

Book Reviews

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Isabel de Riquer. *Le Pèlerinage de Charlemagne / La Peregrinación de Carlomagno*. Biblioteca Filológica, dirigida por Martín de Riquer. Barcelona: El Festin de Esopo, 1984. Pp. 99.

The translation and edition of the *Pèlerinage* by Isabel de Riquer is a welcome addition to similar efforts in the past couple of decades which have made this masterpiece available in English, French, Italian, and even Serbian.¹ Furthermore we must congratulate the entrepreneurs behind the Biblioteca Filológica for also publishing in the same format *Aucassin et Nicolette*, *El Cantar de Roldán y el Roncesvalles navarro*, Andreas Capellanus's *De Amore*, and Arnaut Daniel's *Poesías*. Riquer's book presents a classic tripartite organization into a Prólogo (7-24), Bibliografía (27-29), and a critical text with the Modern Spanish translation on facing pages (32-99). Her introduction includes a summary, discussions of the legend's origins and the *Galien* "continuation," date, and her editorial criteria. In deference to our translator's choice of title, I have imitated her here by relying on Gaston Paris's invention "*Pèlerinage*"² instead of the more neutral *Voyage*. Along with Neuschäfer, Coulet, Picherit, Aebischer, Koschwitz, Favati and

¹ Jean-Louis G. Picherit, ed. & transl., *The Journey of Charlemagne*. (Birmingham, AL: Summa Publications, 1984); Madeleine Tyssens, transl., *Le Voyage de Charlemagne à Jérusalem et à Constantinople*. Traduction critique. (Ghent: Editions Scientifiques, 1978); Guido Favati, ed., *Il Voyage de Charlemagne*. Biblioteca degli Studi mediolatini e volgari 4. (Bologna: Libreria Antiquaria Palmaverde, 1965); V. Draskovic, ed., *Putovanje Karla Velikog u Jerusalim i Carigrad*. (Belgrade: Univerzitet u Beogradu, 1965).

² Gaston Paris, "La Chanson du Pèlerinage de Charlemagne." *Romania* 9 (1880): 1-50.

others,³ I believe that labeling the poem a pilgrimage attributes to it an overly religious interpretation which belies the true motive of Charles's journey: to settle a vain rivalry with the man his wife named as his better. Surprisingly, Riquer rejects "viaje," despite her emphasis on the queen's role in the trip to Constantinople.

Riquer admits at the outset that the *Pèlerinage* fails to match our expectations for an epic or heroic poetry. Is the poem a *chanson de geste*? Riquer labels it "un cantar de gesta «civil»" (10), "un cantar aberrante" (14), and finally "un singular cantar de gesta" (20). Her definitive answer to the above question is affirmative on the grounds that the poem displays underlying traits of the epic: (1) rivalry between the empires of the East and the West, (2) the presence of epic heroes, (3) a triumphal outcome. The general environment of a warrior poem is indeed, as Riquer maintains, the backdrop of the *Pèlerinage*. Yet a crucial spirit is missing. No tragic foreboding of doom, nor pathetic death of a Roland, a Vivien, or an Isembart echoes through the sprightly Alexandrine lines. Instead we hear laughter, joy, family quarrels, mockery, drunkenness, portrayed by a narrator who keeps his audience constantly in suspense, contrasting with the fatalistic declarations of, say, the *Roland's* narrator, who somberly reminds his public of the song's forthcoming events: four hundred thousand pagans wait in ambush. "Deus! quel dulong que li Franceis nel seivent!" (715).⁴ Gautier del Hum will descend from his mountain patrol only after bad news, when seven hundred swords are lifted (809ff.). Frenchmen in the mountain pass will lose their lives (1400ff.). But in the *Pèlerinage*,

3 Hans-Jörg Neuschäfer, "Le Voyage de Charlemagne en Orient als Parodie der Chanson de Geste." *Romanistisches Jahrbuch* 10 (1959): 78-102.
Jules Coulet, *Etudes sur l'Ancien Poème Français du Voyage de Charlemagne en Orient* (Montpellier: Coulet, 1907); Paul Aebischer, ed., *Le Voyage de Charlemagne à Jérusalem et à Constantinople*. (Genève: Droz, 1965); Eduard Koschwitz, ed., *Karls des Grossen Reise nach Jerusalem und Constantinopel*. rev. by Gustav Thureau. 5th ed. (Leipzig: Reisland, 1913).

