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Chapter 1 : The Hidden Church of the Holy Graal: Appendix: Bibliography: Part II. Some Critical Works

[] I. Chrétien de Troyes and Wauchier de Denain. *The prose Perceval according to the Modena ms* *The prose Perceval according to the Modena ms Bookplateleaf*

What we know must largely be inferred from the writings attributed to him. Perceval underwent a number of "continuations" and inspired many textual "spin-offs" before the Grail story it told came to be incorporated into the vast Prose Lancelot along with the Charrette, which constitutes the midpoint text of this great compilation. Dembowski has demonstrated It was incumbent upon the cleric to celebrate these values and to analyse them in works of narrative and at times even in lyric song. This self-consciousness takes the form of many networks of intertextual responses within the body of his romances when considered as a whole. Together, these two romances prepare the way for the next coupling of romances: In a quite authentic sense, the Conte du Graal both summarizes and goes beyond the four romances preceding it. These two romances mirror each other: Lancelot--the Chevalier de la Charrette--begins with a classic romance-type Prologue of the sort described by Edmond Faral [] , Yvain--the Chevalier au Lion--starts in medias res. Lancelot; in the beginning of Lancelot Arthur does not abandon his dinner-guests as he had done at the start of Yvain. Both romances respond to the Tristan story: Yvain learns albeit with supreme difficulty to take his love and his marriage seriously, realizing that being with Laudine and in her service constitutes his only means of avoiding madness; Lancelot grasps that only unswerving and entirely "unreasonable" devotion to Guenevere can authentically underpin his knightly vocation, even if this devotion entails his losing battles to lesser knights in tournaments. Both of these romances underscore the game-playing that underlies the passion of Tristan and Iseut for one other. The intrepid bravery of corage is inextricably linked to the cuer seen as the locus of love. As a mirror is tied to what it reflects, even in those aspects which seem to cause the two romances to differ from one another one notes links binding them. Love in Yvain is associated with growth, change and hope; in Lancelot love is static and, to all intents and purposes, hopeless--a disaster waiting to happen. The contrast is further borne out in the attitudes expressed by the two romances in respect to both writing clergie and chevalerie. The poetics of the Charrette depends on an explicit literariness clerk and patron, both named; topics of source and authority; romance thematics, as, for example, the adulterous, or "courtly," love of Lancelot and Guenevere; identifiable "courtly" genres, such as the alba-like night of love experienced by Lancelot and Guenevere. In Yvain the poetics of explicit literariness finds itself replaced, so to speak, by an implicit literariness. Although there is much learned debate as to the date s of composition of these two romances, recent studies have argued convincingly 1 on behalf of a simultaneous composition they were designed to be read together, as a kind of narrative counterpoint to one another ; and 2 for a rather detailed sequence of episodic composition e. The implications of these conclusions are poetically important as well as being founded in quite plausible fact. One implication of significance is that, while both Lancelot and Yvain stand on their own feet as independent and well-structured narratives, together they constitute a "narrative coupling" which adds up to more than the sum of both taken individually: Like Yvain, Lancelot comes to his senses, but he does so when he finally understands that he has betrayed his love by ever so briefly hesitating before climbing into the infamous cart. It is perhaps King Mark who loves most nobly in the Tristan story--who loves both his wife and his poor nephew. Le Chevalier de la Charrette Lancelot The Manuscript Tradition As noted previously in this Introduction, the Chevalier de la Charrette has survived either in "complete" or in fragmentary form in some eight 13th-century manuscripts. Let me provide a brief description of each I am using W. Alfred Foulet and K. Fragment; begins at v. It contains various texts in the following order: On fo , at the close of Fergus, the scribe names himself as Colins li Fruitiars; the presence of several different handwritings has been discerned. Complete; fos 27rr three columns. Copied by a scribe who identifies himself as Guiot fo r ; the manuscript omits vv. Taken as a whole, MS C is obviously a historiographical compendium organized according to the translatio topic: Also contains Le Roman de

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Fierabras. A late title page bears the inscription: The manuscript also contains, in the order given below, the following works: Non-continuous fragments totalling about lines: MS G was not known to either W. Roques; described by L. Rahilly, in Romania 94 MS G is the only manuscript in the Charrette tradition to contain illuminations fos 22r and 34r. At present this manuscript is not included in our textual database. Complete; fos 41r col. Ci fenist li romanz dou chevalier de la charrete ; two columns. An interpolation of some lines not found in other manuscripts occurs at v. The manuscripts contents follow this order: Fragment of the Charrette; fos 1rr Ci faut li romanz de la charrete ; two columns. Each felt free to modify the exemplar he used in order to serve the intention with which their work of copying was identified. Constraints of space preclude our examining in detail these intentions, but they must be kept in mind by the modern reader whose sense of the book differs radically from medieval bookishness. Here are several of the most common of the "liberties" taken by scribes: Copies made by scribes who spoke a regional dialect or whose audience did usually reflect a more or less intense use of that dialect. In this sense, many 13th-century copyists of his romances must be understood as imitators, not as copying automata. For Guiot no major loss was incurred by this procedure, on the contrary! If modification of the exemplar starting with the putative Urtext is the rule in our 13th-century copyists, this is because "copying" at that time was by definition something different from what it has become today. Copying, or the act of escri[v]re, constituted an integral part of the poetico-literary process; "fidelity" to the text one copied necessarily implied changing it from our point of view. The copyist was a cleric who, at his best, was capable of rendering what he copied meaningful and interesting to his patron and audience. If this required suppression of parts of his exemplar or, as in the case of MS T in the Charrette tradition, the addition of interpolations, so be it. Consequently, whatever we moderns understand as "errors" or "infidelities" to the putative lost original ought not to be considered as necessarily of the same nature. Belinfante,] and P. Adhering, though not invariably and automatically, to the Lachmannian principles current during the second half of the 19th century, according to which the best method to achieve a text approximating the lost Urtext of a Classical or medieval author consists in establishing a stemma representing the textual relationship obtaining between the surviving manuscripts. Thus the tradition is broken down into manuscript "families," and when the reading offered by a majority of the families differs from that of the minority this majority reading is what must be printed. The editor is supposed to be restrained, and to operate "scientifically," thanks to his rigorous method, and to be protected by it. Some 20th-century Franco-German intellectual rivalry and acrimony are also involved here, one senses. I refer to the Charrette Prologue vv. Que ce est la dame [Countess Marie] qui passe Totes celes qui sont vivanz, Tant con les funs passe li vanz Qui vante en mai ou en avril. We translate these lines into Modern French as follows: To all intents and purposes the text of both Foerster and Roques is the same as Foulet-Uitti, with the exception of v. Here are the readings provided by those manuscripts of the tradition that give the text of the Prologue: Si con lifuns passe les uanz MS E: Tant com le fu passe li uens MS T: However, MS G clearly places fu in the oblique case: The same rich rhyme occurs in MS T, where it is difficult to ascertain which--li funs or lienz--is the subject of vente: Yet, MS T offers the editor an interesting key. All the manuscripts except for MS G give a final sibilant to the word printed as les funs by Foulet-Uitti; in Old French this -s or -z could indicate either a nominative singular or an oblique plural cf. With his customary fidelity Roques follows MS C; no explanatory note is deemed necessary. It was his translator, Jean Frappier, who found himself obliged to provide a way out. This was done with verbal sleight-of-hand, i. We have mentioned the rich rhyme vivanz: Deserving of note also is the chiasmus present in vv. Finally, the second comparison involving the Countess and other ladies queens , like the first, involves items of the same order of things that possess different values: Does funs correspond to the smoky fireplaces used to heat castles during the winter months? Might it stand for the misty effluvia emanating from the wet ground at sunrise during the same winter season? No clear solution presents itself, but it nevertheless seems likely that whatever funs designates specifically, its meaning ought to be related to what the Spring breezes do better than what it does. Both poetically and semantically, then, funs as an oblique plural is preferable to funs as a nominative singular. However, because the modern printed edition by definition remains a static, even monumental

