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 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’onnement le symbolisent. Il a aussi un fort statut profane par les fonctions politiques d’ordonnancement 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 féerique –, avec à la clé 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.
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, contest 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 tylle he was fourtene yereof age, and then brought hym to the courte, as it rehersyth afterward 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 thyselfe…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 THRENOHY
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?
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

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.
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 scholarships. 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 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

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.
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.
"Various annals mostly Latin": Arthur in his manuscript context

Echard Siân

Kardinal-Döpfner-Saal
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

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.
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.
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.
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.
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 Marloy’s *Le Morte D’Arthure* 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.
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).
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.
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.
MATTHÆUS UND DIE KÖNIGINNEN. DER KOMMENTAR DES MATTHÆUS PARISIENSIS ZU DEN PROPHETIA MERLINI DES GALFRED VON MONMOUTH

Clara Wille


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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.
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.

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 Ísoddar* 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

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.
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 (*fornaldarsǫgur* 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

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

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.
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.
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 knife 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, villainies 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 

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.
Dans la partie ici étudiée du *Lancelot en Prose*, l’adjectif « sage » qui connotes 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.
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'hiérophanie élémentaire » (le cor béni).
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 remodelle 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 sín 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 sín 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. JAHRRHUNDERTS
Julia Josten

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 Sohnes 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 Hölle 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 4,26; 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).