4 Citations from the Oxford *Roland* are from Gerard Brault, ed., *The Song of Roland, An Analytical Edition*. Vol. 2: Oxford Text and English Translation. (University Park: Pennsylvania State UP, 1978). 2 vols.

"le poète tient [son public] en haleine avec l'habileté d'un homme de métier," wrote Jules Horrent in his oft-cited *Essai d'explication*.⁵

Riquer recognizes the poem's unique humor: "El tono humorístico se mantiene desde el principio hasta el final" (15), but sees solemn dignity in the Jerusalem episode despite Charles's bold arrogance as he egotistically steps through the barriers surrounding the sacred altar in order to lounge like a tired tourist in the very chair where Jesus Christ instituted the Mass. Surely we might argue with Riquer that we expect the great emperor, as God's representative on earth, to occupy the seat of Christ, yet Charles's consistent self-centeredness from his very first words at Saint-Denis to his childish parade with Hugo at Constantinople hinders us from paying him a thorough-going respect.

The poet smiles even on the relics. Their very essence borders on absurdity, e.g., Mary's milk preserved over the centuries. They plunge into feverish productivity the instant Charles fits them up in an appropriately garnished reliquary by curing invalids suddenly placed on stage and by a curious propensity for splitting waterways, as if to announce that their main function in the story would be to manipulate the floods of Constantinople.

But the relics are a far less acute matter than the *gabs*, as Riquer implies in her résumé. She skips Charles's stopover in Jerusalem (10), passes quickly through the episode of the rotating palace (*ibid.*), but pauses at length to describe in detail the situation leading to the *gabs*, and finally summarizes each boast (11-13). Her reaction is typical of every critic who has encountered the *Pèlerinage* and demonstrates once again the true and abiding interest of this text: the extravagant *gabs* and their outcome. Surely no more convincing argument can be advocated to show that the poem's reception proves it is no *chanson de geste* but rather a boasting poem.

⁵ Jules Horrent, *Le Pèlerinage de Charlemagne: Essai d'explication littéraire avec des notes de critique textuelle*. Bibliothèque de la Faculté de Philosophie et Lettres de l'Université de Liège 108. (Paris: Société d'Édition Les Belles Lettres, 1961) 81.

Riquer concisely reviews the essential points of the "Orígenes y difusión de la leyenda" (17-21): Benedict's *Chronicon* with its distorted reliance on Einhard's *Vita Karoli*, the *Descriptio*, and the Scandinavian translations, the *Karlamagnús saga* and the *Jórsalaferth*. In revisiting Bédier's thesis on the *Descriptions* date and the subsequent implications for the *Pèlerinage*, Riquer would have profited greatly by a glance at Levillain's persuasive study on the origins of the Lendit⁶ in which he establishes incontrovertibly that the renowned French scholar relied too heavily on Lebeuf's "petit roman des origines du Lendit" (248, cf. 243). The *Descriptio* was probably composed about 1180⁷ which gives rise to the notion that the *Pèlerinage* may have been created in some form at about the same time, despite the efforts by Heinermann, Neuschäfer, Horrent, Richard and others to tie it in with events of the mid-twelfth century or later.⁸

The sparkling style of Riquer's introductory matter is reflected in her competent and accurate translation of the poem. Since this book is apparently aimed at a student audience, one may forgive Riquer for failing to include in her critical apparatus a systematic listing of rejected readings and justifications for emendations. Her footnotes occasionally contain such information, but more often the scholarly reader must have recourse to another edition to determine just how Riquer has treated the many thorny difficulties of this aberrant and luckless manuscript. Here follow, by Une number, comments on the text, translation, and footnotes:

⁶ L. Levillain, "Essai sur les origines du Lendit." *Revue Historique* 152 (1927): 241-76.

⁷ *Ibid.*, 262.

⁸ Theodor Heinermann, "Zeit und Sinn der Karlsreise." *ZrPh* 56 (1936): 497-562; Jules Horrent, "La Chanson du Pèlerinage de Charlemagne et la réalité historique contemporaine." *Mélanges de langue et de littérature du moyen âge et de la Renaissance offerts à Jean Frappier*. 2 vols. (Genève: Droz, 1970) 1: 411-17; J. Richard, "Sur un passage du Pèlerinage de Charlemagne: le marché de Jérusalem." *Revue belge de Philologie et d'Histoire* 43 (1965): 552-5.

