical” turn than other areas of literary scholarship. Although one could adduce any number of possible explanations for this critical disconnect, all of them probably carrying at least a few grains of truth, what interests me in this paper is how an historical perspective might illuminate Old French Arthurian romance and more particularly the romances of Chrétien de Troyes.

Given my own critical interests, I will use an intersectional perspective to examine Chrétien’s romances from both a historical and feminist point of view. I will focus on the figure of Blanchefleur in the *Conte du Graal* and analyze her portrayal in the romance in relationship to the historical question of female inheritance in late 12th-century Flanders and in conjunction with Philippe d’Alsace’s marital politics. Through this double critical perspective I hope to illuminate a remarkably over-looked character in Chrétien’s oeuvre (there is, in fact, not even one article focusing on Blanchefleur in the *Conte du Graal*) as well as to demonstrate how a “new” historical approach can indeed be fruitful in studying medieval Arthurian romance.

EPISTOLARY CONTACT BETWEEN WOMEN IN MALORY'S *MORTE DARTHUR* AND THE STANZAIC *MORTE DARTHUR*

Usha Vishnuvajjala

Room 6

The female characters in late Middle English Arthurian romance are defined primarily by their relationships to male characters or masculine social structures. The majority of these romances would not pass the Bechdel test: female characters rarely speak to each other at all. Yet there are brief points of contact between women in both Malory's *Morte Darthur* and the Middle English Stanzaic *Morte Darthur*. Malory's Morgan writes to Guinevere for permission to ride into Arthur's lands, knowing that Arthur is away; Guinevere responds that Morgan may wait until Arthur returns and ask him herself. This exchange raises the question of whether we might imagine an ongoing correspondence between the two women. In the Stanzaic *Morte*, Guinevere experiences a form of contact with the Maid of Ascolot when she learns of the Maid's death and suicide note and learns that Lancelot had rejected the Maid, leading to her suicide. Guinevere's distress at this moment seems to be about many things, but it is precipitated by grief and guilt over the death of a woman who she sees as a rival.

My paper will read these two brief moments for what they can tell us about relationships between women in Middle English Arthurian literature, especially those relationships that seem to contain a kernel of sympathy despite their combative nature. I will argue that narrative moments like these two can help us to construct a way for thinking about female characters in relation to each other, and not just in relation to male characters.

MONDAY, 24.07.2017

16:00-17:30

ARTHUR AT CAERLEON: THEORISING SPACE AND IDENTITY IN A WELSH
BORDER TOWN

Helen Fulton

Room 2

This paper considers the association between Arthur and the Welsh town of Caerleon, first made noteworthy by Geoffrey of Monmouth who located the scene of Arthur's magnificent coronation in the castle town of Caerleon. The town symbolised both Roman and British greatness, a duality that was often competitive. By examining a range of texts, including the *Historia Regum Britanniae*, the Welsh Arthurian romances, and the 16th-century *Worthines of Wales* by Thomas Churchyard, and by drawing on Henry Lefebvre's theory of 'the monument', this paper argues that Caerleon's literary associations with Arthur turned a small border town into a 'monumental' city with all the contradictions that such an identity implied.

ARTHURIAN TOURISM AND WALES

Scott Lloyd

Room 2

This paper will explore the popularity of places and monuments with Arthurian associations in the tourist literature of Wales. From the influential work of Thomas Pennant in the late 18th-century, through to the rise in small local guidebooks, that often coincided with the arrival of new roads and railways into an area in the 19th-century. How much of this Arthurian material was derived from earlier sources, such as the 1695 edition Camden's *Britannia* and how much appeared in the tourist literature for the first time? Arthurian associations were often elaborated upon to appeal to the increasing number of visitors and some of the earliest illustrations of Arthurian sites were added to these works. How has tourist literature impacted upon the way people view the Arthurian legend in Wales and how does this contrast with the earlier written Arthurian sources from Wales? The paper will conclude with a look at how Arthurian tourism developed throughout the 20th-century and survey the most recent use of the legend by tourist boards and heritage organisations from across Britain.

SEARCHING FOR CAMELOT

Peter Field

Room 2

There have been many attempts to locate a real Camelot. The first use of the word, in Chrétien de Troyes's *Lancelot*, located it near Caerleon in South Wales. That seems to have been an intelligent deduction based on Geoffrey of Monmouth's *Historia*, which is as unreliable in that respect as it is in almost everything else. Malory consulted the very latest Big History, whose author had been misled by the famous Round Table that still hangs today in the Great Hall of Winchester Castle, and said that Camelot was Winchester. John Leland, having searched the whole of England and Wales and found no ancient fortification as impressive as Cadbury Castle in Somerset, on the strength of that and local folklore declared that Cadbury Castle was Camelot. Urban Holmes in 1929 suggested Colchester, because straightforward linguistic changes would have turned its Roman name into Camelot, but Colchester was in almost the most unlikely place in England to have been a base for an historical Arthur. I shall argue that these and other less plausible suggestions have been vitiated by false criteria, and propose an obscure Roman fort in the north of England as a more plausible alternative.

PATTERNS OF *TRANSLATIO* IN GEOFFREY OF MONMOUTH'S *HISTORIA REGUM BRITANNIAE*

Cristian Bratu

Room 3

In an article titled “*Translatio*, autorité et affirmation de soi chez Gaimar, Wace et Benoît de Sainte-Maure” (*Medieval Chronicle* 8/2013: 135-164), I analyzed patterns of *translatio imperii et studii*, with a special emphasis on the *translatio studii* from ancient authors to the present. In my presentation in Würzburg, I shall analyze patterns of *translatio* in Geoffrey of Monmouth's *Historia Regum Britanniae* (*HRB*), a founding Arthurian text which influenced some of the Anglo-Norman authors mentioned above.

In addition to Gaimar, Wace, Benoît de Sainte-Maure, there are many other medieval authors who included references to the *translatio imperii et studii* in their works. In the vast majority of cases, the *translatio* follows an East-West route. That is also the case with Geoffrey of Monmouth's *Historia*, though with one notable difference: unlike in other texts, where the *translatio* of *potestas* and *auctoritas* reaches its final destination in a Western nation (usually Germany, France or England), the *translatio* pattern is more complicated in the *HRB*. In Geoffrey's text, the *translatio imperii* does not simply stop in Britain but reverses its direction and heads back east. King Arthur plays an important part in this reversal of the usual East-West *translatio* because, after refusing to pay tribute to Rome, he sets his conquering sights on Rome itself. This is a tremendously interesting reversal, which I intend to discuss in more detail in my presentation.

WOMEN UNDER SIEGE: THOMAS MALORY'S LYONESSE

Kristin Bovaird-Abbo

Room 3

Little scholarly attention focuses on Dame Lyonesse's two-year-long imprisonment in Thomas Malory's *Le Morte Darthur* beyond attempts to identify literary influences. Peter Field summarizes the parallels with *Le Bel Inconnu*, and more recently, Ralph C. Norris suggests Lyonesse's besiegement has its roots in the 12th-century *Ipomadon*. However, after closely examining how Lyonesse's imprisonment differs from similar situations in earlier romances, I will consider Lyonesse's situation in light of historical besiegement of women as revealed by 14th- and 15th-century parliamentary petitions presented by women. While the majority of women seeking redress from Parliament are widows, a 1327 petition was filed by two unmarried sisters, Avise de Boys and Alice de Boys, the elder of whom was imprisoned by Hugh le Despenser. In the 15th-century, Juliana Herberd presented multiple petitions to Parliament to reclaim her inheritance when William Paston seized it following the death of her father. When she was later imprisoned by the Pastons, a second petition claimed that her persecutors also "threatened her and wasted the lands," a detail which echoes Lyonesse's claim against the Red Knight. In light of these and other parliamentary petitions, I investigate the implications of Malory's depiction of his besieged lady as a virginal maiden as well as the stated reason for the Knight of the Red Lands's occupation of the surrounding lands. My main goal is to explore how the besiegement of women in Malory's medieval romance reflects and perhaps comments upon the historical reality of Malory's 15th-century England.

OF DAMSELS, DOGS AND MALE PROWESS: PROFANING ROMANCE

Lucas Wood

Room 3

Two 13th-century Arthurian romances, *La Vengeance Raguidel* and the short *Chevalier à l'épée*, share what the latter text calls a “laide et anuiose” (“ugly and distressing”) motif – a lady, forced to choose between her lover or husband (Gauvain) and a stranger, picks the stranger out of dissatisfaction with her lover’s sexual prowess, while a pair of more faithful dogs submitted to the same test elect to remain with Gauvain – that seems calculated to profane courtly romance by debunking the ideal of ennobling love at the expense of women, men, and the romance ideology of gender relations in general. This paper will examine the ideological critique performed by these superficially ribald, misogynous episodes as such, but also investigate ways in which reading them in their quite different narrative contexts can open up surprisingly complex and not necessarily anti-idealistic reflections on the ethics of love centered on the multiple meanings of “fidelity” and the importance of mutual and voluntary rather than contractual models of desire and conjugality.

L'ÉTAT ÉMOTIONNEL DU ROI DONT LE FILS SECRETÉMENT PART DE LA COUR: «OLIVIER DE CASTILLE», «OLIVEROS DE CASTIGLIA», «OLIVIERI DI CASTIGLIA»

Gaetano Lalomia

Room 4+5

L'Olivier de Castille est un roman qui présente une série de thèmes et de motifs liés au type du roman arthurien ; l'un des motifs centraux du récit c'est le départ soudain et secret de la cour du prince. Cette étude a pour but de rechercher quels sont les états émotionnels du père du prince au moment des nouvelles de l'évasion de son fils afin de détecter le lexique des émotions sous-jacent qui relie l'auteur, le texte et le lecteur. Surtout, l'analyse de ce motif est également présentée par la détection du lexique des émotions dans les traductions que de ce roman ont été réalisés. Le succès dell'Olivier de Castille est attestée en France pour un certain nombre de manuscrits et un certain nombre de éditions imprimées du XVI^e siècle qui ont assuré la circulation de l'œuvre même en dehors de la France. En fait, il fut bientôt traduit en castillan, et, plus tard, au milieu du XVI^e siècle, en italien. La question est donc : comment sont le lexique des émotions d'autres langues ?

MORGANE – LA FEE MODERNE

Angelica Rieger

Room 4+5

Quelle est la fascination de la fée Morgane ? Qu'est-ce qui assure sa survie dans la littérature, l'art, le cinéma et la musique modernes ? Parmi les figures secondaires de la légende arthurienne, aucune n'a poursuivi son chemin jusqu'au XXI^e siècle comme elle. Nous chercherons à suivre ses traces en retraçant son mythe, ses origines et ses nombreuses manifestations. Magicienne à double face, bonne fée pour les uns, mauvaise pour les autres, elle ne cesse de stimuler les artistes de siècle en siècle, depuis la célèbre image de *Morgan Le Fay* de Sandys (1864) ou encore les cycles de bandes dessinées comme *Camelot 3000* (1982-1985) ou *Excalibur Chroniques* de Jean-Luc Istin (2002-2003), en passant par la Morgane qui charme le grand public dans *Le Cycle d'Avalon* de Marion Zimmer Bradley (*The Mists of Avalon*, 1983), par l'héroïne du cycle Fantasy, (Morg)Ana, dans *L'Apprentie de Merlin* de Fabien Clavel et par ses apparitions dans des séries comme *Merlin* (2008) ou *Kamelott* (2005-2009), et jusqu'à la *Morgane La-fay* du groupe *heavy metal* allemand Grave Digger (album *Exkalibur* 2000).

“AND THUS WYLLE THEY SAYE”: HEARSAY AND IDLE TALK IN MALORY

Louis Boyle

Room 6

Malory's chivalric world is replete with hearsay. Gossip, or "noyse" permeates the world of Malory's knights and often governs characters' actions. Guinevere, Lancelot, Arthur, and the Pope are just a few examples of figures who base their actions on the "noyse" they have heard or that they anticipate spreading. Hearsay is also a vital component of a knight's attempt to win worship: a knight cannot have a reputation if no one is talking about him. Yet "idylle talk" or "janglyng" was considered a "sin of the tongue" in the middle ages, and thus the very mechanism necessary for a knight's reputation to spread was itself considered a sinful act. This paper will attempt to offer some considerations about the power and role of hearsay in Malory's text. It will argue that gossip is among the most powerful forces in Malory's world, and as such it rules the most powerful figures.

DWARFS, PORTERS, AND POLYPHONY: VOICES FROM BELOW IN MALORY AND THE MIDDLE ENGLISH GAWAIN ROMANCES

Megan Leitch

Room 6

Dwarfs and porters occupy the margins of Middle English Arthurian romance, relaying messages, holding horses (or stealing them), and opening gates (or controlling them). These often nameless figures act as servants or sidekicks for knights and lords, helping and hindering passage through the landscape of chivalric endeavour. Given their supporting roles – without the primacy of aristocratic protagonist or love interest, and lacking the cultural authority of other minor characters such as hermits – dwarfs and porters have rarely been addressed in their own right. However, this paper contends that such marginal characters have a lot to tell us about how Arthurian romance works, and that the manner of their 'telling' – in the foregrounding of the *voices* of dwarfs and porters – contributes to the polyphonic definition of Arthurian chivalry. My paper explores the ways in which dwarfs and porters are sources of information, and often, more specifically, of ethical advice and/or judgement. Dwarfs and porters, that is, are important to Arthurian epistemology – to what and how Arthurian knights, and readers of Arthurian romances, know – and not always in a comfortable way.

Dwarfs offer knights advice and admonitions as well as assistance; they chastise or challenge knights at least as often as they dutifully follow orders. Like dwarfs, the porters of Middle English Arthurian literature are servants who play a more active and vocal role than their share of critical attention might suggest, demanding that knights reveal their identities, and determining whether characters' conduct and/or identity warrants entry to castles. Reading dwarfs and porters together further illuminates the ways in which they subvert the social hierarchy by 'talking back' to knights. I will argue that, through the voices of dwarfs and porters, Middle English Arthurian chivalry not infrequently emerges as a collaborative and potentially class-inclusive production.

POWER THROUGH WORDS: WOMEN'S DISCOURSE IN T. MALORY FROM LINGUISTIC PERSPECTIVE

Anastasia Sharapkova

Room 6

Regardless of the numerous studies on T. Malory's *Le Morte Darthur* justified by its crucial position within Arthurian literature, this masterpiece still holds many nuances of words to play metasemiotic role (Nazarova, 1994) within the whole text and the knighthood system at large. One of such issues becoming apparent when subjected to linguistic analysis is the importance of female characters in male centered world of adventure. In Malory women become endowed with subtle power to judge and teach knights in their quests as well as evaluate their deeds. This type of power could be illuminated only on the basis of words, for the sphere of advice and reproach becomes really powerful. Thus, as F. Ackerman justly puts it: "Malory's chivalric code holds some currently unrecognized advantages for women" (Ackerman, 2002: 8).

Our analysis revealed evidence for social authority in King Arthur's court despite diminutive women roles in medieval romances through patterns of linguistic markers – the words with judicial connotations used by women in contexts of reproach. These words gain special value that goes beyond the immediate context – they amount the utterance to a more global perspective: the system of axiological evaluation of a good and bad knight. Among the words especially prominent in the text we can find *soccour*, appearing in the Pentecost Oath and representing the type of help justified by law. The presentation is aimed to show how similar words are used and what function they perform in discourse of women.

FUTURE OF THE ARTHURIAN BIBLIOGRAPHY

Head: Nathanael Busch

Room 6

Participants: Bart Besamusca, Cora Dietl, Makiko Komiya, Andrew Lynch, Raluca Radulescu

The Bibliographical Bulletin (BBIAS) was printed more than 60 years; as an ebook called BIAS it was at last published at De Gruyter's. We now are on the threshold of new era: the bibliography will become a database. The round table fosters this process with new ideas.

'WE BE AL FELOWES IN THE HOOST OF OUR LORD AND WE BEN AL HYS
KNYGHTEs AND SOULDYERS': CHIVALRIC METAPHOR IN GRAIL
NARRATIVES AND WORKS OF RELIGIOUS INSTRUCTION

Catherine Batt

Room 2

The French *Queste del Saint Graal* has excited mixed critical responses: for some, it apotheosizes chivalric ideology, while for others it condemns it. Is it a didactic work of spiritual guidance disguised as romance, or a parody of such a guide, or even a work concerned broadly and self-reflexively with questions of exegesis and interpretation? This paper considers aspects of both the 13th-century *Queste*, and Malory's 15th-century reworking of it, the *Boke of the Sankgreal* in his *Morte Darthur*, in the context of the chivalric imagery that features in the *Somme le roi*, the popular treatise of religious instruction that Laurent d'Orléans writes for Louis of France in 1279, and in two of the *Somme*'s 15th-century translations, William Caxton's *Ryal Book* (1485), and the lesser known Robert Shottesbrooke's *Aventure and Grace* (c. 1451). The paper investigates in particular how Laurent's work of spiritual instruction and its translations draw on chivalric imagery to discuss spiritual identity and community, the sinner's self-knowledge and the relation between grace and individual volition. Analysis of how they treat these issues, and of how they articulate them, will illuminate the nature and function of similar imagery and spiritual concerns in the *Queste* and in the *Sankgreal*, and make for a fresh cultural perspective on, and placing of, the French and English texts. The paper will also address how the intersections of chivalric and spiritual in all these works raise significant questions about the role of metaphor in literary and devotional practice.

SACRED CAMELOT AND MALORY'S GRAIL QUEST

Molly Martin

Room 2

The grail quest in Malory invites the reader to reconsider the boundaries between secular and sacred spaces. The two types of space have been constructed separately for the most part over the course of the text, but the grail and its quest blur the Arthurian communities' and our own understanding of what constitutes sacred space. The mysterious arrival of the grail at Camelot signals a space very different from the social and political court that is has been. The space and its inhabitants are reconstructed, and expectations for behavior within the space is reconstituted. The actions of the knights present immediately reflect a new spatial code. Most important, perhaps, the Round Table community itself is redefined in the wake of this marvelous intrusion.

My paper examines this phenomenon in Malory (and, to a degree, his predecessors) through the lens of the theories of social space, relying on the work of Henri Lefebvre, Doreen Massey, Edward Casey, and others. Together, these theories remind us that space is produced by the actions that unfold within it, that it only has meaning through these actions, and that it is constantly in flux. They also tell us that social space in turn exerts a force on its inhabitants. It is this duality – space constructing the community's identity and vice versa – in the moment of the grail's arrival that my paper unpacks in its reassessment of Camelot and the Round Table community.

DAGONET THE FOOL AND THE CHIVALRIC LANDSCAPE OF MALORY'S *BOOK OF SIR TRISTRAM*

Kenneth Tiller

Room 2

Although humor often occurs in the chivalric romance, the appearance of a court fool, whose job involves ridiculing the pretensions of courtiers, would signal a surprising shift in the symbolic landscape of the genre. The presence of Arthur's court fool Dagonet in *Tristram* as a quest-knight, in particular, introduces an element of satire into the romance. Although Dagonet originates in the French *Prose Tristan*, Malory expands his role to give the fool more significance in exposing the folly of the knights he encounters. This surprising function of Dagonet has received little scholarly attention. This paper proposes a more extensive study of Malory's Dagonet, considering the extent to which Malory's fool serves as a symbol for the internal contradictions of Arthurian knighthood.

My study explores Malory's adaptation of the *Prose Tristan's* Dagonet as a spectrum through which to interpret and understand the foolishness of the Arthurian knights. Specifically, I examine Malory's reworking of the Dagonet episodes of the French text as parodies or burlesques of the chivalric romance, casting quest-knights – including Mark, Breunor, and Tristram – as fools. Although Malory's Dagonet episodes may appear to be comic interludes, I believe they provide a sharper satirical view of Arthurian knighthood than does the *Prose Tristan*, calling attention to the comic absurdity of knightly actions and allowing the reader to laugh at and to question the chivalric values of his French source texts. By using the court fool to reveal knights as potential fools, Malory provides the basis for a reimagined concept of knighthood.

LE PERSONNAGE PARFAITEMENT (NON) ENNUYEUX, ENTRE NARRATION SACRÉE ET TENSION PROFANE

Marco Prost

Room 3

Cette communication s'intéresse à la construction des récits arthuriens en terme d'enjeux narratologiques : comment mettre en scène un personnage principal voué à réussir sa quête, et donc par définition parfaitement ennuyeux ? Le problème paraît encore plus aigu dans les romans du Graal, où le héros devient destiné à réussir tout en faisant montre de sa supériorité tant morale que physique. Comment alors susciter suspense et tension narrative ?

Nous voudrions montrer comment les textes font leur matière de cet écueil, en focalisant leur narration essentiellement sur les mésaventures les moins sacrées du texte : aventures courtoises de Perceval dans la *Seconde Continuation*, errements de Gauvain dans la *Continuation* de Gerbert de Montreuil et de Lancelot dans la *Queste del saint Graal*. Ces épisodes apparaissent « non ennuyeux » car non topiques, devant être résolus par des moyens détournés et imprévus, à base de subterfuges et autres improvisations souvent des plus comiques. Nous étudierons surtout le soin rhétorique à mettre en avant ces scènes profanes, pourtant secondaires en terme d'avancée de l'intrigue sacrée, alors que leur situation comme leur ampleur dans les récits tendant à en faire les singularités les plus emblématiques et captivantes.

LE ROMAN ARTHURIEN EST-IL UN GENRE LITTÉRAIRE ?