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creation, even the most successful edition necessarily fails to incorporate the dynamic dimension of medieval textuality. The locus desperatus just examined points to one of the scholarly and pedagogical advantages of our "Charrette Project. Thanks to the SGML transcriptions it is searchable and amenable to the application to it of diverse programs--linguistic, poetic, cultural. Its hypertext structure enables rapid comparisons, checking against the various manuscript texts, and armchair correction or emendation of printed editions. Perhaps most significant of all, provided it is used imaginatively, it may well lead to new kinds of philological understanding--a clearer grasp of medieval textual and authorial authority, a deeper comprehension of medieval poetico-literary process, and innovative ways of approaching the myriad phenomena of Old French as a language of literary articulation. The Episodes as given in Foulet-Uitti 1. Keu demands the right to defend Guenevere; he fails in this task. With great reluctance Guenevere departs with Keu; Gauvain leaves in order to look for them. The other knight is Lancelot du Lac whose name, however, is not revealed until v. After the slightest hesitation Lancelot climbs into a cart of the sort used to transport criminals and driven by a dwarf. Lancelot and Gauvain encounter a maiden who describes to them two bridges which lead to the Kingdom of Gorre, the Sword Bridge and the Underwater Bridge. The two companions take leave of one another. Lancelot defeats a knight who has been posted in order to defend a ford against all comers. Lancelot spends the second night of his quest in the castle of a maiden who vainly seeks to seduce him and who may well be a fairy. Approached by a young knight who demands that he deliver over his companion, Lancelot refuses; but no combat ensues.

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Jessie L. Weston. The Legend of Sir Perceval, studies upon its origin, development and position in the Arthurian cycle. Vol. II: The Prose Perceval according to the Modena MS.

The Vulgate Version of Arthurian Romances, 7 vols. Complete English Translation Lancelot-Grail: Seynt Graal or the Sank Ryal, 2 vols. I, based on Add. Le Saint Graal, 3 vols. I Paris, , , based on Bonn UB , ff. II, based on Add. This manuscript does contain a Suite Vulgate du Merlin which Micha has not edited. III, based on Add. There is no distinction between the Short Cyclic Version and the Long Cyclic Version, or between the Pre-Cyclic and Cyclic Versions, for this part of the text, but a group of manuscripts, including Amst. Oxford and New York, , Poirion et al. II , based on Bonn , ff. Lancelot 2 From the Journey to Sorelois to the death of Galehot: No formal subdivisions in this part of the text in Add. Lancelot 3 Conte de la Charette: The Conte de la charette is not marked as a particular textual division in Add. Hutchings, Le Roman en prose de Lancelot du Lac: Geneva, here LH , gives two versions for the Charette section: Lancelot 4 Suites de la Charette: II , based on Bonn ff. Lancelot 5 From the beginning of an adventure of Agravain to the lead-in to the Queste: Short Cyclic Version, based on Add. III , based on Bonn , ff. Queste del Saint Graal Sommer, vol. Berrie Livre de poche: Lettres gothiques , Paris, Based on UC Berkeley Mort Artu Sommer vol. Frappier, 3rd edition Geneva-Paris, here F. London, , vol. Der Prosaroman von Joseph von Arimathia Oppeln, Le Mans, , vol. I, based on Paris, BNF fr. Robert de Boron, Merlin, in verse Micha, A. Le roman de Balain, a prose romance of the thirteenth century Manchester, Geneva, , based on London, BL Add. Post-Vulgate Cycle Bogdanow, F. Other French texts which draw upon the Lancelot-Grail: II, Commentary and Notes Chicago, , TLF , , Geneva, , , Le roman de Tristan en prose, 3 vols. Le roman de Tristan en prose 9 vols. TLF Geneva,

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Chapter 3 : Perceval de Didot | Arlima - Archives de littérature du Moyen Âge

Abstract. Vol. II includes (p. [9]) an edition of the "prose" or "Didot" Perceval (according to Miss Weston a prose version of a poem by Robert de Borron) Bibliography: Vol II, p.

