A LOVE AFFAIR
A LOVE AFFAIR:
A TEXTUAL COMPARISON OF PARALLELS
BETWEEN THE LOVE STORIES
OF
TRISTAN AND YSEUT
AND OF
LANCELOT AND GUENIEVRE

By
DENISE ALEXIS THERESA AUSTIN, B.A.

A Thesis
Submitted to the School of Graduate Studies
in Partial Fulfilment of the Requirements
for the Degree
Master of Arts

McMaster University
June 1979
ABSTRACT

The influence of the Tristan romances upon the love story of Lancelot and Guenievre in the Prose Lancelot has been established to some extent, but until now no attempt has been made to examine the textual parallels between the two stories. A detailed comparison of these parallels reveals that not only are there significant similarities between the texts of Béroul's Tristan and the Mort Artu of the Vulgate Cycle, but that there is also evidence of close textual parallels between the Mort Artu and Eilhart von Oberge's Tristrant. In addition, the study has revealed more similarities between Thomas' Tristan and the Mort Artu than have previously been allowed.

As regards the Prose Tristan, a later romance than the Prose Lancelot, the role of the source material has been reversed, so that the love story of Lancelot and Guenievre has had considerable influence on the romance of Tristan and Yseut as portrayed in the Prose Tristan. Two episodes have been selected for examination to illustrate this influence in terms of textual parallels: the abduction of Queen Yseut, and the madness of Tristan. The resultant observations, which include the study of structural as well as textual similarities, provide conclusive evidence in support of the theory that the Prose Lancelot served as source material for the Prose Tristan.
and that episodes in this latter romance concerning Tristan and Yseut alone have clearly been modelled upon similar episodes in the Prose Lancelot.
ACKNOWLEDGEMENTS

I would like to extend my thanks to Professor G.D. West for his interest and generous aid as my supervisor. I also thank my husband, Sydney, for his unfailing support and confidence, especially at the most difficult times, and my parents and my sister for their belief in me.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Chapter I</td>
<td>10</td>
</tr>
<tr>
<td>Chapter II</td>
<td>48</td>
</tr>
<tr>
<td>Chapter III</td>
<td>65</td>
</tr>
<tr>
<td>Conclusion</td>
<td>95</td>
</tr>
<tr>
<td>Appendix I</td>
<td>97</td>
</tr>
<tr>
<td>Appendix II</td>
<td>104</td>
</tr>
<tr>
<td>Appendix III</td>
<td>107</td>
</tr>
<tr>
<td>Bibliography</td>
<td>112</td>
</tr>
</tbody>
</table>
The discussion of the similarities between the medieval French romances of Tristan and Yseut, and the love story of Lancelot and Guenievre, which forms a vital part of the Vulgate Cycle, has previously been essentially dealt with only in general terms. The more notable scholars specialising in the field of French Arthurian literature who have concerned themselves most with this topic include Jean Frappier, J. D. Bruce, Marjorie Fox and Ferdinand Lot. In examining the sources, in particular, of the thirteenth-century prose romance La Mort le roi Artu, which forms the final section of that which is commonly known as the Vulgate version of the Arthurian romances, they have determined that the author, as yet unknown, of the work was influenced to a certain extent in the composition of particular sections of his prose romance by the older verse romance of Tristan.

In his Etude sur La Mort le roi Artu, Frappier devotes a large section to a discussion of this subject and affirms:

Il ressort déjà d'une simple lecture de La Mort Artu que son auteur, pour peindre les amours tragiques de Lancelot avec Guenièvre et la découverte de leur adultère, s'est inspiré du Roman du Tristan; jusqu'au moment où Lancelot rend la reine au roi après le siège de la Joyeuse Garde, jusqu'au delà de la moitié du roman, ce modèle s'est imposé à lui; •••

1Jean Frappier, Etude sur La Mort le roi Artu, (2nd
For Lot and Bruce, the similarities between the romances indicate an unoriginality which does not speak favourably for the creative capabilities of the author of the *Morte Arthuri*:

• • • a story of overpowering passion • • • lay ready to the writer's hand in the Tristan romances, and his mind would turn for a model all the more naturally to these romances, inasmuch as the story of Lancelot and Guinevere had been, from the beginning, a mere adaptation of that of Tristan and Iseult.  

L'imitation du Tristan est indéniable; elle se sent à chaque pas.

All three of these critics limit their comparisons to the romances written by Béroul and Thomas as the principal sources, but it is also interesting to note that the argument is not solely confined to a strict comparison, and, in some cases, branches off into a discussion of the literary talents of the author of the *Morte Arthuri*. For example, Frappier concentrates his study of the Tristan as a source of the *Morte Arthuri* principally upon the refutation of the theory of mere imitation or adaptation, propounded by scholars such as Lot and Bruce, by maintaining that the author of the prose romance is possessed of a creative talent which, in itself, denies

---


this notion of passive imitation, and which is manifested in his ability to adapt skilfully the material suggested by his source.

The extent of the influence of the Tristan romance on the Mort Artu varies according to the particular opinion of the critic, but the end result of their observations has been the conclusion that, in the Mort Artu, the episodes concerning the betrayal and discovery of the adulterous love affair between Lancelot and Guenievre, their exile from the court, and the subsequent return of the Queen to her husband, Arthur, have been inspired by the Tristan romance.

However, it has also been observed that the parallels between the love stories go somewhat further, extending into the Vulgate Cycle beyond the Mort Artu. The love story of Lancelot and Guenievre is concentrated for the most part in the Livre de Lancelot del Lac of the Vulgate Cycle and culminates in the Mort Artu with the termination of the affair.

As has been mentioned before, these parallels have only been discussed summarily, pointing out general similarities between episodes in the two romances, in most cases without actual textual comparisons. Conversely, the intention of this thesis is to offer a closer and more specific examination, by means of a detailed textual comparison, to collate more precisely than has previously been attempted the parallels
between the two romances.

It is perhaps most appropriate at this point to present a brief background of the romances which are to be discussed in this thesis in order to place them in clearer historical perspective.

The Tristan story is among the oldest of the French Arthurian romances and is probably one of the most well-known in the modern world. It has generally been agreed that the extant versions of the Tristan romance have been derived from a lost French version of the story, now commonly known as the 'estoire', and dated to the middle of the twelfth century at the latest. There are two existing verse romances which are thought to have been closest to the original: the Middle High German version of Eilhart von Oberge, thought to have been composed about 1170, and a French poem, written around the last decade of the twelfth century by Béroul, a poet of Normandy. Regrettably, the only surviving copy of Béroul's version is incomplete, a fragment from the middle of the poem. Authorities conclude that Eilhart's poem, which has survived

4Arthurian Literature in the Middle Ages, ed. Roger Sherman Loomis, (London: Oxford University Press, 1959). Hereafter cited as AlmA. For the purposes of this thesis, all dating has been taken from this compilation, only for the sake of uniformity. It must be stressed, however, that since so little is known about any of these works of any certainty in terms of their actual dates, any conclusions on the subject which have been advanced are, as yet, purely conjectural.
in three twelfth-century fragmentary manuscripts, three fifteenth-century manuscripts, two of which are complete, and a prose version, corresponds for the most part to the version given by Béroul, although the latter does contain certain episodes not found in Eilhart's poem. It has been suggested that, while the manner in which Béroul ended his poem is still a matter of conjecture, the versions of Eilhart and Béroul were both based on a common original. Recently, however, Danielle Buschinger has refuted the traditional theory that Eilhart, like Béroul, followed the common original closely and faithfully, and suggests that the German made an adaptation of it.\

The poem written by an Anglo-Norman cleric known only as Thomas d'Angleterre, and believed to have been composed between 1155 and 1185, also only exists in fragmentary form, and, in fact, only 3,150 lines have survived. This version of the Tristan romance diverges from the others in its courtly treatment of the story and in the psychological approach towards his characters which the author employs. Joseph Bédier has attempted to reconstruct what is believed to be the essential thread of the narrative of the remainder of Thomas' version. He based his reconstruction on foreign

---

5Danielle Buschinger, Le Tristant d'Eilhart von Oberg, (Lille: Université de Lille, 1974).
versions known to be derived from Thomas' poem: the Scandinavian prose Saga, the Tristan of the German poet Gottfried von Strassburg, the Middle English poem Sir Tristrem, the Douce Folie Tristan, and an Italian version, La Tavola Ritonda. This reconstruction has generally been accepted as an authoritative, although conjectural, piece of scholarly architecture.

Until the rediscovery of Béroul's and Thomas' poems, it was chiefly through the French prose version of Tristan, generally called Le Roman de Tristan de Léonois, that the romance of Tristan and Yseut was made known to the modern world. Immensely popular in the Middle Ages, as is evident from the great number of surviving manuscripts, this work of monumental proportions, written between 1215 and the second half of the thirteenth century, only devotes a small portion to the original Tristan story, which it combines with the knightly tradition of Arthurian romance. However, the author considerably reworked the original romance for his own purposes, so that his version bears little resemblance, in effect, to his source, although there is one manuscript, B.N. fr. 103, in which have been preserved some parts of the old version, designated as 'parties anciennes' by Bédier.

The greatest influence upon the composition of the Prose Tristan has been judged to have been the Prose Lancelot, since the author borrowed from this latter many characters and episodes for his romance, and has considerably enlarged
the character of Tristan in order to elevate him to the level of Lancelot in matters of chivalry. The Prose Lancelot - which comprises the Lancelot proper, the Queste del Saint Graal, and the Mort Artu - was probably written between 1215 and 1230, and forms the central part of the Vulgate Cycle. Although there are two other sections of the Vulgate Cycle which precede the Prose Lancelot, the Estoire del Saint Graal and the Vulgate Merlin, these are not considered to have been included in the original plan, and are thought to have been added later to round out the Cycle.

For the purposes of this thesis, the older versions of the Tristan romance, that is, those poems of Thomas and Béroul, will be compared to the Lancelot proper and the Mort Artu to show the proximity of textual parallels as evidence of these romances as sources of inspiration for the love story of Lancelot and Guenievre. A textual comparison of Eilhart von Oberge's poem will also be included in an attempt to show that the author of the Prose Lancelot was familiar with, and was also inspired by, the German poem. This will be done by means of a detailed collation of texts.

Since the Prose Tristan will be excluded, in the main, from this first chapter of the thesis, it will be dealt with in two separate sections. The reasons for this are that this prose romance is contemporary with the Prose Lancelot and is, to all intents and purposes, a sequel to, and an elaboration
Much of the matter in the Prose Tristan has been drawn directly from the Prose Lancelot and, as such, the parallels appear at every turn. Therefore, the second chapter of this thesis will be devoted to a textual comparison of an episode from the original Tristan poem, which has been preserved, though considerably altered and expanded in the Prose Tristan, will be compared to a similar incident in the Lancelot proper. The abduction of Yseut, originally named the episode of 'The Harp and the Rote', has been placed in a new setting by the author of the Prose Tristan, and bears close resemblance to the abduction of Guenievre by Meleaguant in the Lancelot proper. An attempt will be made to show the parallels between the two episodes.

A final comparison is intended for the third chapter of this thesis between an episode particular to the Prose Tristan and a parallel incident in the Lancelot proper – the madness of Tristan, and that of Lancelot. The incidence of Tristan’s madness formed part of the original Tristan romance, and is preserved in some of the manuscripts of the Prose Tristan. However, the author of the prose version added another episode of madness much earlier in his romance, which has been thought to be based on Lancelot’s madness in the Lancelot proper. This incident does not appear in any of the

---

older versions of the Tristan romance and is peculiar to the Prose Tristan, therefore meriting separate treatment.

Finally it must be stressed that the comparisons made in this thesis have been confined within the limits of the actual love stories themselves, to deal only with the lovers and the circumstances which surrounded their relationships.
CHAPTER I

Lot offers as evidence of the Tristan as a source of the Mort Artu the fact that the love story is mentioned in the text itself:

Que l'auteur ait constamment en tête le Tristan c'est ce que montre le curieux passage où Bohort, reprochant à Guenièvre son ingratitude, énumère les héros anciens et modernes qui ont souffert pour et par la femme. Le dernier de la liste est Tristan: «Et al nostre tans meîmes, n'a pas encore passé v. ans, en morut Trystrans, li neveus le roy Mark, qui «si loialment ama Yseut la blonde que onques son vivant ne mesprint vers li de nule riens.»

Frappier disagrees on this point\(^1\), but it is our contention that Lot was justified in considering that the author of the Mort Artu was very much influenced by the Tristan romance.

Let us first of all examine the most obvious of all parallels: the 'Love Triangle' situation. The kind of love relationship which is experienced by Tristan and Yseut, and also by Lancelot and Guenievre, has come to be known in modern terms as a 'love triangle', which as can be judged from its name, indicates a three-cornered type of relationship. The author of the Lancelot proper and of the Mort Artu could not

---

\(^1\)Lot, Etude, p. 199.

help but be attracted by such an intensely emotion-charged situation which fitted so well into his composition, and for which the characters of Arthur, Lancelot and Guenievre were so suitable. Indeed, what better means to introduce a source of conflict which would eventually bring the downfall of the Arthurian realm? The very fact that the author mentions it in the text of the Mort Artu as an example contemporary with his own time must indicate that the parallel was very clear in his mind.

To illustrate more clearly the fundamental similarities between the two 'love triangles' to be compared, a simplified diagram is perhaps more appropriate:
It can be discerned that there is similarity, not only in the trilateral composition of the relationship, but also in several other aspects. The King, Arthur in one instance, Mark in the other, is the unsuspecting husband, and his wife, the Queen, becomes involved in an adulterous affair with the King's favourite and right-hand man. Considerably younger than the King himself, both Lancelot and Tristan are renowned for their prowess and superiority in knightly accomplishments, an established reputation which sets them far above all knights at court in terms of skill and strength. In addition, each, in his own right, has a claim to or connection with nobility: Tristan is the son of Mark's sister, Blancheflor, and therefore the King's nephew, while Lancelot is the son and heir of Ban, King of Benoic.

The nature and development of the love affair are similar in both situations. The liaison between the Queen and her lover is an illicit adulterous affair. The love between Tristan and Yseut does differ from that of Lancelot and Guenievre in that the former was induced by a potion, given them by mistake, which compelled them into the adulterous relationship against their wills. In comparison, the affair between Arthur's wife and Lancelot is distinctly and deliberately adulterous. Other similarities include the fact that the romance progresses at court, discreetly at first, but eventually the activities of the lovers lead to their discovery, and to the estrangement of relations between the King, his Queen,
and his right-hand man.

The elaboration of the main plot also includes several motifs which are essentially similar in both the Tristan romances and the Lancelot and Guenievre affair. Bruce adroitly summarises them in three main points:

1. . . . the informer who is an enemy of the hero and who, despite previous failure, finally brings about the detection of the guilty couple, 2. . . . the hero's rescue of the heroine from the penalty of her adultery, viz. burning at the stake, and the subsequent flight of the lovers, 3. . . . the hero's return of the heroine to her husband on condition that her offence shall be pardoned and that he himself shall leave the kingdom, the act of returning the unfaithful wife being accompanied in each case by the lover's denunciations of her accusers and false asseverations as to her chastity.

At the point at which our study begins, the King's suspicions are aroused by the information given him by the denouncers. In the Tristan romances, Mark does not make any concerted effort to discover the lovers in the act until he unexpectedly surprises them together, and banishes Tristan from the court. Similarly, Arthur is reluctant to give serious attention to the accusations. However, in both romances, in the second phase of the action, definite plans are formulated, and the lovers are eventually caught redhanded.

The circumstances surrounding the discovery of the

3Bruce, Evolution, I, 436-437.
affair are much the same in the Tristan story as in the Mort Artu. The love relationship between the Queen and her husband’s favourite attracts the attention of malicious observers, as the former discretion of the lovers begins to fragment. Although it is not actually mentioned in Eilhart’s poem as to whether or not the observers are themselves eyewitnesses, it is clear that they have full knowledge of the illicit relationship. Béroul’s fragment unfortunately only begins some time after the informants receive the first indication about the affair. In Thomas’ poem, Tristan’s friend Mariadoc actually observes the lovers at a rendezvous. Similarly, in the Mort Artu, Lancelot’s rekindled affection for Guenievre causes him to be careless in his attentions:

Et se il avoit devant meintenu celui pechîé si sagement et si couvertment que nus ne s’en estoit aperceûz, si le meintint après si follement que Agravains . . . s’en aperçut.  

Fundamental to the main plot of all the stories in our study is the figure of the informant, the observer who reveals the adulterous affair to the King. In Eilhart’s poem, it is a group of men at court who take it upon themselves to approach the King:

er ward verrautten und verlogen
von drū hertzogen

und von vier graven,
die deß hofes pflägen.