Géraldine Toniutti

Room 3

Depuis bien des années, le roman arthurien fait l'objet d'un discours critique qui lui est réservé : il est admis qu'il s'agit d'une catégorie identifiable et homogène, comme en témoigne le rassemblement de chercheurs autour d'un même sujet d'étude au sein de la SIA. Si certains critiques n'hésitent pas à en traiter comme d'un genre littéraire à part entière, d'autres semblent plus réticents et préfèrent parler de « matière arthurienne ». S'agit-il donc d'un genre ou d'une matière ? Le concept de genre littéraire est-il applicable à la littérature médiévale et plus spécifiquement au roman arthurien ? Un genre peut-il se définir sur la seule présence d'un personnel romanesque et d'un univers de fiction ? En nous appuyant sur quelques exemples de la littérature arthurienne tardive en vers, nous tâcherons de démontrer la légitimité de la réflexion générique sur ce corpus.

ARTHURIAN LITERATURE IN PERFORMANCE: TWO WEBSITES

Marilyn Lawrence

Room 4+5

In this paper, I present two performance websites, developed at New York University, that I co-founded and co-direct with Evelyn (Timmie) Birge Vitz: *Performing Medieval Narrative Today: A Video Showcase* <<http://mednar.org/>> (henceforth *PMNT*) and *Arthurian Legend in Performance* <<https://vimeo.com/arthurperform>> (henceforth *ALP*). Together these websites offer hundreds of videos clips of performances of medieval stories, including dozens from Arthurian literature. The sites include performances by internationally-acclaimed professional performers, as well as by academics, teachers, and students, from as far and wide as Croatia, Egypt, Sweden, Turkey, and Uzbekistan, as well as the United States. *PMNT* is a treasure trove of performance possibilities, illustrating how Arthurian stories and other medieval narratives lend themselves to a rich range of types of performance. The site offers both solo performances and group performances that approach medieval Arthurian texts from a variety of angles, from reading aloud to memorized recitation to free adaptation, variously using costumes, props, musical instruments, illustrations, modern technology, dance, mime, puppetry, song, comedy, parody, and animal impersonation. The majority of clips are performed in Modern English, however *PMNT* does also include performances in many other languages. *ALP* is more specific its mission, focusing exclusively on stories of King Arthur and his knights. Although *ALP* does include performances in Modern English, it leans heavily toward performances in original medieval languages (Byzantine Greek, Middle English, Hebrew, Latin, Welsh), and includes subtitles and English translations. *ALP* features narratives read aloud or recited from memory, some with musical accompaniment, by students, alumni, teachers, and professional performers.

LANVAL IN THE 21ST-CENTURY

Jeff Rider

Room 4+5

This paper will show and discuss segments from a series of video adaptations of Marie de France's *Lanval* that are available on YouTube. Most of these adaptations are by young people of school age. The paper will discuss the ways in which a 12th-century narrative can still appeal directly to young people today and the ways in which their video adaptations of the story demonstrate how the medieval narrative provides a way for them to think through issues facing them in their everyday lives and to expand their "emotionologies," the emotional systems through which they understand emotions and how to identify, construct and perform them.

These clips make it clear that when the impediments of language and paleography are removed, the story of *Lanval* continues to engage contemporary young people in a profound way. This suggests that if we want students to continue to study medieval literature willingly, happily, and in large numbers, we should first make it available to them in modern translations and we should emphasize the similarities between the human experiences portrayed in medieval literature and those experienced by the students in their everyday lives.

These clips also make it clear that the contemporary young people who made them sense clearly differences between their modern emotionologies and the emotionology represented by Marie's tale. It is these differences that encourage modern audiences to reflect – even if unconsciously – and to experiment imaginatively with "the 'feeling rules' . . . that . . . [they] use to evaluate [their] emotional experience" (Peter N. Stearns).

THE 19TH-CENTURY GERMAN TRANSLATIONS OF WILLIAM ROWLEY'S *THE BIRTH OF MERLIN*

Anita Obermeier

Room 4+5

Due to its 1662 title page, the play *The Birth of Merlin* or *The Child Hath Found His Father* has been mainly attributed to Jacobean actor and dramatist William Rowley (1585-1626) and spuriously to William Shakespeare. Even though Shakespeare's authorship has now been conclusively rejected on external grounds, much of the scholarship on *The Birth of Merlin* has persistently and unduly focused on the authorship debate. Since detractors of the play are scornful of its literary value, little substantive literary criticism has been produced until recently. Monika Karpinska devotes parts of two articles on female agency in the play, and Megan Lynn Isaac posits that everything in the play "works to legitimize or even valorize the magician Merlin." Stephen Knight considers Rowley's Merlin "a patriotic-historic seer and folkloric comic trickster." In 2014, I added to this slim scholarly record "Merlin's Conception by Devil in William Rowley's Play *The Birth of Merlin*" (*Arthuriana* 24.4). This conference paper opens a new line of inquiry into this neglected play. Surprisingly but mostly due to the spurious Shakespeare authorship connection, there were four 19th-century German translations of the play. I have located three of them: Ludwig Tieck's (1829), Ernst Ortlepp's (1840), and Count Adolf Friedrich von Schack's 1893 translation of Act V.i, the scene where Merlin saves his mother Joan from his Devil father. My paper uses comparative translation criticism and a historicist approach to explain this 19th-century German interest in Merlin.

EQUIVOCATING IMAGES AND THE VOICED TEXT IN THE *MORT ARTU*

Joyce Coleman

Room 6

Research towards a book on the “iconography of authorship” has led me unexpectedly to the discovery that manuscripts of the Lancelot-Grail cycle were very innovative in representing the complexities of voice in the generation and perpetuation of Arthurian textuality.

These qualities feature particularly in the incipit (opening) images of the *Mort Artu*. The images respond to the text, in which the oral account of experience by a knight turns into the writing of books. Repeated phrases such as “Or dist li contes” [Here says the story] or “Si se test li contes” [literally: Here the story silences itself] simultaneously evoke the alleged oral narration or dictation of the text to the recording clerk and the aural (public) reading of the text to the book’s actual medieval audiences.

In the text of the *Mort*, it is clear what is happening at each point. But as Alison Stones has commented, the incipit illuminations are frequently ambiguous. Is the king, addressing a clerk, Arthur ordering the man to record the knight’s story, or Henry II commissioning Walter Map to translate the *Queste*/write the *Mort*? I would argue that this visual ambiguity responds to the text’s blurring of voice and letter.

The images’ position at the head of the text allowed them to invoke multiple possible readings, creating a transhistorical narrative zone in which words, spoken and recorded and re-oralized in aural performance, resonated from Arthur’s mythical time into the lived world of the medieval listeners.

VOICES FROM THE MARGINS: COMMENTS AND CORRECTIONS IN MS. THE HAGUE 129 A 10, THE *LANCELOT COMPILATION*

Marjolein Hogenbirk

Room 6

Although the famous *Lancelot Compilation* has been studied for more than 150 years by literary historians as well as by codicologists, the codex still has not yielded all its secrets. In this paper I will focus on the margins of the manuscript, which contain chapter titles, comments (sometimes accompanied by nota signs and manicula), and corrections. These marginal additions, written by scribe B, the leader of the five scribes who produced the compilation, and by the corrector of the manuscript, have not been studied in connection. However, these 'voices from the margins' may shed light on the function and the creation of this enigmatic manuscript.

'QUIRKS AND TWISTS': LOOKING OVER THE SHOULDER OF THE MIDDLE DUTCH *FERGUUT* SCRIBE

Jacqueline Wessel

Room 6

There must have been hundreds of scribes in what we now call the Netherlands. Some of these scribes will have produced just the one manuscript, for a special occasion maybe or for private use. Others will have produced dozens. Yet both, private scribes as well as professional scribes, must have had their own oddities and peculiarities. To quote Harriet Beecher Stowe, "[e]very man has his quirks and twists". You do. I do. Medieval scribes – undoubtedly – did.

In order to identify these scribal 'quirks and twists' a single manuscript or manuscript fragment does not suffice. Medieval manuscripts are often tailor made and might therefore first and foremost reveal the tastes and preferred conventions of their patrons.

Fortunately, scholars of Middle Dutch manuscripts are blessed with the so-called *Ferguut* scribe. The hand of this 14th-century scribe has been identified in no less than 11 manuscripts and manuscript fragments varying in f.i. content, language, size and form. Will these manuscripts and manuscript fragments all be tailored exclusively after the tastes of their patrons or will a closer look at their *mise-en-page*, *mise-en-texte*, decorations, abbreviations and the way in which the scribe deals with impending misreading and misperformance issues reveal some common 'quirks and twists'? A common style perhaps? Will they be able to tell us a bit more about their anonymous scribe, his personal preferences and the scribal choices he or she made when copying these texts?

WER IST GÂWAN? QUI EST GAUVAIN ? WHO IS GAWAIN?

Head: David Johnson

Kardinal-Döpfner-Saal

Participants: Siân Echard, Helen Fulton, Joan Tasker Grimbert, David Johnson, Kevin Kritsch, Evelyn Meyer, Cory Rushton, Kevin Whetter

Arthur's sister's son has been part of the Arthurian legend since its inception, and he has appeared in every national tradition – and every medium – in the intervening centuries. But who is he, really? The answer to this question is as varied as the authors who write about him, the languages they use, and the cultures they live in. This round table panel session will bring together seven or eight fellow members of the IAS for a discussion of Gâwan/Gauvain/Gawain figure in the Arthurian legend. Each will speak for no more than eight minutes on Arthur's nephew from the perspective of a national tradition, medium, or moment in history, followed by open discussion with audience participation. Individual presentations on this panel will focus on Gawain as he is manifested in the German, French, English, Latin, Dutch, Welsh, Irish, and Scandinavian traditions, with some attention being paid to his representation in contemporary literature and new media.

The contributions are:

Evelyn Meyer: Wer ist Gâwan?

Kevin Whetter: Will the real English Gawa(y)n(e) please stand up? Or, Reflections of a Misunderstood Womanizer.

David Johnson: Wie is Walewein?

Cory Rushton: Gawain Who?

Kevin Kritsch: Hver er Valven?

Sian Echard: The Knight with the Surcoat: When Gawain didn't know he was Gawain

Joan Grimbert: Chrétien's Gauvain: Knight Lite of the Round Table

Helen Fulton: Welsh - Pwy yw Gwalchmai? Is this the Welsh Gawain?

EARLY 20TH-CENTURY ARTHURS

Head: David Johnson, Cory Rushton

Room 2

This session examines three early 20th-century re-deployments of the Arthurian legends (American, Dutch, and New Zealand), reading them in the context of both their own moment and of their engagement with the long history of Arthurian narrative appropriation.

TRANSLATION AND ADAPTATION IN LOUIS COUPERUS' *HET ZWEVENDE SCHAAKBORD*: THEORY AND PRAXIS

David Johnson

Between October of 1917 and June of 1918, Louis Couperus published his adaptation of the Middle Dutch *Roman van Walewein* in serialized form in the *Haagsche post*. In this fanciful homage to the 13th-century original, Merlin employs the new, modern forms of 'magic' – the mechanical products of engineering and technology, such as electricity, the internal combustion engine, the airplane and even film and telephones, to help Arthur and his knights to recreate Walewein's triumphant quest, even though hardly anyone remains at Camelot who still believes in the 'wonder' of such adventures. The romance was published as an independent novel in 1922, and while it was undoubtedly popular with his original audience, some of Couperus's adaptation strategies are likely responsible for the fact that this is one of the few novels by Couperus never to have been translated into English. Couperus employs a "ghost language" in this work, one that harks back to his anterior source and poses problems for any 21st-century translator wishing to bring this fascinating work to a wider, modern audience. This paper will discuss Couperus's style and lexicon from the perspective of translation and adaptation theory, in addition to demonstrating ways to reflect the author's choices in a modern translation.

THE FLAPPER OF CARBONEK: ERSKINE'S GALAHAD AS A NOVEL OF THE TWENTIES

Cory Rushton

John Erskine's two Arthurian novels, *Galahad: Enough of His Life to Explain His Reputation* (1926) and *Tristan and Isolde: Restoring Palamede* (1932) have received very little critical attention. The paper will concentrate on the former, which was received by readers profitably but by reviewers (including Frederick Cowper Powys) as offensive and immoral. Erskine's career as a prominent literary critic and founder of Columbia's "Great Books" program did not prepare those who knew him for novels in which famous literary women, including Helen of Troy, pursued adulterous love with abandon. In this paper, I

will focus not on Guinevere but Elaine of Carbonek, mother of Galahad, and seek to locate her in the context of other novels of the twenties. The figure of the flapper, the jazz-loving descendent of the New Woman and the Gibson Girl, appears throughout the decade in seminal texts like Fitzgerald's *The Great Gatsby* (1925) and Waugh's *Vile Bodies* (1930). Elaine's gossipy "reckless talk" of the Lancelot/Guinevere affair, overt sexual pursuit of Lancelot, and dismissal of jousting as a "sport out of date" all seem reminiscent of the irreverent and worldly flapper, as opposed to Guinevere, the more traditional fallen woman.

TUESDAY, 25.07.2017

11:00-12:30

PLENARY

ADAPTATION ALS RESTAURATION: ZUR ENT-
SAKRALISIERUNG DES *PERCEVAL IM PEREDUR* UND IM *SIR*
PERCYVELL OF GALES

Friedrich Wolfzettel

Kardinal-Döpfner-Saal

MALORY AND THE STANZAIC *MORTE ARTHUR*: ADAPTING SOURCES, CHARACTERS, AND NARRATIVE TECHNIQUES

Head: Fiona Tolhurst

Room 2

The papers in this session focus on Sir Thomas Malory's use of English sources, especially the often-underrated stanzaic *Morte Arthur*. Paper 1 explores the tension between Malory's belittling of English metrical romances, perhaps in response to Chaucer's *Tale of Sir Thopas*, and his creating literary beauty in the final tale of *Le Morte Arthur* by adapting the stanzaic romance. Paper 2 argues that Malory's adaptation of the stanzaic *Morte* is particularly evident in his characterization by examining how he develops both the Maid and King Arthur. Paper 3 analyses how the stanzaic *Morte* might have shaped Malory's narrative techniques, particularly his use of unintroduced direct speech and uninterrupted dialogue to convey emotion.

MALORY, THE STANZAIC *MORTE ARTHUR*, AND CHAUCER

Edward Donald Kennedy

Although Malory refers to his "French book" as the source of his eighth and final tale, he drew primarily upon the stanzaic *Morte Arthur* for that part of his book. The episodes that make the final tale so memorable were based primarily upon this English source rather than the French original. Malory also used other English sources throughout his book, but he mentions knowing English metrical romances only once, at the end of his book, and suggests that the "Englysshe books" are not "auctorysed" like the French one. One explanation for Malory's not mentioning English sources is that he was generally presenting in his whole book material from French romances that would have been new to most who could read only English; and giving the impression that he was presenting adaptations of only French material previously unavailable in English must have had some snob appeal. But another reason for denigrating English metrical romances might have been due to Chaucer. Scholars have argued that Malory knew some of the *Canterbury Tales*, and one might have been *Sir Thopas*, Chaucer's devastating burlesque of English metrical romance. Because of Chaucer, by the mid-15th-century claiming the use of English metrical romances as sources might have been an embarrassment, particularly if Malory hoped to appeal to upper middle class readers. However, much of the beauty of Malory's concluding tale is due to the stanzaic *Morte Arthur*, one of those scorned English books.

ADAPTING SOURCES AND TRANSLATING CHARACTERS IN THE STANZAIC *MORTE* AND MALORY

Fiona Tolhurst, Kevin Whetter

Much of the scholarship on the Middle English stanzaic *Morte Arthur* is negative, dismissing the poet's artistry and characterization. Scholarship on Malory's *Morte Darthur* has long recognized Malory's concern with character, yet much contemporary scholarship focuses on Malory's French rather than his English sources. We contend that the stanzaic *Morte* is a better poem than many critics allow, and that Malory's artistry in the final tales of his Arthuriad is facilitated by his decision to adapt an English – rather than French – source. Malory's adaptation of the stanzaic poem is especially apparent in his characterization. Our primary concern in this paper is to highlight both the stanzaic-poet's translation of the Arthur of *La Mort le roi Artu* into a good king, and Malory's further development of Arthur into a great king: active, caring, and just. In the stanzaic *Morte*, Arthur is prominent even in the Maid's death scene. Malory's adaptation of the good King Arthur from the stanzaic *Morte* is typical of his method throughout the *Morte Darthur*, as is evident in Malory's decision not to replicate the unnamed French Maid who is both petulant and duplicitous but rather to develop the stanzaic-poet's portrait of the Maid as a pivotal character. Ultimately, we hope to reveal how both the stanzaic-poet and Malory move the Arthurian narrative away from the arc set out by the author of the French *Mort*: both English authors are more interested in fleshing out character than is their French counterpart.

THE USE OF DIRECT SPEECH IN THE STANZAIC *MORTE ARTHUR* AND IN MALORY

Elizabeth Archibald

The Stanzaic *Morte Arthur* represents a major departure in the English Arthurian tradition, for it gives much space to the Lancelot/Guinevere affair, assuming from the opening that readers/audiences are aware of it. Lancelot dominates the story as he does in Malory, who drew heavily on this English poem as well as on the French Vulgate and Post-Vulgate Cycles. Some critical attention has been given to Malory's direct borrowings from the English poem, such as the poignant last meeting of Lancelot and Guinevere, which has no known direct French source. But I shall argue in this paper that Malory may also have been influenced by the Stanzaic poem in the way he uses direct speech to convey emotion. Frequently the poet reinforces and highlights a stanza of narrative with a few lines of brief but telling direct speech, and this technique is often used to stress Lancelot's centrality in the plot. Malory does not reproduce all these passages, but it is a characteristic feature of his work to include comparable spontaneous and heartfelt comments. In both narratives, the effect of the insertion of direct speech can resemble the style of a film director panning in from far away to focus in close-up on key characters and their emotions. Unintroduced direct speech and uninterrupted dialogue are also recurring and unusual characteristics of this poet's style, creating fast-moving effects characteristic of ballads, but also pointing up key emotions. A range of examples in the poem and in Malory will be discussed.

DEUX FRAGMENTS INCONNUS DU TRISTAN EN PROSE ET LEUR RAPPORT A L'ÉDITION DU DÉBUT DE ROMAN

Damien de Carné, Yan Greub

Room 3

L'exposé présentera deux fragments inconnus du *Tristan en prose* (Paris, Archives Nationales, Côte-d'Or, et Bruxelles, KBR, IV 621, pièce 29). Les deux documents (le second est extrêmement bref) donnent des extraits de la partie du roman éditée par Renée Curtis. La confrontation de leur texte avec les autres témoins existants s'attachera à situer ces deux reliques dans la tradition manuscrite. L'apport de ces fragments et les comparaisons auxquelles ils donnent lieu amèneront à confirmer, préciser ou modifier les regroupements admis pour le début du roman, et engageront à réfléchir, d'une façon plus générale, sur l'intérêt des fragments pour la connaissance d'une œuvre.

DEMANDA DO SANTO GRAAL : COMPARAISON ENTRE LE MANUSCRIT ET L'ÉDITION

Ana Claudia Zatorre-Keck

Room 3

Les études philologiques sur le manuscrit portugais *A Demanda do Santo Graal*, du XV^e siècle (Bibliothèque Nationale de Vienne, 2594) ont révélé son importance et sa fidélité comme traduction de l'original en français du XIII^e siècle. Malgré le manque d'information sur ce manuscrit, son histoire éditoriale est très connue. Étant donné que la *Demanda* portugaise dispose d'un seul témoin, les procédures d'édition jusqu'à maintenant se limitent à reconstituer l'état que l'unique copie existante aurait été, si elle était intacte. Pour chaque type d'édition, certaines normes sont établies et doivent être appropriées pour ce type-là. Ce travail se résume à exposer des points critiques dans la confrontation entre le manuscrit reproduit dans l'édition d'Augusto Magne (1970) et l'édition d'Irene Freire Nunes (2^eme édition, 2005), afin de vérifier si les critères d'édition proposés sont toujours respectés et d'analyser d'autres types d'écarts au-delà des normes d'édition.

THE EFFECT OF POST-MEDIEVAL ARTHURIAN EVENTS (I.E. BOOKS AND OTHER MEDIA) IN THEIR OWN CULTURES

Head: Raluca Radulescu

Room 4+5

Participants: Rayner, Samantha/ Larrington, Carolyne/Lupack, Alan/ Elliott, Andrew/
Lynch, Andrew

This round table will explore the ways that some post-medieval Arthurian events impacted on the cultural contexts of their own time – and the legacy they have created. How, for instance, did the Arthurian revival impact on Victorian culture? How did the publication of scholarly and non-scholarly editions of Arthurian texts have an impact on the development of the canon from the 19th-century onwards? The range of topics will vary, and will include contributions from different media and different time periods.

THE FEELING OF WHAT HAPPENED: TEXTUAL VARIATION AND THE DESCRIPTION OF AFFECTIVE STATES IN THE MANUSCRIPT TRADITION OF CHRÉTIEN'S ROMANCES

Anatole Pierre Fuksas

Room 6

The presentation will show that a peculiar aspect of manuscript variation in the textual tradition of Chrétien's romances concerns the descriptions of the affective states which define character's emotional responses to the natural or social events. The fact that the *variae lectiones* present peculiar readings of different manuscripts in respect to emotion-related circumstances shows that medieval redactors are likely to have adapted the emotional tone of specific episodes according to their own understandings of why characters might act as they do. More in general, this peculiar kind of variability of the lexical system from one manuscript to another will be interpreted as evidence of the fact that textual and emotional communities tend to reshape the affective landscape of a story according to their own needs and taste.