The Return to the Fisher King The prose romance of Perceval, or Didot Perceval as it has more often been named, was probably written between and It has survived to modern times in two manuscripts with quite dissimilar texts, the manuscripts being known respectively as the Paris, Didot, or D manuscript and the Modena or E manuscript. The word Didot has nothing to do with the romance itself but is simply a borrowing from the name of a former owner of the D manuscript, Firmin-Didot. Although the D text has some very interesting variations from the E version, I have chosen to translate the latter here because it is both smoother in diction and more unified and readable in plot. The question of which is more true to the lost original from which they both stem is impossible to solve except, perhaps, in the case of individual episodes. To the reader who is interested in exploring the manifold facets of this problem, I recommend the very detailed introduction of William Roach to his authoritative edition of both texts, *The Didot Perceval according to the Manuscripts of Modena and Paris Philadelphia*. Besides the Roach edition, which presents corresponding parts of the texts on the same page. Arthurian scholars are united in pointing out that the prose Perceval is not one but two works: The first part of the translation, or Prologue as I have entitled it, is considered by most authorities of today to be the conclusion of the prose Merlin rather than the beginning of the Perceval. I have included it here because it was presented as a part of the Threval in the first publication of the F version edited by Miss Weston and because I believe that the general reader, for whom this translation is intended, will find the remainder of the work more understandable by virtue of the introduction this section provides. The prose Perceval is as obviously a continuation of the Merlin as the Merlin is of the Joseph. As we have said, it is not completely certain where one ends and the other begins. In addition to the fact that the Merlin and the Perceval merge into each other without a definite division between them, the Perceval is also linked to both preceding works by similarities of diction which provide some evidence that a single author presumably Robert de Boron may have composed not only the poem of Joseph and the nonextant original Merlin poem but an original Perceval and Mort Artu poem as well. Accordingly, the two surviving texts of the prose Perceval would be more or less mutilated versions of a single prose rehandling of this lost original poem. This point of view, which sees the prose or Didot Perceval as a rehandling of a lost poem by Robert de Boron, has been accepted and presented very convincingly by two renowned Arthurian scholars, Professor William Roach in the introduction to his edition of the Didot Perceval and the late Doctor E. On the other hand, the prose Perceval may be the work of a continuator of the two compositions of Robert de Boron-the Joseph and the lost original Merlin poem-some unknown author who set out to complete the de Boron cycle with a prose Perceval and a brief Mort Artu. Brugger and Roach have answered this problem by considering these sections to be the interpolations of a rehandler of the presumed Robert de Boron Perceval poem. Loomis Oxford, , p. Inevitably the question arises: If the authorship of the prose Perceval cannot be resolved, the date of its composition is even more difficult to determine precisely. He did not believe in an original de Boron Perceval poem and assumed, probably incorrectly, that the prose romance was later than the immense prose Vulgate Cycle and indebted to it. On the whole, considering the discussion of the question by Roach *Didot Perceval*, pp. Again I must recommend the study of the introduction of the Roach edition to anyone desiring further information not only about this problem but about all other aspects of the prose Perceval. Besides my broad division of the translation into the three parts-"Prologue," "Adventures of Perceval," and "Mort Artu"-I have divided the last two of these into sections which conform with the breakdown by episodes made by Brugger and used by Roach in his Introduction except that particularly short episodes have not been made separate sections: However, in many instances I have divided paragraphs when it seemed that their length was so great that it would be an encumbrance to the modern reader. Punctuation has been a problem because of the extreme

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looseness of the style. Wherever the punctuation appearing in the Roach edition did not conflict too pointedly with contemporary English usage, I have tried to retain it because I felt that it usually suited the sense of a close translation and that it was therefore a desirable stylistic factor. I am very grateful to Professor Robert Linker of the University of North Carolina for his careful reading of the translation and the numerous corrections he suggested. Dell Skeels Chapter 1: Nor ever was there a king who made himself so much loved by his nobles as he did; and he himself was the most handsome man and the best knight that one might know. And because he was so valiant a king and because of the beautiful gifts-- that he gave, he was so renowned that no one spoke throughout the whole world but of him only, so that all the knighthood took themselves to his court in order to behold and know him. And one did not value the knightly deeds that anyone might perform if he had not first been a year in the household of Arthur or if he had neither token nor pennon with his arms. And everywhere in the world one spoke of him. And the news came of him there where Alain li Gros dwelt and he thought to himself that he would send Perceval his son there when he would be such that he would be able to bear arms. And he said to him many times: And when he was dead, Perceval thought that he would go to the Court of King Arthur. One day he took arms and armed himself very nobly and mounted on a hunting horse and went away so quietly that his mother knew nothing of it. When his mother heard the news that Perceval was gone, she mourned greatly and thought in her heart that the wild beasts of the forest would eat him. And because she mourned so greatly she died of the worry. And Perceval rode until he came to the court of the noble King Arthur and he came before him and saluted him most boldly in the presence of the lords. And he said that if it pleased him he would dwell with him most willingly and would be of his household. And the king kept him there and made him a knight and there he learned much of wisdom and of courtesy, for, in truth, when he left the home of his mother he knew nothing. And he proved so worthy with the other knights that afterwards he was one of the Round Table and was much loved at the court by the nobles. After this Saigremor came there and Yvain the son of the King Urien and another Yvain with the white hands and Dodiniaus the son of the lady of Malehaut and Mordret the nephew of Arthur who afterwards did the great evil just as you will be able to hear, and Guirres his brother and Garries and Gavain, and these four were sons of King Lot of Orkney; and King Arthur was their uncle. Afterwards there came Lancelot del Lac, who was of very high station. And so many other knights that I cannot repeat them; but this much I can certainly tell you, there were so many good knights at the court of the noble King Arthur that one spoke in all the world of nothing but the high knighthood of the Round Table that the noble King Arthur ruled, until Arthur bethought himself of that which Merlin had told him. Thereupon he came to his nobles and his knights and he said to them: And also I wish that each of you may bring his lady with him for I shall wish to honor the Round Table greatly that Merlin made in the days of Uther Pendragon my father. And also I wish to seat the twelve peers of my court in the twelve places. And know also that all those who will be at my festival and who will wish to dwell with me will always be of the Round Table and will have the greatest honor wherever they may come for each will have pennon or blazon of the Round Table. Thereupon they separated and each went into his country, and Arthur stayed in Logres pondering deeply how he might best exalt the Round Table. At Pentecost it happened that all the knights from all the lands of the earth gathered for the festival that King Arthur held. And in truth, King Arthur was of such great worth that they who held no fief of him might well consider themselves shameful, nor would they ever dare to come to a noble court nor to any place where a worthy man might see them, had they not come to the court of the noble King Arthur at Pentecost. Thither so many came from all parts of the world that no one could name them all, until the day of Pentecost it happened that King Arthur went to the Round Table. And he had Mass sung in the presence of all the people who were there. And when the Mass was sung the king brought his twelve peers and seated them in the twelve places, and the thirteenth remained empty, for it signified the place where Judas sat when he withdrew himself. And at the table of Uther Pendragon, Merlin had kept it empty, and for this reason the king did not dare to fill it. It was an enormous festival which the king held on the day of Pentecost: Then the king commanded that all those who had come to the festival should be reclothed with robes and blazons, and you may be sure that as