(Il fut pris en haine à la cour par trois ducs et quatre comtes qui faisaient partie de la cour.)

In Béroul, the informants are a group of Cornish barons, three in number, and hostile to Tristan:

A la cort avoit trois barons; Ainz ne veïstes plus felons; . . . 6

As mentioned before, Mariadoc, who holds a special affection for Tristan until his discovery of the relationship between his friend and the Queen, undertakes to inform the King in Thomas' version of the romance.

At this point in the Mort Arty, Agravain alone is the observer of Lancelot's illicit activities. He is also the King's nephew, son of Arthur's sister, a relationship which calls to mind that of Antret, leader of the group of conspirators in Eilhart's poem, to King Mark:

die hetten ainen hóptman:
Antret der zag hieß.
sin bőß hertz in ließ
nie nütz gütd getün.
er waß deß kúngß schwester sun


The hostility of the conspirators is manifest in all the Tristan romances as in the Mort Artu. Eilhart not only communicates the enmity of the group of nobles towards Tristan but also lays particular stress on their leader's attitude:

sie wären im gehäß,
dass er mit schall lebt
und nach eren strebt
und dass best tet all zit.
dar umb hetten sie den nid,
wann sie wären selb nicht fromm.

Eilhart, ll. 3090-3095.

(Ils le haïssaient parce qu'il était de haut mérite, recherchait la gloire et de tous temps accomplissait ce qu'il y avait de mieux. Voilà pourquoi ils avaient conçu de la haine, parce qu'eux-mêmes n'étaient pas valeureux.)

baß wann er waß sin frund,
fründschaft tet er im nicht kund.
bößhait waß im lieb ön pflicht:
er ließ durch die sipp nicht,
er riet im an sin er.

Eilhart, ll. 3163-3167.

(Tout proche parent qu'il lui était, il ne se conduisait jamais en parent avec lui. Il aimait tant la vilénie, sans que rien l'y oblige, que sa parenté avec Tristrant ne l'empêcha pas de comploter

---

7The figure of Antret appears in the Prose Tristan in the same role as conspirator against Tristan. Cf. Appendix I, note 1.
Thomas' poem differs somewhat from the others in that Mariadoc was actually Tristan's friend until the discovery of his illicit activities. Mariadoc is a personal eyewitness to a rendezvous between Tristan and Yseut and the resulting conflict of feelings soon resolves itself into resentment:

Il en eut grand deuil et chagrin au cœur, car il avait constamment voué à Isolde sa tendresse et son service d'amour. Et voici que tout était rompu par la haine et la peine! Désormais il ressentait par Isolde haine et peine ... Haine et peine le poussaient à la grande vilénie de publier leur secret et de les trahir; ... 

No exception to this trend is Agravain, whose hatred of Lancelot motivates him to pay special attention to Lancelot's actions:

... Agravains, li freres monseigneur Gauvain, qui onques ne l'avoit ansé clereemen et plus se prenoit garde de ses erremens que nus des autres, ... 

Mort Artu, 4. 13-16.

In his edition of the Mort Artu, Bruce offers an explanation for Agravain's enmity towards Lancelot. Earlier in the Lancelot proper, Bohort and Agravain decide by combat whether Lancelot or Gauvain is the better knight. Bohort proves

8 Thomas, Le Roman de Tristan par Thomas. ed. Joseph Bédier, (Paris: Société des Anciens Textes Français, 1902, 1905), I, 180. All further references to Thomas' poem will be from this edition. It should be kept in mind, however, that Bédier's edition is only a reconstruction, since there is no certainty
his cousin Lancelot to be the best by winning, and Bruce concludes that as a result of this incident, Agravain, often portrayed as proud and evil-minded, resents Bohort's triumph and that his bitterness leads him to plot against Lancelot in the Mort Artu. 9

It is also noteworthy that, in every case, the King's favourite bears no malice towards his enemy, and as often as not, is not even aware of the hostility directed at him.

In Eilhart, the conspirators resolve to reveal the adulterous affair to the King, and thereby secure the disfavour of the King's favourite:

\[
\text{da wurden sie über ain,} \\
\text{daß sie sün zwiefel wölten} \\
\text{schaiden von sineß herren hulden} \\
\text{und das geschach schier.}
\]

Eilhart, 11. 3150-3153.

(Lors ils se mirent tous d'accord par vouloir à coup sûr lui ravir la faveur de son seigneur, et cela arrive bien vite.)

Agravain, in the Mort Artu, is no less eager to dishonour Lancelot:

\[
\text{Quant Agravains se fu aperceuž de la reine et de} \\
\text{Lancelot, il en fu liez durement et plus por le} \\
\text{domage que il cuida que Lancelos en eût que por}
\]

as to what was written in the rest of Thomas' poem of which only fragments remain.

9\textit{Mort Artu}, ed. J. D. Bruce, (Halle A. S.: Max Niemeyer,
le roi vengier de sa honte.

Mort Artu, 5. 1-4.

In Eilhart's version, the group of nobles, headed by Antret, approach the King:

er gieng zu dem kúng her,
baid er und sin maugen
begunden dem kúng sagen
nidisch lugenmer:
"ob eß dir, herr, wer
nicht laid, so wält ich dir sagen,
alß wir vernomen haben.
wiltu nicht verdencken mich,
trýstrand hat gehönet dich.
daß ist sýbnen laid.
wir wissen wol die wärhait,
daß er minnet din wib.

Eilhart, ll. 3168-3179.

(Il alla trouver le noble roi: lui et ses parents commencèrent à dire au souverain mensonges dictés par la haine: "Si cela, Seigneur, ne te contrariait pas, je te dirais ce que nous avons appris. Ne m'en tiens pas rigueur: Tristrant t'a fait outrage. Nous sept, nous en sommes très affectés, car nous connaissons la vérité: il aime ta femme."

This is almost exactly repeated, in the Mort Artu, as Agravain goes to Arthur:

Lors vint a son oncle le roi, si li dist: «Sire,
ge vos diroie une chose a conseill, se ge ne cuidoie que il vos en pesast. Et sachiez que
ge le di por la vostre honte vengier... Sire,
il est einsi que Lancelos aime la reine de folle amour et la reine lui.

Mort Artu, 6.6-15.

1910, pp. 266-7.
To be noted here is Agravain's emphasis on the King's honour. The nobles in Eilhart's poem also use this tactic to strengthen their argument against Tristan:

```
dar umb sol er sinen lib
verliesen, ob got wil,
wann der schanden ist ze vil,
die er all tag tüt.
```

Eilhart, ll. 3180-3183.

(Voilà pour quoi il doit perdre la vie, si Dieu le veut, car c'est trop de déshonneur que tous les jours il te cause.)

Mark's honour is also the principal concern in Thomas' version as Mariadoc reveals the secret love of Tristan and Yseut to Mark:

```
L'envieux Mariadoc prit secrètement le roi à part et lui dit que l'on contait à la cour, de Tristan et d'Isolt, maintes choses qui ne feraient guère honneur au pays et aux hommes de Marke; il l'avertit de s'en donner garde et de prendre conseil: il y allait de son repos conjugal et de son honneur.
```

Thomas, p.182.

The conspirators mask their envy and hostility towards Tristan/Lancelot by feigning a kind of righteous indignation at the shamefulness of the affair.

In the German version of the Tristan, Mark is considerably reluctant to accept the information offered him and even defends Tristan against the accusations of the denouncers:

```
- "nun schwig!" sprach der kúng rich,
"nefe, alß lieb wir dir sin,
```
This is paralleled by Arthur's reaction to Agravain's news:

Li rois Artus qui entent ceste parole ne puet pas cuidier que ce soit voirs, einz croit veraiement que ce soit mençonge, si respon: «Agravain, biaus niés, ne dites jamais tel parole, car ge ne vos en croyroie pas. Car ge sei bien veraiement que Lancelos nel penseroit en nule maniere; et certes se il onques le pensa, force d'amors li fist fere, encontre qui sens ne reson ne puet avoir duree.

Mort Artu, 6. 21-29. 10

In Thomas' poem, Mark experiences conflicting feelings about this new situation, but his suspicions have been aroused:

Marke, le plus fidèle des hommes et le meilleur,
Marke le simple, s'etonna grandement: il suivit à contre-coeur le conseil d'obscurcir, voire du plus léger soupçon l'étoile de sa joie, Isolt. Pour-

---

10 This is reminiscent of an episode in the Lancelot proper, when Lancelot is also accused of an adulterous relationship with Guenievre. Cf. Appendix I, note 2.
At this juncture, it is sufficient that the King's suspicions have been kindled, since it is not until later that the author will decide to elaborate on this important aspect of the narrative. Nevertheless, several incidences can be observed which are common to the texts, in general areas. First of all, the King has become suspicious and, as a result of this, attempts are made to find some proof of the adulterous relationship between the Queen and her lover.

In Thomas' poem, as in Béroul's, Mark himself undertakes to spy on the lovers and observes Tristan and Yseut at the place of their secret rendezvous. Arthur, in the Mort Artu, gives to Agravain the permission he requires to prove the guilt of Lancelot and Guenievre by surprising them together. Only in Eilhart's poem does Mark discover the lovers together before the scene of the 'Tryst under the Tree', when he spies on them. In all the Tristan romances, however, the conspirators employ the services of a dwarf, who helps to formulate a plan to catch the lovers. It is the dwarf who suggests to the King that he spy on the lovers as they meet by the tree. Agravain offers Arthur a similar plan for the lovers to be taken when he suggests that they be watched.

There are three interesting points of comparison at this point. In the Mort Artu, Agravain is the sole instigator
at this stage of the story. In the *Tristan*, the role Agravain plays in the *Mort Artu* is divided between the group of nobles, as in the poems of Béroul and Eilhart, and the dwarf. In Béroul, the Cornish barons are a shadowy group about whom little is known, and they always speak as one without distinction. It is the dwarf Frocin, who is more clearly distinguished by his cunning and devious mind, but he only acts at the instigation of the barons, or of the King. Parallels to the character of Agravain are more evident in the personages of Antret, and Mariadoc. However, it might well be said that Agravain in the *Mort Artu* is a combination of the actions of the barons (or the nobles in Eilhart, or Mariadoc in Thomas) and the dwarf. He demonstrates the hostility shown towards the King's favourite, but it is also he who, like the dwarf, devises the plan to catch the lovers in *flagrante delicto*.

The second point of comparison to be made is the fact that in the *Tristan*, as in the *Mort Artu*, there are incidences of appearances which are deceptive. In the episode of the 'Tryst under the Tree', Mark spies on the lovers with the aim of obtaining evidence of their disloyalty to him. However, they detect his presence, unbeknownst to him, and, by their conversation, dispel his suspicions. Likewise in the *Mort Artu*, Arthur's own doubts are also dissipated by the appearance of Lancelot at a tournament, when he had believed him to be with the Queen. Therefore, while, in fact, there is an illicit
love affair actually going on, outward appearances aid in assuaging the King's fears temporarily.

Finally, it is also important to note that the efforts of the conspirators at this point in the story fail to bring the desired results. This could be an example of narrative technique on the part of the authors, in that it gives the audience a glimpse of events to come and maintains the suspense of the narrative.

Later, at the second phase of the action of the love story, when the lovers feel that they can now safely maintain their secret, the conspirators begin to renew their efforts to arouse the King's suspicions. Once again the lovers become careless, and their love is revealed. Béroul points this out:

Ha! Dex, qui puelt amor tenir
Un an ou deus sanz descovrir?
Car amors ne se puelt celer:
Sovent cline l'un vers son per,
Sovent viennent a parlement,
Et a celé et voiant gent;
Par tot ne puent aise atendre,
Maint parlement lor estuet prendre.

Béroul, ll. 573-580.11

In the Mort Artu, after he has defended the Queen against an

11It is from this point that Béroul's fragment begins to show marked similarity to the Mort Artu above all other Tristan romances.
accusation of murder, Lancelot too becomes careless once more:

Et se Lancelos avoit devant ce amee la reine, il l'ama orendroit plus qu'il n'avoit onques mes fet a nul jor, et ele ausint lui; et se demenerent si folement que li plusieur de leanz le sorent veraient,...

Mort Artu, 85. 33-37.

At this stage in the Mort Artu, there are three conspirators, in the persons of the three nephews of Arthur, Agravain, Mordret, and Guerrehet. This number parallels that of the three barons in Béroul's romance, the distinction here being, of course, that the three nephews are distinguishable as three separate entities, while the barons act and speak always as one person. In both cases, however, it is the three conspirators who disclose the secret of the lovers to the King. In Béroul:

'Sire,' font il, 'malement vet:
Tes niés s'entraiment et Yseut,
Savoir le puët qui c'ongues veut;
Et nos nu volon mais sofrir.'

Béroul, 11. 606-609.

Like Antret in Eilhart's poem, Agravain is the spokesman for the informers in the Mort Artu:

-Sire, fet Agravains, il vos est si loiaus qu'il vos fet desenneur de la reïne vostre fame et qu'il l'a conneie charnelment.»

Mort Artu, 86. 28-31.

Once again, the conspirators place emphasis upon the betrayal
of the King's honour by his right-hand man.

Immediately following the disclosure, the reaction of the King is notably similar in Béroul's romance and in the Mort Artu:

Li rois l'entent, fist un sospir,
Son chief abesse vers la terre,
Ne set qu'il die, sovent erre.

Béroul, ll. 610-612.

Quant li rois entent ceste parole, si mue couleur et devint pales, et dist: «Ce sont merveilles.» Lors commence a penser et ne dit mot d'une grant piece.

Mort Artu, 86. 31-34.

Here it is to be noted that the King experiences consternation and emotional reactions and also an inability to speak for a period of time.

At such evident weakness, the barons in Béroul prod

Mark on:

Or t'aron tost cest geu parti;
Tote ta volenté nos di.'

Béroul, ll. 625-626.

In the Mort Artu, Mordret speaks these words. The speech he makes is somewhat more amplified, but the essential similarity of intent is there:

«Sire, fet Mordret, nos le vos avons celé tant comme nos poïsmes; mes or couvient que la vérité soit seûe et que nous le vous diions; . . .
Si vos disons certeinnement qu'il est ensi;
or gardez comment ceste honte sera vengiee.»

*Mort Artu*, 86. 34-41.

Once again the words spoken by the barons as a group in the *Tristan* of Béroul are spoken by a single personage among the three conspirators in the *Mort Artu*.

Driven into action by his informers and seeing that his honour must be avenged, the King asks for advice in both romances:

'\textit{Seignor, vos estes mi fael.} \\
\textit{Si m'aif Dex, molt me mervel} \\
\textit{Que mes niies ma vergonde ait quise;} \\
\textit{Mais servi m'a d'estrange guise.} \\
\textit{Conseillez m'en, gel vos requier;} \\
\textit{Vos me devez bien conseiller,} \\
\textit{Que servise perdre ne vuel.} \\
\textit{Vos savez bien, n'ai son d'orguel.}'

*Béroul*, 11. 627-634.

«Se vos onques m'amastes, fetes tant que vous les preigniez prouvez; et se ge n'en praing venchement tel com l'en doit fere de tralteur, ge ne quier jamés porter coronne.

*Mort Artu*, 86. 44-47.

In both texts the King applies himself to the fidelity of his informers to him as their King in order to secure their aid in devising a plan. Moreover, the emphasis on the honour of the King, which has been besmirched by the actions of his Queen and his favourite, is also a prominent feature.

In addition, there is similarity in the notion that
a plan must be devised to catch the lovers and therefore to prove their guilt. In Medieval French Literature and Law, Bloch shows that a case for adultery might be proved if the accused persons are caught together:

Nor is it necessary actually to prove adultery as long as there is a relative lack of doubt regarding the offenders' presence together; the difficulty of spying or of breaking down doors may inhibit entrapment by providing time for them to disengage or to dress; and even if the lovers are not caught in the act of physical union, the mere fact of "being alone in a private place" - seul à seul en lieu privé - suffices to establish criminal guilt.

The cuckolded husband is within his rights, according to the procedures of the feudal court, to set a trap and to lure the offenders into it, in order to provide evidence for prosecution. The capture of the offenders in this manner also allows the cuckolded husband the option to waive public prosecution and to take matters into his own hands.

It is Agravain who offers Arthur a solution to his problem with a scheme of his own devising:

- En non Dieu, fet Agravains, ge le vos enseigneral biens; . . .

Mort Artu, 87. 33-34.