THE TRISTAN ROMANCE IN ANGEVIN LONDON AND COLOGNE: IDENTIFYING THOMAS AND GOTTFRIED VON STRASSBURG

Adrian Stevens

Room 6

In this paper, I identify the Anglo-Norman Tristan author Thomas as Thomas Brito, a clerk in the service of Gilbert Foliot, bishop of London from 1163-1167. Foliot was a political ally of Henry II and supported him in his conflict with Thomas Becket. I argue on the basis of unexamined intertextual evidence (1) that Thomas wrote his Tristan romance at Foliot's court in London in the aftermath of Becket's canonisation in 1173 (2) that Gottfried von Straßburg chose Thomas as his source because he intended his own Tristan romance to be read at the court of Otto IV (1198-1218), the Anglo-Franco-German grandson of Henry II and nephew of Richard I and King John. (3) Otto was educated at the courts of Henry and Richard in France and England. He was, like them, an early and influential Arthurian, probably knew Thomas's romance in its French original, and was a devotee of the cult of Becket. (4) As London and Cologne had close political and trading links in the C12 and C13, and its archbishops and merchants were Otto's principal supporters in Germany, the Tristan author Gottfried was probably the 'Gotefridus capellarius' who is extensively documented as the chief chancery clerk to successive archbishops of Cologne from 1196-1225. To my knowledge, most of this material is new, it deals with an important and virtually unexplored aspect of Anglo-Franco-German literary relations and the Matter of Britain, and is of obvious interest to Arthurian scholars.

À UNS NOCH MIT IR MÆRE SÔ REHTE WOL WESEN SOL. WIEDERERZÄHLEN
DES IWEIN

Nadine Hufnagel

Room 6

Unter den Geschichten vom Löwenritter hat im deutschen Sprachraum der zweite Artusromans Hartmanns von Aue wohl den größten Einfluss hinsichtlich der produktiven Rezeption angeregt. Hartmanns *Iwein* ist dabei freilich selbst eine Bearbeitung des altfranzösischen *Yvain ou Le Chevalier au lion*. Im Prolog der Erzählung thematisiert Hartmann das Phänomen des Wiedererzählens und des Erzählens von vergangenen Zeiten auch explizit. In meinem Beitrag möchte ich aufbauend auf einer Betrachtung der Position Hartmanns und anknüpfend an aktuelle *Iwein*-Rezeptionsforschung untersuchen, wie nachfolgende Bearbeitungen, insbesondere der *Iban* Ulrich Füetters und der *Iwein Löwenritter* Felicitas Hoppes, mit diesem Thema umgehen und welche signifikanten Merkmale des mittelalterlichen und neuzeitlichen Wiedererzählens dieses Artusromans sich dabei zeigen: Aus wessen Perspektive wird (wieder)erzählt? Welches Publikum wird dabei entworfen? Wird der Text als Wiedererzählung inszeniert? Welche Quellen werden genannt und welche Funktion hat die Quellenberufung? Was genau wird als Gegenstand des Wiedererzählens entworfen? Im Fokus sollen also die narrative Gestaltung der Erzählsituation und die implizite „Poetologie“ des Wiedererzählens, die in den Erzählungen selbst greifbar ist, stehen.

DAS ERZÄHLEN ALS PERFORMATIVER AKT IN DER *CRÔNE* HEINRICHS VON DEM TÜRLIN

Selena Rhinisperger

Room 6

Die Wichtigkeit, die der Artushof dem *âventiure*-Erzählen beimisst, wurde schon verschiedentlich bemerkt, insbesondere auch in Bezug auf das topische Essensmotiv: Die Gesellschaft kann nicht essen, bevor nicht eine *âventiure* an den Hof gelangt. Der Artushof „ernährt“ sich von *âventiuren* und lebt damit sozusagen von (oder stärker: durch) diese. Um zu bestehen, muss sich der Artushof also immer wieder neu erzählen – er muss seine *mære niuwen*, worunter zum einen die Erzählung seiner selbst gemeint ist, zum anderen aber auch seine Bekanntheit, sein Ruhm. Mit jeder *âventiure*, die an den Hof gelangt, erneuert sich dieser damit in einem quasi performativen Akt: Das Erzählen wird für den Artushof zu einem selbstkonstituierenden Moment. Der Artushof wäre damit nicht mehr lediglich Archiv aller Artuserzählungen, sondern wird zu einer Art grossen Sammelerzählung der Artuswelt stilisiert – ein Bild, welches Heinrich von dem Türlin mit seiner *Crône* aufgreift und meisterhaft zur Vollendung bringt.

EXPLORING THE EUROPEAN NARRATIVE THROUGH THE ARTHURIAN CORPUS

Head: Geert van Iersel

Room 2

Participants: Marjolein Hogenbirk, Lydia Zeldenrust

One need hardly point out to attendees of the International Arthurian Society's Conference that King Arthur is one of the most enduring characters of European narrative. Medieval poets were far from the last creatives to be inspired by the stock of Arthurian materials. One need only browse the online catalogues of services such as Amazon, Comixology, Steam and Youtube to realise how persistent Arthur's popularity has been. It is this enduring tradition that makes the Arthurian corpus, in all its manifold colours, one of the most promising sources for the exploration of European identities from the High Middle Ages until the present, with their overlaps, divergences and convergences, as well as of the trans-continental cultural ties that have emerged in the modern era.

Our aim in this round table is to lay the foundations for an international network that will (1) set out to explore the nature of the Arthurian corpus as a cross-boundary cultural phenomenon and (2) to valorise the insights gained from this exercise through educational projects developed in close collaboration with teacher training programmes and schools. Ultimately, the project seeks to promote the awareness of Europe as a diverse cultural space which conjoins shared literary traditions with local narratives and modes of expression. Participants should possess or, otherwise be willing to establish and maintain, ties with secondary schools and/or teacher training programmes that would or might be willing to participate in a project of this description.

TRANSCULTURAL MIGRATIONS OF INSCRIBED OBJECTS IN ARTHURIAN LITERATURE

Head: Christine Neufeld

Room 3

From Wolfram von Eschenbach's *Brackenseil* to the famous epitaph on Arthur's tomb, HIC IACET ARTHURUS, REX QUONDAM REQUE FUTURUS, inscribed objects figure prominently in Arthurian literature. This panel will present analyses of extraordinary objects and extraordinary forms of writing in Arthurian literature using data gathered by the Heidelberg CRC Project, 'Inscriptionality. Reflections of Material Text Culture in the Literature of the 12th to 17th Centuries.' The focus on comparative examinations of inscriptionality across linguistic and cultural boundaries in the Middle Ages in the second phase of the CRC project (2015-2019) offers a unique opportunity to examine the transmission and migration of Arthurian texts by following the traces left by inscribed objects. Moreover, in addition to examining the 'translation' of material culture in the Arthurian corpus, the metatextual implications inherent in inscriptionality invite considerations of how extraordinary forms of writing function as sites where medieval authors not only elaborate their individual poetics, but also theorize the potentials and boundaries of writing itself. The session presents new perspectives on the intersection between textual culture and material culture drawing on the rich history of Arthurian artistic production across medieval Europe.

For more information on the CRC project: <http://www.materiale-textkulturen.de/teilprojekt.php?tp=C05&up=>

THE INVENTION OF INSCRIPTION. TRANSFERING THE GRAIL FROM CHRÉTIEN TO WOLFRAM

Michael R. Ott

The grail is an iconic and rather essential element of Arthurian literature and it is the German tradition, starting with Wolfram von Eschenbach, that invents the grail as a transcendent medium for written messages. Although there is no model for this aspect of the grail in Chrétien de Troyes' "Perceval" nor in Robert de Boron's *Roman du Saint-Graal*, both texts contain elements that contribute to Wolfram's arrangement, even though he may not have known the *Roman du Saint-Graal*. Robert de Boron's text gives its protagonist the chance to communicate to god by praying in front of the grail. And Chrétien speaks of an inscription on the sword which is bestowed on Perceval by the Fisher King. This is the only inscription in Chrétien's *Perceval* and its translation into Wolfram's text marks the first instance of several inscriptions on things which are related to the grail: stars forming the name of the grail, Anfortas' lance, the inscription in Frimutel's sword. The paper will follow these inscriptional traces, from the French narratives to Wolfram's *Parzival* and finally to his *Titirel*, in which the motif of the inscribed object is broadened and escalated.

THE FINGER OF GOD: INSCRIPTION, PROPHECY AND AUTHORITY IN MALORY'S *MORTE DARTHUR*

Christine Neufeld

In Malory's *Morte Darthur* and its French sources, Arthurian knights wander through a landscape riddled with inscribed objects, the products of both Merlin and what medieval exegetes might call the *digitus Dei*. These inscribed objects frequently function as more than the public memorials or landmarks of the mundane world, embracing their metatextual roles explicitly to direct the narrative action through instructions and prophecy. This concept of the material text as a trace of a fuller knowledge located elsewhere in time and space is also central to the medieval tale of Eve commanding Seth to inscribe the history of the Fall into two pillars for future generations. This episode in the Apocryphal Life of Adam and Eve leads directly to the legend of Solomon and the Tree of Life familiar to audiences of Galahad's Grail quest. I argue that the story of the first inscription is a stowaway (if you will) under Solomon's bed on the Ship of Faith – itself a moving inscribed object filled with other inscribed objects from distant times that the knights must interpret correctly – which raises questions about the transmission of narrative across time and culture that might preoccupy a medieval author/translator such as Malory.

INSCRIBED OBJECTS AND ARTHURIAN LITERATURE. A TRANS-CULTURAL PERSPECTIVE

Ludger Lieb

Narrated inscriptions in medieval literatures offer an exceptional and hitherto largely disregarded perspective on the premodern imagination of textuality and preoccupation with textual artifacts. Although the preoccupation with narrated inscriptions in medieval literature has some tradition in 20th-century German scholarship, previous research was mostly limited to collections of examples, to comparisons between real and literary inscriptions and to analyses of few well-known script bearing artifacts, which are to be found quite often in Arthurian literature. The initial paper will present some novel approaches to literary inscriptionality, based on the previous work of the CRC project, and it will argue for a transcultural perspective: The effort to follow the migration of inscribed objects through the medieval network of literature offers a unique opportunity to understand the particular significance of textuality. Since Arthurian literature forms the most important medieval literary network, it should be the touchstone of an examination considering the transcultural migrations of inscribed objects.

RETRACING THE STORY OF BRUTUS IN LATE MEDIEVAL FRENCH CHRONICLES

Laura Endress

Room 4+5

Historiographical texts that were composed in 14th- and 15th-century France offer a rich conglomerate of textual materials. These often include components, of varying length and degree of elaboration, relating to the origins and genealogies of the kings of Britain. Since many of the vast compilations at hand remain unedited and their manuscript traditions are yet to be studied in detail, their treatment of the “Matter of Britain” with its patterns and variations is an enticing avenue of investigation. By examining passages from selected chronicles of the late Middle Ages, such as Jean Mansel’s *La Fleur des Histoires*, Jean de Courcy’s *La Bouquechardière* or anonymous compositions that are sometimes referred to as “redactions” of the *Histoire Ancienne jusqu’à César*, this presentation aims to provide a modest insight into the textual tradition and source materials of these works and thereby shed light on the reception history of the story of Brutus and his descendants in medieval France.

REWRITING ARTHURIAN HISTORY: THE SWORD IN THE STONE IN COLLEGE OF ARMS, ARUNDEL 58

Richard Moll

Room 4+5

College of Arms, MS Arundel 58 is a mid-fifteenth century copy of Robert of Gloucester's metrical *Chronicle*. The text, however, has been substantially augmented by numerous scribal interventions, including large additions of verse and prose material. The Arthurian section of the manuscript in particular has been significantly revised.

This paper explores one such revision: the addition of a complete Sword in the Stone scene translated from the French prose *Merlin* and carefully inserted into the text. The scene is well-known; it is found in other English texts which translate the French *Merlin*, including *Of Arthour and of Merlin* (late thirteenth century), Henry Lovelich's verse *Merlin* (1420s or 1430s) and the Middle English prose *Merlin* (mid-fifteenth century). It is also found in another composite text, Thomas Malory's *Le Morte D'Arthur*. The insertion of the scene into Robert of Gloucester's *Chronicle*, which generally conforms to the Galfridian narrative of Arthur's reign, reveals the active engagement of the manuscript's scribe, as he reacts to and in some ways argues with the text that he is copying. The insertion also allows us to contextualize that scribe: his literary choices place him within a tradition of translators of French prose romance; his dialectal features suggest a translator / scribe from Wiltshire who has been significantly affected by the increased standardization of fifteenth-century English; his choice of source text suggests a London literary milieu within which he completed his book production activities.

A multifaceted exploration of a single episode thus allows us to refine Matthew Fisher's concept of "derivative textuality" and to read an variant manuscript like Arundel 58 as the product of a specific cultural time and place.

'ROME OWES TRIBUTE TO ME': THE ORIGIN OF ARTHUR'S WAR AGAINST ROME IN GEOFFREY OF MONMOUTH'S *HISTORIA REGUM BRITANNIAE*

Victoria Shirley

Room 4+5

In the 12th-century, Henry of Huntingdon and Geoffrey of Monmouth both wrote accounts of early insular history that explored Britain's relationship with Rome. In the first book of his *Historia Anglorum*, Henry lists the Roman Emperors, from Julius Caesar to Theodosius II, who ruled Britain before it was conquered by the Saxons. In the *Historia regum Britanniae*, however, Geoffrey presents Rome as an enemy of Britain, whose imperial authority is directly challenged by several British kings, including Brutus, Brennius and Belinus, and King Arthur.

Arthur's reign is the narrative climax of Geoffrey's *Historia* and, as Siân Echard writes, 'Arthur's Roman exploits [...] are simply the strongest expression of what is in fact a quite systematic shifting of British history away from any kind of subjugation, military or cultural, to Rome'. This paper will argue that Geoffrey's account of Roman history in his *Historia regum Britanniae*, especially Arthur's war against Rome, is a direct response to Henry of Huntingdon's model of 'British' history in his *Historia Anglorum*. In particular, this paper will suggest that Emperor Lucius, who questions Arthur's authority and demands Britain's tribute, is a figure of ridicule, and that Arthur's triumph over Rome symbolises Geoffrey's rejection of *romanitas* in Henry of Huntingdon's *Historia Anglorum*.

By comparing Henry and Geoffrey's portraits of Arthur, this paper will address the relationship between two 12th-century Arthurian texts, and it will consider how Arthur was adapted and transformed from a 'British' warlord into an imperial Emperor.

ZOMBIES AND MALORY'S *MORTE DARTHUR*

Dorsey Armstrong

Room 6

Malory's *Morte Darthur* has famously been interrogated in the past by any number of critical approaches – from gender, to postcolonialism, to economic theory, and many, many more. Popular culture and media in the 21st-century have recently become more and more intrigued with the idea of the zombie. Movies like *Zombieland* and *World War Z*, and television shows such as *The Walking Dead* and *Fear the Walking Dead* – not to mention the books and graphic novels on which these productions are based – all explore how humanity attempts to negotiate a post-apocalyptic environment overrun by formerly human monsters. It would be wrong, however, to say that this fascination is a purely modern invention. Many medieval texts contain “anticipatory traces” of the zombie – from the Old Norse tradition to chivalric romances and beyond. Recently, scholars such as Jeffrey Jerome Cohen have invoked the zombie in discussions of the literature of the Middle Ages. In this paper, I suggest that interrogating Malory's *Morte Darthur* through the lens of the zombie and zombie-theory helps us understand how that text negotiates fears about society, identity, and the future. Indeed, King Arthur, forever asleep in Avalon, is arguably himself the quintessential zombie: dead but not, present as a memory and a promise – and for some, as a threat against future enemies or a potential weapon in times of trouble. This paper traces moments of “zombie concern” in the *Morte Darthur* and examines their centrality to the movement of the narrative.

EMBODYING ARTHURIAN KNIGHTHOOD: SHAME, IDENTITY AND INTERSECTIONALITY IN THE *PROSE TRISTAN* AND MALORY'S *MORTE D'ARTHUR*

Richard Sève

Room 6

When considering the range of identities and social positions within the Arthurian community, one can construct a trajectory of the ways in which multi-dimensional systems emerge and converge – in other words, we can see how various identities form social categories. As such, the myriad sources that make up the Arthuriad are robust for discussions of intersectionality – a paradigm once used in tandem with feminist theory, and later expanded to include broader discussions of marginalization, including race, gender, class, age and disability. Of particular interest is the intracategorical complexity of intersectionality, which looks at “people whose identity crosses the boundaries of traditionally constructed groups” (Dill 5). This paper focuses on the Round Table Knights, specifically Sir Dinadan, whose identity and positionality in the chivalric community shift in Malory's *Morte* in comparison to earlier representations in the French *Prose Tristan*. A critical comparison of the *Prose Tristan* and Malory's *Morte*, examined through the lens of intersectionality theory, demonstrates what occurs when several identities intersect with knighthood, specifically love, friendship and violence. Ultimately, one can read Dinadan as a socially vulnerable knight in the Arthurian community because his identity intersects with so many categories that undermine knighthood – an assertion proven in Malory's text where Dinadan is made to wear female's clothing and never takes a lover as he does in the earlier Old French version. Whether one reads Dinadan's drag episode as a joke or punishment, the act is an ideal example of how identity, violence and shame intersect in the Arthurian Community.

“MUSE ON MY MIRROR”: PURGATORIAL LITERATURE AND *THE AWNTYRS OFF ARTHURE*

Stella Wang

Room 6

Although *The Awntyrs off Arthure at the Terne Wathelyne* is frequently referred to as a diptych, the ghost vision and the battle narrative within this late medieval romance have been difficult to reconcile. Those that do not subscribe to the argument that *The Awntyrs* was written by two separate poets have still tended to favor readings that diminish its religious contexts. In this paper, I re-examine this Middle English poem in relation to the purgatorial literature of the period such as *St Patrick's Purgatory* and *The Gast of Gy*, a vibrant genre long interested in chivalric romance. Rather than a political allegory or the voice of the Church to be resisted by the secular aristocracy, the ghost of Guenevere's mother offers a spiritual exhortation to reflect upon inevitable failure. *The Awntyrs* dramatizes a theology of penance that is deeply aware of the exigencies of lay life for an ever-widening group of readers in ways that actively complicate notions of the religious and the secular.

SACRED PLACES – SACRED SPACES

Head: Andreas Hammer

Kardinal-Döpfner-Saal

An emphasis on the courtly virtues of the chivalric protagonists plays a significant role in Arthurian Romances. Often less present, but no less important, is a religious ethos that the stories in question occasionally throw into focus. Often playing the role of the saviour, or, more precisely, thus of a miles Christi, knights of King Arthur's court have to deal with social and religious crisis. It has long been acknowledged that the narrative approach that emphasizes the spatial structure of narrative spaces, and that is linked to such conflicts, provides a solid foundation for the analysis of narrative strategies. The focus of interest has, however, primarily been on the study of courtly locations and on the semantics of space linked to these (the court of King Arthur; the world of adventure; parcours of the protagonist etc.). In order to explore this issue further, the proposed contributions seek to offer more detailed insight into the spatial structures of medieval texts with respect to their cultural context. Our focus lies on the examination and the interpretation of the Christian and sacred semantics that emphasize the role of the protagonist as saviour. Largely similar criteria also come to light on a theoretical level: spatial order follows mythical principles or possesses topical or heterotopical qualities. The semantics as well as the structural spaces connected to these can, on the other hand, vary considerably: spaces of penance and hermitage lead the protagonists temporarily outside of the world; they are always connected to the opposing world of adventure, but at the same time separate themselves from it, rendering visible their participation in the exclusivity of the other spaces of the courtly narrative world.

SACRED PLACES – UNHOLY SPACES: THE CONSTITUTION OF [THE] NARRATED SPACE IN SOME EARLY FRENCH GRAIL ROMANCES

Susanne Friede

All the early Grail romances can be characterized by two types of spatial narratives: on the one hand there are spaces that protagonists have to take action in or travel through in order to reach the Holy Grail. Rather than in terms of the function of the plot, the narrative space is progressively disclosed to the reader/listener through the temporal unfolding of the (textual) parcours. It can be described and organized in terms of thematically relevant subspaces. On the other hand there are places that can be identified and defined solely through the presence and the powerful impact of the Holy Grail. The Grail is characterized by semiotic parameters that also determine the topology of the sacred place itself. Different narratives are inscribed on this spatial object whilst also influencing the perception of its potential performative function. With this in mind, my aim is to study the significance of the complex relationship between these two types of spatial narratives, their impact on the perception of the Grail scenes and their 'Sitz im Leben' in the *Conte Du Graal*, in the short

version of the *Première Continuation*, and in the *Roman de l'Estoire dou saint Graal* de Robert de Boron, as well as in its Prose adaption.

SPACES OF MADNESS – SPACES OF PENANCE? PENITENTIAL PARALLELS IN HARTMANN'S *IWEIN*

Sarah Bowden

The spatial location of Iwein's madness has long been recognized as key to any reading of this scene. This space – a wilderness, outside the court – is conventionally read symbolically with respect to Iwein's (almost) total loss of self and social markers, and provides a background to complete stripping of civilization necessary to his subsequent reintegration into society. In this paper I want to consider the ways in which the causes and processes of Iwein's madness, as well as the spaces in which these occur, can also be read as analogous to contemporary penitential practices. Drawing on a background of penitential theology and offering comparisons to other versions of the story as well as other works by Hartmann, I trace the ways in which Iwein's realization of his guilt, his departure from society and his loss of self, as well as his reintegration, can be mapped onto contemporary penitential practices and theological dis-courses. I suggest not a complete revision of scholarship, but rather that the ways in which this scene resonates with practices and problems of penance may be illuminating for our readings of the text.