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soon as he commanded, it was done. And so many knights and bachelors were there that the king gave robes and blazons of the Round Table to five thousand four hundred. Thereupon the king had the water for washing announced by a hundred trumpets, and all the knights seated themselves to eat. And know, in truth, that Arthur served with the crown on his head and clad in a robe of gold; and he was closely observed by those who had never before seen him, and he was held in marvelously high esteem by all those who saw him. After they had eaten the king had the tables removed and they went out to the fields to joust. One then might have seen the ladies and the damsels mount within these towers and lean on the crenels of these walls in order to behold the jousting of the knights and the festival that was made. For in truth, upon that day those of the Round Table would joust with those who had come from outside, and they were much watched by the ladies and the damsels; and for this reason they strove much more, for there was hardly a knight who did not have there a sister or wife or lady love. And indeed those of the Round Table bore off the prize of arms that day, for Sir Gavain the son of King Lot jousted there most fiercely and Keu the seneschal who was the son of Ector and Urgans a bold knight and Saigremor and Lancelot del Lac and Erec who was very chivalrous. So well they jousted there that they overwhelmed those from the outside and with the evening they had won the prize. And King Arthur who was most valiant sat that day upon a palfrey and held a staff in his hands and went between the ranks to keep the peace that none there might enter into combat. And with him was Perceval the son of Alain li Gros who was very sad because he had not jousted, but he was wounded in his hand so he could not joust there at all, and he went all the day with Arthur, and with Guirres and Garries who were the brothers of Sir Gavain and sons of King Lot. These three were all day with the king and went to see the ladies and damsels and watched the jousts that were made that day. And the daughter of King Lot of Orkney, the sister of Sir Gavain, who was named Elaine and was the most beautiful damsel of her time, saw Perceval li Galois and loved him most deeply in her heart. And how could she help herself, for he was the most handsome knight of all the household of Arthur the king. At evening the tourney was dispersed and the knights and the damsels began to carol and to hold great festival. And when it became night the knights went to their hostels and to their tents. But Elaine did not become tranquil; instead she called a squire and sent him to Perceval il Galois to tell him that Elaine the sister of Sir Gavain greeted him most nobly and that she desired greatly to see him joust with the Round Table, and she asked that by the faith he owed her he might joust tomorrow before her and that he might be armed with vermilion arms that she would send him. And when Perceval heard this he marveled much and had great joy in his heart, because so noble a damsel as the daughter of King Lot had sent him word that for her love he should arm himself and should go to joust with the Round Table. Then he told the messenger that there was nothing that the damsel asked of him that he would not do for her love, "and I will joust willingly. And the damsel, who because of this was very happy, brought the arms and sent them to Perceval who for this was most deeply joyous. And you may be certain that he slept very little that night. In the morning the king arose and went to hear the Mass, and the nobles went with him. And when Mass was said the twelve peers went to the Round Table to eat and were well served there and Arthur honored them as much as he could. Then he had the horn for washing blown and the knights seated themselves to eat throughout the room and were well served, but of their dishes or of what they ate the story does not tell. But this much I can tell you for sure, they had whatever they might wish to devise. After they had eaten, the king had the tables removed. And the dames and the damsels went out to the fields to see the jousting and the festival of the Round Table. Elaine the sister of Sir Gavain came there and she desired most greatly that she might see Perceval armed with the arms which she had sent him. Then the knights who wished to joust and to have the prize went out from Carduel and they came to those of the Round Table and began to joust, and then again began the festival greater than ever any had been before. Then Perceval li Galois came there, well armed with the arms that the damsel had sent him, and went full force to strike the shield of Saigremor. And when Saigremor saw him he came out against him, and they let their horses go as fast as they were able to run, and they gave each other such great blows on the shields that the lances shattered. And Perceval li Galois who knew much of such works struck him so hard with body and with horse that Saigremor was stunned so that he

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did not know what had happened and he flew into the middle of the meadow so hard that all those who saw him believed that he was dead. And Perceval took the horse and presented it to Elaine who made great joy of it, and, in truth, Perceval performed so many feats of arms that day, that he surpassed all those of the Round Table, and overthrew Keu the seneschal and Yvain the son of Urien and Lancelot del Lac. And they said that certainly he ought to fill the place at the Round Table. And the king who was very valiant and wise went to Perceval and said to him: And it came to him as a great marvel and he asked why this was that he had armed himself since yesterday and why he was disguised. And then Perceval said to the king that he wished to go to see the Round Table and those who sat there. And the king said to him: And the king made them be seated, and when they were seated, the empty place remained. And Perceval asked the king what this empty place signified and the king told him: And so much they besought it of the king that with great hesitancy he granted it and said:

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The Prose Perceval according to the Modena Ms. [Grimm Library.] Nutt, , 8vo, pp. xxvi + and xvi-i There are some parts of Miss Weston's book for which there can be nothing but praise and gratitude.

More The Legend of Sir Perceval: A Study of Tradition and Story. An old Irish Saga? Studies upon its Original Scope and Significance. With translations of the M. A Study in Romance and Folklore. Being an Appendix to the Legend of Sir Lancelot. Chretien de Troyes and Wauchier de Dcnain. PREFACE In presenting this second volume of my Perceval Studies to my readers I feel that a few words of explanation as to the quite unexpected development of the subject are necessary. When I formed the project of editing the Modena Perceval it was with the underlying impression that, though the publication of the text was necessary in the interests of the criticism of the Perceval literature, yet that it was unlikely to furnish material for either a long or particularly interesting study. It is always the unexpected that happens: For my own part I had no clear idea as to the connection of Borron with the romances which passed under his name ; as I stated some years ago, in my Lancelot Studies p. His name was too persistently connected with Arthurian romantic development to be set aside altogether ; it was difficult to believe that such a text as the Didot, our only available version, really represented that cycle ; I had very little hope of solving this much discussed problem. I am fully sensible of the responsibility attaching to such an assertion ; where so many have failed it seems presumptuous indeed to claim to have succeeded! Nor has the step been taken without full consideration. For some years past I have myself been fully convinced of the direction in which the true solution of the problem was to be sought, and that that solution would be one which lay midway between the purely Folklore, and the purely Ecclesiastical standpoint ; but for long my evidence was incomplete; I do not even now claim that all the links in my chain are of unimpeachable strength, but the ensemble was so striking that I felt myself justified in putting it into literary form, and submitting it to the judgment of competent scholars. Ferdinand Lot, and Dr. Nitze, and the independent verdict of each was that the evidence should be made public without loss of time. Of course I do not expect that views so unfamiliar, and in some respects so revolutionary, should at once be accepted in their entirety, but the facts are there, and every student of these subjects should be in possession of them, and decide for himself whether or no their connection with the Grail legend and literature be indeed that postulated in the text. I am the more encouraged in making this attempt by the reception accorded to Volume I. Faults and defects have, of course, been pointed out, but there has been a much greater disposition to accept the general lines of my argument than I had ventured to expect. Arthurian criticism is undoubtedly moving forward, and showing itself more lenient, and less rigid, than of old. To profess, however, to have solved, at once, the problems of the Borron authorship and of the Mystery of the Grail, is, I freely admit, a most daring claim, and one v. In the following pages that evidence is fully set forth ; I can only interpret it in one way, it is quite possible that some may interpret it in another ; in any case I feel sure that my fellow-scholars will not blame me for placing it at their disposal. Paul Meyer, who most kindly undertook to revise the proofs, and advise me as it is due to Professor Camus to record the fact that, but for the accidental loss of the copy made by him for the late M. Gaston Paris, he, and not I, would have been the editor of the text. I also owe M. Bedier thanks for having kindly gone through my proposed reconstruction of the postulated verse original, and for advice and criticism thereupon—advice and criticism which I have not always followed, being fully persuaded that Messire Robert de Borron was a less accomplished scholar than is M. Joseph Bedier, and that verse-forms rigidly disallowed by the one would certainly have passed muster with the other Lastly, and I almost think chiefly, my thanks, and I have little doubt those of my readers also, are due to the friend who desires to remain anonymous, but to whose personal and practical acquaintance with certain unusual branches of study I owe it that I am here enabled to suggest a solution of the Secret of the Grail. I L I? Paul Meyer on Wauchier Proposed verse reconstruction compared with Wauchier's text —Parallels and discrepancies—Conclusion of the adventure-Prose version the more coherent —Comparison of versions—Summary and