---


13 Bloch, p. 59.
Characteristically, in the *Tristan*, it is again the dwarf who proposes the plan. In Eilhart's poem, the dwarf's words are echoed by Agravain's in the *Morte Arthure*:

\[\text{wer mir min herr nit unhold}\
\text{und wölt mir ouch ainß volg,}\
\text{ich wölt eß in laussen sehen,}\
\text{waß da pflicht von in geschehen.}\]

Eilhart, ll. 3805-3807a

("
Si mon seigneur n'était pas irrité contre moi, et si vous vouliez bien me suivre une fois, je lui montrerais quel commerce ils ont ensemble."

The plan formulated by Agravain bears significant resemblance to one offered earlier in Eilhart's poem and in Thomas'. The object is to prepare a situation where the lover has an open opportunity to spend some time with the Queen without obstacle, an opportunity which he will be unable to resist. Agravain suggests that Arthur go hunting with all his knights except Lancelot, who will undoubtedly use the occasion of the King's absence to be with Guenievre. This is paralleled by a plan suggested earlier by the dwarf, in Eilhart, a plan which, incidentally, failed then, but which succeeds in the *Morte Arthure*:

"ob min herr wolte, 
seber er daß möchte finden
mit sinem gesinde,
ritt er jagen in den wald.
so wurd Trýstrand so bald,
daß er kumpt zu der frowen.

Eilhart, ll. 3428-3433.

("Si mon seigneur voulait, il pourrait lui-même
s’en rendre compte lui et sa maisnie, s’il
allait chasser dans la forêt. Tristrant serait
alors si hardi qu’il irait rejoindre la dame.)

In Thomas’ poem, it is Mark himself who decides upon
this course of action:

Il imagina une épreuve, sentant que son neveu
et Isolt cherchaient à se rencontrer et qu’ils
supportaient avec peine leur séparation, main­
tenant qu’ils étaient surveillés de près. Il
fit donc préparer ses meutes et ses chevaux,
envoya dresser au loin dans la forêt des huttes
de feuillage et des tentes, y fit porter du
vin et des vivres, disant qu’il voulait passer
six semaines et plus à la chasse.

Thomas, p. 193.

Although this plan fails in the Tristan, there can be little
doubt that the author of the Mort Artu modelled his plan for
the capture of the lovers after it.

As the lovers engage in their adulterous liaison, they
are observed by spies, in order to ensure the correct moment
for their capture. In both Eilhart and Béroul, when the time
is appropriate, Mark is informed:

Li nains defors est; a la lune
Bien vit josté erent ensemble
Li dui amant; de joie en treble,
Et dist au roi: ’Se nes puez prendre
Ensemble, va, si me fai pendre.’

Béroul, ll. 736-740.

"nun múgt ir Trýstrand vahan!"

Eilhart, l. 3933.

(“Maintenant vous pouvez capturer Tristrant!”)
Similarly, Agravain and his knights lie in wait for Lancelot's arrival at the Queen's chambers:

Agravains va maintenant a une fenestre qui ovroit devers le jardin et regarde Lancelot qui venoit moult grant oirre vers la tor. Agravains qui grant compagnie avoit avec lui de chevaliers les meiname a la fenestre et leur moustre Lancelot et dit: «Veez le la. Or gardez, quant il sera en la chambre, qu'il ne vos eschape.»

Mort Artu, 89. 48-54. 14

After the conspirators have surprised the lovers, the Queen is insulted and threatened by her accusers, both in Béroul's romance and in the Mort Artu:

... cil qui furent a l'uis de la chambre,
... entrerent en la chambre et pristrent la reine et li firent honte et laidure assez plus qu'il ne deussent ...

Mort Artu, 92. 3-7.

Laidisent la, molt la menacent;
Ne lairont justise n'en facent; ...

Béroul, ll. 775-776. 15

An important part of the action is the escape of the hero since the dramatic rescue of the Queen at the last

14 In his edition of the Mort Artu, Bruce points out that this passage is imitated in the Prose Tristan. Cf. Appendix I, note 3.

15 In the Tristan of Thomas and Béroul, the Queen is forced to swear to her innocence in accordance with a certain superstitious judicial procedure. Bruce compares this oath to one made by Guenievre in the Lancelot proper. Cf. Appendix I, note 4.
minute is dependent on it. Tristan is captured with Yseut, but Lancelot manages to escape from the ambush, leaving the Queen in the hands of her accusers, and returns to his quarters, where he finds his relatives. 16

Tristan escapes later, and comes upon Governal who informs Tristan of the King's anger:

Quar vers toi est iriez li rois.
Avoë sont tuit li borjois
Et trestuit cil de la cité: •••

Béroul, ll. 1029-1031.

This calls to mind the words spoken by Lancelot's cousin, Bohort, as he warns Lancelot that Arthur will be against him and will seek vengeance:

Car se li rois vos a jusques ci amé plus que nul home, de tant vos haîra il plus, des qu'il savra que vos li meffesiez tant com de lui vergonder de sa fame.

Mort Artu, 90. 88-92.

When the King learns of the escape of the hero, enraged, he sends out a search party to look for him. This occurs in Eilhart's version of the Tristan as well as in the Mort Artu:

dar nach in kurtzen stunden
kamen dem kúng már,
daß Trýstrant entloffen wär:
daß múst im missvallen.

16 In the Prose Tristan, Tristan also escapes, and his
do sprach er zu in allen,  
die anderen gericht waren,  
daß sie so solten varen,  
daß er würd erschlagen . . .

Eilhart, ll. 4222-4227b.

(Feu de temps après la nouvelle de la fuite de  
Tristram parvint au roi: cela lui causa grand  
déplaisir. Lors il dit à tous ceux qui étaient  
au plaid de partir en expédition pour l'abattre . . .)

Or fetes, fet li rois, moult grant plente de  
gent armer; si l'alez prendre, et quant vos  
l'avroiz pris, venez a moi; . . .

Mort Artu, 92. 20-22.

The search proves fruitless, and in both cases the members of  
the search party are relieved that the hero cannot be found:

in wen, sächten sie in noch,  
sie fundent in nicht,  
lieb waß mengen dů geschicht  
und ouch etlichen laid.  
Antret do schier wider rait.  
im waß lieb, daß er in nit fand . . .

Eilhart, ll. 4236-4241.

(Je pense que, même s'ils le cherchaient encore,  
ils ne le trouveraient point. Beaucoup en furent  
ravis, et quelques-uns aussi marris. Antret  
revint bien vite. Il était bien content de ne  
pas l'avoir trouvé.)

Et quant il furent venu a l'ostel Lancelot; si  
nel trouverent pas leanz; si n'i ot celui des  
chevaliers qui n'en fust moult liez, car il  
savoir bien que, se il fust trovez et il le  
voississent prendre a force, il ne falsissent  
 pas a mêlée grant et cruel.

Mort Artu, 92. 27-32.

combat with his ambusher's and flight are clearly modelled on  
Lancelot's. Cf. Appendix I, note 5.
Their failure to capture Tristan maddens Mark, so much so that he decides vent his wrath on Yseut:

Do die sôcher wider kamen
und niergen vernomen
Trîştand der held gút,
do wolt der kung sinen mût
külen an der frowen.

Eilhart, ll. 4243-4247.

(Lorsque ceux qui cherchaient revinrent sans le moindre nouvelle de Tristrant le preux, le roi voulut assouvir sa colère sur la reine.)

Seignor, au roi vient la novele
Q'eschapez est par la chapele
Ses niês, qui il devoit ardoir.
De mautalent en devint noir,
De duel ne set con se contienge; ... 

Béroul, ll. 1065-1069.

Arthur is no exception, and his reaction is similar to Mark's:

Quant li rois l'entent, si dist qu'il ne l'en estoit pas bel; et puis qu'il est issi que de Lancelot ne se puët vengier, il se vengera de la reine en tel maniere qu'il en sera parlé a toz jorz mes.

Mort Artu, 92. 35-39.

The penalty for adultery is the same in both texts: death. According to Bloch,17 the offended husband has two choices as to the punishment of the accused. Either he slays them immediately the moment they are caught in flagrante delicto, or, if he chooses not to kill them at once, he may

17Bloch, pp. 55-57.
arrest them and take them before the court for a summary trial. Arthur chooses the second option and, in his capacity as judge of the high court, but not as husband of the accused, he sentences Guenievre to death, and requests that the court determine the manner of death, directing his demands to King Yon, spokesman for the barons:

- Je bô, fet li rois, que por ce mesfet qu'ele a fet l'en en face grant justise. Et ge vos commant, fet il, tout premierement, por ce que vos estes rois, et as autres barons, qui ceanz sont, après, et si le vos requier seur le serement que vos m'avez fet, que vos esgardoiz entre vos de quel mort ele doit morir; ... 

_Mort Artu_, 92. 40-46.

This echoes Mark's actions in Eilhart's poem:

do hieackers der kung herr
bitten sin holden,
daß sie im rautten wolten,
welchen tod er in tät,
den man aller schnödest het,
und daß er sie schantlich verlür.

_Eilhart_. ll. 3966-3970a.

(Le roi auguste ordonna à ses vassaux de bien vouloir lui conseiller quelle mort il devait leur infliger, la plus humiliante qui fût et qui les fit périr de façon infâmanante.)

In Béroul's _Tristan_, Mark bypasses all consideration of a trial and condemns the lovers to death. Seeing this, the people of the town call for implementation of the due process of the law:

'Rois, trop feriez lai pechïe,
S'il n'estoient primes jugié;
Puis les destruir; sire, merci!!

Béroul, ll. 885-887.

In a similar fashion, King Yon asks that the correct procedure be observed:

- Sire, fet li rois Yons, il n'est pas us ne coustume en cest pais que l'en face aprés none jugement de mort d'onme ne de fame; mes le matin, se nos sommes a ce mené qu'il nos cou-viengne a fere jugement, nos le ferons.

Mort Artu, 92. 50-54.

In Béroul, at a later period, when the lovers are being held in confinement, Yseut laments the fate which threatens her lover:

'Tristran,' fait ele, 'quel damage Qu'a si grant honte estes liiez! Qui m'oceist, si garisiez, Ce fust grant joie, beaus amis; Encor en fust vengement pris.'

Béroul, ll. 904-908.

These words call to mind those of Guenievre at the time when the lovers first become aware that their enemies have discovered them together:

... einz est la mescheance si grant qu'il nos i estuet morir, et moi et vos. Si m'en poise, se Dex m'ait, plus por vos que por moi, car trop sera plus grans damaiges de vostre mort que de la moie; et nesporquant, se Dex volsist otrer que vos de ci eschap-issiez sainz et haitiez, je sei bien qu'encore n'est il pas noz qui por ce meffet m'osast livror a mort, por qu'il vos seüst en vie.'

Mort Artu, 90. 27-35.
There are clear parallels in three areas here: the desire that the lover may escape and the despair felt for him and the straits he is in, the hope that he might live even if she is to die, and the affirmation that his escape would also guarantee vengeance.

The penalty for adultery is the same in the Tristan as in the Mort Artu: death by burning at the stake. Arthur orders that preparations be made:

Et li rois commande a ses sergens qu'il feissent en la praerie de Kamaalot un feu grant et merveillex, ou la reine sera mise; ... Mort Artu, 93. 30-33.

Mark, in contrast to Arthur, takes the actual supervision of the fire upon himself:

Li rois commande espines querre
Et une fosse faire en terre.
Li rois, tranchantz de main tenant,
Par tot fait querre les sarmenz,
Et assembler o les espines
Aubes et noires o racines.

Béroul, ll. 867-872.

In both romances, the King sends for the Queen:

Par ire rove qu(e) Yseut vienge.

Béroul, 1.1070.

Li rois commande que l'en li amaint avant la reine; ... Mort Artu, 93. 39-40.
In Béroul, as in the *Mort Artu*, there is a moving description of the Queen:

```
L'eve li file aval le vis;
En un bliaut de paile bis
Estoit la dame estroit vestue
Et d'un fil d'or menu cosue;
Si chevel hurtent a ses piez,
D'un filet d'or les ot trechiez.
Qui voit son cors et sa fachon,
Trop par avroit le cuer felon
Qui n'en avroit de lié pitié;
...
```

Béroul, ll. 1145-1153.

```
... et ele vint mout plorant, et ot vestue
une robe de cendal vermeill, cote et mantel.
Si estoit si bele dame et si avenanz qu'en
tout le monde ne trovast l'en si bele ne si
avenant de son aage.
```

*Mort Artu*, 93. 40-44.

Frappier notes that the author of the *Mort Artu*, 'lui qui en général est peu attentif aux détails concrets', has placed particular emphasis on the costume of Guenievre, which lends support to the theory that he was inspired in this aspect by the *Tristan*. Within this context then, it is important to note here the preoccupation with the details of the Queen's clothing and also the emphasis placed on the popular opinion which the appearance engenders.

As the two Queens are led to the fire, there is great lamentation:

---

Yseut est de la sale issue;
La noise live par la rue.
Qant la dame liee virent -
A laidor ert - molt s'esfroi(e)rent.
Qui ot le duel qu'il font por li,
Com il crient a Deu merci!
'Ha! roine franche, honoree,
Qel duel ont mis en la contree
Par qui ceste novele est sorse!
Certes, en asez poi de borse
En porront mettre le gaaïn;
Avoir en puisent mal mehain!!

Béroul, ll. 1071-1082.

Quant la reïne fu issue de la cort et cil de la cité la virent venir, lors oissiez genz crier de toutes parz: «Ha! dame debonere seur toutes autres dames et plus cortoise que nule autre, ou trouveront jamés povre gent pitïï? Ha! rois Artus, qui as porchaciee sa mort par ta desloiauté, encor t'en puisses tu repentir, et li traiteur qui ce ont porchaclé puissent morir a honte!»

Mort Artu, 93. 49-57.¹⁹

As is clearly apparent, there is similarity in that the Queen is admired and that her fate has greatly affected the people, and that those who are responsible for her pathetic situation are reproached.

At this stage of the action, another parallel is conspicuous in the role played by Dinas in Béroul's Tristan, and that of Gauvain in the Mort Artu. Both make an appeal to their King for the Queen's life:

¹⁹Arthur shows a great deal of emotion at Guenievre's appearance and does not attend the execution. Similarly, in the Prose Tristan, Mark withdraws from the scene. Cf. Appendix I, note 6.
'Sire,' fait il, 'entent a moi: Je t'ai servi molt longuement, Sanz vilanie, loiaument: 
... Sire, merci de la roîne! Vos la volez sanz jugement Ardoir en feu; ce n'est pas gent, Qar cest mesfait ne connoist pas; Duel ert, se tu le suen cors ars.

Béroul, ll. 1088-1100.

Quant messire Gauvains vit que li jugemenz estoit a ce menez que la mort la reîne i estoit toute esclairisse, lors ... vient ... au roi, si li dit: «Sire, ge vos rent quanque ge tieng de vos, ne jamès jor de ma vie ne vos servirai, se vos ceste desloiaulté soufrez.»

Mort Artu, 93. 17-26.

In both cases, the request is made with emphasis on the service rendered to the King by Gauvain/Dinas. There is also mention of the dishonour which the burning of the Queen will bring to the King, since it is unjustly done.

Gauvain, receiving a negative response to his request, withdraws from the scene and returns to his lodgings so that he will not be a witness to Guenievre's death:

... et maintenant messire Gauvains se part de court et s'en vet droit a son ostel si grant duel fesant com s'il veîst devant li mort tout le monde.

Mort Artu, 93. 27-30.

Dinas does the same:

'Rois, je m'en vois jusqu'a Dinan. Par cel seignor qui fist Adan,
The rescue of the Queen from death at the last moment is a dramatic detail in the narrative, and in the episode of the rescue, the hero is supported and aided by others who are close to him. In the Tristan, this role is played by Governal, Tristan's wise tutor, who has been with him from childhood. Lancelot is accompanied by his brother Hector and his cousin Bohort. The function which Governal performs is divided between Hector and Bohort in the Mort Artu.

The plan for the rescue of Yseut comes from Governal:

Veez ci un espés buison,
Clos a fossé tot environ;
Sire, meton nos la dedenz.

Béroul, ll. 991-993.

In the Mort Artu, Hector makes a similar suggestion:

«Li meuz que ge i voie, si est que nos partons de ceanz et alons en cele forest la dehors en tel maniere que li rois, qui orendroict i est, ne nos truist; et quant ce sera chose que madame la reîne sera jugiée, de ce vos asseur je bien qu'ele sera la hors menee por destruire; lors la rescorrons, ou cil vueilient ou non qui a sa mort la cuideront avoir amenee.

Mort Artu, 91. 3-10.