1. Though one might justify the rendering "monasterio" for "muster" by pleading that the monks of Saint-Denis had something to do with the *Descriptio* and the Lendit, most translators have preferred "church."

1-6. The footnote is significant, for Riquer calls attention to the practice of the coronation of queens at Saint-Denis, while the king's ceremony took place at Rheims. Because of the queen's indispensable role in the motivation of Charles's voyage, Saint-Denis as a point of departure, rather than the Aix of most other versions of the legend, takes on added importance. Heinermann claimed that Saint-Denis was chosen by the poet because Louis VII, Charles's supposed living model, began his crusade there. Surely several other circumstances, aside from this coincidence, could have influenced the poet. Riquer suggests that Charles's unnamed queen, who is wearing her diadem, had just been crowned in front of the entire court. Heinermann's argument loses more weight when we recall that this very first version in French would be unlikely to center on a Germanic capital to initiate the action.

19. "Kar ne me l'enseinez?" contains the "ne" inserted by Favati, who alone sees an interrogative instead of an exhortation in "Kar." I prefer the emphatic imperative incorporated by Koschwitz, Aebischer, Tyssens, and Picherit to the inquisitive, almost weak "¿Por qué no me lo enseñáis?" Tyssens's "Allons dites-le-moi!" and Picherit's insistent "I want you to tell me" (underline implied) are more in keeping with Charles's anger than the plaintive question.

41. Read "dirrez" not "dirrerz." The rare typographical errors are mostly self-correcting.

158. Riquer neglects to mention that the MS lacks "Maines" in this famous line where the patriarch bestows on Charles his well known epithet.

243. "Utre, Deus aïe!" Other editors emend to "Utree." As it stands, Riquer's line is hypometric, unless of course she detects in it a lyric caesura. If emended, the exclamation corresponds to the

eleventh-century pilgrims's cry, which Gaston Paris flagged long ago.⁹

288. Riquer retains, along with Aebischer and Favati "une caiere sus le tent d'or suzpendant." Picherit proposed "une caiere d'or le sustent en pendant" and translated "a swinging gold seat supports him".¹⁰ Riquer suggests "suspendido en una silla de oro." It would not be rash to assume that in this late Anglo-Norman copy an English form such as "tent" might have crept in, i.e., a masculine Latin past participle, instead of a feminine, used as a substantive. Thus the line would go: "a chair hanging under a golden tent (canopy)." Elsewhere English "bed" seems mirrored in "bied": "que tute la grant ewe fait issir de son bied" (775).

291. "neëlé" belies a certain inconsistency in the use of the dieresis. It would normally be unnecessary when two *e*'s are juxtaposed since each represents a syllable. Riquer recognizes this in "soldeers" 311, "cunreer" 341, "muneed" 842, but capriciously applies it in "veër" 309, "neëlee" 349. In 405 its absence over "Ploust" is obviously a misprint, for it reappears correctly in "Ploust" 450. Correct also "Oil" 730 to "Oïl."

299ff. Hugo's association with the Welsh ploughman king, Hu Gadarn, deserves mention in the notes.¹¹

379. In a rare textual comment, Riquer records the rejected reading "fefreit," which Koschwitz and others emend to "fremist."

⁹ Paris, *Pèlerinage*, 45.

¹⁰ Jean-Louis G. Picherit, "Sur le vers 288 du *Voyage de Charlemagne à Jérusalem et à Constantinople*." *ZrPh* 99 (1983): 512-13.

¹¹ See Ronald N. Walpole, "The *Pèlerinage de Charlemagne*: Poem, Legend, and Problem." *RPh* 8 (1954-55): 173-86, and Annalee C. Rejhon, "Hu Gadarn: Folklore and Fabrication." *Celtic Folklore and Christianity: Studies in Memory of William W. Heist*. Ed. Patrick K. Ford. (Santa Barbara: McNally & Lofton, 1983)201-12.

Riquer's suggestion, "efreit," translated "asusta" ("frightens"), is the most plausible to date and strays least from the MS.

384. "li orages ... costis" = "La tempestad que azotaba de lado" ('whips from the side') seems less appropriate than Horrent's "from the coast." The sea was not far off in the port of Constantinople.

396. "ne serrat ja mais el?" exclaims the anxious Charles. Riquer translates: "¿durará mucho esto?" which lacks the desperation implied in Picherit's "Will this ever stop?" or Tyssens's "Cela ne cessera-t-il jamais?"