SPATIAL NARRATIVIZATION OF SALVATION AND DAMNATION IN *WIGALOIS* AND PROSE *LANCELOT*

Andreas Hammer

The role of the protagonist in the *Wigalois* of Wirnt von Gravenberg is manifold: not only does he reestablish the social order of the land of Korntin but also appears from the very beginning as a Christian saviour and redeemer. Given this context, the land that the protagonist frees turns out to be Purgatory, his antagonist being the *Sozius Diaboli*. Such religious semantic is, however, of superficial nature. As such, an interlinking between spatial structures and courtly descriptive patterns can be identified in several respects, including, for instance, the presentation of Purgatory as the space of adventure in the Otherworld. In comparison to *Wigalois*, the protagonists in *Prose Lancelot* do not only act within explicitly sacred sites but also within places of penance, and the latter also play an important role in determining their actions. On the basis of these findings, this paper has two aims: first, to identify the impact of these spaces on characters and their actions; second, to describe the spatial structure of these spaces in more detail. The latter aim is based on the consideration that sacred spaces such as churches and graveyards cannot, for the most part, be clearly identified. The following questions thus arise: how can we establish a more comprehensible identification of these places? What kind of descriptive patterns can be assigned to individual spaces? It is therefore importance to question the differentiation between spaces of salvation and sacred spaces, as well as the way in which they intertwine. In order to achieve this, spaces of 'de-salvation' should also be considered;

for instance, the structure of the devilish castle of Glois in *Wigalois* or such places in the *Prose Lancelot*, in which the protagonists must repeatedly encounter demonic powers; here, too, it should be considered whether the spatial order of such powers unfolds in parallel or otherwise to spaces of salvation.

WEDNESDAY, 26.07.2017

11:00-12:30

PLENARY

LA VOIX ET LA LETTRE DANS LES ROMANS ARTHURIENS EN
VERS DE LA SECONDE MOITIÉ DU XII^E SIÈCLE

Danièle James-Raoul

Kardinal-Döpfner-Saal

DU PROFANE AU SACRE, ET AU-DELA : LES METAMORPHOSES DE LA TABLE RONDE

Anne Berthelot

Room 2

On a tendance à considérer l'objet « Table ronde » comme une donnée invariante de l'univers arthurien. C'est bien sûr un pur effet d'optique, puisqu'il y a, en un sens, autant de Tables rondes que de romans arthuriens. Mais surtout, on peut déceler une évolution inquiétante dans la carrière de ce symbole de l'Âge d'or du roi Arthur : dans les premiers textes, la Table n'est qu'un outil, un moyen d'empêcher les querelles de préséance, ou l'expression visible de la hiérarchie chevaleresque. Le *Merlin* en prose introduit un changement radical, en faisant de la Table ronde d'Uterpandragon le symbole de l'Esprit Saint dans la logique trinitaire du nouvel Évangile du Graal que prêche Merlin. L'« invention » de la Table ronde par celui-ci la fait indubitablement basculer du côté du sacré ; mais l'idéal spirituel incarné par cette Table ronde primordiale ne tarde pas à se monnayer en une marqueterie surnaturelle plus proche de la magie que du sacré. On passe de l'élection mystique de chevaliers qui ne veulent plus se séparer de toute leur vie dès qu'ils se sont assis à la Table, à un moyen commode de savoir qui est vivant et qui est mort grâce aux noms qui apparaissent sur les sièges. Cette communication étudiera les variations parfois mineures, et parfois essentielles, dans la représentation de la Table ronde au fil des romans, et montrera en particulier comment un imaginaire magique se substitue aux aspirations spirituelles incarnées à ses débuts par le « prophète des Englois ».

LE DECLIN DE LA ROYAUTE SACREE DANS LES *LAIS*: LA CONSTRUCTION D'UN ROYAUME IDEAL PROFANE

Flore Verdon

Room 2

Le personnage du roi semble être le plus représentatif de la tension existant entre le sacré et le profane dans la littérature arthurienne. Le souverain médiéval est d'abord une figure sacrée par la médiation entre Dieu et les hommes qu'il représente. Les cérémonies du sacre et de l'onction le symbolisent. Il a aussi un fort statut profane par les fonctions politiques d'ordonnement du territoire et de garant de l'ordre qu'il exerce. Or, il est fréquent que les romans arthuriens mettent en scène un prince faible et ambigu, car soumis à ses pulsions humaines. En manquant à certains devoirs terrestres, comme la *largesce*, ou le maintien de l'harmonie dans le royaume, le roi déchoit par la même de son statut sacré. Les modalités de cette décadence seront intéressantes à analyser.

Nous nous concentrerons particulièrement sur les *lais* d'*Eliduc* et d'*Haveloc* qui présentent une multiplicité de figures royales. Celles-ci atteignent la souveraineté grâce à une errance chevaleresque faisant intervenir les dimensions profanes – amoureuse et féérique –, avec à la clef la construction d'un royaume harmonieux et juste, parfait reflet du royaume de Dieu. Ce nouveau domaine établit ainsi une nouvelle forme de sacré, paradoxale, car nécessitant l'intervention de la courtoisie et de la Merveille profane. Cette interrelation sera l'objet de notre étude.

“BUT RATHER I WOLDE SEY: HERE IN THYS WORLDE HE CHAUNGED HYS LYFF”: MALORIAN AND SCHOLARY RETRACTION, A ROUND TABLE DISCUSSION.

Head: Karen Cherewatuk, Margaret Roland

Room 3

Late in life or late in their work, medieval writers could resort to retraction to soften the more brazen or less certain aspects of their work. Within the capacious volume of *Le Morte Darthur*, Thomas Malory suggests but then retracts ideas, contests his sources, and presents characters who take unexpected actions or change sides. This panel explores and even celebrates the retraction – in Malory’s text, in his characters, in Arthurian scholarship over the last century, and in our own work as scholars. “But rather I wolde sey” invites a round table of Malory scholars to take a brief second look at work they published, at critical modes that framed scholarly debate, or at aspects of *Le Morte Darthur* that evoke retrospection or reconsideration, perhaps even an outright retraction. A lively discussion to follow and all present are invited to retract and amend.

MORDRED’S LOST CHILDHOOD

Elizabeth Archibald

After the failed attempt to get rid of the infant Mordred, Malory tells us that “a good man found hym, and fostird hym tyll he was fourtene yereof age, and then brought hym to the courte, as it rehersyth aftirward and towarde the ende of the MORTE ARTHURE”. Why does this episode not appear in Malory’s text?

MALORY’S LAUNCELOT: NOT EITHER/OR, BUT BOTH/AND

Karen Cherewatuk

In an early publication alliteratively entitled, “The Saint’s Life of Sir Launcelot,” I examined the hero’s death scene in light of the genre of hagiography. Based on Malory’s increase in hagiographic motifs over his sources, I argued for the sincerity of Lancelot’s conversion and repentance. Years later, the emotional tenor of Launcelot’s death scene leads me to see Launcelot not as either sinner or saint, but as both. The poignancy of his death derives from Sir Launcelot’s both/and status.

MALORY AND POLITICS

Edward Donald Kennedy

Scholars have debated Malory's political views, some saying he was a Lancastrian, others, including myself, that he was a Yorkist. I later came to the conclusion that he was being politically neutral in *Morte Darthur* and retracted my earlier view.

PALIMPSEST, CONFESSION, PALINODE, RETRACTION: A TAXONOMY OF ARTHURIAN REVISION

Michael Twomey

Arthurian literature is a fluid body. Its narrative materials of character and plot are transformed over time by new generations of writers whose work fits over the canonical legend like a palimpsest – for example, the novels of Mary Stewart. Within Arthurian narratives, characters grow and develop, sometimes proclaiming their new selves in confession scenes – as for example, in the grail stories of Chrétien, Wolfram, the Vulgate *Queste*, and Malory; or the religious conversions of Lancelot and Guinevere in the Vulgate *Mort Artu* and in Malory; or Gawain's confession in *Sir Gawain and the Green Knight*. Arthurian writers themselves make course corrections in palinodes – as when, for example, Malory takes back his praise of the faithfulness of people in Arthur's day (Caxton XVIII.25), replacing it with a denunciation of the faithlessness of Mordred's followers ("Lo ye all Englishmen...", Caxton XXI.1). And finally, modern scholars retract their own earlier work, publishing their *mea culpas* for their colleagues and students to read. This paper examines all of these modes of narratological, characterological, and literary-critical revision, comparing scholarly retractions, including my own, to their literary counterparts.

VAIN GAIETY, VAIN BATTLE, VAIN REPOSE: ON BEING SATISFIED WITH MALORY'S HEART

Thomas Crofts

At the end of Malory's *Morte Darthur*, with the king lying mortally wounded, Bedivere cries out "A, my lorde Arthure, what shall become of me, now ye go frome me and leve me here alone amonge myne enemyes?" Arthur responds: "Comforte thyselve...for in me is no truste for to truste in." Like W. B. Yeats in 'The Circus Animals' Desertion' – whence my paper's title – Malory in 'Day of Destiny' not only has no comfort to give, but wishes us to know that, whatever has been hitherto accomplished or sworn, all we can do now is start over from scratch.

“BUT THAT WAS BUT FAVOUR OF MAKERS”

Margaret Roland

At key junctures in his text, Malory lays bare his ambivalence regarding the veracity of his sources, inviting the reader to enter into a space of critical judgment and uncertainty, and allowing Malory to forge ahead with his own possible version of events. Malory contests his sources, for example, regarding the question of Arthur's return (“but rather I would sey”) and, at the conclusion of the book, Malory or Caxton provide, then retract, the source's suggestion that Lancelot's knights remained in England claiming “but that was but favour of makers.” I will deploy Malory's critical mode of retraction to counter the “fancy” of my first published essay in which I argued that we need to hold in abeyance the claim that Caxton did definitively edit the Rome war tale. I'll suggest, instead, a re-framing of the Caxton editorial debate within current critical frameworks.

A RECANTATION INSISTING ON MALORY'S HAND IN SIR ECTOR'S THRENODY

Charles Wuest

I have argued that Caxton authored Sir Ector's threnody for Lancelot, but now I would rather retract that position, contending instead that Malory's authorship is more than likely. I would add to Kennedy's argument that Lancelot's redemption can be read, in a broader sense, as a retraction. The “drechyng of swevens” is how Sir Bors characterizes the Bishop's dream of Sir Lancelot's death, an assertion that emphasizes the pervasive presence of denial in various forms through the last movement of *Le Morte Darthur*. But these denials ultimately serve to emphasize Ector's threnody as both a hero's culmination and a retraction of human failures possible through Christian grace. Indifference, forgetfulness, and surprise at once characterize the retraction; something new emerges; the forgiven Lancelot fulfills Malory's remarkable vision.

“BUT WHERE?": INTERVENING FOR MALORY'S GAWAIN

Bonnie Wheeler

I've argued that Sir Gawain was wrongly blamed for his bad treatment of Pelleas and Ettarde. I'll argue here that (since Malory tells us that God allowed the dead Sir Gawain to appear to King Arthur because of his good acts on behalf of women), he must have performed such acts. But where?

A SMALL-SCREEN FAIRY WORLD KNOWN AS CAMELOT

Maurita Van Droogenbroeck

Room 4+5

The magical realm of fairy and the Arthurian world have been intertwined since the time of Geoffrey of Monmouth. However, where Camelot and the fairy world used to meet occasionally, it seems that on television shows like BBC's "Merlin" and ABC's "Once Upon a Time" (among others) Camelot has become a fairy world in itself. These shows offer a window on an imagined medieval world populated by magical beings like wizards, dragons, and indeed Knights of the Round Table. Magic is their principal theme. By examining television series alongside literary sources, this paper addresses the changes in tone, and the question that arises from them: is this pure escapism, or does Arthur's Camelot – in this form – offer us a mirror on society by catering to a need for enchantment in an increasingly secular society?

“IF YOU WEREN’T SUCH A CLOTPOLE . . .”: THE WORLD OF MERTHUR (BBC’S *MERLIN*) FANFICTION

Christina Francis

Room 4+5

Merthur, a portmanteau of the characters’ names Merlin and Arthur from the BBC’s *Merlin*, serves as the chief hashtag used to classify one grouping of fan fiction. A simple Google search will yield a treasure trove of links to Merthur fanfiction. More specifically, Merthur fanfiction presents readers with a taste of the unexplored avenues of the characters’ relationship. For example, a fair representative sample of Merthur fanfiction makes the homoeroticism presented in the TV series more explicit. In some respects, this act of recreating the Arthurian story to reflect a different value system defines all Arthurian medievalism. From the favorite 15th-century writer Sir Thomas Malory’s round table wrecked by warring family groups to the 19th-century Tennyson’s representation of suppressed sexuality in Camelot to the 1980s *Camelot 3000*’s anxiety of about crossdressing and nuclear proliferation, writers have been putting their own spin on this story. As Henry Jenkins, author of *Textual Poachers*, will attest, fan fiction features “complex intertextuality and strong cultural components.” Scholars like Jenkins and others also acknowledge that fan fiction writers participate in transformational processes that reflect changing points of view that are not that different from “professional published derivative texts” (Hellekson and Busse 22). By using two mainstream Merthur fanfiction recommendation lists, one compiled within the reader’s forum *Goodreads.com* and one compiled by an online fandom website, *Hypable*, this presentation will attempt to briefly survey the world of Merthur fanfiction in order to encapsulate some of what it might offer to Arthurian medievalism.

KUNDRIES *UNGERSCHIU MARC* UND ANDERE SÜDOSTEUROPABEZÜGE IN DER DEUTSCHSPRACHIGEN ARTUSDICHTUNG

Eva Spanier

Room 6

Oft wird der Artusdichtung eine gewisse „Ortlosigkeit“ zugeschrieben oder zumindest ein weitgehendes Desinteresse an einer realgeographischen Verortbarkeit ihrer Figuren in der historischen Lebenswelt ihrer Rezipientinnen und Rezipienten konstatiert; tauchen in ihren Werken dann dennoch einmal realgeographische Informationen auf, so beziehen sie sich fast immer auf Orte, die sich im westlichen Europa lokalisieren lassen. Südosteuropa (also diejenigen Regionen, die heute in etwa von den Ländern Ungarn, Rumänien, Bulgarien sowie den Staaten des ehemaligen Jugoslawien umfasst werden) spielt in der deutschsprachigen Artusdichtung dagegen fast nie eine Rolle und lässt sie somit in einem deutlichen Gegensatz zur anderen großen epischen Strömung des Mittelalters im deutschen Sprachraum stehen, nämlich zur Heldenepik, in der diese geographische Region vor allem durch Etzel und seine in Ungarn angesiedelten Hunnen sehr prominent vertreten ist. Allerdings spielt Südosteuropa in der deutschen Artusdichtung eben nur *fast* nie eine Rolle – an einigen Stellen tritt es nämlich doch in Erscheinung, so zum Beispiel in Wolframs *Parzival*, wo es etwa über das Pferd der Gralsbotin Kundrie heißt, es sei *als ungerschIU marc erkant*, oder bei der Beschreibung der Belagerung von Pelrapeire, wo die Haut der ausgehungerten Bewohner *gerumpfen als ein Ungers zager* erscheint. An diesen Punkten möchte ich nun mit meinem Vortrag ansetzen: Ich möchte untersuchen, welche Rolle diese Südosteuropabezüge und -erwähnungen in den einzelnen Werken sowie insgesamt in der deutschsprachigen Artusdichtung des Mittelalters spielen, und mich dabei fragen, inwiefern sie einerseits möglicherweise in Verbindung zu den realhistorischen Gegebenheiten zur Entstehungszeit dieser Werke stehen und andererseits auf Transferprozesse und Motivwanderungen aus der zeitgenössischen Heldenepik zurückzuführen sind. Außerdem werde ich mich der Frage widmen, ob diese Bezüge spezifisch für die deutschsprachige Artusdichtung sind oder sich auch in englisch- und französischsprachigen Texten finden lassen, und schließlich werde ich versuchen, den Südosteuropadiskurs in der deutschsprachigen Artusdichtung in den größeren Rahmen eines umfassenderen Südosteuropadiskurses in der deutschsprachigen Literatur des Mittelalters einzuordnen.

MEDIÄVISTISCHE LITERATURKRITIK

Alissa Theiß

Room 6

Literaturkritik ist eine der Grundlagen für die Auseinandersetzung mit mediävistischer Fachliteratur. Rezensionen informieren über Buchinhalte und stellen das besprochene Werk in Bezug zur aktuellen Forschungsdiskussion.

Damit kommt der Rezension die wichtige Aufgabe des Kommunizierens über Literatur durch Literatur zu. Literaturkritik ist aber keine neuzeitliche Erfindung. Bereits Wolfram und Gottfried diskutieren in ihren Werken über Literatur. In meinem Beitrag möchte ich die aktuellen Entwicklungen im Rezensionswesen vorstellen und einen kurzen Abriss über die Geschichte der mediävistischen Literaturkritik, einschließlich des Sprechens über Literatur innerhalb der Artusepik, liefern.

ARTHURIAN CHARACTERS IN THE SPANISH GOLDEN AGE: AN INITIAL SURVEY

Daniel Gutiérrez Trápaga

Kardinal-Döpfner-Saal

Traditionally, Arthurian scholarship in Spanish has paid scarce attention to Golden Age literature. The publication of the *Demanda del Sancto Grial* in 1535, the last known edition of a Spanish Arthurian Romance in the 16th-century, has been considered as a natural end for Medieval and Early Modern Arthurian literature in Spanish. Thus, the 16th- and 17th-century, a period of literary splendour, have not been taken into consideration by Arthurian scholars. However, Arthurian characters appear in a large variety of texts that do not belong to the Matter of Britain. Merlin, Arthur, Morgan, Tristan, Guinevere or Lancelot are often included in non-Arthurian romances, in plays, poetry or in the works of influential authors such as Feliciano de Silva, Cervantes, Calderon and Lope de Vega. Hence, this paper will provide an analytical overview of Arthurian characters in the Spanish Golden Age and will study the implication that their presence has for both Golden Age and Arthurian scholarship.

“BÜRGERLICHE BEWUSSTSEIN” OR “RITTERTRADITION”? : AN
EXAMINATION OF THE CONCEPTUAL FOUNDATIONS AND LATER
TRADITIONS OF THE *ARTUS COURTS* IN PRUSSIA

Łukasz Neubauer

Kardinal-Döpfner-Saal

The so-called “Artus Courts” (Germ. *Arthushöfe*) are an intriguing cultural phenomenon which originated in numerous Prussian towns in the late Middle Ages and continued to evolve in the subsequent centuries. Despite the apparently unequivocal name (not used in the early years of their existence, though), the exact conceptual foundations behind their genesis are somewhat difficult to pin down. Many scholars today lean towards the theory that they were little more than the meeting places of the local patricians. This, however, disregards the fact that they were indeed named after the legendary king of the Britons, and so their foundations may have also incorporated certain elements of the chivalric ethos (albeit in a considerably simplified form). The proposed paper seeks to examine some of these elements, including the courts’ visual iconography and other cultural associations in which – directly or not – the legend of King Arthur may have played a part.

ARTHUR IN THE AGE OF HEROICK POETRY

Arthur Usher

Kardinal-Döpfner-Saal

This paper analyses Arthurian literature of later 17th-century England in terms of its cultural currency and literary inheritance. John Dryden had a long held interest in the Arthurian legend and, like Jonson and Milton before him, expressed a wish to produce an epic, 'heroick' poem on the matter of Britain. Due to financial constraints Dryden never wrote that text, but he did write a semi-opera, *King Arthur; OR The British Worthy* (1684, performed 1691), put to music by Henry Purcell, which places the Arthurian legend in dialogue with late 17th-century concerns whilst never losing sight of the legend's medieval sources and traditions. This text has often been presented as an insignificant work, full of Jacobite propaganda and devoid of any authentic Arthurian pedigree; however, as this paper will explore, it is steeped in the Galfridian tradition. Dryden never produced a heroick poem on King Arthur; however, he did accuse Richard Blackmore of stealing his idea when Blackmore published *Prince Arthur* (1695) and *King Arthur* (1697) as a heroick poem in twelve books, in the style of Virgil's *Aeneid*. The texts were attacked by Dryden and Pope, as well as a host of others. Blackmore's poems may have been too long for Pope, too plagiarised for Dryden, and too dull for both, but, this paper contends, they reward critical attention as the only successful rendering of Arthurian legend into the most highly regarded poetic form of the day.

THURSDAY, 27.07.2017

11:00-12:30

PLENARY

„VARIOUS ANNALS MOSTLY LATIN“: ARTHUR IN HIS
MANUSCRIPT CONTEXT

Echard Siân

Kardinal-Döpfner-Saal

EMOTION AND PERFORMANCE I

Head:Carolynne Larrington

Room 2

PERFORMING EMOTIONS IN THE ARTHURIAN COURT: WHAT IS THE FUNCTION OF EXTREMES OF EMOTION?

Raluca Radulescu

With a surge of interest and work on emotions in early literature, our understanding of refined forms of expression of emotion in the medieval period has evolved. The production of Arthurian literature, irrespective of language, period or geographical location, was subject to pressure both from the tradition – with specific sequences of events being expected by a knowledgeable audience – and societal norms, expressed in manuals, treatises or advice literature defined expectations in the public as well as private spheres. In this paper I propose to revisit layers of engagement with emotion in its performative aspects in the *Awntyrs of Arthur* and excerpts from Malory's work, focusing, among other, on serious issues, including the horrors of hell instilling piety, and, at the other end of the spectrum, on seemingly comical moments, in *Sir Gawain and the Carl of Carlisle* and related versions, where emotion is performed, but in hyperbolic fashion.