Tristan and Governal come in ambush to save Yseut and ride off to safety:

Tristan s'en voit a la roîne;
Lancelot, Bohort and Hector save Guenievre in a similar manoeuvre:

Lors la montent seur un palefroi et s'en vont en la forest la ou il la voient plus espesse.


In both romances, the lovers retire together into a kind of voluntary exile: in the *Tristan* to the forest of the Morrois, in the *Mort Artu* to Lancelot's castle of the Joyeuse Garde.

A period of time passes, and the stage begins to be set for a reconciliation between the King and his wife. In the *Tristan* romance there is one man responsible for the organisation of the details for the plan to return Yseut to Mark: the Hermit Ogrin. The Hermit's role is paralleled by that of two personages in the *Mort Artu*: the Pope and the Bishop of Rochester. The Pope is employed as the motivator of the reconciliation, since it is he who applies religious pressure on Arthur to force its implementation. However, the Bishop of Rochester, more personally involved in the action, plays the role of intermediary between the King, and Guenievre and Lancelot. It is he who asks the Queen to return to her husband:
Adont vint a la reîne li esvesques de Rovecestre, qui li dist: "Dame, il couvient que vous railliez au roi Artu vostre seignor, car ainsi le commande li apostoiles; ..."

Mort Artu, 117. 23-26.

The Hermit Ogrin also appeals to the lovers:

L'ermite Ogrins molt les sarmone,
Du repentir conseil lor done.
Li hermites sovent lor dit
Les profecies de l'escrit,
Et molt lor amentoit sovent
L'ermite lor delu[ng]ement.

Béroul, ll. 1393-1398.

However, in comparison, the role of the Hermit Ogrin represents the religious stimulus received from the Pope and the personal contact supplied by the Bishop of Rochester.

Within the context of the episode of the reconciliation itself, parallels present themselves readily upon comparison. When Yseut agrees to repent and to return to Mark, Ogrin gives thanks to God:

L'ermites l'ot parler, si plore,
De ce qu'il ot Deu en aoure:
'Ha! Dex, beaus rois omnipotent,
Graces, par mon buen cuer, vos rent, ..."

Béroul, ll. 2331-2334.

The Bishop of Rochester does likewise:

Quant li esvesques entent cele parole, si en mercie Dieu de bon cuer, ..."

Mort Artu, 118. 69-70
In the Tristan as in the Mort Artu, as the lovers take final leave of each other, there is a moving scene as they exchange tokens of love:

'Tristran, entent un petitet:
Husdent me lesse, ton brachet;
Ainz bersetet a veneor
N'ert gardé e a tel honor
Con cist sera, beaus douz amis.
Quant gel verrai, ce m'est avis,
Menberra moi de vos sovent;

• • • • • • • • • •

Amis Tristran, j'ai un anel,
Un jaspe vert a u seel;
Beau sire, por l'amor de moi,
Portez l'anel en vostre doi;

Béroul, ll. 2695-2710.

- «Dame, hui est li jorz que vos departirés de moi et qu'il m'en couvendra aaler de cest país. Je ne sai se je jamais vos verrai.
Veës ci un anel que vous me donastes jadis quant je premièrement m'acointai de vous, et je l'ai des lors gardé jusques ci por l'amour de vous; or vos pri ge que vos le portoiiz mes por l'amor de moi tant com vos vivroiz; et ge avrai celui que vos portez en vostre doi.»

Mort Artu, 119. 3-11.

The communication between the King and Tristan/Lancelot also reveals some very close parallels. The letter sent to Mark by Tristan before the reconciliation recalls the words spoken by Lancelot to Arthur at the moment of their meeting. Tristan reminds the King of the courageous feats he had to perform in order to bring Yseut to him when they were betrothed, for which Mark should be grateful. Similarly Lancelot reminds Arthur of the time when he saved his kingship for him.
against a usurper.

The tone of reproach is very evident in their words here and becomes even stronger when the Queen is mentioned. Tristan reproves Mark for allowing himself to be swayed by evil tongues and points out the injustice of the condemnation to death of the Queen (ll. 2578-2588). The words Lancelot speaks convey parallel feelings:

«Sire, vez ci la reine que ge vos rent, qui fust pieça morte par la desloiauté de ceus de vostre ostel, se ge ne me fusse mis en aventure de li rescure.»

An important point to be noted at this juncture is that Tristan denies that he and the Queen had an adulterous relationship, maintaining their innocence and even offering to defend his claim by combat:

Ge sui tot prest que gage en donge,
Qui li voudroit blasme lever,
Lié alegier contre mon per,

... ... ... ... ... ... ... ... ...

Qu'onces amor nen out vers moi,
Ne je vers lui, par nul desroi.

Beroul, ll. 2568-2574.

This parallels the words spoken earlier by Lancelot to a damsel as part of a message to be conveyed to Arthur:

«Damoiselle, vos iroiz au roi Artu et li diroit de par moi que ge me merveill moult por quoi il a commencié guerre encontre moi; ... Êt s'il dit que ce est por madame la reine dont l'en li
a fet entendant que ge li ai fet honte, si li ditos que ge sui prez de defendre encontre un des meilleurs chevaliers de sa cort que de ceste chose ne sui veralement encorpez; et por s'amor et por la bone volenté conquerre de lui, que j'ai perdue par malvese achoison, me metrai ge en l'esgart de sa cort.

Mort Artu, 109. 21-32.

At the scene of the restitution, Tristan/Lancelot leads the Queen to her husband:

Par la reigne tenoit Tristran
La roîne, qui conduioit.

Béroul, ll. 2848-2849.

... et quant ce fu chose que Lancelos vit le roi aprochier de lui, il descendi et prist la reíne par le frain ....

Mort Artu, 119. 20-22.

As he hands her over, Tristan addresses Mark:

'Rois, ge te rent Yseut, la gent; ...

Béroul, 1. 2851.

Lancelot echoes these words almost exactly:

*Sire, vez ci la reíne que ge vos rent, ...

Mort Artu, 119. 22-23.

The hero in both cases reiterates that he is innocent of the crime:

Ci voï les homes de ta terre
Et, oiant eus, te vucl requerre
Que me sueffres a esligier
Et en ta cort moi deraisnier
C'onques o lié n'oi drüerie,
Ne ele o moi, jor de ma vie.
Béroul, ll. 2853-2858.

«Sire, fet Lancelos, se ge amasse la reine de
dole amour, si com l'en le vos fesoit enten-
dant, ge ne la vos rendisse des mois et par
force ne l'eüssiez vos pas.
Mort Artu, 119. 35-38.

The restitution of the Queen necessarily results in the exile
of her lover:

Ne te sai pas consel donor
Tristan remaigne deça mer; . . .
Béroul, ll. 2629-2630.

Laissizs ma terre par deça la mer et alës en
la vostre par dela, . . .
Mort Artu, 119. 50-51.

While the hero rides off into exile, there is great rejoicing
in the King's court at the return of the Queen:

D'Iseut grant joie demenoient,
De lui servir molt se pendoient; . . .
Béroul, ll. 2965-1966

Lors commence entr'eus la joie si grant comme
se Damledex i fuss descenduz.
Mort Artu, 120. 3-4.

The observations recorded in this chapter suggest that
the author of the Mort Artu not only made thorough use of a
major section of Béroul's Tristan, and of some ideas from
Thomas' version, but that he also combined these points with some taken from Eilhart's poem. Naturally, he did not merely imitate exactly these works, but ably adapted many ideas, as Frappier has so strongly pointed out, for his own purposes. However, it may well be said that the comparisons made in this chapter serve as conclusive evidence to prove that the author of the Mort Artu, and of the Lancelot proper in some aspects, made ready use of the Tristan as an inspiration in more than one instance.
CHAPTER II

The original episode of Yseut's abduction is found only in Thomas' poem, and is briefly mentioned in the Oxford Folio Tristan, while Eilhart does not mention it at all. It has been given the title of the 'Harp and the Rote', and occurs shortly after the episode where Yseut arranges for Brangain, her maid and companion, to be killed. A short summary of the details will perhaps be useful here:

One day, while Tristan is away from court hunting, a strange but noble knight arrives at Mark's court. Yseut recognises him as an Irish knight who has loved her and who has come to Cornoaille in search of her. He is welcomed, and Mark invites him to play his harp which he carries with him. The stranger consents, but only after demanding a reward of his own choice from the King. After playing, he holds the King to his promise by requesting the Queen as his reward. No one at court will attempt to save the Queen, and Mark is forced to allow them to go. On his return to the court, Tristan learns what has happened, and with his rote, he rides off in pursuit of the Queen and her abductor. He plays his rote for the strange knight, and, by a trick, manages to rescue her. They spend a night together in the forest before Tristan returns Yseut to the court, where he chastises Mark for his carelessness.

Irénée Cluzel compares the episode of the abduction in Thomas' poem to the version of the abduction described

1 Adapted from Bédier, I, 168-175.
in the Prose Tristan. Cluzel sees very few parallels between the two, but does find resemblances between the prose version of Yseut's abduction and the episode of Guenievre's abduction, called the 'Conte de la Charrette', which appears in the Lancelot proper. Concluding that the incident in the Prose Tristan is based on the Lancelot, Cluzel suggests that the author of the Prose Tristan used a 'primitive' version of the Tristan romance which did not include the musical duel of the 'Harp and the Rote', in conjunction with the Lancelot, and that Thomas invented the idea of the musical duel for his own poem 'pour enrichir à sa manière l'épisode «primitif» du rapt d'Iseut'.

The 'Conte de la Charrette' in the Lancelot proper is itself modelled upon a poem written by Chrétien de Troyes for Marie de Champagne, daughter of Louis VII of France and Eleanor of Aquitaine, but has been reworked in a more realistic vein by the author of the Lancelot proper and incorporated into its sequence of adventures.

---


3We feel that there are more similarities here than Cluzel has allowed. Cf. Appendix II, note 1.

4Cluzel, p. 97.
Gertrude Schoepperle Loomis compares several versions of Guenievre's abduction, from varied romances, with the original episode of the Harp and the Rote in Thomas. In this chapter of the thesis, we will compare the 'Conte de la Charrette' of the Lancelot with the abduction of Yseut in the Prose Tristan. However, in her study, Schoepperle found several common parallels, which we will modify here for our own study, using only those salient points of her comparisons which apply in our study:

1) A magnificent and proud knight appears before the King.

2) He demands the Queen, and secures her through the response, on the part of his hearers, to a conception of honour universally recognised by his hearers, (1) Fidelity to an indefinite promise, however rashly given and however unreasonably interpreted; (2) the right of anyone to demand that his claim be submitted to the issue of wager of battle.

3) An ineffectual attempt is made to check the stranger's purpose.

4) The stranger is with difficulty pursued.

5) The Queen is won back by single combat.

6) The rescuer is the Queen's lover.5

These points are basic to the idea of our study, and comprise the central parallels observed in any comparison made here.

However, this study goes one step further, and attempts to show textual parallels between the two romances.

The entire episode occurs mainly as a result of a hasty agreement made by the Queen. In the Lancelot, Meleaguant\(^6\) appears at Arthur's court in search of Lancelot, and, finding him absent, makes a bargain offer to the King:

\[
\text{Il est voirz que, en la terre mon pere, a des gens de cest pais a grant plenté, en servage et en essill. Ne onques delivrer ne les poistes. Mes or en seroient il delivre legerement s'il estoit qui l'osast faire. Car, se vous ossez bailler la roine a un de vos chevaliers a mener jusque cele forest apres moi, je me conbrotroie a lui, et se je conqueroie la roine, je l'en menroie en mon pais, et s'il la pooit vers moi defendre, les prisons vous seroient delivreez.}^7
\]

Arthur refuses to deal with him and, after Meleaguant has left, Keu, Arthur's seneschal, angry at what he feels is an insult to the honour of Arthur and his court, threatens to leave and has to be consoled by Guenievre, who, in her attempt to soothe him, makes a rash promise to him:

\[
\text{Je vous pri outreement que vous remaigniez, et s'il est choze nule parquois vous soiez irez, je la vous ferai avoir se ja la puis avoir, quelle qu'ele soit.}^7
\]

\[\text{Lancelot, 7. 2-4.}\]

---

\(^6\)The description of Meleaguant is very similar to that of Gandin in Gottfried's Tristan. Cf. Appendix II, note 2.

\(^7\)Le Roman en Prose de Lancelot du Lac, ed. Gweneth Hutchings, (Geneva: Slatkine Reprints, 1974), Ms. K version, 4. 16- 5. 5.
Similarly, in the Prose Tristan, Palamedes manages to secure such a promise from the Queen. Like Meleaguant, he makes a bargain, but with Yseut, for an 'exchange' of prisoners which, unbeknownst to her, will involve herself. Yseut, fearing that Brangain may reveal the secret of her adultery with Tristan, has arranged for her death, and when her men return with blood on their swords, she believes that Brangain is dead. Suffering feelings of remorse, she gives vent to her grief and her laments are overheard by Palamedes who knows where Brangain really is, since he put her there:

Palamedes, qui bien conoist a ses paroles que toz cil d'iaux li vient por Brangain, ne se puët plus tenir qu'Il ne dië por li reconforter d'aucune chose: «Dame, fait il, or ne vos es-

maiez si durement, car par la foi que je doi a vos, je vos rendrai Brangain dedenz trois jorz.»

Prose Tristan, II, 493. 30-34.

She makes him a rash promise in her desperation:

La roine se regarde et voit celi qui es broces estoit repoz; si cuide qu'il soit repoz por aucune dote, et por ce ne li demande ele riens de son estre, mes ele respont tot coiement: «Se vos Brangain me rendez saine et hetiee, ja cele chose ne me demanderez que je ne vos doigne,» «Dame, fait il, or vos soviegne bien de ceste promesse, car se vos covenant me tenez, je ne demanderai plus rien dou monde,» «Or sachiez, fait ele, que je vos tendrai bien covenant més que vos me rendoez Brangain en tel maniere com vos m'avez promis.»

Prose Tristan, II, 493. 34-42.
Fraprier has made a study of this medieval phenomenon: the boon or «don contraignant», and distinguishes two main characteristics:

1) la demande se décompose en deux temps; 2) l'octroi du don, qui correspond à la première phase de la requête, oblige à accorder aussi l'objet de la demande. Refuser la demande concrète, après avoir donné le don, serait contraire à l'honneur. Le roi, le chevalier ou la dame qui se sont endettés d'un don doivent acquitter leur promesse, même si elle contredit leurs principes moraux ou leurs sentiments profonds.

He cites both of the episodes we are examining in this chapter as notable examples of the «don contraignant». However, the use of the boon in the Lancelot is quite unusual. While Yseut opens herself up to the consequences directly by agreeing to the unspecified promise immediately, Arthur is not bound to deal with Meleagant until he is forced to as a result of Guenievre's rash agreement to Keu's unspecified demand. Frappier suggests that, in the original source of the story, used by Chrétien, the boon was requested by the abductor and not Keu, and that Chrétien changed it for his own creative purposes:

Chrétien a cherché et trouvé un biais. Il ne faut pas que la reine soit livrée au ravisseur en vertu du seul «don contraignant». C'est

---

vraiment trop déraisonnable et indécent. Il y avait là de quoi le chaquer, lui et son public courtois (gageons, tout de même, que le «don contraignant» l’amusait aussi.) Bref, il a édulcoré, atténué la donnée trop étrange et barbare en imaginant le rôle du sénéchal Keu et de sa présomption. L’esthétique des bienséances a commandé le changement.

Arthur is called upon to reinforce the promise, and discovers what Keu demands:

«Dame, fait il, ainsi remaindroie je. Et savez vous que vous m'avés otrioie se je en sui bien seûrz?» Et ele apele le roi, et il li creante a donner ce qu'il demandera. «Sire, fait il, je remaindrai atant. Or vous dirai l'otroi que vous m'avés fait, c'est de mener madame après cel chevalier, qui de ci s'en va, pour voz gens delivrer ...»

Lancelot, 7. 4-10.

As Palamedes restores Brangain to Yseut, he holds the Queen to her promise:

«Dame, je vos amoig Brangain, vostre demoisele. Aquitez me sui de ce que je vos promis. Tenez la! Or vos pri je come ma dame et come la plus bele riens que enques Diex feist que vos covenant me teignoz. Vos savez bien que vos me prom-eistes que ja cele chose ne vos demanderoie après ce que je vos avroie Brangain rendue que je n'sûsse,» Et la roine qui mout est liée de ce qu'il li a Brangain rendue, et qui ne se prent garde de ce qu'il li veust demander, respont:
«Je le vos promis voirement, et encore sui preste del rendre.»