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conclusionâ€”Wauchier not the source of the prose text. Owen s evident as. Sommer s theory e. Instead of sixteen MSS. Briefly, the problem of the prose Perceval falls under two heads: These two romances are found without the Perceval; they also exist in a verse form, complete in the case of the Joseph, incomplete in that of the Merlin ; the verse form agreeing so closely with the prose that there is no doubt as to the one being a working over of the other. It is very clearly stated that the poems are designed to form part of a cycle, although as to the component parts of that cycle the writer expresses himself with much obscurity. The scholars who have essayed a constructive analysis of the literature of the cycle have expressed themselves very differently upon the point. The late Professor Heinzcl expressed himself in somewhat dubious terms alike as to authorship and position. Societe des Anciens Textes Fran çais, 1886, vol. Professor Ilcinzel considered the renewal a later redaction, after the appearance of another Grail poem. This is the most important constructive study of the ensemble of the Arthurian romances which has appeared of recent years. Brugger perhaps goes beyond what is justified by our present knowledge of the texts, but his suggestions are most helpful. In fact, that Borron probably wrote a Fer. Brugger attaches great importance to the prose redaction, which he holds to be the earliest French prose romance. He worked under difficulties, having only the Didot form of the T-. Firmin-Didot, at whose death it was purchased by the Bibliotheque Nationale, where it is catalogued as Nouv. Our text occupies the last 12 folios, 93 V. The MS-, dated , is evidently the work, either of an incompetent copyist or of one who had an illegible text before him. Gaston Paris, but unfortunately after his death this copy could not be traced. By the kind permission of the Direction of the Biblioteca Estense I am now enabled to publish the text from a copy made by me in . The Perceval occupies approximately the same number of folios as in the Didot, i. The text is well written, and is evidently a close transcript of the original. I - Notices etc. That both derive from a common original there can be no shadow of doubt. It was assigned by Signer Camus, and later by W. The incidents are so summarily treated as to be of little value! The adventure of Perceval with the Hermit with which the extract closes, forms no part of the prose Perceval, but is found in the romance known as the Prophecies of Merlin. In the Merlin MS. The Tristan abstract is manifestly drawn from two sources, as in the first part, that derived from the Perceval, the name! Die Quelkn da Duot Perceval, The question of the provenance of this text is interesting: It agrees with D. Conrad, whilst the D. Text is bound in I: This is all the evidence with regard to the prose Perceval which I have so far been able to discover. A few words in regard to the method employed in preparing the text for publication are necessary. It seemed to me that this would give a better idea of the relation between the texts than to follow, as Hoffmann has done, the pagination of the printed edition. The manner in which the actual variants of the texts might be shown was a question of great difficulty. The texts are practically the same, and yet the variants are so frequent, and often so important that the employment of italics, or brackets the plan I first adopted , only confused the reading. In the interest of the text itself, which is a very good and clear piece of prose, I decided, on M. Paul Meyer s advice, to print it without any other indication than the folio Nos. Any actual variance of fact, names or numbers, I have placed in the footnotes; but these were originally drawn up in connection with the indications of omission in the body of this text, which are now, as said above, removed. The fact that the text of D. A critical text I have in no way attempted; as we shall see, there are reasons why the apparently caustic methods of the scribe of Vi. That this text is one of extreme interest and value for critical purposes, I think, be generally admitted. Dont vint Merlins apres ceste eslection a la cort, et quant li baron! Ce ai mon sic ne jamais a ma vie nentert getes. A ceste parole fu mult grans li joie et tout li baron en furent lies, et meisme Gavains q estoit freres sa seror et fils au roi 5 Lot. Apres cest affaire si commanda li rois que on fesist les tables tot maintenant drecier, et on si fist, et s asisent tot au mangier parmi le sale, et furent mult ricement servi, et orent quanqu il volrent commander. Sire, honeres molt Merlin, car ce fu li bons devins a vostre pere, et qui vostre lignages a tous jors molt 15 amcs, et a Vertigier- dist se mort, et qui la table ronde fist faire. Or gardes qu il soit molt oneres, car vous ne li demanderes ja cose que il ne vous die. Et Artus respondi, si fera il. Lors prist li rois Merlin et I assist dejuste lui, et fist molt grant joie de sa venue. Sire, je parleroie volentiers a vous a conseil priveement, et si eüst aveuc vos. Et li rois dist: Merlin, je fcrâ€”ai quanque vous me loeres por bien. Mais il vous couvient angois que vous

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soies si preus et si vaillans que li table reonde soit resaucie par vous. Et il demanderent Joseph se cou estoit par lor pecie u par le sien que li grasse lor estoit faillie? Et 25 quant Joseph I oi si en fu dolans, et s en ala devant son vaissel, et pria a Nostre Segnor qu il li fesist demostrance comment ce pooit estre. Lors s asisent cil qui del pecie estoient cuite, et cil que le pecie avoient fait s en alerent, qui n i porent demorer. Et Joseph li dist: Moys, si lo vous n estes tcus com vous faites le semblant je vous lo D. Et lors li dist Joseph, se il estoit si buens si s i alast asseoir, et Moys s assist et fendi en 15 abysme. Or si saces que li 20 f Graaus fu baillies a Joseph, et aprcs son fin le laissa a son I serorge, qui avoit non Bron ; et cil Bron si a. Mais tant vous puis je bien dire que, por viellece que il ait, ne por enfermete, ne puet morir descil ; adont que uns chevaliers que sera a la table reonde ait tant fait d armes et de cevalerie en tornois, et par querre adventures, qu il sera li plus aloses del monde ; et cil, quant il sera si essaucie qu il pora venir a la cort le rice Roi Pescheor, et qu il aura demande de quoi li Graaus a servi! Et lors li acontera les secrees paroles de Nostre Segneur, si trespasera de vie a mort, et cil chevaliers ara le sang Jesus Christ en garde et lors charront li encantement par le terre de Bretagne, et adont si sera la prophesie toute par: Or si saces, se tu le fais ensi corn je t ai ensagnie, que D.

