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](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 Arthuriad 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.

Head: Matthias Meyer


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 Stücke 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‘

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

Lena Zudrell

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 XIIIᵉ et le XVIᵉ 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 Sainct Greaal imprimée successivement à Paris en 1516 et 1523. Or la diversité du contexte manuscrit ou éditorial d’une part, les différentes techniques d’abrége ment mises en oeuvre d’autre part, nous amènent à considérer ces versions comme autant de témoins de réceptions possibles de la Queste. On s’attacherà à comparer les modalités d’abrége ment 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 XIIIᵉ 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.
Vaste composition du XVᵉ 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 ».
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.
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 rege* 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’Arthus. 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 PROBLÈME 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

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 lains 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.
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?

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**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 Pinvička 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).
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.
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.
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

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

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.
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.
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.
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.
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*. 
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 à la fin du Moyen Age

Catalina Girbea

Les manuscrits arthuriens enluminés de la fin du Moyen Age 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.
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.
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 à 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 XIIIe 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 XVe 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

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

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.
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.
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.
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.
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, Avice 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 Lyonet’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.
Two 13th-century Arthurian romances, La Vengeance Raguidel and the short Chevalier à l’épée, share what the latter text calls a “laide et anuisie” (“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 SECRETEMENT PART DE LA COUR: «OLIVIER DE CASTILLE», «OLIVEROS DE CASTIGLIA», «OLIVIERI DI CASTIGLIA»

Gaetano Lalomia

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 présenté par la détection du lexique des émotions dans les traductions que de ce roman ont été réalisés. Le succès de l’Olivier de Castille est attesté en France pour un certain nombre de manuscrits et un certain nombre de éditions imprimées du XVIe 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 XVIe siècle, en italien. La question est donc : comment sont le lexique des émotions d’autres langues ?
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 “idyle 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 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.
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.
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.