438. "plains de maleviz" is translated "lloeno de suspicacia." Hugo, who is "sages et membrez" ("wise and strong"), is less a suspicious man than a tricky one. Suspicion implies fear and weakness, while "maleviz" (from MALEFICIUM, according to Koschwitz is akin to "malevolent." Tyssens translates into "rouerie," Picherit to "guile," while Aebischer glosses "méchanceté, fourberie" and Koschwitz "Bösheit." Hugo's aggressiveness becomes apparent when he sacrifices his daughter's reputation first, then his property and citizenry by choosing among the most damaging of the boasts to be accomplished.

446. "gabberunt": The first occurrence in any form of this indispensable lexeme happens at some nine lines after the poem's midpoint. The initial appearance of the substantive "gas" is delayed until 505 when the "escut" judges Turpin's boast. Though Riquer is quite aware of the word's peculiar usage in the *Pèlerinage*, as her note to 446 attests, she neglects to include in her documentation the important etymological study by von Kraemer.¹² The semantic energy of the word is quite evident in the various renderings in Spanish which Riquer skillfully provides. Most commonly the

¹² Erik Von Kraemer, "Sémantique de l'ancien français *gab* et *gaber* comparée à celle des termes correspondants dans d'autres langues romanes." *Mélanges de philologie et de linguistique offerts à Tauno Nurmela*. Annales Universitatis Turkuensis B 103. (Turku, 1967) 73-90.

verbal "to boast" becomes "fanfarronear" and the corresponding noun "fanfarronada." But when "gaber" reverts to its "normal" Old French meaning, Riquer chooses "burlar" 643, "bravuconear" 661, just as Picherit and Tyssens were obliged to fall back on "to make fun of or "se moquer de." Ironically, modern French is most deficient, it would seem, in equivalents for "gab." The rather odd, and somewhat dialectal "galéjer" and "galéjade" lack the familiarity of English "boast." What remains so surprising about the usage in the *Pèlerinage* is the apparent assumption that the audience will immediately recognize this meaning so infrequently attested elsewhere. "Des ore gabberunt li cunte e li marchis," declares the poet in the word's first occurrence (446), and then he launches into the boasting session. If his public knew exactly what was happening, it gives strength to the argument that the French were indeed following a well established custom, as Charles maintains in 654: "Si'st tel custume en France, a Paris e a Cartres," and tends to refute the notion that the emperor invented this excuse on the spur of the moment.

465 (482, 505, 515, 528, 538, 551, 562, 576, 589, 600, 616, 625). "l'eschut, l'escut." Riquer and others habitually translate as "spy" (*espia*), yet "l'escut" from the narrator's point of view (and probably also Hugo's) is a delegate placed among the foreigners to substitute for the host, perhaps even destined to act as a helper in case of need. An "escut" is a listener who reacts to the guests's activities. He makes a judgment, occasionally favorable, of each *gab*. We suppose that had the boasts or behavior been less insulting his duties might have ended at sunrise, but because of the hostile vows, he is obliged to report to his monarch. Only in Charles's discourse does he become an "espie" (651,687). For the French his presence is an outrage (686). For the Greeks it may have been a custom, as it was for Germanic warriors in the Viking Age, when regularly the leader pitted his delegate against a newcomer in verbal warfare to determine the foreigner's intentions.¹³ Thus Hugo's first

¹³ Carol J. Clover, "The Germanic Context of the Unferth Episode." *Speculum* 55 (1980): 444-68.

query of his *escut* the next morning concerned his guests's intentions:

Di va! Que funt Franceis et Karle od le fer vis?
Oïstes les parler s'il remaindrunt a mi? (623f.)

Here again, however, the MS poses a problem that Riquer ignores. Aebischer emended the reading "sil remaindrumm a mi" to the very plausible "si remaindrum ami," thus avoiding the conflicting dialectal "mi," normally appearing as "mei." Cf. 720 where it occurs at the rhyme.

582. Aïmer's strange hat in Riquer's text is "d'un grant peisun image, que fud faiz sur en mer." She notes that "Koschwitz interpreta *marage*, 'marino'," but since we have no MS reading before us, we may not remember that the lection is "peisun mage" and that "sur" is expunctuated. In fact Riquer follows Favati in the first hemistich, but the latter suppresses "sur" in the second, assuming the line to be hypometric. Riquer's extreme conservatism results in a solution as good as any. The line contains an appropriate epic caesura and a typically redundant, if odd, compound preposition. Aïmer's *gab* remains among the most enigmatic and may reflect a garbled MS tradition.