Chapter 5 : Perceval | Robbins Library Digital Projects

The prose Perceval according to the Modena ms. Series Title: description " I. Chr tien de Troyes and Wauchier de DenainII. The prose Perceval according to the.

To these introductions I do not propose to refer in the present section, nor do I lay any claim either to analysis of contents or exhaustive bibliographical enumeration. The list will be useful for those who desire to carry their studies further, more especially along textual lines, and it has no higher pretension. As it follows, within certain limits, a chronological arrangement, it will help to indicate the growth of the criticism. The introduction is sympathetic and interesting as an early study of the Graal literature. The text is a Vatican MS. Le Roux de Lincy: In the first work is contained what I believe to be the earliest account of certain unprinted Graal texts. The long introduction is still interesting and valuable reading. Francisque Michel and Thomas Wright: The elaborate introduction is useful for Merlin literature and for allusions to the prophet in other poems and romances. In the last work Merlin is treated as a mythological, historical, legendary and romantic character. It is entertaining, but largely fantastic, and at the present day it is difficult to accept anything advanced by this writer without careful verification. He considered that a pagan tradition was received from the bards and, in combination with a particular presentation of the Eucharistic mystery, was passed on to the romancers of northern France. The Graal is Celtic, and the word signifies a basin. Studien zu Parzival, This work was written in opposition to San Marte, and it denied that the theology of the twelfth century should be applied to the interpretation of the poem. Curious Myths of the Middle Ages, At the period of its publication the essay on the Sangreal, contained herein, provided a certain knowledge in a popular form, but at this day it is without office or appeal. I think that this account was the first to offer in English an outline of the Later Tituel, by A. The tract is translated from the French, but the fact is not specified. Der Presbyter Johannes in Sage and Geschichte, An interesting summary of the known facts concerning this mythical personage. Zur Geschichte der Gralsage, Guiot was an invention of Wolfram. Die Sage, vom Gral, ; Ueber die den provenzalischen Troubadours des xii. The first work created a strong impression, and exercised great influence at its period. His Sacred Vessel is one of sacramental grace. Parzival-Studien Two Parts , A defence of Wolfram as an adherent of the Catholic faith. Die Wolfram Literatur seit Lachmann, Zur Beurtheilung Wolfram von Eschenbach, Sage vom Parzival und dem Gral, The motive of the legends must be sought in the anti-Papal spirit of the British Church, within which it was, for this and other reasons, developed. Vber dem Einfluss des Crestien de Troies auf die altenglische Literatur, I do not think that comparisons of this kind serve much purpose. I cite two instances only from the long literary record of this excellent and charming scholar. It is impossible in a brief note to speak of his whole achievement. Studies on the Legend of the Holy Graal, The sub-title adds--"with special reference to the hypothesis of its Celtic origin. Nutt has done more than any one in this country to promote the acceptance of the Celtic source in legend, but he has the gift of treating all the competitive hypotheses on every side of the subject with moderation and fairness. He regards the De Borron story as the starting-point of Christian transformation, and of late years he has shown some disposition to accept the possibility of Templar influence on the development of the literature. Nutt published a pamphlet on the Legends of the Holy Graal which offers a serviceable summary. Studies in the Arthurian Legend, A development of Welsh analogies, a theory of Celtic origins, tinctured with the old dream of solar myths at the root of many of the stories. Ueber die franzoesischen Gralromane, An elaborate and careful examination. The Legend of the Holy Graal, Though it can be scarcely regarded as a work of original research there is here an useful resumption of results obtained by scholarship, showing an acquaintance with the original documents of the literature. The Graal, as typifying the Eucharist, was the beginning, middle and end of all the cycles. I have mentioned already the English translation of the Parsifal, which has only one disadvantage, being its unfortunate metrical form. Since the period of its publication, Miss Weston has written: These are individual monographs, and the two last are of particular and high importance. The others

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are not of our concern exactly. Among English writers, Miss Weston is our foremost textual p. In the Legend of Sir Lancelot she has dwelt upon the necessity of collating the numerous manuscripts of this vast romance with a view to the production of a sound text. Whether she herself projects this undertaking there is no means of knowing; perhaps it would be possible only to a concerted effort, but there is no single student who is better fitted for the task. In the Legend of Perceval she has made an important first-hand study of texts now extant of the Conte del Graal, and the results are with us. The place of that abbey in the reliquary-history of the Precious Blood has been known, of course, to students since the collection of documents included by Leroux de Lincy in his account of the ancient religious foundation. In Quest of the Holy Graal, An amazing dream, which identifies Innocent III. Dominic with Perceval, the Interdict of with the languishment and enchantments of Britain, and the question which should have been asked, but was not, with an omission of St. Dominic to secure the exemption of the Cistercians from certain effects of the Interdict. The Graal is, of course, the Eucharist, which is denied to Logres. The speculation is founded on the Longer Prose Perceval, so that no distraction is caused by the presence of Blanchefleur, but as all French texts of quest speak of the removal or internment of the Sacred Vessel, it is a pity that the ingenuity which has woven this wonderful web should have passed such a point in silence. I fear that in all truth Dr. Evans has not succeeded in creating more conviction than, I suppose, has Dr. As regards the Conte del Graal, he considered that its confessed prototype, the book belonging to Count Philip of Flanders, was not a quest of the Sacred Vessel but a prose account of the Palladium. This study has been welcomed warmly by scholars; it is valuable in many respects, but more particularly for the. German cycle, Guiot de Provence and his eastern elements Dr. This tract claims to offer the solution of a literary problem. The legend of the Graal is based upon an error of translation. It was originally Gaulish and dedicated to Lug, but it was Roman subsequently, and was then sacred to Mercury. It was a place of initiation and as such hidden from the world, like the Graal. The Temple was unearthed in This appears to be a frantic hypothesis. The Old French Graal Romance, Origin of the Legend of the Holy Graal, This is, unfortunately, an introduction only to a large projected work, but the death of the author intervened. The intention was--at the term of a full inquiry into the documentary sources--to consider whether the Graal tradition at its core was known under another form before it was adapted to Christian symbolism, "having been borrowed from a system of which it was a legitimate and undoubted growth and which presented many points in common with the hagiology and ritual of both eastern and western churches. Legend of the Holy Graal, The prospectus of the Early English Text Society describes it as a capital summary. It is a reflection of previous English authorities.