“GRET DOLE ES IT FORTO SE”: PERFORMANCES OF SORROW IN MIDDLE ENGLISH ARTHURIAN LITERATURE

Andrew Lynch

In Middle English Arthurian texts, narrative personages 'make dole' in various ways: vocally through speech and non-verbal sound; by weeping and gesture; and through codes of clothing and ritual practice. 'Dole' is at once the emotion of sorrow, the pain that it causes, and the expressive performance of this sorrow and pain.

These Arthurian texts also frequently attribute expressions of 'dole' to spectators within narratives. The individual performance of referred sorrow and pain may itself become a narrative focal point. Readers (or hearers) are prompted to acknowledge their own grief and pain as witnesses of sorrowful events within the narrative, and even to perform 'dole' through their own weeping.

My paper will examine various versions of 'making dole' in three English texts – *Stanzaic Morte Arthure*; *Yvain and Gawain*; and Malory's *Le Morte Darthur* – to suggest that scenes of contagious sorrow form part of a positive collective political discourse in the world of Arthurian literature.

EVADEAM, GAWAIN, MERLIN: PENITENTIAL TRANSFORMATION AND UNSEEN TRUTH IN THE 'DWARF KNIGHT' SECTION OF THE VULGATE CYCLE

Mikayla Hunter

In the intertextual Arthurian canon, Gawain stands apart from other knights of the Round Table for his courteousness and his refusal to hide his name from anyone who asks it. Thus, in the Vulgate/Prose Merlin episode in which he fails to greet an enchantress, his punishment – to take on the form of the next man he meets – is a penance particularly suited to his character and is intimately linked with his failure in performance. Gawain's emotional development through his ordeal contrasts sharply with Evadeam's (the dwarf knight whose form Gawain takes) steadfast happiness and his uncommon courage that stems from his disregard for physical appearances. Interwoven with the 'Arthur knights Evadeam' and 'Gawain as dwarf' narratives are Merlin's final dream interpretation and his ultimate betrayal by Vivian, moments of impassionate clarity and passionate blindness. This paper probes into the text's connections between penance and false appearance, and the way in which the text uses characters' emotions to investigate the relationship between appearance, performance, sentiment, and truth.

PERCEVAL IN ICELAND: REMOULDING THE PERCEVAL MATERIAL IN ICELANDIC CHIVALRIC SAGAS

Védís Ragnheiðardóttir

Room 3

The Icelandic chivalric sagas have often been said to have developed as a sort of imitation of the romances translated at the court of King Hákon IV of Norway (r. 1217–1263). Recent scholarship has revealed that the picture is more nuanced and that the Icelandic chivalric saga authors borrowed from various sources, e.g., native traditions, learned traditions, and ecclesiastical literature. Saga authors were also influenced by Arthurian romances, which provided them with motifs, loci and even whole scenes for the emerging genre. The Old Norse translation of Yvain, for example, has repeatedly been shown to have influenced several Icelandic chivalric saga authors.

Critics have claimed that having read one Icelandic chivalric saga means you have read them all, a statement that doesn't give them due credit. In fact, it is apparent that Icelandic romancers adopted and adapted the material they had access to in a wide variety of ways, moulding it to fit their aesthetic and the intended purpose of their works. Chrétien de Troyes's *Perceval* was among the works translated into Old Norse, presumably at the court of King Hákon IV. The saga was later transmitted to Iceland where it has survived in several manuscripts. In my paper, I will discuss how Icelandic romancers worked with and remoulded the *Perceval* material, producing three very different sagas. My aim is twofold; to add to our knowledge of the influence of Arthurian romance on Icelandic chivalric sagas and to showcase the ingenuity of the Icelandic romancers.

MERLIN THE INVENTOR: TEXTUAL PRODUCTION AND THE CREATION OF ARTHUR'S CAMELOT

Lisa Robeson

Room 3

Kathy Cawsey argues that, in Malory's *Le Morte Darthur*, "writing and the written word center on Merlin" and that written texts created by Merlin set events in motion. As Paul Strohm notes, however, texts may be formulated of symbolic objects as well as writing. If one considers all the texts Merlin creates in the first section of the *Morte Darthur*, one may consider Merlin not just a recorder of truth or a kingmaker but as the creator of Camelot. The inscription on the sword in the stone, Igrayne's speech revealing the truth about her son's birth (made at Merlin's instigation), the chronicle of the battle of Bedgrayne that Merlin dictates to Bloyse, the inscribed tomb of Balyn, the stone with the hovering sword that waits for Galahad, the tomb of King Lot, which symbolically positions a statue of Arthur above representations of eleven rebel kings – all of these texts create a political narrative of an ideal culture – an "imagined community," in Benedict Anderson's words, of medieval Britain. Malory draws these texts from his sources and places them so that they write a narrative that does not simply foretell, instigate, or narrate events, but creates the political vision of Camelot.

MERLIN VS. MERLIN – A COMPARATIVE STUDY ON MERLIN IN THE WORKS OF GEOFFREY OF MONMOUTH AND ROBERT DE BORON

George Rusu

Room 3

The current paper wishes to present a comparative analysis on the character of Merlin in Geoffrey of Monmouth's *Vita Merlini* in opposition with the one presented in Robert de Boron's *Merlin*. The comparative interpretation in this paper proposes an analysis on the growth of Christian elements in outlining the character after its emergence in continental literature, drawing him away from his pagan origins.

The analysis starts from Geoffrey de Monmouth's work, inspired by previous Welsh legends that the author came in contact with via the collections of folk texts (ex. The Black Book of Carmarthen) and highlighting the pre-Christian pagan elements.

Continuing the study with the works of Robert de Boron, in which a richer Christian background is more obvious, we can plainly see a chronological evolution of the character with the spread of the influence of Christianity in literary works.

CONTEMPORARY ARTHURIAN LITERATURE IN THE MINORITY LANGUAGES OF SPAIN

Juan Miguel Zarandona

Room 4+5

The recent publication of the volume *Arthur of the Iberians* (2015) by the University of Wales Press included a chapter of mine devoted to contemporary Arthurian letters in Portugal, Spain and some Latin American Countries. By building this canon, I could prove that there is a rich and original production of Arthuriana both in Iberian and Iberian America countries. However, as far as Spain is concerned, the fact is that a great deal of these texts were not written in Spanish, but in one of the other minority languages of the country, namely, Catalan, Galician, Basque or, even, tiny Asturian. This is a characteristic – its multilingual nature – that should not be ignored. After centuries of neglect, the other languages of the nation staged a comeback from late 19th-century and flourished in late 20th-century up to the present. Curiously enough, this phenomenon was simultaneous with the centuries-old neglect and 19th-century comeback of the matter of Britain to the literature(s) of Spain. Consequently, this paper will study in some detail the main characteristics involved in the production of all these minority language texts: motivation and purposes, favourite subject matters, leading authors, master works, genres – from enigmatic poetry to children's literature –, evolution, etc. Another key factor not to forget is their relationships with the main language of Spain, Spanish, by means of translation or self-translation.

TRANSLATIONS AND STUDIES OF ARTHURIAN LITERATURE IN CHINA SINCE THE 1920S

Xiezhen Zhao

Room 4+5

Arthur's name became known to Chinese readers in early 20th-century amongst the many western historical and literary figures introduced to China through translations of western books, in the first wave of massive translation movement in 20th-century China initiated by the intellectual movement known as the 'New Culture Movement'. The first complete Chinese translation of Marlow's *Le Morte D'Arthur* was published in 1960. It was not until the 1980s, however, that Arthurian texts (medieval and modern) began to receive academic attention in literature and history. This paper intends to review the features shown in the history of Arthurian scholarship in China with its distinctive cultural background, and explore the potential dimensions and approaches of furthering Arthurian studies in a Chinese speaking context for the next few decades.

THE INFLUENCE OF MODERN HISTORIANS ON ARTHURIAN HISTORICAL FICTION

Howard Wiseman

Room 4+5

It was, undoubtedly, the revival of interest amongst 20th-century historians in Arthur as a genuine (or at least potentially genuine) 5th/6th-century figure that gave rise to a new genre of literature: Arthurian historical fiction. But can the influence of historians, professional or amateur, be seen more specifically within this genre? I give a positive answer by analysing a body of 31 works of Arthurian historical fiction, inclusive of historical fantasy and speculative history with fictional interludes, ranging in publication date from 1898 to 2015. The two particular aspects in which I look for evidence of the influence of historians are: i) the presence and nature of Arthurian military expeditions to Gaul; and ii) the date of the battle of Badon hill. Regarding the first, I find that the “Riothamus theory” of Geoffrey Ashe, put forward in his 1985 book, has had a strong influence on the nature of Arthur’s expeditions to Gaul, when they appear in historical fiction. Nevertheless, another strong trend – the increase in the appearance of such expeditions since the mid-1970s – cannot be credited to Ashe’s book. Regarding the second aspect, I identify five categories for the dates authors choose for the battle of Badon, ranging from c.450 to c.534. The popularity of two categories manifests the influence of modern historians: Ashe (as per above); and the pair Alcock (1971) and Morris (1973). All of the above effects are analysed statistically and found to be significant (i.e. very unlikely to have arisen by chance).

ARTHURIAN HORSES

Head: Anastasija Ropa

Room 6

Horses in the Middle Ages were a means of transport, but, in the world of chivalry, they were also powerful symbolic vehicles. An Arthurian knight would be judged not only by his clothes but also, and firstly, by the horse he rode: thus, Chrétien de Troyes's Perceval is ridiculed for riding an old piebald mare, whereas Chrétien Sir Lancelot (in *The Knight of the Cart*) undergoes the utter humiliation of being driven in a cart pulled by a nag. On the more positive side, the knights at the height of their glory ride powerful white destriers, and ladies are seated on elegant palfreys, bedecked with colourful equipment.

The session on Arthurian horses explores the variety of meanings given to horses in the medieval Arthuriana. The individual papers are devoted to the appearance and significance of horses in the English (*Sir Gawain and the Green Knight*, *Thomas Malory's Morte d'Arthur*), French (*La Queste del Saint Graal*), Welsh (*Y Seint Greal*) and Middle Dutch (*Lancelot Compilation*) romances. Meanwhile, medieval Latin and French texts outside the canon of Arthurian romances often associate certain places with the Arthurian tradition; interestingly, the legend of Arthur in the Etna Volcano in Sicily brings horses to the foreground, highlighting the symbolic importance of horses in the medieval Arthuriana.

HORSES IN THE MIDDLE DUTCH KNIGHT WITH THE SLEEVE AND WALEWEIN AND KEYE

Joseph M. Sullivan

From the very beginnings of Arthurian romance, authors seized upon horses as a primary means to characterize the figures populating their tales. The paper considers horses in two adjacent romances from the early-14th-century Middle Dutch *Lancelot Compilation*, namely, the *Knight with the Sleeve* and *Walewein and Kay*, in which horses play an integral role in illuminating the state and the worth of characters. For the *Knight with the Sleeve*, I show how the having or not having of an appropriate mount is a primary device for informing the audience about the emotional state and status of male and female characters. For *Walewein and Keye* – a romance in which the horse plays an immensely significant role for illuminating the moral growth of the protagonist – I show how Walewein's relationship to the most famous side-kick horse of Arthurian romance, Gringalet, is crucial to constructing the romance's message on loyalty. I discuss also how the two adjacent romances form a kind of mini-cycle and thus work together, dialoguing with each other, to produce a common discourse on the horse. In passing, I also suggest how the fall of knights from horses in Arthurian romance – perhaps the most significant use of the horse in romance – exploits medieval spatial notions and is in harmony with frequent visual, and highly symbolic, depictions of falls from horses in medieval sculpture, manuscript illuminations, and philosophic traditions.

LE CHEVAL DANS LA LEGENDE DU ROI ARTHUR < DANS L'ETNA >

Eliana Creazzo

Dans la légende du Roi Arthur, < dans l'Etna >, le cheval joue le rôle d'animal-guide vers l'Ailleurs, représenté ici par le volcan sicilien, où Arthur se trouve ressuscité après être succombé à la bataille contre Mordet. À travers une brève analyse de plusieurs ouvrages qui composent la légende comme les *Otia imperialia* de Gervasio di Tilbury, le *Dialogus miraculorum* de Cesario di Heisterbach, le *Tractatus de diversis materiis predicabilibus* de Stefano di Bourbon, le *Floriant et Florete* et enfin la *Faula* de Guillem de Torroella, nous nous proposons d'établir des similitudes et des différences liées au thème. D'autres textes médiévaux, notamment français, comme le *Maugis D'Aigremont*, retiendront notre attention puisque certaines séquences narratives sont également situées en Sicile, autour du volcan, dans lesquelles on retrouve, avec d'autres fonctions, là aussi le cheval. L'étude débouchera enfin vers les légendes locales dans le but de saisir les sens que l'animal revêt dans l'imaginaire lié au territoire de l'Etna.

GAWAIN'S HORSE (AND OTHER MAMMALS) IN *SIR GAWAIN AND THE GREEN KNIGHT*

Sandy Feinstein

Scholarship on medieval romance has experienced an awakening when it comes to the creatures encountered by heroes. No longer taken for granted as a defining accessory of knighthood or considered simply as symbols, horses have been theorized as part of the "assemblage" that constitutes the knight (Cohen), and re-examined for being sentient animals that serve as more than a defining part of a knight (Withers). One equine that is a distinct, sometimes independent, entity is Gawain's horse, Gringolet, in *Sir Gawain and the Green Knight*. While this horse, in name and history, has been studied in other Arthurian works (Breeze; Hogenbirk), neither its name nor its agency has been examined in *Sir Gawain and the Green Knight*. In this alliterative poem, the horse's name inevitably connects him to Gawain, as well as to the Green Knight, and, alliteratively and syllabically speaking, Guinevere. This paper reconsiders Gringolet as an extension of Gawain and what that means for this tale in which animals feature so prominently. Without the horses, there is no hunt; they are part of the package of the Lord Bertilak's hunt presented as willing participants. Gringolet, when stabled, is, like Gawain's armor, "stored," but unlike the armor, when the horse is saddled and mounted to meet the Green Knight, he appears as active in what he shows about responsiveness; in short, when he "lyst prik for point" as an independent agent, Gawain would overmaster him, imposing his will over his horse's, and, in turn, over the challenged self.

ANGELS OR DEMONS? COLOUR-CODING ARTHURIAN HORSES

Anastasija Ropa

Black horses and white horses often are harbingers of the demonic and the divine in many medieval Arthurian romances. By their singular appearance, they signal transitions between the sacred and the profane in the Arthurian narrative. However, the colour coding techniques of high and late medieval Arthurian authors undergo many variations, depending on their context and the tradition within which they work. In this paper, I comment on this movement of Arthurian texts by focusing on the French *Queste del Saint Graal* and its later adaptations by the anonymous Welsh author as part of by the anonymous Welsh author as part of *Y Seint Greal* and by Thomas Malory in the 'Tale of the Sankgreal'. I make a close reading of the episode where Sir Perceval is deceived into taking a black horse, which turns into a demon. In contradistinction to the Welsh tradition, where the black-coated horse could announce the passage to the Otherworld, the interpretation of the black horse in the French and English versions rely on different models. Thus, I refer to the context of hippiatrical treatises and miscellanies, which provide hierarchical rankings of horse colours and qualities, to explain the appearance and connotations of white and black horses in the *Queste* and the 'Sankgreal'. I argue that, while these lists are useful in understanding the authors' approaches to describing Arthurian horses, the representation of the animals remains idiosyncratic for each author and convey a variety of messages to the medieval and later audiences.

KYOT ALS QUELLENFIGUR IM ‚PARZIVAL‘ WOLFRAMS VON ESCHENBACH AUS ÜBERLIEFERUNGS- UND TEXTGESCHICHTLICHER PERSPEKTIVE

Stefan Abel

Kardinal-Döpfner-Saal

Am Ende seines ‚Parzival‘ distanziert sich Wolfram von Eschenbach von Chrétien de Troyes zugunsten Kyots als „besserer“ Autorität, die ihm den Gralsstoff mündlich vermittelt habe; an anderer Stelle wird Kyot als Quellenforscher inszeniert, der beim Studium von *latinschen buochen* und *der lande chrônica* auf eine Graalserzählung gestoßen sei (V. 455,1–22). Wolfram scheint die so geartete Kyot-Figur in Auseinandersetzung mit ganz bestimmten Vorlagen(handschriften) des ‚Conte du Graal‘ und seiner Fortsetzungen entwickelt zu haben: Zum einen zog Wolfram für die Bücher III–VI vermutlich eine Vorlage im Umfeld der Sammelhandschrift Paris, BN, fr. 1450 (13. Jh.) heran. Sie überliefert Waces pseudohistoriographischen ‚Roman de Brut‘, der in der Handschrift zweigeteilt ist, und lässt, darin eingebettet, sämtliche Chrétienischen Artusromane folgen. In Dreißiger 455 vollzieht Kyot mit seinem „Quellenstudium“ nicht nur die Entstehung der Artusepik aus der Chronistik insgesamt nach, sondern es spiegelt sich darin gerade auch die für fr. 1450 typische Einbettung der Artusromane (Chrétien) in die Chronistik (Wace) wider. In Dreißiger 115 gibt Wolfram zum anderen vor, *decheinen buochstap* lesen zu können. Dahinter verbirgt sich eine Ablehnung von Buchgelehrsamkeit nach Art Chrétiens de Troyes zugunsten oraler Erzähltradition, die sich über Wolframs Kenntnis der ‚Élucidation‘ erklären lässt. Denn darin treffen eben diese beiden dichterischen Konzepte aufeinander. Die ‚Élucidation‘ ist unikal in der Monser ‚Conte du Graal‘-Handschrift (13. Jh.) mit beinahe sämtlichen Fortsetzungen überliefert. Es handelt sich um einen Typ von Sammelhandschrift, aus deren Umfeld Wolfram offenbar eine (zweite) Vorlage für die Bücher VII–XIV kannte und die von ihrem textlichen Umfang her in der Tat als *endehafte* Quelle bezeichnet werden kann, die Wolfram seinem Kyot ebenfalls am Ende des ‚Parzival‘ zuschreibt.

MATTHÆUS UND DIE KÖNIGINNEN. DER KOMMENTAR DES MATTHÆUS PARISIENSIS ZU DEN *PROPHETIA MERLINI* DES GALFRED VON MONMOUTH

Clara Wille

Kardinal-Döpfner-Saal

Der Oxforder Gelehrte Galfred von Monmouth veröffentlichte 1138 die *Historia Regum Britannie*, die berühmte erste Artus-Sage im eigentlichen Sinn, in deren Mitte er die ebenso berühmte Weissagung des autochthonen Propheten Merlin eingefügt hat. Unmittelbar nach ihrer Veröffentlichung stiessen die Prophezeiungen auf grosses Interesse von Seiten der führenden Persönlichkeiten in Politik und Kirche, und eine lange Tradition der Auslegung nahm ihren Anfang. Heute sind uns ungefähr vierzig Kommentare zu den Prophezeiungen des Merlin bekannt, die zwischen dem 12. und 15. Jh. entstanden sind. Die dunkle und doppeldeutige Sprache der Prophezeiungen erlaubten den Kommentatoren die Figuren der Artusliteratur mit den wichtigen Ereignissen und politischen Persönlichkeiten ihrer Zeit in Verbindung zu bringen und die anglonormannischen Könige und ihre Gemahlinnen zu kritisieren. Aus Angst vor Strafe, musste diese Kritik jedoch vorsichtig zum Ausdruck gebracht werden. Mitte des 13. Jahrhunderts begann der berühmte Chronist, Matthaëus Parisiensis, Mönch von St. Alban, die Arbeit an der *Chronica maiora* und verfasste einen Kommentar zu den *Prophetia Merlini*, die unter dem Jahr 465 in die *Chronica* eingefügt worden ist. Matthaëus verkehrte in den Kreisen der politischen Elite seiner Zeit und kannte namentlich Heinrich III. persönlich. Obwohl das Werk, und im speziellen die *Chronica maiora*, des Matthaëus Parisiensis Gegenstand zahlreicher Studien und Untersuchungen ist, wurde sein Kommentar zu den Prophezeiungen weniger beachtet. In dieser Studie werden einzelne Erklärungen des Matthæus untersucht, mit welchen er führende Persönlichkeiten der anglonormannischen Dynastie, wie zum Eleonora von Aquitanien und König Richard Löwenherz, kritisiert, indem er sie den Figuren der Prophezeiungen des Merlin gleichsetzt.

DEVIANTE STIMMEN. WIE ANTIKONIE HANDLUNGSAUTONOMIE POSTULIERT

Friedrich Dimpel

Kardinal-Döpfner-Saal

Das VIII. Parzival-Buch zentriert auf Normfragen: Kingrimursel sieht sich mit einem Wortbruch konfrontiert (freies Geleit für Gawan). Daneben werden axiologische Werte (Winko) wie kiusche und triuwe (Prolog!) mit Antikonie verkoppelt; im Bewusstsein einer Nebenfigur wird Gawans Refugium mit Antikonie irrtümlich als Vergewaltigung aufgefasst. Antikonies Bereitschaft, genderspezifische Normvorgaben zu ignorieren (407,5–9) erscheint nicht nur deviant zu klerikalen Doktrinen, sondern auch zu textinternen Modellierungen bei Belakane, Sigune und Obie. Mit Bratenspieß- und Ameisenmetapher ruft die Erzählerstimme frivol-schwankhafte Muster auf – ein Gegengewicht zur Ebene der Figurenrede. Zentral für Wolframs Fokussierung auf Antikonies engagiertes Auftreten ist der enorme Ausbau der Figurenstimme. Während Chrétiens Fräulein über deutlich weniger Gesprächsanteile verfügt und eher defensiv auf die Vorwürfe nach der Entdeckung ihrer Interaktion mit Gauvain reagiert, erhebt Antikonie im ‚Parzival‘ auch in der Ratsversammlung ihre Stimme, sie interveniert zu Gawans Gunsten und droht ihrem Bruder mit dem Entzug ihrer Huld.