612. Riquer again maintains conservatism by retaining the aberrant "tercid," which Horrent linked very cautiously with "terdre" = "essuyer."¹⁴ Thus Gerin will "cleanly" separate the two coins with his lance: "hacer caer un dinero tan suave y limpiamente." The value of Riquer's retention is to remind us of the text's true difficulty. Koschwitz, Aebischer, and Picherit emend to "sent," which occurs in 371, 377, and 382, thrice coupled with "suëf," as is "tercid" in 612.

726. Riquer wisely keeps this line which Aebischer suppressed. See Tyssens's concise résumé of the controversy in her note (p. 65f.).

¹⁴ Horrent, *Essai*, 74n.1.

Those lucky enough to obtain a copy of Riquer's edition, which is surely aimed more at European and Latin American audiences than at a North American public, will have at their disposal another reliable text of this enigmatic masterpiece. Riquer's sparkling and competent introduction is matched by her accurate and smooth translation, in which she exploits the richness of the Spanish language. Her book opens up the poem to the lay Hispanic reader and provides the experienced scholar with still another interpretation of Charlemagne's adventures in the East.

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Karl-Heinz Bender, ed., with collaboration of Hermann Kleber. *Les Epopées de la croisade*. Zeitschrift für französische Sprache und Literatur, Beihefte, N. F. 11. Stuttgart: Franz Steiner Verlag Wiesbaden GmbH, 1987. Pp. vii + 194.

The Old French Crusade Cycle has interested scholars for over 150 years, from the mid-nineteenth century edition of Hippeau (provided for those who had antiquarian and folkloric interests) and studies by historians such as Paulin Paris and Pigeonneau (who saw in the kernel of the cycle a text of historical importance for the First Crusade) to the philological and textual studies of Emile Roy and A. G. Krueger. In the twentieth century both these interests have been continued in the studies and editions of Hatem, Duparc-Quioc and Sumberg. In the late 1960s two large projects began (with the collaboration of scholars from the United States, Canada, and Great Britain) to provide modern editions of both the Old French Crusade

Cycle and the fourteenth-century revision initially studied and edited by Reiffenberg. In the past twenty years several volumes have been published in both projects and there has been steadily increasing interest in this body of literature.

The present volume of essays is the product of the first international conference held at Trier in 1984. Organized by Karl-Heinz Bender and Hermann Kleber, whose work in the new *Grundriß der romanischen Literaturen des Mittelalters* has stimulated additional interest in the subject, the conference united most of the scholars currently engaged in research on the crusade cycles. The volume reflects both the scope of current research, ranging from twelfth- to fifteenth-century texts, and the continued interest in textual and historical questions. However, focus has shifted somewhat from the earlier positivist approach to history to the contemporary perspective presented by such recent historians as Alphandéry and Duby. In the past scholars pursued a direct link between historical events and the literary texts written to commemorate them, often attempting to isolate what had belonged to an earlier version and what had been added in later redactions. Today the literary text is more frequently seen as a document whose subject matter may have less to do with the events it records than with specific social, political, and artistic conditions current at the time of the text's composition. Today literary historians are interested in the underlying purposes of the work, in the reasons for the choice of subject matter, form, and manner of presentation.

Two of the early articles present informative, descriptive analyses. Suzanne Duparc-Quioc ("Un Poème latin du XIIe siècle sur la première croisade...") discusses the manuscripts, editions, and sources of the Latin poem by Gilon de Toucy and the additions of a certain Fulco. And David Nicolle ("Armes et armures dans les épopées des croisades") provides an interesting and helpful analysis of the terminology and kinds of weaponry used in the various crusade texts.