Prose Tristan, II, 495. 13-20.

and, like Keu, goes to the King to obtain his reward:

Li rois Mars fait enquerre se la roine est
tenue a ce chevalier en tel maniere com il
li devise. Et la roine vient avant et dit:
«Sire, oit, sans faille, je li doi doner
ces qu'il me demandera.» Quant li rois entent
cestce parole, il dit a Palamedes: «Sire
chevaliers, or poez demander ce qui vos plera;
puis que la roine vos tesmoigne, je vos
creant come rois que ja ceste chose ne demand-
eroiz que vos n'ioiez.» «Sire, fait il, moutes
merciz. Or me donez dont ma dame la roine...”
Prose Tristan, II, 495. 33-39.

In both cases, the King becomes very upset:

Quant li rois l'entent, si est si iriez que
par un pou qu'il n'ist du sens,...

Quant li rois entent ceste parole, il en est
tant esbahiz qu'il ne set qu'il doiie respondre; ...
Prose Tristan, II, 496. 1-2.

Yet Arthur, like Mark, realises that he is bound by his oath
and by his honour to fulfil the request:

... si li tendroie je son convenant, car rois
ne se doit mie desdire de son serement.”
Lancelot, 8. 9-10.

Li rois, qui voit et conoist qu'il ne se porroit
retraire de cest otroiement qu'il ne fust tenuz
a mauves et a honiz et a recreanz, meesmement
por ce qu'il l'avoit otroi voiant tant pr e udomes,
respont: «Sire chevaliers, puis qu'il est ensi
que por ma priere n'en volez riens faire, et
qu'il vos plest totevoies que vos l'en meignoiz,
je l'otroi bien por moi aquiter del covenant que
je ai vers vos.

Prose Tristan, II, 496. 12-17.
Frappier comments upon the stringent conditions of this kind of obligation, explaining why it is so necessary to grant the demands made upon the King, whatever the consequences:

Refuser la promesse du don entraînerait à coup sûr une perte de prestige pour le personnage sollicité, mettrait au moins en péril sa dignité ou sa bonne renommée, serait de sa part un aveu de pusillanimité. Ne pas tenir ensuite l'engagement qu'il a pris en blanc lui enleverait irrémédiablement son honneur, autant dire sa raison de vivre . . .

He also submits that the «don contraignant» requested by King may also serve as a kind of 'alibi' in Arthur's favour, since by fulfilling his obligation to the boon, he also excuses himself for his inactivity in the face of the danger to Guenievre.

The two Queens greatly repent their rash actions, and their mourning is severe:

Mes la reine en est dolente seur tous les autres . . . Si en estoit si couroucié que toute avoit perdue sa grant biauté qu'elle avoit devant eüe, et saques en avoit perdu de son grant senz . . .

Lancelot, 7. 14-19.

La dame pleure et se demente, et detort ses mains, et se claime lasse chaitive, . . .

Prose Tristan, II, 501. 7-8.

10 Frappier, Amour Courtois, p. 246.
However, when the time comes for her to leave, each Queen sorrowfully mounts her horse:

Li palefroiz la reine fu amenés, et ele faisoit merveilleux duel quant ele dut monter ... 


La roine, qui tant est dolente com nule plus et qui bien voit que dou remenoir est neanz, monte en la cort aval.

*Prose Tristan*, II, 496. 32-33.

In both cases, the abductor offers a chivalrous alternative to the King before he leaves. Meleaguant has already offered to combat anyone who will champion the Queen, and if the champion wins, not only will Guenievre be safe, but Meleaguant's prisoners will also be released. Palamedes offers to defend his right to the Queen in single combat with any comers, in what he calls «la costume des chevaliers erranz»:

... se aprés moi veigne chevaliers ou de ton ostel ou d'autre qui par armes la puisse deresnier encontre moi, cors a cors, et ramener la, ja puis ne vos en porroie riens demander.

*Prose Tristan*, II, 496. 22-24.

At the time that the knight arrives at court, the Queen's lover is absent. Lancelot has recently been cured of madness by the Dame du Lac and is still in her care. Tristan, as in the original abduction episode in Thomas, is away hunting:
Tristanz n'estoit mie a cort a celui point, ençois estoit alcz au bois au matin . . .

Prose Tristan, II, 497. 1-2.

A significant motif in the story is the attempt of lesser knight to defend the Queen. As already mentioned, in the Lancelot, Keu has undertaken to champion Guenievre. Lanbeguet, a knight still recovering at Mark's court from injuries gotten in combat, upon hearing of Tristan's absence, rises from his sickbed to go in pursuit of Palamedes and rescue the Queen. Noticeably, in both romances, the fact that no one at court will attempt to prevent the knight from abducting the Queen is a matter of great dishonour and shame to the lesser knight, who, against all odds, goes after an obviously superior knight:

Car dont seroie je honiz, et tous ceuz de ceens, se il eins i sanz bataille s'en aloit de vostre ostel.»

Lancelot, 7. 10-11.

«Voirement iestes vos des mauvës chevaliers de Cornoaille qui par un sol chevalier iestes hon! Se vos mes armes me donez, je vos en savrai bon grë, et si ferez cortoisie. Et se ce ne volez faire, je irai ou vos voillez ou non toz desarme, et me ferai ocirre, car je aim mieuz morir, se Diex me conseut, que je ne face mon pooir de secorre madame Yselt.»


As he approaches Meleaguant with Guenievre, Keu challenges him boldly:
59

«Vous ne l'avez pas encore si légèremment, fait Keux, vous ne l'avez pas encore conquise vers moi.»

**Lancelot, 10. 18- 11. 2.**

No less confidently, Lanbeguet challenges Palamedes:

«Sire chevaliers, arester vos estoit, car la dame n'en menrez vos mie ensi por neant com vos cuidiez!»

**Prose Tristan, II, 501. 11-12.**

As may well be expected, this knight is overcome. Keu is very nearly killed in the single combat with Meleaguant:

... si peçoia mesire Keux son glaive, et Meleaganz apoi la bien le sien, de tel vertu que l'escu est rompuz, et li cuirz et les mailles del hauberç sont desployez, si que li glaives li ront dedenz l'espaule. Et il se pasme, et son cheval s'en va fuiant aval la lande.

**Lancelot, 11. 6-10.**

Lanbeguet’s inability to maintain the combat is compounded by his weakness and the injuries from which he has not yet completely recovered:

Mes de tant est mescheoit a Lanbeguet que totes ses plaies li comencent a sainier del dur cheoir qu'il fist a l'assembler, si que en po d'eure fu la place vermeille de son sanc ... mes ce li tost tout et force et pooir qu'il est si del sanc voidiez en po d'eure si que a poines se puelt il en estant tenir, et devient foibles et lenz si qu'il ne fait mes se sofri non et endurer.

**Prose Tristan, II, 501. 21-31.**

As mentioned earlier, there is considerable difficulty
on the part of the Queen's lover in pursuing the abductor. Lancelot has many diversions and adventures along the way, while Tristan is at first prevented by Mark from setting out until morning, and when he and Governal do leave, they have some difficulty in tracing Palamedes' path.

When they finally arrive however, the Queen is in a tower nearby and the combat takes place at the foot of this tower, with the Queen observing from a window. Baudemagus, father of Meleaguant, takes Guenievre up into the tower to observe the combat:

Lors est montés en la tor, si prent la roine si la met as fenestres de la sale por la bataille voir, . . .

_Lancelot_, 36. 16-17.

During the combat between Palamedes and Lanbeguet, Yseut managed to escape and was helped by a knight who hid her in a nearby tower for safety. Palamedes, unable to enter the tower, waits outside. Hearing Tristan arrive, Yseut goes to a window:

La roine qui leanz estoit, tot maintenant qu'elle oit Tristan qui si haut avoir apelé Palamedes a la bataille, elle recoëst maintenant que ce est il, si vient a la fenestre de la tor.


The Queen's joy is understandable in both cases:
In the Lancelot, the combat is engaged, and in the midst of the battle, a curious incident occurs. Lancelot, catching sight of Guenievre’s uncovered face, becomes dazed and forgets about the combat:

Et li chaus fu grans, et la roine abat sa toaile devant son vis, et Lancelos le voit a descovert, kar il [a]adés ses iex vers li. Et lors fu si esbahis que par un poi que s’espee ne li est volee de la main. Si ne fet se li esgarder non tant que tos s’en oblie, et en pert tot son bien fere, si s’en merveillent et un et autre, kar il ne fet nul samblant si d’empirier non.

Lancelot, 87. 31-36. 11

As Baumgartner points out, 12 this recalls Palamedes when first found by Governal before the final combat. Deep in contemplation of Yseut and absorbed by his love for her, he is not even aware of Governal’s presence and does not

11 This is not the first time Lancelot is distracted by the sight of Guenievre. Cf. Sommer, III, 203-5, V, 176.

hear him when he calls out to him:

Et quant il est venuz dusqu'a Palamedes et il voit qu'il ne se remue, il cuide bien qu'il se dorme. Et lors l'apele... Palamedes qui mout durement pensoit n'entent pas celi qui parole, car ses cuers et ses eperiz estoit si durement avec Yselt qu'il n'entent ne n'ot ne ne voit, enz est ausi come une pierre.

Prose Tristan, II, 508. 9-14. 13

As the battle continues, with no clear end in sight, the Queen is asked to intervene and end the combat. Baudemagus begs Guenievre to allow it to be stopped, since he fears for his son's life:

«Dame, fet il, je le di por mon fil, qui est al noaus qui ne me fisst mestiers ne lui ausi, et si m'est il bel, si m'aît Dieux, mes qu'il n'i soit mors ne afoles. Si vos pri que vostre volente en soit que la chose remaigne atant.»

«Cortes, fet ole, ce m'est bel. Ce poise moi quant il onques bataille i ot. Mes alés les départir, kar moit le vueil.»

Lancelot, 88. 25-30.

Similarly, Governal encourages Yseut to ask the knights to terminate the combat:

Et Governal li vient a l'encontre maintenant qu'il la voit venir, et li dit: «Ha! franche roine Yselt, por Dieux et por pitié, se tu onques puez, départ ceste bataille, car nus de ces deus ne puet morir que ce ne soit trop granz demaiges, car sanz faille ce sont li qui meilleur chevalier que je onques veîsse.»

13 This is similar to Perceval's contemplation of Blancheflor in Le Conte du Graal, II. 4144-4602.
Finally, before the lovers return, they spend some time together. In the *Lancelot*, it is only one night, and Lancelot must enter the Queen's chamber through a barred window:

```
Ele se coche, et il sache les fers des pertuis si soef que noise n'i fet ne nul n'em brise.
Et puis se lance dedens la fenestre ... Si fu la joie assés grans qu'il s'entreirent.
```

*Lancelot*, 94. 10-20.

Yseut and Tristan are able to stay in the tower for two days:

```
Tristans remaint leanz deus jorz, et se deduist avec la roine tant come li plest.
```


In conclusion, the parallels are clear and show that the episode of the abduction of the Queen in the *Prose Tristan* is the adapted result of a combination of the original incident in the verse *Tristan* of Thomas, and the prose 'Conte de la Charrette' in the *Lancelot*. The points of comparison between the *Prose Tristan* and the *Lancelot* in this respect, which may be added to those of Schoepperle, may be summarized as follows:

a) The action takes place mainly as a result of a rash promise, a «don contraignant», agreed to by the Queen.
b) The bargain made involves an exchange of 'prisoners'.
c) The King is called upon to reinforce the boon.
d) The King's emotional reaction is intense, but he is bound by his honour to grant the request.
e) The abductor offers to submit to single combat to defend his claim to the Queen.
f) The Queen's lover is absent from the court and is thus unable to champion her cause at this time.
g) A knight of less prowess attempts to defend the Queen and fails.
h) The combat between the Queen's lover and her abductor takes place at the foot of a tower as the Queen looks on.
i) The battle is stopped by the Queen, on behalf of one close to one of the opponents.
j) The lovers spend some time together before returning to court.

From these points, it can clearly be seen that there are many parallels, which gives significant credence to the theory that the 'Conte de la Charrette' of the Lancelot was a source of the Prose Tristan version of Yseut's abduction.
CHAPTER III

As Emmanuèle Baumgarten suggests in her study of the Prose Tristan,¹ it is quite possible that the incidence of Tristan's madness in the Prose Tristan was originally inspired by the episode of the hero's madness found in the older verse Tristan romances. Indeed, one of the existing manuscripts of the Prose Tristan, Ms. 103 of the 'fonds français' of the Bibliothèque Nationale of Paris, has preserved and included a version of this incident thought to be quite close to that given in the earlier Tristan poems. However, since the episode described in the majority of the surviving manuscripts of this romance (including Ms. 103) is so completely different from the original, and is, as such, unique and peculiar only to the Prose Tristan among all the other Tristan romances, it is our opinion that the author of the Prose Tristan, in his attempt to link his romance with the Prose Lancelot, drew directly upon the instances of Lancelot's madness, and, in particular, upon the last one, as a source for the episode of the madness of Tristan to be examined in this chapter of our study.

In the older poems, Tristan, exiled from Mark's

¹Baumgarten, p. 123.
court by order of the King himself, attempts to come into contact with Yseut by visiting the court itself, disguised as a fool. This episode is found in Eilhart's poem, where Tristan plays the role of a court jester, as well as in two other minor poems, the Berne Folie Tristan and the Oxford Folie Tristan. Although the poem of Thomas has survived only in fragmentary form, it too contains an episode of Tristan's madness, where Tristan pretends to be a leper. In all these episodes, Tristan dons a disguise and feigns what he is not. In the two Folie Tristan poems, however, we find the only case where, rather than playing the role of a jester, Tristan pretends actual madness.²

The author of the Prose Tristan, however, has transformed this original incident of feigned madness into real madness, and adds to the poignancy of the episode by reducing his hero to a pitiful, almost bestial, state in his insanity, which results from frustration in his all-consuming love for Yseut.

The madness of the hero has been observed to be a notably standard motif in many medieval romances, and, there-

²It is in this version of Tristan's madness described in these two short poems that the verse Tristan romances most resemble the hero's madness portrayed in the Prose Tristan, although there remains the fundamental contrast of feigned to real madness. Cf. Appendix III, note 1.
fore, it is not surprising that it appears in the Prose Tristan, which is itself in essence a compilation of so many motifs typical of medieval romance. In her study of the sources of the Prose Tristan, Baumgartner cites this episode as 'un exemple particulièrement net d'emprunt du Tristan au Lancelot en Prose', and continues by briefly pointing out some very clear similarities between the incidence of Lancelot's madness and that of Tristan. In this section of our study, an attempt will be made to examine exactly how close the parallels are between the two stories.

R. Bernheimer considers the motif of the hero's madness in medieval literature within the sphere of his study of the literary and artistic creation which he denotes as the 'wild man' in his work Wild Men in the Middle Ages. This originally ape-like version of man came to be dealt with by the medieval writer as a degenerated specimen of humanity, not created by God in this wild state, but reduced to it by 'loss of mind, by upbringing among beasts, or by outrageous hardships, all conditions which tended to depress man into something less than human'. From this view of the 'wild

---

3 Baumgartner, p. 123.


5 Bernheimer, p. 8.
The wild man, in this condition, takes refuge in the forests where he often shuns contact with other humans. Superhuman strength and a violent nature are also characteristics of

this state. This pattern of behaviour will become more apparent throughout this study of the hero's madness.

In the very first instance, the entire incident arises out of the same circumstances: the hero is driven mad through desperation in his love for the Queen. In the *Lancelot*, our hero, tricked by Brisiane into lying with her mistress, the daughter of King Pelles, is discovered in flagrant delicto by Guenievre. With the arrival of King Pelles' daughter at court, Guenievre has allowed her and her ladies to share part of her quarters. That same evening, she made arrangements to have Lancelot come to spend the night with her, and these plans are overheard by Brisiane, who, having promised her mistress that she would bring Lancelot to her, pretends to be the Queen's messenger and takes him to the bed of her mistress. Believing her to be Guenievre, he is duped and only when Guenievre discovers them later does he realise that he has been tricked. The Queen, naturally enough, believing that her lover has deliberately betrayed her love, harshly rejects him and dismisses him from her presence forever:

\[ \text{Si dist ha : lerres traitres & desloiaus qui en} \]

---

7See Appendix III, note 2.

8Laudine's denunciation of Yvain in the *Chevalier au Lion* of Chrétien de Troyes is very similar. Cf. Appendix III, note 3.
Overcome by grief and remorse. Lancelot leaves Camaalot to wander aimlessly in the forest nearby.