Bei der Beratung über Gawans Schicksal überlagern sowohl Erzählerstimme als auch die Figurenreden einen weiteren Normverstoß, dem keine Figurenreaktionen folgen: Obwohl Gawan ihren Vater getötet haben soll, folgt die Königin nicht ihrem Bruder, vielmehr unterstreicht sie ihre Entscheidung performativ, indem sie vor aller Augen mit Gawan in eine Kemenate geht – eine öffentlich sichtbare Reproduktion der Situation, die zum Tumult geführt hat. Auch wenn auf ein Beilager nur angespielt wird, so ist doch der Rückzug in die Kemenate eine selbstgewählte Exklusion (Luhmann) und eine Transgression (Lotman). Der Erzählraum wird damit in einen Raum transformiert (Titzmann: Metaereignis), in dem eine Königin demonstrativ sexuelle Selbstbestimmung beansprucht.

EMOTION AND PERFORMANCE II

Head: Carlyne Larrington

Room 2

THE PERFORMATIVE FUNCTION OF THE SOCIALISED BODY: DER KNIEFALL IN HARTMANN'S *IWEIN* AND *EREC*

Chloe Vondenhoff

This paper probes into the concept of the 'socialised body' – a research tool borrowed from anthropology and sociology – to see whether it can be useful for the analysis of emotive behaviour in Chrétien de Troyes's romances. Within these romances, emotions are not just something characters *have* (experience), but oftentimes something they *do* (practice). Such emotive expression manifests itself in somatic responses, such as gestures, postures and facial expressions. Remarkably, it is often this type of exteriority of emotions that has been resignified in translation. This paper will compare emotive behaviour in Chrétien de Troyes's *Yvain* and *Erec* and their Middle High German translations. It will discuss Laudine's and Lunete's *Kniefall* as an example of such somatic redirection.

EMOTIVE PERFORMATIVITY IN THOMAS DE BRETAGNE'S *TRISTRAN* AND ITS ADAPTATIONS

Sif Rikhardsdottir

This paper will discuss emotive performativity in Thomas de Bretagne's *Tristan* and the adaptation of the work's emotional register to different emotional communities and diverse emotive scripts as evinced by the Norse translation *Tristrams saga ok Isoddar* and Gottfried von Straßburg's *Tristan*. Performance is understood here as a textual gesture rather than in J. L. Austin's sense of illocutionary speech act or as a dramatization of a particular text or work. The narrative performance of emotion thus draws on conventional and recognisable behavioural codes to convey a sense of (textual) emotionality. The suggested term 'emotive script' is intended to encompass the literary staging of such behavioural codes. The paper will explore how the adaptations reframe such codes and shift the performative potency of the underlying emotive scripts as means of reshaping the intrinsic moral, emotional or ideological message.

KISSING THE JAILER'S DAUGHTER: LAUNCELOT AND EMOTIONAL PERFORMANCE IN THE *MORTE DARTHUR*

Carolyne Larrington

When cast into prison, at the behest of enchantresses and villains, Sir Launcelot is scrupulous about what he will promise to do in order to escape his dungeon. Sexual liaisons, whether with Morgan le Fay or his jailer's daughter, are rigorously excluded, even when the queen's life is at risk. In his dealings with Elaine of Astolat however, such scrupulosity is subordinated to other goals, also immediately concerning the queen. This paper will discuss the distinction between (mere, public) performance and performativity in Launcelot's dealings with women in the *Morte Darthur*. Faced by situations which offer straightforward binary choices, Launcelot knows exactly how to manage his behaviour; where he must interact with a more complex character, Launcelot's empathy and humanity are found wanting.

THE REAL AND IMAGINED TOMB OF ARTHUR AT GLASTONBURY ABBEY

Matt Clancy

Room 3

The monks of Glastonbury Abbey excavated what they claimed were the relics of Arthur and Guinevere in 1191, and installed them in a lavish tomb inside the Abbey. The remains were reinterred in the presence of Edward I in 1278, and the tomb remained intact until the dissolution of the Abbey in 1539. This paper will explore the material culture of the tomb at Glastonbury Abbey, incorporating both its use in reality and its representation in Arthurian romance texts.

Although this was a secular tomb, it was nevertheless a pilgrimage destination, with its attraction based on the appeal of the Arthurian tradition rather than any claim to sanctity. However, it was also presented as the tomb of a real king, and my research will compare what we know of Arthur's tomb with the surviving tombs of medieval monarchs, in order to demonstrate how the creation of Arthur's tomb sought to emulate the tombs of England's medieval kings. Crucially, as a royal tomb it was located within the Abbey precincts, making the secular tomb a part of the sacred space of the Abbey, and the deliberate imitation of the tombs of kings sought to support the belief that the remains were authentic. With Arthur's tomb established as a pilgrimage destination, its incorporation into the growing tradition of Arthurian romance can also be traced alongside the introduction of its location at Glastonbury into the Arthurian tradition. My paper will therefore explore the use of the tomb within Arthurian romance texts, in parallel with its use in reality. I will address how the tomb is represented, as a space that is simultaneously real and imagined, and both sacred and secular.

DWARFS IN *EREC ET ENIDE* AND IN OLD NORSE *EREX SAGA*

Ugnius Mikučionis

Room 3

In this talk, I address episodes involving dwarfs in *Erec et Enide* and in *Erex saga*. One such episode is the encounter between a damsel of Queen Guinevere (and later Erec himself) and the dwarf of Yder (Old French), or Malpirant (Old Norse). Another episode is the wedding of Erec and Enide, who counted Bilis, the lord of the dwarfs, among their guest. In these two cases the dwarfs are referred to as *nains* in Old French and as *dvergar* in Old Norse. A third character I discuss in my talk is Guivret the Little. Admittedly, he is not explicitly called a dwarf in the source texts, but "[t]here is general agreement that Guivret is a dwarf" (Joan Brumlik, "The Knight, the Lady, and the Dwarf in Chrétien's *Erec*", 1992, p. 54). The focus of my talk is on the relationship between the protagonists and the dwarfs in *Erec et Enide* and in *Erex saga*, and on comparison of such relationship with relationship between human heroes and dwarfs in other Old Norse sagas. My hypothesis is that the relationship between human heroes and dwarfs in translated Old Norse Arthurian sagas and in other sagas (*fornaldarsögur* in particular) is similar enough to account for the fact that the word *dvergr* is used to render the meaning of *nain* into Old Norse. The assumption that the common feature of *nains* and *dvergar* is their small stature, is rather unlikely given that authentic Old Norse *dvergar* are not necessarily short.

THE EPIC GRAIL: THE 'MAGIC VESSEL' MOTIF IN THE EPIC CYCLE OF HUON DE BORDEAUX

Gabriele Sorice

Room 3

One of the most relevant features of "late epic" (on which cf. the seminal works by M. Rossi, F. Suard and C. Roussel) is the *Mischung der Gattungen*. On the one hand, the typical themes and motives of courtly romance appear in the "chansons de geste tardives" (13th-15th-century). On the other hand, the most famous characters, places and objects are subsumed into the epic texts and become part, not without inconsistencies, of the epic discourse. This contamination of genres and texts can already be found in such a romance as *Perceforest* which introduces an "original union between Classical and the Arthurian subject-matter" (F. Ferroni). Subsequently, it appears to be deliberately pursued in the Old and Middle French epic cycle of Huon de Bordeaux in which the most conspicuous borrowings are undoubtedly taken from Arthurian romances. As yet, studies on this matter have not shed light on the 'magic vessel' motif attested in this epic cycle and especially in its decasyllabic prologue, the *Roman d'Auberon*, and the so-far unpublished dodecasyllabic *suites*. This research aims to single out the borrowings taken from Arthurian literature included in this epic cycle and to reconstruct textual transmission so as to justify their use. This last "metamorphosis of the Grail" (F. Zambon) in epic texts – destined to a long-lasting *Fortleben* which is attested by the well-known Mantuan host's episode in Ariosto's *Orlando Furioso* – is also investigated in order to determine the reception of this motif by an audience who was likely different from the one of Arthurian romances.

“ET SI LANCELOT FUT UNE FEMME”: TRANSGENDERING LANCELOT IN THE CONTEMPORARY ARTHURIAN GRAPHIC NOVEL

Karen (Casey) Casebier

Room 4+5

Lancelot is a four-volume Franco-Belgian graphic novel that recounts the story of Lancelot from his childhood with the Lady of the Lake to Arthur's death at the Battle of Camlann. The authors' sense of *inventio* is particularly appealing: in addition to well-developed characters that retain the salient characteristics of their medieval counterparts, the graphic novel also features the traditional Arthurian geography of Brittany and Cornwall, and there are numerous parallels to specific episodes in a variety of vernacular literatures (e.g., the Lancelot-Grail cycle, Ulrich von Zatzikhoven's *Lanzelet* and Malory's *Morte d'Arthur*). Since the graphic novel closely follows both medieval literary sources and the basic conventions of medieval romance, *Lancelot* closely corresponds to Jason Tondro's Traditional Tale in his typology of Arthurian comics.

The most innovative feature of the graphic novel is its treatment of the eponymous hero. As in medieval romance, Lancelot's name and identity as a transgendered man is dramatically revealed at the mid-point of the graphic novel, but the most interesting twist is reserved for the love triangle, which recasts the transgendered Lancelot as the object of desire, with both Arthur and Guinevere as his suitors, so that Lancelot is at the center of this re-imagined love triangle. And although neither gendered nor queer readings of *Lancelot* prove entirely satisfactory, Norris Lacy reminds us that "reinterpretations and modifications of the legend are inevitable." There is much for the medievalist to appreciate in this contemporary Arthurian graphic novel.

THE OTHER CORNWALL GIRL

Kristina Hildebrand

Room 4+5

In the medieval texts, Morgawse is generally a less ambiguous character than Morgaine; although the mother of Mordred and a willing adulteress, she is unwaveringly loyal to Arthur. She has no great success with her sons, but is not portrayed as anything worse than possibly foolish. She even appears briefly as the love interest of Sir Lamorak, one of the great knights and lovers of Malory's *Tale of Sir Tristram*.

However, in modern texts, especially those rehabilitating Morgaine (or other female characters) Morgawse emerges as a much more problematic character. This begins in Stewart's *Merlin* trilogy, where she is conflated with the woman who seduces and traps Merlin – while that character, still present in the text, is instead rehabilitated as a positive figure. It is also present in texts by Bradley, Sampson, and Bradshaw, to mention a few. Depictions of Morgawse as (semi-)villain, despite their often overtly feminist approach to the Arthurian stories, tend to include a strong contempt for female sexuality and for those embracing a traditionally female gender role. Morgawse is often presented as seductive, promiscuous, and inclined to work through and for her children, rather than to realise personal ambitions. In this paper, I discuss what happens to this female character when texts rehabilitate other female characters, and how the various portrayals of Morgawse exhibit a number of problematic ideas about women and sexuality.

ARTHURIAN PERFORMATIVITY AND GAMING: CHOOSING YOUR IDENTITY

Margaret Sheble

Room 4+5

Performativity, the action of constructing or acting an identity, is fully realized in the Arthurian video game narrative. Many Arthurian games, both board games and video games, take on the classical 'choose your own' adventure in the role-playing genre. This performativity gameplay creates action in the real world in shaping one's identity – does one wish to be a valiant knight who wins the damsel or rather be the grotesque villain of the story? Since the majority of games focus on the male protagonist, often a knight in Arthur's court or the king himself, and ignores female characters, villainizes them, or sexualizes them, Arthurian gaming propagates typical gender norms. Similar to Malory's Pentecostal Oath that Dorsey Armstrong has argued as a means of creating gender conformity – video games are no different. Although a contemporary medium, Arthurian games share the same concept of emersion that Arthurian art and literature has always had in shaping concepts of gender. However, similar to its Arthurian roots, there still remains rare opportunities to traverse gender. Video game titles I will analyze include *Arthur: The Quest for Excalibur* (1989), *Conquests of Camelot: The Search for the Grail* (1992), *Dark Age of Camelot* (2001), *King Arthur: The Role-Playing Wargame* (2009-2012), and more. Additionally, board games/role-playing games shall include *Grailquest* (84-87), titles from *Green Knight Publishing* (99-2001), *Hidden Kingdom* (1985), *Pendragon* (1985-2010), *Shadows Over Camelot* (2005).

DU PROFANE AU SACRÉ : ÉTUDE D'UNE ÉMOTION. LE CAS DE LA QUÊTE DU GRAAL DANS LE *TRISTAN EN PROSE*

Sarah Cals

Room 6

De longue date, le *Tristan en prose* est reconnu pour ses représentations de la valeur chevaleresque. Sujet éminemment profane, l'union de la légende tristanienne au monde arthurien permet en effet la multiplication des scènes de combat où s'exprime la vaillance des meilleurs chevaliers. Mais, à partir du tome VI, le ton du roman change pour laisser place à la dimension eschatologique de la quête du Graal. Dans cette contribution, nous nous proposons d'étudier les variations qu'implique le cadre de la quête du Graal sur le traitement de la peur. Si cette émotion semble, dans les premiers tomes, servir l'exacerbation de la valeur chevaleresque, le cadre sacré entraîne des variations lexicales qui, sur l'ensemble de l'œuvre, nous permettent de mettre en lumière les spécificités d'une perspective théologique unitaire et hiérarchisée.

DE LA SAGESSE PROFANE AU « SACHE » PROPHETIQUE, ETUDE DE
VOCABULAIRE DANS LA *SECONDE PARTIE DE LA QUÊTE DE LANCELOT*

Marie-Geneviève Grossel

Room 6

Dans la partie ici étudiée du *Lancelot en Prose*, l'adjectif « sage » qui connote surtout « habileté » se déploie dans le domaine profane, diversifiant son champ selon le contexte, le genre du personnage qu'il qualifie, son âge, sa fonction. La *sagesse*, de plus haute morale, voire sacrée, est l'apanage du *preudome*, lequel n'est pas appelé « sage », mais est le maître du champ du *savoir*, un savoir autre que celui du monde décrit avec lequel il possède pourtant d'évidentes interférences. Ces données, qu'une première analyse vérifiera facilement, doivent-elles être modulées au fur et à mesure que s'avance un récit conçu comme « préparation à la Quête » ? Il semble que les emplois de *sage* dessinent une sagesse très humaine – ou peut-être mondaine ? – qui ne peut accéder à la valeur que lorsque les allusions à la connaissance se multiplient. La place et la présence des injonctions (*sache* !), en installant un rapport autre au temps, offrent ainsi une grille de compréhension qui sous-tend la diégèse pour guider le lecteur.

LE SACRE ET LE PROFANE DANS LE ROMAN DE CARADOC

Voichita-Maria Sasu

Room 6

En prenant pour point de départ les études de Mircea Eliade et Roger Caillois en particulier, mais aussi celles de René Guénon ou E. Durkheim, nous essayons de mettre en relief, dans le roman de Caradoc, les rapports étroits entre le sacré/irréel/surnaturel d'une part et profane/réel/naturel de l'autre, notions qui d'ailleurs n'ont de sens que l'une par rapport à l'autre.

On examinera l'espace sacré (Centre du Monde), le temps sacré (rites, fêtes) et les rites de passage (mort à la condition profane/renaissance à la vie spirituelle, entrée dans le sacré et retour au profane), avec le rôle essentiel joué par les ermites ou bien « l'hierophanie élémentaire » (le cor béni).

HARTMANN VON AUE ALS BEARBEITER VON CHRÉTIENS DE TROYES, LE CHEVALIER AU LION. VERSUCH EINER INTERPRETATION.

Danielle Buschinger

Kardinal-Döpfner-Saal

On relève dans l'adaptation allemande du *Conte del Graal* de Chrétien de Troyes par Wolfram von Eschenbach (de nombreuses fautes de traduction, qui montrent à l'évidence que Wolfram avait une connaissance médiocre du français, et qu'on ne peut pas parler de bilinguisme : un bilingue n'aurait pas commis les confusions de vocabulaire ou les erreurs de syntaxe relevées. Cependant les fautes de déchiffrement du texte français ont chaque fois mis en branle son imagination, l'amenant lui qui avait le « souci du détail matériel » à justifier et à expliquer ce qui, dans son modèle, qu'il prend au sérieux, lui semblait ou lui était incompréhensible, et ont déterminé la création d'un texte nouveau, ce qui a poussé son rival, Gottfried von Straßburg, à le traiter de *vindære wilder mæren*, de *der mære wildenære* (4665-66 = d'« inventeur de récits insensés », de « braconnier d'histoire »).

« Au contraire, Hartmann, en de nombreux endroits, ne fait que traduire presque littéralement le texte de Chrétien, de sorte que, dans ma traduction, j'ai pu reprendre la traduction en français moderne faite par Philippe Walter : cela prouve que Hartmann maîtrisait parfaitement la langue française. Néanmoins il allonge parfois considérablement le texte de Chrétien, le remodèle en certains endroits complètement, négligeant parfois les éléments qui, dans l'œuvre française, lui paraissaient sans doute trop futiles, ainsi les problèmes de l'amour et des relations personnelles entre le héros et Laudine, et soulignant ce qui lui est apparu comme la signification profonde de l'œuvre : l'amour ne doit pas faire oublier combien il est important de garder son rang dans la société. Celui qui, comme Erec, sacrifie Amour à Chevalerie perd *sîn êre*, c'est-à-dire tout crédit auprès des autres, toute considération sociale, voire son rang dans la société, toutes valeurs essentielles au Moyen Age. Hartmann met ainsi l'accent sur la position sociale du héros – et, en cela, il se montre plus didactique que Chrétien – : l'homme qui perd *sîn êre* n'est plus digne d'être appelé chevalier. Pour ne pas courir ce danger, Iwein doit, comme par le passé avant son mariage, rechercher la gloire et accroître sa réputation (2899-2904) : tel est le devoir d'un *guot kneht* (2901), d'un valeureux homme d'armes. »

VON DER FEE ZUR FRAU – WANDEL DER ARTURISCHEN FEENFIGUR ANHAND EXEMPLARISCHER TEXTE DES 12. BIS 15. JAHRHUNDERTS

Julia Josten

Kardinal-Döpfner-Saal

Die Figur der Fee erlebt nach meiner bisherigen Forschung, basierend auf altfranzösischen Lais, französischen und deutschen Artusromane, sowie Texte des Melusinenstoffes, vom 12. bis zum 15. Jahrhundert einen – nach Karin Lichtblau (1998) – „domestizierenden“ Wandel. Die einst eindeutig mit übernatürlichen Attributen besetzte Feenfigur – wie beispielsweise im *Lai de Lanval* oder *Lai de Guingamor* – klingt nur noch als Echo in den herausragenden Frauenfiguren späterer Texte an, wie Erecs Enite, Iweins Laudine oder Pïoles im *Wigamur*. Der Vortrag möchte sich die Frage stellen, wie sich Attribute der Heiligkeit und des mythologisch Kulthaften, die den frühen Feenfiguren anhaften, im Laufe der arturischen Tradition ins Profane, Domestizierte gewandelt haben und die Gründe dessen erörtern. Hierbei steht die These im Vordergrund, dass die autonome Feenfigur, die oftmals den Status einer *femme fatale* innehat, mehr und mehr in literarisch vorherrschende Gesellschaftsstrukturen der arturischen Welt eingebettet wurde und dieser Umstand ihre ehemaligen Attribute zugunsten der christlichen Vorstellung von nur einer göttlichen Heiligkeit verblassen lässt. Im Mittelpunkt der Analyse soll, unter Berücksichtigung der genannten These, der spätarturische Text *Wigamur* stehen, der vor dem Hintergrund der Profanisierung eine Vielzahl an interpretationswürdigen Figuren bietet, wie das Meerweib Lespia, Pïoles, die namenlose Gastgeberin und ihre beiden Dienerinnen, Eudis vom runden Berg oder Dulciflur.

„KUNDE GOTES KRAFT MIT HELFE SIN, / WAZ ANKERS WAER DIU VREUDE
MIN?“. PARZIVALS GOTTESERFAHRUNG MIT TREVRIZENT

Imre Gábor Majorossy

Kardinal-Döpfner-Saal

Da Parzivals Karriere nach dem Treffen mit Trevrizent einen neuen Schwung bekommt, stellt sich die Frage, was ihm beim Einsiedler passieren konnte. Im Vortrag wird versucht zu beweisen, dass Parzival nicht bloß einen gottgeweihten Einsiedler trifft. Mehrere Anzeichen, wie sein Name, die Belehrung über Gottes Barmherzigkeit; der Ort, die Zeitpunkt und der Charakter der Begegnung (‚Wallfahrt‘ am Karfreitag zum ‚Kreuzberg‘ bzw. zu einem besonderen und komplexen Ort der Initiation in die Geheimnisse von Gott und des Grals) deuten darauf hin, dass Trevrizent Gott selbst vergegenwärtigt. Hinter dem Abschnitt lassen sich mehrere biblische Anspielungen erkennen, die all von Gotteserfahrungen berichten: Parzivals Anmeldung gilt als Rückkehr des verlorenen Sohns zum barmherzigen Vater (Lk 15,21; „ich bin ein man der sünde hât“ 456,30); seine Auseinandersetzung mit Trevrizent steht für Jakobs Kampf bzw. den Unglauben von Thomas (Gen 32,25-31; Joh 20,25b; „ich waen daz ie geschach. / [...] / daz möht ir gerne hân verdagt.“ 464,2.6; „daz ich durch triwe kumbers pflac.“ 467,18); der abgelegene Schauplatz weist einerseits auf den Felsen bzw. die Höhle hin, woher Mose Gott von hinten erblicken (Ex 33,23a) bzw. Elias mit Gott reden durfte (1 Kön 19,13-14), andererseits auf das Gespräch beim Jakobsbrunnen (Joh 4,1-26; vgl. Fontâne la salvâtsche ≈ ‚Heilsbrunn‘) hin. Trevrizents Bekenntnis („ich louc durch ableitens list / vome grâl, wiez umb in stüende“ 798,6-7) ändert nichts an diesem Gottesbild: Seine früheren Äußerungen sollten als göttliche Vorsehungstaten gelten: „ez was ie ungewonheit, / daz den grâl ze keine zîten / iemen möhte erstrîten.“ (798,24-26).