A number of subsequent articles link the production of the Old French Crusade Cycle narratives to a resurgent European

interest in mounting expeditions to the Holy Land. As Jean Richard points out ("L'Arrière-plan historique"), between Saladin's successful conquest of Jerusalem (1187) and 1241, a number of expeditions which succeeded in recovering parts of the crusader territories were sent to Palestine. The continued focus on deteriorating conditions in the Holy Land stimulated a continuing interest in crusade literature. Sumberg ("Au confluent de l'histoire et du mythe") sees Graindor's later redaction as the work of a propagandist whose design was to persuade, whereas Richard's work (that of an eyewitness) was to inform. Kleber ("Graindor de Douai: remanier-auteur-mécène?") proposes, contrarily, that Graindor may well have been the patron of the work rather than its author, whereas Nigel Thorp ("La *Gran Conquista de Ultramar* et les origines de la *Chanson de Jérusalem*") argues that Graindor refocused the text around the career and exploits of Bohémond, thus asserting that the Spanish text preserves the earlier version. Geoffrey Myers clarifies the origin of *Les Chétifs* ("Le Développement des *Chétifs*: la version fécampoise"), which owes its existence to the twelfth-century interest in captivity stories and two real cases of captivity that had occurred many years earlier and were revived by a jongleur from Fécamp.

Peter Grillo ("Considération sur la version de Londres-Turin des *Continuations*") analyzes the structure of the *Continuations*, focused around the half-historical, half-mythical figure of Baudouin de Bouillon; and Karl-Heinz Bender ("Retour à l'histoire: les dernières épopées du premier cycle de la croisade") discusses historical conditions in the second half of the thirteenth century and their influence on the composition of the *Continuations*. Gesa Bonath ("Reflets des croisades dans la littérature allemande") demonstrates that German literature reflected an interest in the crusade subject only at a later period. Despite Godefroy de Bouillon's origin in Lorraine, the Germans never perceived him as a German and thus took little interest in the early crusades, in which they played such a negligible role. Jan A. Nelson's study of the manuscript tradition of the *Chevalier au Cygne* texts ("Le Cor d'Elias et la formation du cycle") clarifies relationships in the cycle and indicates that the *Fin d'Elias* was conceived as a logical

extension of the *Béatrix* and was probably composed at the same time.

In his "Etudes des interpolations dans la *Chanson du Chevalier au Cygne et de Godefroi de Bouillon*" Edmond Emplincourt argues that manuscript L is the original version of the second cycle redaction. Larry Crist (*Baudouin de Sebourg: structures, thèmes, fins*) presents a structural analysis of *Baudouin de Sebourg*, which the poet focused around the theme of *félonie* to demonstrate the disaster of internecine strife among the Christian principalities. Crist believes that *Baudouin* was written in the fourteenth century in response to revived crusading interest and was conceived as an independent entity that might well have stimulated additions. Josef Steinruck ("Aspect religieux des croisades") sets forth the religious background and conflict prior to and during the period of the First Crusade, whereas Robert Cook ("Idéologie de croisade et thématique courtoise dans les dernières épopées de la croisade") emphasizes the increased communication between the Saracens and French in the later crusade cycle and also notes the development of love as a motivating factor in the later narratives.

Joan Williamson's article, "Phillipe de Mézières et l'influence du cycle de la croisade au XIVe siècle," continues the theme that contemporary intellectual and historical attitudes toward the idea of the crusade were accountable for the continued production of crusade literature, as demonstrated by the importance of the crusade cycle narratives in Phillippe de Mézières's own ideas concerning crusading and in his program of propaganda. François Suard's "Pierre Desrey et *La Généalogie de Godefroy de Bouillon*" analyzes the fifteenth-century writer's sources and the propaganda uses of the *Généalogie*, which had seven editions in the sixteenth century.

The volume closes, appropriately, with Henning Kraus's "La Chanson de geste dans le système des genres littéraires," an analysis of the *chanson de geste* as a genre which both reflects the contemporary "système féodal" and is permeated by the missionary zeal of the Christian faith (as reflected in the crusades).

Despite the widely varying approaches and the broad subject matter, the editors have shaped the volume well by finding a way to group the articles thematically and chronologically into a kind of unity. As modern editions of both cycles become available, this body of literature will find its place more frequently among studies treating the *chanson de geste*.

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Marquette University Symposium

Marquette University will be hosting a two-day symposium entitled "The Cathedral and The Medieval Community" on February 20-21, 1988. For further information contact Prof. Steven M. Taylor, Medieval Studies Program, Marquette University, Milwaukee, WI 53233.

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***Dieudonné de Hongrie* Edition**

Our French Corresponding Editor, Jean Subrenat, has informed *Olifant* that *Dieudonné de Hongrie (Charles le Chauve)* is being edited by several students of Marguerite Rossi. The second half has been juried and defended, but the first part is still in progress.

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