Tristan’s friend Kahedin, who has fallen in love with the beautiful and gracious Yseut, becomes ill from his love for her, and sends her a letter begging her to save his life by returning his affections. Not wishing to offend her lover’s friend by harsh rejection nor to lose his friendship, she replies kindly to him. Tristan, however, discovering Yseut’s letter of reply, is convinced that she has betrayed him by showing affection for Kahedin, and, crazed with jealousy, he attempts to kill his friend. Due to Kahedin’s quick action, he fails, but he then confronts Yseut, accusing her of infidelity:

«Haa! dame, pourquoi me avez vous si deceu et

\[\text{\textsuperscript{9}}\text{Unfortunately, Sommer's text is not a critical edition, and leaves much to be desired. F. Bogdanow's edition of a portion of the Suite du Merlin, which forms part of the Post-Vulgate Roman du Graal, and is entitled La Folie Lancelot, concerns adventures related in Mss. B.N. fr. 112 and 12599, which centre on Lancelot's madness. These adventures are to a large extent adapted from the Lancelot proper and in some cases are taken directly from the Vulgate Lancelot. Since this is a much better edition, for the purposes of this study, wherever applicable we shall make use of this text, and any further references shall be cited as Folie.}\]
trahi si villainement qui soubz moy avez fait ung autre ami? Dame, vous avez mis a mort le plus loyal amant du monde. Certes, dame, ie ne cuidasse pour riens que la royné Yseult faulsast son ami Tristan, et puis que ainsi est, ie ne voulir plus vivre. Ie me occiray a mes deux mains.

It is to be noted here that both incidents are caused directly by jealousy. On the one hand, Guenievre's jealousy of King Pelles' daughter incites her harsh rejection of Lancelot, and on the other, Tristan, through his jealousy of Kahedin, is driven not only to accuse Yseut, but also to attack his friend. There is also a parallel in that both situations came about through circumstances where appearances are deceptive. When Queen Guenievre discovers Lancelot with another woman, her sole thought is to conclude that he has betrayed her love and is deliberately unfaithful, when, in reality, he has been the unwitting dupe of a trick. That the Queen does not allow him the opportunity to explain is paralleled by Tristan's unwillingness to hear Yseut's explanation, since his only conclusion from the gentle tone of Yseut's

10 Tristan 1489. (London: The Scholar Press, 1976), I, 61:1. Curtis' edition has not yet reached the stage at which this episode occurs. However, at a late point in our study, we came upon a reprinted facsimile of a printed version of the Prose Tristan, published in 1489 by Jehan le Bourgoys. This text is unedited, so we have taken it upon ourselves to limit any punctuation added for the sake of clarity to a minimum, wherever quotations from it have been used when possible as direct references in this study. The text will be cited as Tristan 1489, and reference will be made by volume, chapter and section. Thus, I, 1:1 = vol. I, chapter 1, section 1.
letter of reply to Kahedin is that of her infidelity:

La royne se veult excuser, mais il ne sueffre.
Ains dit: «Dame, ce ne vous vault riens car veyc les lettres que vous envoiastes a Kehedin et les escrisistes de vos mains et pour ce croyz ie bien que vous aimez mieulx Kehedin que Tristan.

Tristan 1482, I, 61:1.

The deceptive aspect of the letter is therefore instrumental in, and fundamental to, the episode.

Upon his departure from the court, the hero seeks refuge in the forest and spends a period of time there lamenting his misfortune, before finally becoming insane:

A tant se fiert lancelot en la forest criant ha : mort mort haste toi de uenir a moi . quar de moi ne me chaut . quar de viure sui fou tous rassas[s]es .

Sommer, V, 380. 40-41.

Et Tristan fait tant qu'il est en la forest. Lors se desarme et iecte ses armes dentour lui et dit qu'il ne fera ia mais fors deul mener tant qu'il mourra, car il ne veult plus vivre puis que Yseult la laisse pour Kehedin. Tristan pleure et mauldit l'eure qu'il fut ne.

Tristan 1482, I, 61:3.

Lancelot wanders in this forest for three days without food or drink:

... si esra en la forest . iiij . iors en tel maniere quil ne but ne ne manga ... 

Sommer, V, 380. 42.
Similarly, Tristan goes without sustenance for eight days:

En telle maniere demena son deuil huit iours devant la fontaine que oncques ne le laissa si non en dormant. Ne ne beut ne ne mengea.


Lancelot spends six days lamenting:

En tel maniere fu lancelos . vi . iours et faisoit tel duel que c estoit merueilles .

_Sommer, V, 381. 2-3._

Tristan's grief as he roams through the forest is as severe:

... s'en va si grant deul faisant que cest merveille a veoir.

_Tristan_1489, I, 61:1.

Lancelot pointedly shuns comfort of any kind:

Si en fist tant en celui terme a ce quil nauoit nullui qui le recomfortast et il ne mangoit ne buuoit .

_Sommer, V, 381. 3-4._

Tristan's lamentations attract the attention and pity of a maiden, who tries to comfort the sorrowing hero, but whose unwanted attentions are repeatedly rejected:

«Haa! damoiselle, vous avez fait villemnie qui de mon penser me avez oste,» «Haa! sire, fait elle, c'est mal fait de ainsi penser car ce penser vous guiesve trop. Metez votre cueur en aultre chose, car il n'apartient pas a preumidity de mettre son cueur en tel penser que mourir ne le face que greigneur vilte ne peut on faire que soy occire.» «Damoiselle,
fait il, ie scay bien et voy que vous le dictes pour mon bien, mais ce ne vault riens, car nul amonnestement ne me peut plus riens valoir devant la mort. Allez vous en et ie remaîndray a mon penser & le fineray en aucune maniere.

_Tristan_ 1489, I, 61:5.

The obvious parallels at this point are the depth of emotion illustrated by the intense mourning shown by the lover, and in his insanity, he forgets his identity and gradually becomes a wild, animal-like, madman:

Si erra en tel maniere . j . mois quil issi hors del sens que il rencontroit ne homme ne femme ne dame ne damoisele . que il ne feist froiterie ne a qui il ne se preist . Si en fist a maintes gens tant dedens celui terme que ce fu meruelles quil ne fu ocis dauncunes gens . .

_Sommer, V, 381. 5-9._

The violent nature depicted here is paralleled by Tristan's attitude towards others. When Giglain tries to give Tristan some aid in appeasing his sorrow, Tristan responds insolently and challenges him to combat:

Lors s'entredefient et Giglain lui laisse courre et le fiert du glaive enmi le pis si que il le brise mais aultre mal ne lui fist. Et Tristan, qui ne avoir ne escu ne glaive, tire son espee et le fiert si grant coup par dessus son heaume qu'il en trencha quanqu'il en attaint. Et attaint le cheval par entre deux esnaulles et le couple tout iusques a terre et le chevalier chiet.

_Tristan_ 1489, I, 61:2.

Similarly, when a maiden encounters him in the
forest and takes pity on him, she interrupts his deep con-
templation:

Tristan tressault ainsi come ung hom qui se
esveille et iecte ung souspir de cœur parfond
comme ung homme plain de grant angoisse et
regarde la damoiselle moulc courouze de ce que
elle la oste du pensar et, se ce fust chevalier
ou escuier, il se couroucast trop durement.
Mais pourse que elle est damoiselle, n'en ose
mot dire . . .

Tristan 1489, I, 61:5.

It is important to note that Tristan is still sane and, al-
though close to madness, is still lucid enough to restrain
his impulses:

. . . et sachez se aucun chevalier me eust ainsi
remue de mon pensar comme vous avez fait, sachez
qu'il s'en fust repentu chierement . . .


Just before going mad, Tristan composes a touching lay, the
'Lai Mortel'. The sentiments expressed in it are reminiscent
of Lancelot during his lamentations:

Mais j'en sui dolereus en fin
Car en doleur ma vie enfin.
En amer commens et défin,
Je muir pour amer de cœur fin. 11

Et ore ai pris en toi pris commencement de mort .

11 Tatiana Fottich, ed., Les Lais du Roman de Tristan
en Prose d'après le manuscrit de Vienne 2562, (Munich:
quar sans faille fait il iou sui uenus au
chef par coi iou morrai .


After composing the 'Lai Mortel', Tristan tries to commit
suicide, but finding no weapon with which to do away himself,
he finally becomes totally insane:

Et lors lui monte une rage en la teste qu'il
ist hors du sens si que il ne scait qu'il fait.
Or ne lui souvient il plus de Iseult ne d'aultre
chose. Lors s'en va criant et breant parmi le
Morois comme une beste forcenee . . .

Tristan 1489, I, 61:11.12

At this juncture, both stories lose track of the hero,
and return to the court where the blame for the entire in-
cident is being placed on someone other than he who is really
responsible. Interestingly enough, it is the Queen who does
this in both cases. Guenievre, at first, refuses to acknow-
ledge any guilt on her part for Lancelot's disappearance and
when King Pelles' daughter reproaches her for her harsh
treatment of him, she retaliates by placing the blame square-
ly on her accuser's shoulders:

Damoisele fait la royne tout ce maues vous fait
& pourcachiet . Et sachies certenement se iou
en vieng en lieu ; iou le vous guerredonnerai
moult bien .

Sommer, V, 381. 16-17.

---

12 This parallels another of Lancelot's periods of
Yseut's mourning is more physical as she tears her hair and scratches her face, conventional gestures of grief in medieval romance:

Lors assiet Yseult & commence a esgratiner son vis & toute sa face.  


This is reminiscent of Lancelot's mourning earlier on:

... ore li conuenira souffrir paine & traire mal et anois et traus. Si uelissies homme coroucie, et commence a faire vn duel si grant et si merueilleus qu'il fu aussi que tous es-ragies & commence a esrachier ses cheveus qui tant estoient bel et a esgratiner son uis si que li sans en saut de toutes pars.

_Sommer, V, 380. 23-27._

Yseut blames Brangain for having caused her to write the letter to Kahedin in the first instance, and even goes as far as to remind Brangain that it was she who was responsible for all their predicaments thusfar since she made them drink the infamous love potion:

«Brangien, toute ceste douleur que ie seuffre me fistes vous, vous et Gouvernail, quant vous nous donnasies le boire amoureux. Vous estes cause de nostre mal car ia Tristan ne aimaust Iseult, ne Iseult Tristan, se vous ne nous eussiez donne le boire amoureux...»


Soon after, however, when Lancelot's cousin Bohort accuses the Queen of having driven Lancelot away from the court, Guenievre admits her remorse for her actions:
Certes bohort fet la roine io sai ben que io ai trop ledement mespris si uus en cri merci & autresi feisse io a lancelot ail estoit ici car co est la ren del secle que io plus sim. Mes io fui si coresce & hors del sen quant io lo trouai avec la danoisele que io ne sauiole que io fis si men repent ore trop duremant.

Sommer, V, 381. 34-38.

These words on the part of the Queen are paralleled by those spoken by Tristan to his friend Fergus, before he goes insane, repenting his rash actions:

Fergus, fait il, beaus dolz amis, ge me repent de ce que dire voloie. Ge avoie folie en pensee et vilenie voloie faire trop grant, plus por moi que por autre, qui voloie dire vilenie de madame Yselt, que ge ay amee de tot mon cuer, sor totes les mortelx choses; ne place a Dieu que ge le die; mielz voldroie perdre la teste que ge deissee contre lui mal; s'ele a mal fait et chose qu'ele ne detst et ele a mespris contre moi, ge li pardoing de bon talent ...

Assuming that the author of the Prose Tristan used the Lance-lot proper as his primary source, it is very easy to see the similarities at this stage of the episode, even though he has adroitly provided a thinly-veiled camouflage by dividing Guenievre's words and actions evenly between Tristan and Yseut. In this way, he avoids simple imitation of his source and attempts to provide variety.

13 E. Løseth, Le Roman en Prose de Tristan, le Roman de Palamède et le compilation de Rusticien de Pise: Analyse Critique, (New York: Burt Franklin, 1891; rpt. 1970), sec. 78, p. 67. These words do not appear in Tristan 1482, but here Løseth cites from another manuscript of the Prose Tristan. It is included here because of its importance to our study.
Owing to the importance of the hero at court, it is to be expected that search parties would be sent out with directions to find him. As soon as Bohort hears of Lancelot's disappearance, he, Hector and Lionel venture forth to seek him out, as they have so often done during his many disappearances throughout the Vulgate Cycle. Later on, they are joined by Gauvain and Yvain, Gauvain's brothers, Guerrehet, Gaheriet and Mordret, Agloval, Sagremor and several other knights. In the Tristan, the search force is considerably smaller, as at first only Brangain sets out in search of the missing hero at her mistress' instigation. She is later joined by Fergus, who takes up the search after Brangain gives up. Further along in the story, we are also informed that Tristan's faithful companion, Gouvernal, conducted his own search during Tristan's madness.

After an interval when the adventures of the miscellaneous members of the search parties are described, the story abruptly returns to the hero who roams like a wild animal in the forest. Lancelot's condition becomes progressively worse, as does Tristan's:

Or dist li contes que quant lancelot fu del tout a ce uenus qu'il ot perdu le sens et le memoire en tel maniere qu'il ne sauoit qu'il faisoit ne ou il aloit.

Sommer, V, 393. 29-31.

Or dit le conte que quant Tristan se fut parti
The appearance of the hero at this point approximates that Bernheimer's 'wild man':

[Il fu] en peu d'heure tains et nercis du aale et du souelei qui le surprenoit si nu et si despoillié comme il estoit, et fu mout em-piriés de ce qu'il travaillot assez et men-goit petit. Si fu tel atornés anfois que le premier yver fu passés qu'il n'estoit nul qui devant l'eust veu et cogneu tres bien qui adont le nommast pour Lancelot s'il ne l'avisast moult longuement.

Folie, 36. 5-11.

A icelui temps por la grant mesaeise que il souffroit de fein et de froit et de mal gesir et de toutes les durtés recevoir que nus hors mortiex pourroit souffrir, si en devint si pales et si maigres et si teinz et si nerciz du soleiill et du hasle que il fu si changez de toutes choses durement que il n'avoit lors si charnel ami en tout le monde, se il en tel point le veist, que il le peust mie re-counoistre, ne qui en nule maniere du monde peust cuidier que ce fust Trystram.

Folie, p. 231. 14

14 In the notes to her edition of the Folie Lancelot, Bogdanow has cited several passages from various manuscripts of the Prose Tristan and the Vulgate Lancelot. In this chapter, some of these passages will be used as references where Tristan 1489 has less detail. The above quotation is taken from Ms. B. N. fr. 334 of the Prose Tristan. This will also be done for any passages of the Vulgate Lancelot cited in Bogdanow's notes which have more detail than Sommer's edition.
Tristan even eats the raw flesh of wild animals:

Et se aucuns me demandoit de quoi il vivoit, je diroit que il vivoit de char crue, car toute jour prenoit par mi le Moroiz les bestes ça et là, et menjoit puis la char atout le cuir, et se vivoit en tele maniere, et en tele guise trespassoit sa fein et sa mesaeise.

Emphasized here is the wild condition of the mad hero. Also here we observe the use of the technique of 'entrelacement', where the author weaves the fabric of the action by dropping the thread of one line of the narrative to take up another, only to pick up the first thread again further on in the story. This technique has already been observed to be a common device used throughout the Vulgate Cycle, and the author of the Prose Tristan has followed his source by employing the same device. Not only has he taken up the 'entrelacement', but he has also relinked his narrative at the same point in the story: the mad hero in the forest. The animal-like description of the hero only reinforces the similarities.

It is at this stage, at the height of his insanity, that the hero comes upon a benefactor. In the course of his wanderings, Lancelot arrives at Bliant's tent, and Bliant

---

15 Prose Tristan, Ms. B.N. fr. 334. Baumgartner points out that the author of the Prose Tristan was inspired in this episode by Yvain's madness in Chrétien de Troyes' romance, Le Chevalier au Lion. A similar passage is also found in the Folie Lancelot. Cf. Appendix III, note 5.
decides that it would be a good deed to try to cure him of his madness. On the advice of his brother, Celinant, Eblant takes Lancelot to his castle, and takes care of him for a period of two years:

Et il menga mout bien comme cil qui pieça maiz n'avoit eu fors mal et mesaise, si le tint Eblant avec luy tout le remanant de l'iver et tout l'esté qui après vint. Et mout se pena de sa garison, s'il peust estre, mais onquez pour paine ne pour travail qu'il y peust mettre ne pot adont tourner a garison, car a Nostre Seigneur ne plaisoit mie. Et nonpourquant il leur semble tant [poseses et tant soef qu'] ilz ly quistrent robe belle et riche et le laisserent entr'eulx aler et venir aussi comme un autre homme, en tel maniere qu'il n'estoit emprisonnez ne mes d'uns petis aneaulx qu'ilz luy avoient mis es piés pour ce qu'il n'alast loing ne qu'il ne leur eschappast. Si amenda dedens celluy terme et revint mout en sa beaute et en sa force, mez onquez n'ot homme qui cognoistre le peust.