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Chapter 6 : The Mythology of All Races/Celtic Mythology/Bibliography - Wikisource, the free online library

The prose romance of Perceval, or Didot Perceval as it has more often been named, was probably written between and it has survived to modern times in two manuscripts with quite dissimilar texts, the manuscripts being known respectively as the Paris, Didot, or D manuscript and the Modena or E manuscript.

Gervase of Tilbury, *Otia imperialia*. Gildas, *De excidio Britanniae*. Jocelyn, *Vita Sancti Kentigerni*. The Irish version ed. Patrick, Saint, [a] Tripartite Life. *Annals of the Kingdom of Ireland by the Four Masters*. Stokes, in R*Cel* xvi. The work as a whole exists only in manuscript. Todd, *Descriptive Catalogue of the Book of Fermoy*. Leabhar Laigheach "Book of Leinster". Leabhar na hUidhre "Book of the Dun Cow". Yellow Book of Lecan. Cuchullin Saga in Irish Literature. A Selection of Ancient Gaelic Poetry. Stokes, in FL iii. Stokes, in FL iv. Stokes, in R*Cel* xv. Dragon Myth, The Celtic. Heroic Romances of Ireland. Irish Text Society, Publications. The Lad of the Ferule. The Feast of Bricriu. Keating, *History of Ireland*. Book of the Lays of Finn. Mael Duin, Voyage of. Stokes, in R*Cel* ix. Mag Tured, Battle of. Stokes, in R*Cel* xii. The Intoxication of the Ultonians. Cath Ruis na Rig for Boinn. The Irish Nennius from Leahhar ne Huidre. Poems from the *Dijidshenchas*. The Triads of Ireland. The Death Tales of the Ulster Heroes. *Sagen aus dem alten Irland*. A Collection of Tales in Irish. Reprinted from R*Cel* xxviii. Three Most Sorrowful Tales of Erin. Meyer, in AR i. Reprinted from R*Cel* xxii. *Transactions of the Ossianic Society*. The Battle of Gabhra. Festivities at the House of Conan. Laoithe Fiannuigheachta; or, Fenian Poems. Meyer, with essays by A. Youthful Exploits of Fionn. Caermarthen, Black Book of. OWT "â€"â€"[b] Diplomatic text, with notes and introd. Evans and Sir J. This forms an entirely new edition of the previous work. Contains the Bruts and Triads. Evans and R, Williams. Poems from the Book of Taliesin. Facsimile, with text, introd. Tremvan, Llandeborg, North Wales, Quedlinburg and Leipzig, *Lestoire del Saint Graal*; ii. *Lestoire de Merlin*; iii. *Le Livre de Lancelot del Lac*. Kittredge, in *Studies and Notes in Philology and Literature*, viii. Milne, with notes by A. Nutt, in FL xv. See also *Lancelot*; Ulrich von Zatzighoven. *Eric und Enide*; iv. Potvin, *Perceval le Gallois, ou le Conte del Graal*. Contains also Gautier [Wauchier], Gerbert, and Manessier. See Section VI, Mabinogion. Eilhart von Oberge, *Tristati*. Gautier de Doulens [or Wauchier de Denain]. *Guingamor and Other Lays*. Hartmann von Aue, ed. *Lieder, Der arme Heinrich*; iii. *Lady of the Fountain*. Marie de France, [a] *Lais*. Merlin, [a] *Le Roman de Merlin*. Perceval, [a] *Perceval prose romance*. See *Grail*, [c], iii. Ulrich von Zatzighoven, *Lanzelet*. Wace, *Le Roman de Brut*. *Le Roux de Liney*. Wolfram von Eschenbach, [a] *Parzifal*, etc. *Bronze and Stone Ages*; ii. London, no date *La Gaule avant les Gallois*. In collaboration with S. *La Religion des Gaulois, les druides et le druidisme*. Lavisse, *Histoire de France*. C, *The Dolmens of Ireland*. See Section V b. C, [a] *Fairy Legends of the South of Ireland*. Darbois de Jubainville, H. *The Magic Art and the Evolution of Kings*. *Taboo and the Perils of the Soul*. Adonis, Attis, and Osiris. *Spirits of the Corn and of the Wild*. See Section VI, Mabinogion, [a]. Hull, Eleanor, [a] *Pagan Ireland*. With additional notes by A. Translated from the Gaelic.

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Chapter 7 : The Legend of Sir Perceval Vol.2 - PDF Free Download

OCLC Number: Language Note: English with one Old French text and numerous Old French excerpts. Notes: Vol. II includes (p. [9]) an edition of the "prose" or "Didot" Perceval (according to Miss Weston a prose version of a poem by Robert de Borron).