ARTUSREZEPTION IN SPÄTMITTELALTER UND FRÜHER NEUZEIT

Head: Mathias Herweg

Room 2

Unsere Sektion zum Rahmenthema "Nachmittelalterlicher Artus: Druck und andere Medien" befasst sich mit dem Weiterleben des Artusstoffs und der Artusfiguren im Spätmittelalter und der Frühen Neuzeit. Das Spektrum reicht vom 13. bis zum 16. Jahrhundert (mit einem Schwerpunkt im 15./16. Jh.) und deckt die deutsche, französische, italienische und niederländische Literatur ab. Beleuchtet wird einerseits, wie Figuren der *matière de Bretagne* in verschiedenen Gattungen rezipiert werden (in längeren und kürzeren Erzähltexten, in verschiedenen lyrischen Gattungen und auf der Bühne), andererseits, welche Rolle dabei verschiedene Medienwechsel (Buchdruck, Text/Bild, Bühne) spielen.

DIE FRÜHEN DRUCKE DER FRANZÖSISCHEN ARTUSROMANE

Brigitte Burrichter

Im ausgehenden 15. und frühen 16. Jahrhundert wurden mehrere französische Artusromane des 13. Jahrhunderts gedruckt. Gegenstand des Vortrags wird der Umgang der Drucker mit den mittelalterlichen Romanen sein (Modernisierung der Sprache, Vorworte).

RÜCKBLICK AUF DES *KÖNIG ARTUS ZEIT*. ARTUS-ERWÄHNUNGEN IM HÖFISCH-GALANTEN ROMAN DES 15./16. JAHRHUNDERTS

Cora Dietl

In der höfisch-galanten Erzählliteratur des späteren 15. und 16. Jahrhunderts lässt sich zunehmend eine historische Distanz zur arthurischen Welt erkennen. Wenn ritterliche Romane dieser Zeit in England oder Frankreich spielen, dann ist es meist das nacharthurische Britannien, in dem sich zwar Konstellationen aus der Artusliteratur wiederholen, aber keine Artusritter mehr auftreten. Sie werden trotzdem als Exempel genannt – und das häufig zu Beginn der Handlung, um beim Rezipienten das entsprechende literarische Muster aufzurufen und die Rezipientenerwartung entsprechend zu lenken. Diesem Phänomen werde ich an verschiedenen Beispieltexten nachgehen (u.a. *Pontus und Sidonia*, *Ritter Galmy*, *Amadis*), um nach der Funktion des Arthurischen im nichtarthurischen höfisch-galanten Roman um 1500 generell zu fragen.

WILWOLT VON SCHAUMBERG, RITTER DER TAFELRUNDE? ZUM FORTLEBEN DER ARTUSLITERATUR IN LUDWIGS VON EYB *GESTA*

Christoph Fasbender

Im frühen 16. Jahrhundert verfasste der fränkische Adelige Ludwig von Eyb der Jüngere (1450–1521) eine Biographie seines Verwandten, des niederadeligen Söldnerführers und Kriegsherrn Wilwolt von Schaumberg (ca. 1450–1510). Ausweislich der Paratexte (Geleitbrief, Vorrede, Schlussbemerkung) und der Gestaltung des Textes fungieren die Wilwolt-Gesta nicht zuletzt als Exempel für junge Adelige. Auffällig ist dabei, dass die hochmittelalterliche Literatur gewissermaßen Leitbildfunktion erhält: Im Zentrum der Biographie steht Wilwolts Bewährung im Fürstendienst, die in seiner Stilisierung als einem Ritter, der der arthurischen Tafelrunde würdig gewesen wäre, gipfelt – die aktuellen Helden können sich offensichtlich mit den aus der Literatur bekannten ‚alten‘ Helden messen (der Verfasser verweist ausdrücklich darauf, dass er „vil ritterpücher, historien und cronicen uberlesen“ habe). Artusritterschaft wird als ein nach wie vor gültiges Modell einer die einzelnen Schichten des Adels übergreifenden Ritter-Elite vorgestellt.

Der Vortrag geht diesen Inszenierungsstrategien vor der Folie der Adelskultur im Übergang vom Spätmittelalter zur Frühen Neuzeit nach, hinterfragt aber auch kritisch, ob die Figur des Helden Wilwolt tatsächlich im ‚Nachleben‘ der hochmittelalterlichen literarischen Ideale aufgeht oder ob ihr nicht doch ein zeitspezifisch zu verortender ‚Überschuss‘ eingeschrieben ist.

GARRULOUSNESS, DEAFNESS AND PERFORMANCE: LISTENING IN MIDDLE ENGLISH TEXTS

Bonnie Millar

Room 3

Garrulous females and deafened persons defy the normative rules of literary speech-acts. One such loquacious female is the loathly lady, Dame Ragnelle in *The Wedding of Sir Gawain and Dame Ragnelle* and *The Marriage of Sir Gawain* who stuns King Arthur to silence when she addresses him. A further instance of this motif is to be found in Chaucer's *Wife of Bath's Tale*. Significantly, the teller of this tale, Alison, is herself both verbose and deafened. Her hearing has been impaired in a fight with her husband, Jankin. Her deafness enables her to resist the authority of her husbands and that of patriarchal society, paralleling aspects of the hag's performance in her narrative. Indeed, the loathly ladies seize the initiative and present powerful arguments to the acquiescent male protagonists, metaphorically deaf to their dismay at such rhetoric from monstrous women. This paper will explore the associations between loquacious, "deafened" performances and authority, in addition to silenced, hearing behaviour and compliance. The juxtaposition of hearing and deafness, oratory acts and silence suggest the need to listen differently.

SACRED EMBLEMS, PROFANE SYMBOLS IN SIR GAWAIN AND THE GREEN KNIGHT

Andreea Popescu

Room 3

The English medieval poem *Sir Gawain and the Green Knight* has always fascinated due to the ambiguity of its meanings and the mystery surrounding the story. The anonymous poet has provided the reader with insights into older strata of the legend by completing the Arthurian poem with allusions to pagan symbols. The paper will analyse the forms that the sacred and the secular assume in the text by focusing on the challenges facing a traditional understanding of the sacred. In this context *Sir Gawain and the Green Knight* rewrites the meaning of the traditional romance due to its characters and the symbols in the text. There are pairs of sacred and secular aspects which are juxtaposed for the reader in parallel episodes. The paper will use an anthropological approach based on a revaluation of the main concepts of the poem. The major topics will be seen both in the discourses and in the events making up the story. The idea would be to show that the secular does not destroy the sacred, but that they complete each other like in the old myths and folk tales. Thus, *Sir Gawain and the Green Knight* becomes an early modern rewriting of the traditional romances shaping the Arthurian legend.

One of the most contested concepts in late 14th-century England was treason, a word with a long semantic history in the British Isles. Generally speaking, treason gathered to itself the idea of *untrawþe* – a violation of one's word – and the idea of *laesa maiestas* – that is, an insult to authority. Heretofore used exclusively against the individual, by 1399 when Richard II was deposed, the idea that the king himself could be held accountable for the state of the realm had gained in theoretical and practical strength.

The anonymous contemporaneous poem, *Sir Gawain and the Green Knight*, has been frequently analyzed for its treatment of treason, though the focus has been on Gawain's betrayal of his faith, moral code, chivalry, etc. However, I would suggest that the poet has delivered what may be a critique of the king, carefully wrapped in a romance. In this view, Arthur's court and its non-cynical espousal of the chivalric ethos is asserted as the world of personal integrity and Hautdesert is Richard's court, where chivalry is formulaic only and devoid of the great values exemplified by Gawain himself. Operating within the official discourse of courtly society, the poet is in this way able to subvert the narrative to reflect a corrupt and dangerous social and political context, where Gawain's discrediting is seen as an imperfect response to a context which does not support truth or honor. In this paper, therefore, I will argue that *Sir Gawain and the Green Knight* serves to cautiously articulate the failings of Richard's kingship.

QUE FAIT LE ROI EVALAC-MORDRAIN DANS LA *CONTINUATION* DU *CONTE DU GRAAL* DE GERBERT DE MONTREUIL ?

Carol J. Chase

Room 4+5

Dans la *Continuation* du *Conte du Graal* que nous offre Gerbert de Montreuil se trouve un épisode curieux : Perceval aperçoit le roi Evalac-Mordrain dans un lit, à l'intérieur d'une chapelle. Un hermite lui raconte l'histoire de ce roi païen, converti au christianisme par Joseph d'Armathie. Le récit de l'hermite représente une réécriture intéressante du parcours de ce personnage qui occupe une place importante dans l'*Estoire del Saint Graal* et qui paraît dans des récits rétrospectifs dans le *Lancelot* en prose et la *Queste del Saint Graal*. Dans cette étude je me pencherai sur les questions suivantes : Comment Gerbert approprie-t-il les éléments essentiels de cette histoire ? Lesquels transforme-t-il et pourquoi ? Quel est le rôle de cet épisode dans l'itinéraire de Perceval ?

ARTURUS INTERRUPTUS : LES RELATIONS TROUBLES DE L'HISTOIRE ET DU ROMAN DANS UN MANUSCRIT DU GRAAL (COLOGNY, BODMER 147)

Francis Gingras

Room 4+5

Le manuscrit Cologny, Bodmer 147 présente la particularité d'interpoler de larges extraits de la Bible du XIII^e siècle (Ancien et Nouveau Testament) et du sermonnaire français de Maurice de Sully, en plus d'insérer une mise en prose du *Roman de Troie*, dans une partie du cycle de la *Vulgate*. Ce manuscrit de la fin du XIII^e siècle peut ainsi être rapproché, par son contenu, des histoires universelles en français qui se répandent à la même époque, notamment à travers les nombreuses copies de l'*Histoire ancienne jusqu'à César*. Cependant, par sa structure, qui réorganise la chronologie historique attendue (de la Création du monde jusqu'au règne d'Arthur), ce codex adopte une position singulière par rapport à l'écriture de l'histoire. Il explore ainsi différentes possibilités combinatoires entre le temps du récit et le temps de l'histoire. Par son objet même, centré sur le Graal, il reconfigure aussi les rapports entre vérité et fiction, en donnant à l'histoire du Graal une valeur distincte et une orientation pratiquement édifiante. Cette communication s'intéressera au détail des interpolations bibliques dans leurs rapports aux autres traductions vernaculaires de la Bible, et ce dans le contexte plus large de l'écriture vernaculaire de l'histoire universelle au XIII^e siècle.

DES PAROLES DU « JADIS » A LA « VIELLE HYSTOYRE ». LES ORIGINES ET LES VOIES DE L'INVENTION ROMANESQUE DANS *L'ELUCIDATION*, *BLIOCADRAN* ET *L'ELUCIDATION DE L'HYSTOIRE DU GRAAL* DE 1530

Mireille Séguy

Room 4+5

L'Elucidation et *Bliocadran*, les deux prologues apocryphes du *Conte du graal* de Chrétien de Troyes, proposent, chacun différemment, une mise en récit singulière de la question des origines, des voies et des possibilités de l'invention romanesque. Cette intervention se propose d'analyser les modifications que fait subir à cette mise en récit *La Tresplaisante et recreative hystoire de Perceval le Galloys*, imprimée à Paris en 1530, qui s'ouvre sur une réfection en prose de ces prologues rétrospectifs intitulée *L'Elucidation de l'hystoire du Graal*. Des paroles du « jadis » (*Elucidation*) à la « vielle hystoyre » (imprimé de 1530), la représentation des sources du récit passe d'un statut mythique à un statut philologique, ce qui engage des modifications profondes dans la manière dont les deux *prequels* prennent en charge la question de l'origine et de la transmission du récit, mais aussi dont ils se situent vis-à-vis des romans dont ils forment (*a posteriori*) le seuil.

SIGHT, KNOWLEDGE AND MEMORY: SENSORY PERCEPTION IN THE QUEST FOR THE HOLY GRAIL

Martha Baldon

Room 6

In Chrétien de Troyes' *Perceval* and the prose Trilogy attributed to Robert de Boron, the Quest for the Holy Grail is presented as a quest for knowledge. Perceval must question the use of the Grail, and it is through the reciprocal acts of asking for and receiving knowledge that the Fisher King can be healed and the *aventures* of the Grail achieved and ended. In each of these texts, however, Perceval's desire to question is inspired by his visual experience of the Grail procession at the Fisher King's castle. The *Queste del Saint Graal* and Malory's *Tale of the Sankgreal* amplify the relationship between sight and understanding, and transform the process of achieving the Grail from a single moment of seeing and acquiring knowledge into a series of visual experiences which deploy and explore medieval theories about memory.

This paper draws upon the work of Mary Carruthers (1990, 2008) on memory, and Sarah Stanbury (1991, 2008) and Molly Martin (2010) on sight, in order to examine the way in which the sense of sight contributes to the Grail narratives. This paper argues that the phrase 'seeing the Grail' should be understood as 'perceiving the Grail' – an act which draws together physical sight, religious illumination, and spiritual understanding. In the epistemology of each Grail narrative, as the knights learn to see through the Christian faith, their perception of the world is altered: they increase their religious understanding and redirect their gaze away from the world of secular Arthurian chivalry and upwards towards God.

DIVINE FOREKNOWLEDGE IN *LA QUESTE DEL SAINT GRAAL*. A THOMISTIC APPROACH

Monica Ruset Oanca

Room 6

One of the most important issues that should be discussed in *La Queste* is the extent of God's influence over the questers' actions, namely whether their choices are the result of their unrestricted will or whether God causes them to behave in a certain way, which is already divinely preordained. Galahad, Perceval and Bors are told that they are chosen to accomplish the Quest whereas others, like Lancelot, will fail. The fact that in *La Queste* there are many instances in which several characters confidently talk about the outcome of the Quest may hint to the fact that the text advocates the position that the future is predetermined by God and the knights engaged in the Quest are bound to fulfil it.

However, if we use Thomistic theology, a perspective which might be considered representative for the 13th-century when *La Queste* was written down, to interpret the reality presented in this text, divine foreknowledge is not described as incompatible with human freedom. The key to understand correctly the sharp contrast between divine influence and human self-determination is to point out the fact that, according to Thomas Aquinas, God moves men to act according to their own inclinations. In this article I want to show that the text supports the conception that although God knows what the questers are about to do during their peregrinations (and many are sent visions related to their future), they make their own choices, good or bad, and are held responsible for them.

PICTORIAL PRESENTATIONS OF ECCLESIASTICAL AND SECULAR FIGURES IN SELECTED MANUSCRIPTS OF THE *ESTOIRE DEL SAINT GRAAL*

Miha Zor

Room 6

I suggest to analyse the ways in which pictorial narratives in some late 13th- and early 14th-century manuscripts of *Estoire del Saint Graal* present the relationship between lay and ecclesiastical figures. In those which include rich episcopal imagery, the bishop Josephé is mostly presented as a saintly figure. These images are typologically based on hagiographies of bishop-saints. Such “saintly biography” does not necessarily stand alone, but may be supported by images showing traits of saintliness in other characters of the *Estoire*, either clerical figures (e.g. the hermit-narrator or Joseph of Arimathea) or Christian high aristocracy (e.g. king Mordrain and queen Sarrasinte, Nascien and Flegetine, etc.), or it may even be replaced by depictions of royal worldly authority. In the first case, the pictorial narrative may introduce a hagiographic presentation of a secular figure (holy king, holy queen, a lay confessor); in the second, it may replace the religious accents with secular ones. I therefore intend to demonstrate how scenes, typical for a pictorial hagiography of a holy bishop, are incorporated in the wider pictorial narrative of the *Estoire*, how they communicate with other story lines of this romance or how they might even give way to them. The following manuscripts will be considered: 1) Le Mans MM 354 and BnF, fr. 770; 2) BnF, fr. 19162 and fr. 24394, 3) BnF, fr. 95, 4) BnF, fr. 749, 5) BnF, fr. 105 and fr. 9123, and 6) BL, MS Royal 14 E III and Add. 10292 and former Amsterdam, BPH 1.

ARTUSREZEPTION IN SPÄTMITTELALTER UND FRÜHER NEUZEIT II

Head: Mathias Herweg

Room 2

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EIN *KURTZWEYL UND SCHIMPFLICHES LACHEN*. ARTHURISCHE TUGENDPROBEN IN DER FRÜHEN NEUZEIT

Christoph Schanze

Mein Vortrag befasst sich mit einigen Zeugnissen der Artus-Rezeption in der Frühen Neuzeit, die allesamt das Sujet arthurischer Tugendproben aufrufen: zwei handschriftlich überlieferten anonymen Erzählliedern (König Artus' Horn, um/nach 1400; Luneten Mantel, 1. Hälfte 15. Jh.) sowie zwei Werken des Hans Sachs, der *Historia König Artus* mit der ehbrecher brugk (datiert auf den 9. Januar 1530) und dem *Meisterlied* mit demselben Thema (datiert auf den 17. März 1545), beides die einzigen im engeren Sinne arthurischen Texte des Hans Sachs.

Neben generischen und stoffgeschichtlichen Fragen geht es mir in erster Linie darum, wie die Texte mit den ‚antiquierten‘ (?) Normen und Werten des überkommenen (?) literarischen Artus-Hochmittelalters umgehen, welche Relevanz sie ihnen zuschreiben und welche Rückschlüsse diese Prozesse auf den Konnex zwischen musealisierter alter Literatur auf der einen und ‚moderner‘ Literatur und ‚Kultur‘ auf der anderen Seite zulassen.

VON *ARTUS' HORN* UND *LUNETEN MANTEL*. DIE TAFELRUNDE AUF DER BÜHNE

Gesine Mierke

Im Zentrum des Beitrags stehen die sogenannten ‚Artusspiele‘, die sich im 15. Jahrhundert einiger Beliebtheit erfreuten. Am Beispiel von Luneten Mantel (K 81) und König Artus' Horn

(K 127) wird nach den Transformationsstufen von Motiven und Figuren aus dem arthurischen Roman gefragt. Dabei soll insbesondere die Funktionalisierung bekannter Erzählelemente und ihre spezifische Einbindung in die Zielkultur untersucht werden.

ARTHUR IN FRENCH MUSIC HALL: PARISIAN *BELLE ÉPOQUE* PERFORMANCES AND ARTHURIAN THEMES

Ana Margarida Chora

Room 3

French *Belle Époque* was an extremely important period in the development of performing arts. Opera, theatre and especially music hall were concerned with bringing magic to the audiences. *Féerie* was not a visual effects concept anymore, but the idea of putting historical and literary subjects together on stage. Arthurian themes were among the favorite, from the end of 19th-century until the beginning of 20th-century. The discovery of many Arthurian manuscripts in the late 19th-century, along with the revival of fairy themes, allowed the growth of these aesthetical options.

Arthurian theatrical approaches varied in style and genre. But lyrical dramas were preferred. *Lancelot*, by Louis Gallet and Edouard Blau (music by Victorin Joncières), *Le Roi Arthur*, by Ernest Chausson, or *Merlin*, by Siegfried Lipiner, just to name a few, not only created a new theatrical concept, but also positioned Arthurian themes in a privileged place in performing arts.

The aim of our paper is, therefore, to analyze the role and development of Arthurian subjects in French music hall scene.

THE ARTHURIAN RENAISSANCE OF THE ... SEVENTIES!

Phillip Boardman

Room 3

The Arthurian Annals (Nastali and Boardman, 2004) identifies 1055 Arthurian works in English, an average of 132 per year from 1975 to 1982. This period, starting with *Monty Python and the Holy Grail* and ending with *Excalibur* and *The Mists of Avalon*, is not special because of the number of works produced, although it participates in a meteoric rise in Arthurian production (1967 shows 75 works, while 1998 claims 381). This brief period – the late seventies – gave birth to an extraordinary number of works of continuing significance, works which reveal a remarkable quality of invention, and which set directions which Arthurian creativity would follow in ensuing decades. This paper will recognize some of those directions: the mature fruition of single-volume Arthurian cycles (à la Malory), even while trilogies (à la Tolkien) began to rule the fantasy market; the transformation of historical novels as women writers returned to romance and fantasy; the continuing retreat of narrative poetry. The Camelot of the Kennedys was long gone, as was the Viet Nam war, replaced, in the words of George Packer (*The Unwinding*, 2013) by a time of “vandalism in the cities, stagflation across the country, and a humorless moralizer in the White House preaching sacrifice.” Yet artists like Monty Python, Berger, Christian, Vansittart, Drake, Davies, Bradshaw, Brenton, Godwin, Burgess, Boorman, Romero, Ravenscroft, Karr, Bradley, Syberberg, Stewart, Steinbeck, and Baigent, Leigh and Lincoln, among others, sparked an energetic popular rebirth of Arthurian creativity.