_Folie_, 39. 158-40. 170

Tristan's benefactors are of another sort and far less well-intentioned, but Tristan is at least fed while he is in their company:

A celui point s'acointa il de pastouriaux qui gardoient bestes en mi le bois, et mout re-pairoit volentiers avecques euls pour ce que il li donnoient de leur pain. Mes il li vendoient mout chirement aucunes foiz ce que il li en donnoient, car il l'aloient ferant et batant si asprement que merveilles estoit comment il le souffroit. Et pour ce ne lessoit

---

16 In the _Folie Lancelot_, an account is interpolated of Lancelot when he spent time at a fountain with shepherds like Tristan. Cf. Appendix III, note 6.
When the safety of his benefactor is threatened, Lancelot comes to his defence. While hunting one day, Bliant is attacked by two brothers who are his mortal enemies. Seriously wounded in a combat with them, he flees back to his castle, pursued by the two knights, and eventually retreats to the room where Lancelot has been living. Breaking the chains which confine him, Lancelot, even in his insanity, springs to the rescue of the man he recognises as his protector:

Together, Bliant and Lancelot are able to overcome the two brothers.

---

Prose Tristan, Ms. B.N. fr. 334.
Tristan takes on three men in defence of his benefactors, but, unlike the case of Lancelot and Bliant, he does this singlehandedly. At the moment when the shepherds are set upon, they are in the process of teasing Tristan. Preoccupied with their sport, they answer mockingly the questions put to them by Daguenet and his two squires, travelers who are enquiring about their missing horses:

Ceulx cuedent, quant ilz les virent rire, qu’ilz se gabassent de eulx et qu’ilz scussent aucunes nouvelles de leurs chevaux. Si leur coururent sus et les commencent a batre et disdrent que mors estoient s’ilz ne leur enseignoient leurs chevaux. Daguenet, qui estoit si sage comme ie vous ay dit, sache l’espee. En navra maintenant quattro & sachez qu’ilz estoient vii pasteurs. Quant ilz se virent ainsi mal mener, si tourment en fuitte l’ung ca, l’autre la. Quant Tristan voit que les pasteurs s’en fuyoient, si en fut moult dolent dont fut celui qui ne eut en lui sens ne raison. Si courut sus a Daguenet. Ne onques ne laissa pour son espee, si le prent et le lieve contre mont ainsi comme se ce fust ung enfant et le flatit de hault contre terre et le laisse illec aussi comme tout mort. Puis lui osta son espee et court sus a ung des escuiers et le fiert si grant coup qu’il lui coue le bras et celui chiet tout passe a terre & l’autre, quant il voit ce, si s’en fouyt et fist tant qu’il mist son corps a garison et se delivra des mains Tristan.

Tristan 1, I, 73:2.

One detail in particular which appears in the episode in the Lancelot is clearly paralleled in that of the Tristan. In the Lancelot, Bliant protects Lancelot by cutting off the arm of one of the assailants:

... mais Bliant ne ly soffre mie, ains hausse
This is very similar to Tristan's action when he seizes Daguenet's sword to cut off the arm of one of his squires.

Lancelot leaves Eliant's castle in pursuit of a boar in an insane urge to overcome it. In this ill-matched combat, Lancelot is almost killed by the boar which, having mauled to death the hounds which pursued it, as well as Lancelot's horse, turns on Lancelot, who is seriously wounded in the thigh before actually being able to kill it:

In a similarly uneven combat, Tristan undertakes to contend with a giant, Taulas de la Montagne. Yseut has previously forbidden Tristan to fight this giant, fearing for her lover's life. Taulas, however, having learned that Tristan is missing, and quite possibly dead, gives free reign to his wrath, doing as much damage as he can in Cornoaille, an activity hitherto prevented by his great fear of Tristan.
He attacks a knight at the fountain frequented by Tristan and the shepherds, and Tristan, goaded by the shepherds, attacks Taulas:

Les pasteurs commencent a pleurer de pitie du chevalier et voyent qu'ilz ne lui peuvent aider tant que l'ung de eulx dist a Tristan: «Maleures-eux, que faiz tu cy que ne aides tu a ce chevalier que ce deable occit?» Tristan responct adonct et eut tant de sens et dist: «De quoy lui aideray ie? Ie n'ay ne bastonne espee.» Et l'ung des bergiez court a l'espee du chevalier et la baille a Tristan et dist: «Or tost ferez ley parmi la teste tant que vous pourrez.» «Et toy, fait Tristan, pourquoi ne le fiers tu?» «Pource, fait le bergier, pource que ie ne avroye pas le pouvoir de le occire, mais tu l'avras tantost mort, car tu es plus fort que ie ne suis.» Tristan prent l'espee et fait le commandement du pasteur et fiert Taullas si grant coup qu'il lui fait voller la teste par terre . . .

_Tristan_ 1489, I, 74:2.

Once again, the author of the _Tristan_ has reworked his source, while maintaining the basic thread of the narrative. Although Tristan has a combat with a giant, the parallel with Lancelot's combat still remains: the formidable strength of his opponent, be it boar or giant. Whereas Lancelot is possessed of an inexplicable desire to confront the boar, the author of the Prose _Tristan_, in all possibility, feeling Lancelot's actions somewhat too far-fetched to be accounted for by his madness alone, provides a more plausible version: Tristan is reluctant to undertake the combat, and even has enough lucidity to object on the grounds that he has no arms. It is only under the insistence of his companions that he considers it at all.
His madness accounts for the facility with which they are able to persuade him.

As a result of his wounds, Lancelot is unable to rise to his feet, and he is offered assistance by a hermit who asks him to accompany him to his hermitage for aid for his wounds. Lancelot refuses violently:

Quant Lancelot entent que cil le tient si a parole, il luy ennuye trop durement. Il prent s'espee qui devant luy gisot et la hausse pour ferir le pseudomme, mais cil se trait arieres. Et quant il voit qu'il n'y puet avenir, il [li] giete a la teste et l'en cuide bien ferir, mais cil guenchist.

*Folie*, 44. 349-353.

and the hermit realises he is mad and has even more pity for him:

Et lors s'apparçoit bien l'ermite et cognoist vraiment que cil est hors du sens qui occire le veult, si luy on prent greigneur pitié qu'il ne faisoit devant, pour ce que bel homme le voit.

*Folie*, 44. 353-355.

He has Lancelot taken to the hermitage regardless, where he is taken care of:

Quant ilz sont la venus, grant joye en firent.

. ii . preudemmez qui leans manciunt hermites;
et avoient estë trop bons chevaliers au siecle . . .
et estoient entrës leans en cel hermitage pour une mescheance qui leur estoit avenue. Ly ungs savoir moul de plaiez guerir, si s'en entremist tant pour l'amour de Dieu qu'il le guery et moul en avoir grant pitié toutes les fois qu'il le regardoit, pour ce qu'il le voit si
Tristan also encounters a hermit, and, as Baumgartner notes, this occurrence parallels more directly that described in Chrétien de Troyes' *Le Chevalier au Lion*:

As can be observed, the hermit, in both instances, willingly helps the mad hero, and risks his life in an attempt to save

---

18 In the Folie Lancelot, the hermit has two companions who help care for Lancelot. In Sommer's edition, there is only one.


20 In the Folie Lancelot, Lancelot also has dealings with a hermit who, as with Tristan, will not admit him to his hermitage for fear that he will kill him. Cf. Appendix III, note 8.
the hero from himself, as, for example, in the case where
the hermit takes Tristan's sword from him. In the Lancelot,
however, the hermit takes much more care of the ailing Lance-
lot, and eventually cures him of his wounds.

As evidence in support of the theory that the Lancelot
was the source for the Prose Tristan, it may be pointed out
that the adventures of the search party, the encounter with
the giant Taulas and the episode with the hermit, seem some-
what out of place and disjointed in the sequence of the narra-
tive, and seem to be interpolated from another source.

After his departure from the hermitage, Lancelot
makes his way to Corbenic, where, when it is noticed that he
is insane, he is mocked:

Et quant il entra ou chastel, li enfant et li
garçon qui mouit bien le congnurent a hors du sens
le commencèrent a batre et a ferir, et a faire
grant noise et grant cri après luy si le courr-
oucièrent tant qu'il preist pierres et les
commenga a getter après eulz espesement . . .
Et ainsi qu'ilz fuoiient crioiennent ilz tous a
une voix: "Fuiez! Fuiez! Veez cy le fol!"

Folie, p. 234.21

Tristan is similarly received when he arrives in Tintagel.

Hark, who has not yet recognised his nephew, takes him back
to court, so that he may serve as an amusing diversion:

21 Vulgate Lancelot, Ms. B.N. fr. 120.
En telle maniere alla Tristan a Cintagel entre ses ennemis, mais onques nul tant eust esté bien. Ses amis ne le recongnut. Chaiscun le fier et boute. Ilz le vont chassant aval la ville et vont criant aval la ville: «Or au sot! Or au sot!» Et quant il avoit par tout couru, si s'en revenoit au roy Marc pour ce qu'il estoit la mains batu qu'en aultre lieu.

Tristan 1482, I, 74:3.22

Finally, the hero is recognised and is cured of his madness. It is King Pelles' daughter who recognises Lancelot. He is taken to the 'Palais Aventureux' where he is miraculously cured of his insanity by the Holy Grail:

Au soir quant ilz furent couchié par my laiens, le fist le roy apporter en my le palays aventur-eux, et le laissierent tout seul sans compaignie de gent, car bien pensoit que par le miracle et par la vertu du Saint Graal, si tost comme il venoit en my le palays, gariroit Lancelot et revendroit en son droit sens et en sa droite memoire . . . si avint tout ainsy comme ilz le pensoient, car maintenant que li Graaulz vint la nuit en my le palais, ainsi comme il venoit acoustumeement, gari Lancelot. Et demoura jusques a l'endemain ou palais.

Folia, p. 236.23

Less spectacularly perhaps, Tristan is recognised by his faithful dog Houdenc:

En telle maniere fut Tristan en l'ostel du roy Marc, son oncle, que nul ne le recongneust ne


23Vulgate Lancelot, Ms. B. N. fr. 120.
recongnu y cust este ce se ne fest par Hudam
son braquet qui le recongust . . .

Tristan 1489, I, 74:8.

and sometime after this a cure is effected for him by Yseut:

Que vous diroy ie? Tant fist prendre garde le
roy de Tristan a Iseult et aux aultres qu'il fut
gari et revint en son sens et en sa force et en
sa beaulte.

Tristan 1489, I, 74:8. 24

After he is cured, the hero leaves and goes into
exile. In Lancelot's case, the exile is self-imposed. On
awakening after a night's sleep in the 'Palais Aventureux',
Lancelot learns of the condition he has been in, and, humili-
ated and ashamed, he decides that he cannot return to Logres
without the Queen's permission, but must retreat alone to
hide his shame. He makes his plan known to King Pelles:

Sachés que quant je me seray de vous departis,
je m'en iray ou plus estrange lieu et [ou] plus
loingt de gent que je pourray trouver ne loing
ne pres, et illec useray le ramenant de ma vie
en plours et en lermes et en douleurs, si que
ja mais ne viendra parole de moy aux ungs et
aux autres, ne chevalerie n'avra honte ne des-
honor par moy si comme elle a eu a ceste foiz.

Folie, 67. 270-276.

He retires to the Isle de Joie accompanied only by King Pelles' daughter.

24 Similar passages are found in the other episodes
Tristan is forced into exile by Mark, who commands him to leave Cornouaille forever:

Le roy Marc le fist venir devant lui et lui fist iurer sur sains que il s'en iroit hors de Cornouaille a tousjours mais sans revenir dedens troys iours. Tristan, que voit que faire lui convient ou il seroit mis a mort, fist le serment . . .

_Tristan_ I, 74:8.

Accompanied by Gouvernal, he sets off for King Arthur's court.

Not only are there textual parallels between the two episodes, but an equally close examination reveals similarities in the structures of the two stories as they progress. The following illustration will provide a clear visual comparison of these similarities:

<table>
<thead>
<tr>
<th>Lancelot</th>
<th>Tristan</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Discovery of alleged betrayal and confrontation</td>
<td>1. Tristan 1489, I, 74:8</td>
</tr>
<tr>
<td>2. Flight to and refuge in the forest</td>
<td>2. Tristan 1489, I, 74:8</td>
</tr>
<tr>
<td>3. Aimless wandering and lamentations</td>
<td>3. Tristan 1489, I, 74:8</td>
</tr>
<tr>
<td>5. The story returns to court</td>
<td>5. Tristan 1489, I, 74:8</td>
</tr>
<tr>
<td>6. A search party sets out</td>
<td>6. Tristan 1489, I, 74:8</td>
</tr>
<tr>
<td>7. Digression of story to describe adventures</td>
<td>7. Tristan 1489, I, 74:8</td>
</tr>
</tbody>
</table>
As can be seen by this illustration, the progression of both stories follows a similar structural development in almost all of the major stages of their movement, from the discovery of the betrayal to the departure of the hero into exile. In both cases, the story digresses from its main thread to describe the adventures of certain knights: in the Lancelot, the narration describes the adventures of Agloval and Perceval, while in the Prose Tristan, the adventures are of many knights including Kahedin, and Palamedes, and Brunor among others.

Where the structural parallels diverge somewhat are at the stages of the encounter with the hermit and of the uneven combat (11, 12). The difference here is supplied only by the exchange of the two episodes, as can be seen from the illustration. In the Lancelot, the hero battles the boar
before coming upon the hermit, while Tristan, after meeting the hermit, engages in combat with Taulas the giant.

In conclusion, it is our consideration that the author of the Prose Tristan used this episode from the Lancelot proper as his primary source. This is supported both by the evidence presented in this chapter, and by the fact that he certainly was familiar with the Lancelot proper since the entire work is inextricably linked with that romance. However, it is not a case of imitation pure and simple. His efforts to create a new medieval romance reveal his skill in manipulating the stimuli given him by his source. A secondary source is surely Chrétien de Troyes' Le Chevalier au Lion, which itself served to some extent as a source for the author of the Lancelot proper. Finally, the purpose of this chapter was to illustrate how close the textual parallels are. The resultant observations also serve as evidence in support of the theory of the Lancelot as a source of the Prose Tristan.
CONCLUSION

The primary purpose of this thesis has been to show the influence of the earlier Tristan romances upon sections of the Prose Lancelot, and also to illustrate the influence of this latter upon the later Prose Tristan. It has certainly been established that the Tristan romance was an important source for the Mort Artu in particular. Indeed, the comparisons made in the first chapter of this thesis have served to reconfirm and strengthen conclusions previously formulated by other critics as to the validity of this theory.

However, in addition to this aspect, the textual comparisons made in the first stage of our study serve to suggest that not only were the poems of Béroul and Thomas of significantly greater importance than has formerly been believed with regard to their role as source material for the Mort Artu, but that the version composed by Eilhart, which is unique in several aspects, was also a source for the Mort Artu. This is evident from the number of marked textual similarities which have been revealed as a result of this study, and which are not found in the other versions. Thus, the method of comparison by collation employed here has exposed textual parallels between the Tristan and the Mort Artu which have previously been overlooked, and which provide more evidence for the argument in favour of the Tristan verse romances as
sources for the Mort Artu.

The second and third chapters have dealt with the Prose Tristan and the Lancelot proper in a similar method of comparison by collation. As it stands, the Prose Tristan is, to a considerable degree, intertwined with sequences from the Lancelot, which makes the task more difficult, but the two instances chosen for examination here serve to illustrate that certain episodes which concern Tristan alone have been directly imitated or, at least, greatly influenced by episodes from the Lancelot.

The instance of Yseut's abduction has been carefully adapted from the parallel incident of Guenievre's abduction, but the parallels appear upon comparison, and a sequence of motifs common to both has been developed which characterize these similarities.

The madness of Tristan which has been discussed in the third chapter is an imitation of a similar episode in the Lancelot, as the textual, and even structural, parallels shown in our study conclusively demonstrate.

A final comment may also be made concerning the close-knit relationships to be observed in medieval French romances, where significant efforts have seemingly been made to create a more cohesive yet diversified medium of entertainment.
APPENDIX I

Note 1.