It is, however, the beginning only of a very long story, and though it is difficult to say how the poet would have carried it to its term, personally I do not question that he would have borne no different witness to the rest of the Graal cycle in Northern French. According to the metrical romance of De Borron and the Lesser Chronicles generally, he was succeeded by his son-in-law, Brons; but according to the Greater Chronicles, as I have termed them, he was succeeded by his own son, the second Joseph, who is unknown to the other cycle. The Lesser Chronicles bridge the centuries between that generation which saw the Ascension of Christ and that which was to behold the Flower of Chivalry in Arthur, by means of a single keeper, who was to remain on earth until he had seen his grandson, Perceval, and had remitted into his hands the secrets and Hallows of which he had been in charge so long. Perceval is the third who counts in the line of election to complete the human trinity of Graal guardians, reflecting, after their own mystic manner, those Three who bear witness in heaven, namely, the Divine Trinity. We infer further that the promise of union with the Keepers is like *la joie perdurable*. Manessier and Gerbert, on the other hand, reflect the Greater Chronicles, and apparently some early draft of the Book of the Holy Graal, for they know nothing concerning the younger Joseph. From one point of view, the succession, in respect of the Greater Chronicles, involves fewer difficulties, because it exhibits a rudimentary sense of chronology and develops in consequence a long line of successive custodians. They are, however, quite shadowy, and exist only to bridge the gulf of time in the order following: So far as regards the Book of the Holy Graal, and it is difficult to say what version or prototype of this text was before the authors of the Vulgate and Huth Merlin, but whatever it was they seem to have drawn from the same source. As much and no more may be said concerning the prose Lancelot. Enumerations of this kind serve very little purpose, and I will p. Galahad was the last Keeper recognised by this cycle, except in the Longer Prose Perceval, and he seems to have been appointed only for the purpose of removing the Vessel. *Ite, missa est, and est consummatum*, when he died and rose to the stars. His successor is Perceval, but he enters into the secret royalty after an interregnum only, and his stewardship also is with a view to the withdrawal of the mystery. As regards the German cycle, which will be dealt with elsewhere, the succession of Graal Keepers are Titurel, Frimutel and Amfortas, to whom succeeds Perceval. Titurel at the beginning was a holy hero of earthly chivalry, to whom a divine voice brought the strange tidings that he had been elected to guard the Holy Graal on Mont Salvatch. His progenitor was a man of Cappadocia who was attached to the Emperor Vespasian, and received for his services a grant of land in southern France. The hereditary stewardship of the Holy Graal was the most secret of all mysteries, and never initiated any one outside the predestined family. There is seclusion in all cases, but that of the Brons keepership is greater beyond comparison than that of Alain and his successors. One explanation of this may be sought in p. This is true so far as it goes, but in the most proximate pre-Arthurian period, and in the time of the king, we find still the same concealment, though it is not quite so unvaried in the records of the Conte del Graal as it is in the Early History of Merlin and in the Didot Perceval. The comparative position seems as another line of demarcation between the Lesser and Greater Chronicles, but always on the understanding that the allocation of the Longer Prose Perceval to the second series, though it cannot be placed otherwise, and apart especially, is not fully satisfactory in the nature of things. Speaking generally, the distinctions between the two branches will be appreciated most clearly by a comparison between the Early History of Merlin and the later Vulgate and Huth texts. The sanctuary is shrouded in the first, and we know only that those who have the Sacred Vessel are somewhere in Northumbria. In the second, the keeper, King Pelles, is in continual evidence. He is also a king in warfare, and it is by no means certain that he is always on the side of the over-lord Arthur. It would be easy to extend this

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section very much further than I purpose doing, in view of all that is to follow; my intention here is a schedule, or this mainly; and the specific summary is as follows. About this book there are two things certain: We are left therefore with two claims which appear to be at the root of the Mystery of the Holy Graal, as it is manifested in the French literature of the twelfth and thirteenth centuries: These two are one probably in their essence, and it is out of these respectively that we come to understand why Perceval is withdrawn into the innermost seclusion by the Lesser Chronicles, and why in the Greater Chronicles Galahad is assumed into heaven--both carrying their warrants.

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Chapter 8 : Didot Perceval, or The Romance of Perceval in Prose

The Prose Perceval According to the Modena Ms. by Jessie L. Weston The Legend of Sir Perceval. Studies upon Its Origin, Development and Position in the Arthurian Cycle.

His father had been wounded and ruined, and he fled with his wife, two older sons, and the infant Perceval to a manor of his in a "waste forest. In the Bliocadran, Bliocadran dies in a tournament three days before Perceval is born v. Seven months later, the mother flees with her son to the waste forest. She chooses a site and has a manor built. The Bliocadran Prologue ends with Perceval going out to hunt in the forest, and his mother telling him to beware of men covered with iron. He returns that day having encountered neither beasts nor men. In the Bliocadran, however, the fear of the drastic effects of chivalry specifically motivates the mother to flee the forest with her son. She flees with the infant Parzival to the "wilds" of Soltane to protect him from knowing about chivalry. Both Gahmuret and Bliocadran are what I call "compulsive" warriors, knights who are not to be deterred from returning to tournaments or war even after the deaths of kin or the impassioned pleas of a pregnant wife. Names that seem similar, or that use similar components, have elicited many studies Wolfgang, The name "Bliocadran" is likely derived from variations of the Celtic *blion*, hair or blond, and *cad*, warrior or war-like. Seven months after the death of Bliocadran in this tournament and the birth of her son, the lady decides to flee to the waste forest to protect him from chivalry. However, a month before, she had secretly sent out loaded wagons and carts ahead of her departure. The announcement of the pilgrimage was a ruse to disguise the fact that her flight was to be permanent. From there they go into the waste forest where the lady chooses a site and builds her manor. Combined with real names—Cornuaille, Gales, Escoc, Saint Brandain—the effect is to give the impression that this prologue is set in the Arthurian world, without, however, being too specific. He published it a second time in as Tome I of a printing of the entire Mons manuscript Wolfgang, ; The second manuscript containing the Bliocadran, British Museum Additional ms. His edition, however, is a composite of P and L, so that it is difficult to know exactly what L contains. My edition of the Bliocadran uses L as the base manuscript and P as the control so that it is possible to get a clear picture of both manuscripts. This "translation" used the Bliocadran poem only as far as verse and the death of Bliocadran, although he does not die at this point in the Prose version, but is wounded and carried back to his wife to die later. The Prose alters the tone of the story when it says that Bliocadran is characterized as "le plus courtois et le plus sage de tous les autres" he is more courtly and wise than all his other brothers, whereas he is not so praised in the Bliocadran. The Prose softens and rationalizes the portrait of Bliocadran who was, in the poem, what I have called a "compulsive" warrior or knight whose behavior reflects negatively on the practice of the tournament. The effect of the prose portrait, then, is to make Bliocadran a more sympathetic figure than the one in the Bliocadran Prologue. It is significant that the mother never uses the name Bliocadran when explaining to her son what happened to his father and how he died. It was typical of the Vulgate authors not to eliminate, but to incorporate and rearrange as much Grail material as possible with the result that the identity of individual characters was often obscured by the resulting complexity. The Bliocadran Prologue, although not a major work, has, nevertheless, an important niche in the Grail corpus. The condemnation of the tournament is acted out in the story of Bliocadran and his brothers, and the effect on Perceval will be his acceptance, after initial mistakes and blunders, of the new chivalry to which he leads the way in the Conte du Graal.

Chapter 9 : Text Editions of Lancelot-Grail

Professor O'Gorman's edition, to appear shortly,¹³ will use the 14th-century Tours prose MS T (Bibl. municipale, if. a-172d) as base (a decision for which he gives convincing reasons¹⁴), and will take into account variants from all others.