OUT OF THE TOWER: LADY OF SHALOTT IMAGES ON THE WEB

Ann Howey

Room 3

Many Victorian images of the Lady of Shalott circulate in our culture through reprints of the original artworks (from posters to post-cards); however, there is also a thriving gallery of Lady / Elaine images, often by amateur artists, on the web. A selection of these artworks will be the subject of my paper. Andrew B. R. Elliot suggests, in relation to illustrators of Malory, "Arthurian images have always been a negotiated compromise between fidelity and innovation, allowing 'much diversity' and 'imagination' as well as free license for invention" ("Arthurian Fragments, Arthurian Mosaics," *Arthuriana* 25.4 [2015], p. 14). 21st-century artists take full advantage of that play of invention, imagination, and iconic repetition in creating unique Lady images; they use a variety of newer media (digital photography, photographic manipulation) and exploit the possibilities for communal sharing of images offered by the web. The result is a range of representations of the Lady, some which reiterate traditional meanings and images of the figure (feminine passivity, for example), some which update the figure to 21st-century costumes, and some which provocatively trouble traditions altogether. The selection of images I will discuss thus usefully demonstrates the continuing popularity of the Lady, suggests the ways in which Tennyson's poem continues to circulate in our culture, and exemplifies the democratization of the field: the Lady, like the rest of the Arthurian legend that Elizabeth Sklar examined in "Marketing Arthur," is "no longer the exclusive property of the educated or academic elite" (*King Arthur in Popular Culture*, McFarland, 2002, p. 10). Because, in many cases, these representations are not the Lady of the ivory tower of academe, I will explore the implications of popular art as producer of meanings for the Lady.

GAUVAIN ET MELIAN DE LIS AU TOURNOI DE TINTAGEL : LA PARODIE DE SOI DANS *LE CONTE DU GRAAL* DE CHRÉTIEN DE TROYES

Yoshio Konuma

Room 4+5

Dans la seconde partie du *Conte du Graal*, les rôles de Gauvain sont multiples et ambivalents. Chrétien essaie d'en présenter une image très paradoxale en ironisant sur ses qualités de chevalier irréprochable. Accusé de « felonie » (v. 4758) et de « traïson » (v. 4763), le neveu du roi Arthur est obligé de rétablir son honneur au cours d'une succession interminable d'aventures rocambolesques, à la fois héroïques et burlesques. Au premier abord, le tournoi de Tintagel constitue le seul épisode cohérent où son comportement sage et courtois est digne d'un parangon de vertu chevaleresque. En effet, son premier épisode est d'autant plus exceptionnel que la plus grande part de son récit est jalonnée de sous-entendus où Gauvain sert paradoxalement de cible aux vengeances et aux railleries de ses ennemis.

Pourquoi le tournoi de Tintagel se situe-t-il au début de la partie Gauvain ? Quelle signification devons-nous lui attribuer au sein du *Conte du Graal* ? Pour répondre à ces questions, nous supposons que Chrétien élabore son dernier roman avec l'idée de prendre à contre-pied, d'une façon autoparodique, son nouveau public de la cour de Philippe d'Alsace. Au tournoi de Tintagel, Mélián de Lis, jeune chevalier qui y accomplit des prouesses à l'intention de la fille aînée de Thibaut, personnifie l'idéal amoureux et chevaleresque de Gauvain. Dans *Le Chevalier au Lion*, ce dernier n'insiste-t-il pas longuement sur son donjuanisme pour persuader Yvain de participer aux tournois ? L'épisode de Tintagel se déroule implicitement en faisant référence aux *déjà-vus* de l'auditoire contemporain. Notre communication a pour objectif d'expliquer comment Chrétien structure l'imitation caricaturale de ses propres romans au travers de l'action de Gauvain.

LA PARODIE DE LA LITTÉRATURE ARTHURIENNE DANS LE *ROMAN DE RENART* ET SES AVATARS

Yasufumi Takana

Room 4+5

La notion de parodie n'existait pas au Moyen âge. On remarque pourtant des pratiques qui se prêtent à une explication selon la théorie moderne de la parodie : la répétition avec une distance critique (Hutcheon) et l'effet comique né dans le décalage des registres auxquels appartiennent le style et le contenu du récit (Idt et Greimas). Dans les études arthuriennes, plusieurs chercheurs (Lloyd, Green, Ferlampin-Acher, Konuma, etc.) ont déjà fait remarquer ce phénomène, tel que l'autoparodie dans la scène du *planctus* du lion dans *Yvain* de Chrétien de Troyes, faite probablement sur le modèle de la plainte d'Énide à l'occasion de la fausse mort d'Érec dans *Érec et Énide* du même auteur.

Nous avons étudié par ce biais la reprise du style, des expressions et des motifs propres aux romans chevaleresques dans le *Roman de Renart* en consultant les études des chercheurs prédécesseurs (Nykrog et Bellon entre autres). Quand on considère les rapports qu'a ce roman avec la littérature arthurienne, les relations d'entre Noble le roi, Fièvre la reine et Renart sont de première importance. Calquées sur le triangle tristanien d'entre Ysengrin, Hersant et Renart, elles reflètent celles d'entre Arthur, Guenièvre et Lancelot et approchent le monde animal du monde arthurien. Grâce à la plasticité renardienne, Renart joue le rôle de Mordred dans sa bataille avec l'armée de Noble dans la branche XI (*Renart Empereur*).

Nous pensons à approfondir ce point de vue et à l'appliquer aussi à l'analyse de la scène courtoise du *Renart le Nouvel*.

THE UNVEILING OF THE ARTHURIAN MYTH

Edileide Bodenhausen

Room 6

Attempt to King Arthur's identity it is something irrelevant and what it sends to us to enter in a complex universe. To rigour, the literature uses mythological materials like straight source of events and historical characters, in which the history is deformed by popular imagination, where it draws on the myth a profile like concretization of a Utopia, the fact of literary work to be a sort of concrete Utopia keeps alive the hope and the ideal. The literature affects us through the capacity to construct people, a world rises up around the limits of the reason and empirical description. Nevertheless, the myth is dynamic, it is transformed by the time whilst accompanying the spirit of time and the elements that do it a self-knowledge source are configurated in metaphor, depicting the essence of being. So, the mythical King Arthur became timeless and transcended the history. Consequently, the literature does that King Arthur does so that the King Arthur is not a King bequeathed to the past, but a king of the present, because so the measure that rescues the past of a literary work to understand it in the present, unconsciously is resurrected.

THE SACRED AND THE SECULAR IN (LESSER-KNOWN) MEDIEVAL ENGLISH ARTHURIAN ROMANCE

Natalie Goodison

Room 6

Despite the popularity of discussing the sacred and the secular in light of the Quest for the Holy Grail, the sacred and the secular are topics that permeate Arthurian romance, and Arthurian romance continues to provide avenues for the discussion of the sacred and secular – a discussion thoroughly debated in past research and recently re-opened by Barbara Newman in her book on the topic, *Medieval Crossover*. This paper proposes to not look at the Grail Quest, but to instead discuss the sacred and the secular in some lesser-known texts of medieval Arthurian romance, such as the 14th-century *Awntyrs off Arthure* or the Percy-Folio text of *The Turke and Gawain*. The *Awntyrs* considers the sacred and secular in troubling ways: the first half tells an exemplum-like story and relates that no guilty soul, not even a christened queen, can escape the torments of hell. *The Turke and Gawain* relates a tale similar to *Sir Gawain and the Green Knight*, yet concludes with Gawain beheading the Turk, on the Turk's orders. The transformation scene that occurs draws heavily from medieval alchemy, yet is described as explicitly Christian. These romances feature episodes of somatic transformation and these liminal moments, juxtaposes the sacred against the secular. This paper will focus on these apparently incongruous moments – moments when the sacred defies our expectations and behaves in unexpected, perhaps even unorthodox ways.

THE GRAIL THAT KEEPS ON GIVING; POST-MEDIEVAL AND POST-BELIEVABLE

Janina Traxler

Room 6

Though Dan Brown's *Da Vinci Code* (2003) did not by itself launch the early 21st-century theme of the grail being in danger from nefarious powers, this novel brought together fringe literature from a generation earlier, with its connections to conspiracy theory, and some very modern and rather bizarre speculation about the nature of the grail, the nature of its guardians (and its enemies), the reasons for questing after it, and its eventual destiny. From its literary origins as a mysterious (not specifically "holy") grail, as described in Chrétien's romance, the grail in modern times has evolved into a concept as well as an object, perhaps a person whose existence would threaten the validity of the Catholic Church and Christian theology, or maybe even a document associated with the Knights Templar. This paper will explore contemporary material that presents decidedly non-medieval understandings of the grail, looking particularly at what threads of medieval thinking persist in these recent works and how they are used. Included in this exploration will be some consideration of what links contemporary culture retains between the grail and the core Arthurian story. While the focus will be especially on literature, this discussion will also include some analysis of web sites and other popular evidence of interest in the concept of the grail.

ARTUSREZEPTION IN SPÄTMITTELALTER UND FRÜHER NEUZEIT III

Head: Mathias Herweg

Room 2

Unsere Sektion zum Rahmenthema "Nachmittelalterlicher Artus: Druck und andere Medien" befasst sich mit dem Weiterleben des Artusstoffs und der Artusfiguren im Spätmittelalter und der Frühen Neuzeit. Das Spektrum reicht vom 13. bis zum 16. Jahrhundert (mit einem Schwerpunkt im 15./16. Jh.) und deckt die deutsche, französische, italienische und niederländische Literatur ab. Beleuchtet wird einerseits, wie Figuren der *matière de Bretagne* in verschiedenen Gattungen rezipiert werden (in längeren und kürzeren Erzähltexten, in verschiedenen lyrischen Gattungen und auf der Bühne), andererseits, welche Rolle dabei verschiedene Medienwechsel (Buchdruck, Text/Bild, Bühne) spielen.

THE MAKING OF A HERO IN LATE MEDIEVAL ARTHURIAN ROMANCE

Jessica Quinlan

Later romance extends the Arthurian repertoire not least by means of adding new heroes. In the context of this inherently innovative moment, texts often strive to reassert their affiliation with tradition by repeating old strategies: some heroes revive the *bel inconnu* motif (Gismirante); some claim credibility as an imitation of an established Arthurian hero (Carduino); some make their entrance as a contemporary blood relative of a well-known character, while others are written into a different generation (Palamedes). This paper examines the narrative patterns and strategies which attend the introduction of new heroes specifically in late medieval Arthurian romances (excepting those which can be viewed as direct adaptations of earlier narratives). Which time-honoured narrative strategies for bringing a hero to the Arthurian stage are retained? Where can we find new departures, and how do these relate to the interests of a text in affirming its proximity to – or, as the case may be, its distance from – Arthurian tradition?

VEDI PARIS. THE MATTER OF BRITAIN IN MEDIEVAL ITALY OR HOW TO DEAL WITH ARTHURIAN AND CLASSICAL CHARACTERS

Franziska Meier

Der Beitrag fragt nach dem Umgang mit den Figuren des Artusromans im Italien des 13. und 14. Jahrhunderts. Genauer: Es sollen die Strategien aufgeschlüsselt werden, aufgrund deren die Gestalten des Artushofes in die reiche Schar an antiken Persönlichkeiten eingereiht werden konnten. Nach einer kurzen Rekonstruktion der

Tradierungslinien sollen die Anfänge dieser Verknüpfung durchleuchtet werden, wie sie für die spätere italienische Rezeption in der Ritterepik so bezeichnend ist. Im Mittelpunkt stehen einerseits das sich ausbildende Genre der Novellen vom Novellino über das Decameron zu Sacchettis Trecentonovelle, andererseits das Figurenrepertoire, wie es in Dantes Commedia ausgefaltet und wie es im 14. Jahrhundert in dem vulgärsprachlichen Genre der Vite oder Trionfi, vor allem bei Boccaccio und Petrarca, anzutreffen ist.

THE CONTINUED POPULARITY OF KING ARTHUR IN THE POST-MEDIEVAL NETHERLANDS AS EVIDENCED BY HIS APPEARANCE IN 16TH-CENTURY PRINTS

Geert van Iersel

As Jozef Janssens (1987) and Bart Besamusca (2000) have pointed out, the Netherlands produced very little in the way of Arthurian narrative after the 14th-century, literary production only picking up in the 19th. Yet pictorial evidence from the 16th-century suggests that Arthur continued to live on in the popular imagination, particularly as one of the Nine Worthies. This paper will present and contextualise some of the evidence.

LA MOUVANCE ONOMASTIQUE DANS *ARTUS DE BRETAGNE*: TRADITION MANUSCRITE ET POETIQUE

Christine Ferlampin-Acher

Room 3

Artus de Bretagne est un roman arthurien tardif composé au tournant des XIII et XIVe siècle, dont l'auteur de la communication a fait paraître l'édition chez Champion en mars 2017. Conservé dans 14 manuscrits ce roman présente une onomastique originale, relativement instable. A partir de quelques exemples (Amasson/Macon, Morival, Galacie etc...), on examinera dans quelle mesure les variantes onomastiques sont des témoins économiques et fiables (ou non) pour étudier la tradition manuscrite complexe de cette prose relativement instable, puis on s'interrogera sur la poétique liée à cette mouvance, les noms propres oscillant entre indices réalistes (notion à discuter) et merveilleux, dont le décryptage dépend considérablement des compétences du lecteur (ou du copiste lecteur).

RHETORIQUE ET ROMAN ARTHURIEN : L'ONOMASTIQUE HISTORIQUE DANS *YSAÏE LE TRISTE* – ARTHUR, CLOVIS ET LEGIER DE BOULOGNE –, CREUSET INVENTIF DU ROMANESQUE

Anne-Cécile Le Ribeuz-Koenig

Room 3

L'objectif de cette étude est de mettre en lumière, dans le roman d'Ysaïe, comment la pratique rhétorique infléchit les écritures lyrique et romanesque au moment où s'impose une culture de l'écrit, où s'efface la performance musicale et orale.

Cette communication portera sur quelques noms de personnages historiques et leur emploi rhétorique dans le roman arthurien *Ysaïe le Triste*. Pour analyser dans quelle mesure le roman arthurien et la matière de Bretagne s'inscrivent dans une dialectique de la permanence et du changement à la fin du XIV^e siècle, l'onomastique, et en particulier l'onomastique historique, est un objet d'étude fécond. Plusieurs niveaux d'analyse s'y croisent, plusieurs catégories rhétoriques s'y rencontrent : le roman comme art de mémoire (*memoria* – topique) ; le roman comme jeu sur la langue et ses sonorités (*elocutio* – figures de dérivation/langue – définition par étymologie) ; le roman comme composition, *conjointure* innovante : jubilation d'associations thématiques inouïes (*dispositio/inventio*).

Dans une première partie intitulée « D'Arthur et de Clovis » exposera que ces noms qui ouvrent et ferment le roman mettent en scène un rapport distendu mais revendiqué entre la fiction et l'Histoire, caractéristique de la matière de Bretagne (Bodel) ; l'ancrage historique au VII^e siècle (614), après la mort d'Arthur et à l'époque des descendants de Clovis, demeure néanmoins désinvolte.

La seconde partie « De Boulongne et de Legier Fil » montrera qu'à travers l'étymologie fantaisiste de ces deux toponymes l'auteur signale un lien entre eux et qu'il est possible d'y voir une allusion à la figure historique de Léger de Boulogne. Est tissé ainsi un lien entre le roman et la *Généalogie des comtes de Boulogne*. D'autre part, l'étymologie élaborée de ces noms témoigne aussi de l'attention que porte l'auteur aux sonorités qui composent ces mots et atteste du principe de l'engendrement phonétique à l'oeuvre dans ce roman arthurien. Les noms propres ont ainsi une fonction importante dans l'*inventio* et dans l'aspect particulier de l'*elocutio* que sont les jongleries sur les sons et les mots, mais également dans l'engagement politique de l'écrivain qui s'affirme à travers les références au passé et au présent.

En conclusion, l'intertexte historique, principalement *Les Grandes Chroniques de France*, *La Généalogie des comtes de Boulogne*, est exhibé au sein de la matière de Bretagne par des noms ; ces noms, emblèmes du roman comme lieu de mémoire et d'Histoire, jeu sur les sonorités et sur les « teume[s] », inventivité étymologique, contribuent à une poétique du roman en mouvement.

DEUX EXEMPLES ERRONES DE TRANSLATIO STUDII : LE ROMAN DE THEBES ET LE ROMAN DE BRUT DE WACE

Anna Kukulka-Wojtasik

Room 4+5

Un romancier, écrit Michel Zink dans sa *Subjectivité littéraire*, est, à l'origine, un traducteur. Les auteurs des premiers romans antiques se présentent eux-mêmes comme translateurs. Translatio studii dont se réclame Chrétien de Troie paraît être une activité de base des auteurs d'ouvrages qui paraissent moins des adaptations que des hypertextes renvoyant à des hypotextes différents. Mettant « en roman » les grands textes anciens les romanciers déforment et la lettre et le sens des ouvrages compilés. L'intention de vrai dire les poussent à recréer une autre réalité et lui attribuer une autre vérité, différente de celle des anciens qu'ils jugent mensongère. Cependant, c'est celle des anciens qui est authentique donc la seule vraie. *Le Roman de Thèbes* et celui de *Brut* sont de bonnes illustrations de ce transfert erroné dans deux registres différents.

ÉCRIRE DE *GUIRON* EN FLANDRE A LA FIN DU MOYEN ÂGE

Marco Veneziale

Room 4+5

Dans le vaste panorama de la tradition manuscrite de *Guiron le Courtois* – le troisième grand ensemble de proses arthuriennes après le *Lancelot-Graal* et le *Tristan en prose* – nous sommes face à des manuscrits fort différents. En effet, nous passons des manuscrits produits en Picardie et en Italie à la fin du XIII^e siècle – qui ne contiennent normalement que l'une des branches principales du cycle (*Roman de Meliadus* et *Roman de Guiron*) – , aux vastes ensembles de la fin du Moyen Âge, où le déjà très long noyau central de *Guiron le Courtois* est inséré dans un contexte plus vaste qui vise à raconter de manière plus ou moins cohérente l'entière histoire de la chevalerie arthurienne. C'est à ce type de recueils que nous voulons dédier notre attention, dans l'objectif de comprendre la logique de cyclisation qui se cache derrière à ces opération de compilation. Pour ce faire, nous allons nous focaliser sur un certain nombre de luxueux manuscrits de probable origine flamande, datés de la fin du XV^e siècle et du début du XVI^e : 358-363 (Paris, BnF, fr. 358-363, copie de luxe en 6 volumes), L3 (= London, British Library, 36673) et O (= Oxford, Bodleian Library, Douce 383).

THE MATTER OF BRITAIN IN THE JEAN MANSEL'S *FLEUR DES HISTOIRES*

Elena Koroleva

Room 6

This paper aims to examine the history of Britain and the life of King Arthur in the *Fleur des histoires*, a 15th-century compilation of universal history existing in at least two versions, the short and the long one. They appeared around 1451 and in 1460s respectively, penned by the same author named Jean Mansel (1400-1473), the receiver-general of the duke of Burgundy at Hesdin in the Artois. I will study the problem of primary sources, with the *Historia regum Britanniae* by Geoffrey of Monmouth, the *Lancelot-Grail* cycle and the *Chroniques de Hainaut* by Jean Wauquelin all being used by our author, and I'll show how they were adapted in the two versions of the chronicle, mixed with the history of the Byzantine Empire, France and Germanic tribes such as the Huns and the Goths.

This paper falls within the scope of my research project focusing on the matter of Britain in the French universal chronicles. The first results were presented at the 24th Congress of the International Arthurian Society in 2014 where I gave a talk on the Arthurian chapters incorporated the 13th-century *Chronique dite de Baudouin d'Avesnes*.

ALAIN BOUCHART'S *GRANDES CHRONIQUES DE BRETAGNE*: A POLITICALLY USEFUL ARTHUR

Jane H M Taylor

Room 6

Bouchart's *Grandes Chroniques* were first published by Galliot du Pré in 1514, commissioned, it seems, by Anne de Bretagne; they enjoyed a number of further editions in the course of the 16th-century. Bouchart is an avid and expert compiler – but the extracts he exploits, ancient and medieval, he rewrites and recasts for political purposes. Bouchart borrows King Arthur as a marker of Breton prestige: a Duke of Brittany, Hoel, is made a knight of the Round Table and becomes a military ally of Arthur in the conquest of York. In this paper, I propose to explore Bouchart's all-purpose Arthur, and show how he adapts Arthur to fit a political agenda, the glorification of Brittany.

UNROLLING ARTHURIAN HISTORY IN THE 16TH-CENTURY: ROYAL GENEALOGIES AND PROSE *BRUT* CHRONICLES DURING THE REIGN OF KING HENRY VIII

Jaclyn Rajsic

Room 6

Royal genealogical rolls (written in French, Latin and English) were important vehicles through which historical accounts of King Arthur and other legendary British rulers were read and disseminated in late medieval England, and still in the Early Modern period. Over 100 rolls from the late 13th- to the late 15th-century alone, which include King Arthur, survive, and more were produced under the Tudors. Royal genealogical rolls offer another lens through which we can read the continuities and changes from 'medieval' to 'Early Modern', for example in terms of English understandings of the Arthurian past. However, because the majority of these sources remain unedited, many of their Arthurian sections await critical study.

This paper explores representations of Arthurian history in royal genealogical rolls produced during the reign of King Henry VIII. It engages with the avid scholarly interest in Tudor uses and understandings of King Arthur, especially (for genealogies) the importance of the Welsh line linking Henry VIII to Arthur. Importantly, however, it also builds on this: it emphasizes the continued reception and use of late medieval genealogical rolls in the 16th-century, and then turns to analyse three rolls (written in Latin and English, and on paper) which are remarkable for following the Prose *Brut* chronicle for their constructions of British and English history and royal lineage. This paper asks how these (small and paper) rolls were used, why they might have been produced, and how their accounts of Arthur's reign fit into the wider contexts of Tudor interests in the Arthurian legend and the production of early printed editions of the Prose *Brut* in the late 15th- and early 16th-centuries.