Antret reappears in the Prose Tristan and bears the same blood relationship, and also the same hostility towards his cousin Tristan:

... je diroie qu'il avroit non Audret, le nevo le roi Marc, et cosins germains de Tristan, nez de la seror le roi ... Audret estoit adont novel chevalier, et si avoit si grant envie sor Tristan por le grant bien que chascuns en disoit qu'il ne haoit riens autent en tot le monde com il faisoit li.


Notice that the motif of the envy borne towards Tristan because of his knightly prowess has been carried over from Eilhart's version.

Note 2.

In the Lancelot proper, a damsel sent by Arthur's half-sister Morgain la Fee accuses Guenievre and Lancelot of an illicit relationship before the King. Lancelot is absent at the time, but Arthur reacts in defence of his favourite:

Dame laissies ester . quar iou sai bien que cils messages ne vint onques de lancelot . ne ia ne
len crerai. mais se lancelot fust orendroit chaîens. ensi com il y a este il ne porroit faire chose dont iou le haisse autant comme iou feroie de la vilonnie de vous. Et se iou de fi le sauoie bien sa cent tout cil qui sont mi ami que iou voldroie miex qu'il vous eust a femme prise par si que iou eusse a tous lors samor et sa compaignie & par si quil vous pleust.

The Vulgate Version of the Arthurian Romances edited from Manuscripts in the British Museum, ed. H. Oskar Sommer, (Washington: The Carnegie Institution of Washington, 1909-1913), IV, 142. 16-22. All quotations in this study from this text have been taken from Le Livre de Lancelot del Lac which occupies volumes III, IV and V of Sommer's edition. No attempt has been made to edit or punctuate this text, since this task is far beyond our present capabilities.

Arthur is addressing Guenievre here, but to be noted is the great similarity between Arthur's words and those of Mark in Eilhart's Tristrant: against all accusations, the King will maintain his affection for his favourite.

Note 3.

Informed by Bessille, a maiden in league with Antret against Tristan, of which route Tristan takes to reach the Queen's chambers, Antret and a company of knights lie in wait for him:

Celi soer que cil conseuz ot esté pris avint que Audrez mist en la chambre par devers le jardin vint chevaliers toz armez qui tuit haoient Tristan mortalment; et ce estoit cele chambre par ou il covoit passer Tristranz, ne par autre leu sansz faille ne pooit il venir. Audrez meesmes i remest avec les autres chevaliers. Lors demanderent li chevalier a Audret: «Audret, coment le ferons nos de ceste chose?» «Mout bien, dit Audrez. Quant vos verrez Tristan venir, ne dites mot, mes lessiez le aler
dusques en la chambre la roïne tot seûremente.
Et quant il se sera leanz mis et cocheeiz avec
la roïne, et il se sera endormiz par aventure,
une demoisele qui leanz est le nos fera asavoir.
Or nos tenons ci tot coiement, car nos le
verrons bien venir, et il ne nos verra mie.
Et certes se nos i faillons a cest point, jamés
ne vendrons a si bon.» Et cil responent:
«Audret,n'aiez dotance. Sachiez qu'il ne nos
puet eschaper.»


Note A.

In Thomas' poem, the lovers are discovered by Mark, but he
still has no concrete evidence, and, on the advice of his
counsellors, Yseut is compelled to submit to the hot iron
ordeal to prove her guilt or innocence. This parallels the
episode of the ambiguous oath in Béroul's version, where
Yseut is called on to swear to her innocence over holy relics.
Having earlier arranged secretly for Tristan, disguised as a
beggar, to carry her over a stream, she is able to make an
ambiguous oath:

«Roi, entendez mon serment. Jamais homme né de
femme ne s'est approché de mon corps, hormis
vous, sire, et le pitieux pèlerin qui m'a
portée à la descente du bateau, et qui devant
vous est tombé sur moi.


Or escoutez que je ci jure,

Q'entre mes cuises n'entra home,
Pors le ladre qui fist soi some,
Qui me porta outre les guez,
Et li rois Marc mes esposez;
Ces deus ost de mon soirement.
This idea of the ambiguous statement is paralleled in the Lancelot proper, when, in the face of an accusation of adultery with Lancelot made by Morgain la Fee, Guenievre makes an ambiguous denial:

Et tant en sachies sire fait elle au roy & tout cil & toutes celes qui chalens sont, que se iou ai donnee mamor a lancelot com ceste damoisele dist. iou connoist tant la grant hautesce de son cuer, que il ne le doist ne a, i ne autre. ainois se laissa la langue traire hors de la bouche. mais il est voirs que lancelot a tant fait por moi, que iou li ai donne de mon cuer quamque iou en porroie ueser et escondire a cheualier ne a autrui donner. Et sil fust teuls quil meust requise demors vilaine et force demors li feist faire. ia par moi nen fust escondis.

Sommer, IV, 141. 24-32.

Note 5.

Like Lancelot, Tristan is only armed with a sword in the Prose Tristan and singlehandedly takes on his attackers:

Et quant Lancelos entent ceste parole, si s’adrece vers l’uis comme cil que riens ne doute, einoz crie a ceux qui a l’uis bou-t-oient: «Mauvés coarz chevaliers, atendez moi, car ge vois l’uis ouvrir por vœoir qui avant vendra.» Lors tret l’espée et uvre l’uis et dit qu’il viengnt avant. Uns chevaliers qui avoit non Tanaguins, qui haoit Lancelot de mortel haine, si se met devant les autres, et Lancelos, qui ot l’espee hauciee, le fiert si durement, a ce qu’il i mist toute sa force, que li hiaumes ne la coife de fer nel garant-ist qu’il nel porfende jusques espaules; il
et si l'abat mort a terre...
Lors s'en saut enmi eux touz, l'espee tretre, et fier si le premier qu'il encontre qu'il le porte a terre tout estendu en tel maniere qu'il n'a povoir de soi relever. Quant li autre voient ce, si se traient arrieres, et li fet voie touz li plus hardiz.

*Prose Tristan, II, 536. 15-25.*

Both Lancelot and Tristan return to their respective quarters and tell their friends what has happened:

Et quant il voit qu'il l'ont lessié ester, si se met el jardin et s'en vet a son ostel et trueve Boort qui moult redoutoit qu'il ne s'en retornast a sa volenté; car bien li estoit ché il cuer que cil del parenté le roi Artu l'avoient esplié par aucune maniere por lui prendre. Quant Boorz voit venir son seigneur tout armé, qui desarme i estoit alez, si s'aperçut bien qu'il a eüe melée; si vint encontre lui et li demanda: «Sire, quelle aventure vos a fet armer?» Et il li conte comment Agravains et si dui frere l'avoient esplié, qui le vouloient prendre prouvé avec la reine et avoient avec els
amenee grant chevalerie. «Si m'eussent
toutevoies pris a ce que ge ne m'en donoie
garde, mes ge me sui deffenduz forment, et
tant ai fet a l'aide de Dieu que ge m'en
sui eschapez. –Ha! sire, fet Boorz, or vaut
pis que devant car ore est la chose des-
couverte que nos avions tant celee.

Mort Artu, 90. 69-87.

Quant Tristanz est delivrez de ses anemis, il
s'en vient a son ostel liez et joianz, et
conte a ses compaignons coment il a esté
agaitiez, et coment il est eschapez parmi eus
toz. «Se Diex me conseut, fait il, s'il fust
adone plens jorz, ja uns seus n'en fust
eschapez que je ne les eusse toz ocis, car
onces si malvés chevalier ne furent com
sont cil de Cornoaille. Et se Diex me don
vie, encore acheteront il mot chier ce
qu'il me vont esloignant de mes amors.» «Ha!
Tristanz, fait Governal, je ai mot grant
paor de vos et mot grant dote que vos ne
que vos ne compareiz trop chierement vos
amors.

Prose Tristan, II, 537. 1-9.

Note 6.

In general, in the Prose Tristan romance, the figure of Mark
is a remorseless character, bent on vengeance for the dishonour
borne him. Nevertheless, at this stage of the action, Mark
is clearly modelled upon Arthur in the Mort Artu, and shows
much emotion at the plight of his Queen and his nephew:

Quant li rois la vit, si en ot si grant pitié
qu'il ne la pot regarder, einz commande que
l'en l'ost de devant lui et que l'en en face
ce que la cort esgarde par le jugement; . . .

Mort Artu, 93. 44-47.

Et quant li rois Mars en voit ensi aler Tristan,
le meilleur chevalier del monde, et Yselt, la plus bele dame qu'il onques veist, il se fiert en sa chambre et s'emferme leanz, et fait le greignor duel del monde, et dit a soi meemes que ores est il li plus mauves rois qui onques portast corone . . .

Prose Tristan, II, 545. 31-35.
APPENDIX II

Note 1.

Cluzel only notes similarities between the Thomas episode and the Prose Tristan version in the position of the incident (just after the attempted murder of Brangain), and in that both episodes begin because of a «don contraignant» or boon. In our opinion, there are more notable similarities:

1) Tristan goes hunting, as opposed to some other form of diversion, in both romances, which is the reason he cannot pursue the abductor immediately.

2) The strange Irish knight in Thomas' poem is in love with Yseut, as is Palamedes in the Prose Tristan.

3) The Queen's rescuer is her lover.

4) The lovers spend time together before returning to the court.

Other textual parallels are also notable:

a) When the strange knight demands the Queen as his reward, the King shows great reluctance to fulfil his wishes:

- Par ma foi, tu ne l'auras jamais! Demande plutôt telle chose que tu puisses obtenir.»

Thomas, p. 170.

«Ha! sire chevaliers, un autre don me demandez que cesti, s'il vos pllest, car se vos la roine en menez en tel maniere vos m'avrez honi et si n'avré jamais joie.»

Prose Tristan, II, 496. 3-5.
b) The strange knight proposes that the Queen be defended against him by any champion the King may proffer:

Mais si tu trouves quelqu'un qui me dénie mon droit et qui ose le contester, je pré­tends défendre en ce jour ma cause contre lui . . .

Thomas, p. 171.

... se après moi veigne chevaliers ou de ton ostel ou d'autre qui par armes la puisse derenier encontre moi, cors a cors, et ramener la, ja puis ne vos en porroie riens demander.

Prose Tristan, II, 496. 22-24.

c) The Queen is inconsolable while with her abductor:

L'Irlandais emmena joyeusement Isolt au rivage. Elle même grand deuil, plaint sa destinee, pleure, se lamente, soupire, maudit le jour où son ami est parti en chasse . . . Isolt étendue entre les bras du harpeur, qui la console de son mieux; mais elle ne veut pas entendre ses consola­tions, pleure, se lamente.

Thomas, pp. 171-172.

Et Palamedes la reconforte mout, com cil qui tant l'aime de grant amor qu'il n'aime autretant ne soi ne autrui . . . La dame pleure et se demente, et detort ses mains, et se claime lasse chaitive, et yet totevoies regardant se Tristanz venist après lui.

Prose Tristan, II, 501. 4-9.

Note 2.

The descriptions of Meleaguant and Gandin (the name given to Yseut's abductor in the Tristan of Gottfried von Strassburg)
are very close:

... entra laiens uns chevaliers armés de hauberc et de chauses, s'espee chainte, et fu sans hialme. Si fu molt grans, et molt bien tailliès de totes choses, et vint tot contreval la sale a grant pas, et tint par contenance sa main destre al pont de s'espee ... si parla molt fierement ... Lancelot, 3. 7-11.

... a noble baron of Ireland by the name of Gandin, courteous, handsome, rich in possess­ions, and so valiant in his person that all Ireland spoke of his exploits. He came riding up to Mark's court, elegantly dressed in all the fine trappings of knighthood and with the air of a grand seigneur ... Gottfried von Strassburg, Tristan (with the surviving fragments of the Tristan of Thomas), trans. A. Hatto. (England: Penguin Books, 1969), p. 214.
APPENDIX III

Note 1.

The end results of Tristan's cosmetic measures to disguise himself as a madman produce the same appearance as, for example, Lancelot's, although the former's madness is only pretended:

Ne vialt pas qu'en lo taigne a sage:
Ses dras deront, sa chere gráte;
Ne voit home cui il ne bate;
Tondré a fait sa bloie crine.
N'i a un sol en la marine
Qu'il ne croie que ce soit rage,
Mais ne sevrent pas son corage.
En sa main porte une maque;
Comme fox va: chacuns lo hue,
Gitant li pierres a la teste.


Note 2.

Sommer incorrectly names King Pelles' daughter Helaine. In fact, she is never given that name, and, if anything, should be named Amite or Helizabel. These names are given in a corrupt passage in Sommer III:

Et lautre fu fille au roi mahaignie . Che fu li
rois pelles qui fu peires a amite meire galaat
chelui vit apertement les grans meruelles del
graal . . . Et si auoit non amite en sornon . &
Bruce suggests that this double-naming is 'in accord with the conceptions of the Galahad Queste. Just as Lancelot, in baptism, was given a name with sacred (Biblical) associations, viz. Galahad (Galaad), but lost it through unchastity and received the secular name, Lancelot (Sommer, III, 3), so, for a similar reason, after losing her virginity to Lancelot, Pelles's daughter, who was christened Elizabeth (Helizabel, etc.), the name of the mother of John the Baptist, received a secular name, Amite (Amide).'

Bruce, II, p. 149.

Note 3.

Laudine's denunciation of Yvain in Le Chevalier au Lion is similar to Guenievre's:

... Yvain,
Le desleal, le traitor,
Le mançongier, le jeingleor,
Qui l'a leissiée et deceüe
Bien a sa jangle apareçue,
Qui se feisot verais amerre,
S'estoit fel, soduianz et lerre."


Note 4.

Et il ot la teste wide si li est monte vne folie
& vne rage el chief si durement que nus ne
puet a lui durer ...

Sommer, III, 414. 21-23.

Note 5.

Les bestes par le bois agueite,
Si les ocit et si manjue
La veneison trestote crue.

Yvain, II. 2824-2826.

Il ot tant de mesaise de boire et de manger
que quant il povoit prendre aucune beste par
aventure, il l'occioit et en mengoit la char
toute crue atout le cuir, ainsi comme la for-
cenerie et la rage de fain le faisoit faire.

Folie, 46. 456-459.

Note 6.

Et mesmement a une fontaine qui ert en my la
forest ou pastours repairoient pour les bestes
de la forest qu'ilz y gardoient, repaira il
bien duex mois entiers por ce qu'il li port-
oxient chascun de lor pain por ce que fol le
vedient. Si se contint en tel maniere duex
mois] avec les pastours, maiz moult empira
dedens cellui termine et devint noirs et taings
et amegroya. Et la chose qui pis lux fist
adonc, si fu ce qu'ilz luy tolirent sa robe et
ses souliers, si qu'il remest touz nudz piés en
brayes et en chemise. Et pour luy plus assoter
le tondirent les pastours, si que nulz ne le
veist qui adont le peust reconoistre.

Folie, 45. 423-432.

Note 7.

Et tant conversa el boschage
Come hon forsene et sauvage,
Qu'une maison a un hermite
Trova mout basse et mout petite,
Et li hermites essartoit.
Quant vit celui, qui nuz estoit,
Bien pot savoir sanz nul reedot,
Qu'il n'avot mie le san tot;
Et si fist il, tres bien le sot.
De la peor, que il an ot,
Se feri an sa meisonet.
De son pain et de s'eye nete
Par charité prist li prono,
Si li mist fors de sa meison
Dessor une fenestre estroite.

Yvain, 11. 2827-2841.

Note 3.

... ung hermite qui pres d'illec estoit hebergies. Et gisoit Lancelot mainte nuyt
devant son hostel, ne le preudoms n'avoit pas tant de hardement qu'il le feist nulle
fois entrer en son hostel, car [il cuuda bien que] cil le tuast s'il fust avecques
luy seul a seul, pour ce qu'il le veoit si forcené.

Folie, 46. 442-446.

Note 9.

Grant eschar en unt li serjant,
Que la reine vait sivant.
Li uns l'empeinst, l'autre le bute,
E sil metent hors de la rute.
L'un manace, l'autre le fert; ... 'Le Tristan de Thomas', Payen, 11. 1807-1811.

Note 10.

... tant que il respasse durement & quil
reuiet en sa biaute & en sa force ...

Sommer, III, 419. 22-23.

... tant quil reuiet en greignor biaute et
en great nor force ... 

Sommer, IV, 155. 26-27.
BIBLIOGRAPHY

Texts


Studies


West, G.D. An Index of Proper Names in French Arthurian Prose Romances. Toronto: University of Toronto Press (University of Toronto Romance Series), 1978.