Résumés / Abstracts

(Par ordre alphabétique / In alphabetical order)

Frédéric Alchalabi, Université de Nantes

« Itinéraire et fortune des matières troyenne et bretonne dans quelques chroniques castillanes des XIIIème-XVème siècles »

Les premières mentions des historiens de la péninsule ibérique relatives aux matières troyenne et bretonne apparaissent au XIIIème siècle. En Castille, dans la deuxième moitié du XIIIème siècle, le roi Alphonse X fait écrire une chronique universelle, la *General Estoria*, qui revient notamment sur la destruction de Troie et sur l'arrivée de Brutus en Grande-Bretagne. Les chroniqueurs castillans des *Sumas de Historia Troyana* (milieu du XIVème siècle), du *Victorial* (écrit vers 1431-1435) et de la *Crónica Troyana* (1490), traiteront abondamment ces thèmes avec, cependant, une approche différente. Si les historiens de la *General Estoria* opéraient un choix parmi leurs nombreuses sources, n'étant pas prêts à tout accueillir et prouvant, de fait, leur conscience historique, leur prise de conscience n'est pourtant pas celle qui triomphe : les *Sumas de Historia Troyana* et la *Crónica Troyana* récupèreront bien la chronique universelle alphonsine mais en lui rajoutant des adaptations de Benoît de Sainte-Maure, de Guido delle Colonne ou bien de Geoffroy de Monmouth développées voire amplifiées, que celle-ci n'avait pas pu (le livre de Guido est postérieur à la *General Estoria*) ou voulu accueillir ; Gutierre Díaz de Games, l'auteur du *Victorial*, reviendra sur l'histoire troyenne et surtout sur celle de Brutus dans un long développement dont la source – indépendante du *Roman de Brut* de Wace – reste mystérieuse.

Au-delà de la question complexe des sources, se joue le rapport à l'histoire de deux matières étroitement liées et considérées à l'époque comme crédibles. En définitive, l'historicité ne se confond pas avec la véracité : les deux matières traitées ne sont pas historiques par la nature des faits rapportés mais par l'historicité que le public médiéval veut bien leur prêter.

Gail Ivy Berlin, Indiana University of Pennsylvania

Gadgets and Magic in Laȝamon's Brut

Laȝamon lived the midst of a period of technological change in Europe so great that Jean Gimpel, in his study of medieval machines, has termed it the Industrial Revolution of the Middle Ages. During Laȝamon's lifetime, he would have seen an expansion in the building of water mills, with their systems of wheels and gears; the use of plows powerful enough to clear forests; and an increase in the use of iron and in the building of cathedrals. The interest in gadgets, so clear in architect-engineer Villard de Honnecourt's notebook of drawings, is also apparent, although on a lesser scale, in the *Brut*, as

evidenced by the account of the building of Vortigern's tower, Bladud's engineering of Bath and flight in feather-coat, and an unnamed heathen man's use of nets, shells, tinder, and birds to destroy Cirencester.

I will examine Laȝamon's use of machinery and gadgets, arguing that his interest is tempered by their use in contexts concerning magic, trickery, or ill-judged actions.

Danièle Berton-Charrière, Université de Clermont-Ferrand

« Du Brut de Laȝamon, au *King Lear* de Shakespeare : l'ellipse ou 'la tierce place' »

En complément de l'étude large, décrite brièvement ci-avant, je me propose de recentrer le propos et de réfléchir sur la notion d'écart qui émerge du rapport dialogique que peuvent entretenir le *King Lear* de W. Shakespeare et le *Brut* de Laȝamon.

Alors que, dans l'ensemble, le drame shakespearien (*King Lear*) s'adapte assez fidèlement à l'événementiel de la chronique, l'épisode au cours duquel, hors d'Angleterre, Lear se reconstruit pour recouvrer le royaume dont il a été dépossédé est littéralement passé sous silence ou, plus exactement induit dans sa globalité grâce à une ellipse et au procédé du déplacement, finement employés.

La pièce de Shakespeare s'articulant autour de la perception du vide, du rien et du néant, il apparaît *de facto* intéressant de sonder cet espace de l'entre-deux textes, cette béance événementielle adroitement comblée par le dramaturge dont le choix de l'omission dénote une subtile option diplomatique.

Paradoxalement, au niveau structurel, du tu textuel et de l'absence scénique — c'est-à-dire du néant sis hors champ— surgit la tension créatrice dont s'exprime avec force la catastrophe tragique shakespearienne.

Ce phénomène tant dramatique que théâtral aura toute notre attention car, comme le rappelle C. Verley citant R. Carver :

> L'écart ainsi défini comme espace intermédiaire de liaison et de rupture est donc propice à la circulation de forces contradictoires et, […] à la « tension » créatrice de l'œuvre […] : « What creates tension in a piece of fiction is partly the way the concrete words are linked together to make up the visible action of the story. But it's also the things that are left out, that are implied, the landscape just under the smooth (but sometimes broken and unsettled) surface of things. »

Gábor Bradács, Debreceni Egyetem (University of Debrecen)

Hungarian national myths, English national historiography

The presentation focuses on two figures of the early Hungarian history, the state founder king Saint Stephen (ruled between 1000/1001 and 1038) and King Solomon (ruled between 1063-1074) as well their appearance in the medieval English historical literature. They are the two figures of the medieval Hungarian history, who have appeared in the

historiography of the medieval England the most. According to her legend, Saint Margaret of Scotland was the daughter of an Agatha, who was related with the first king Stephen, as his younger sister or sister-in-law; in the medieval English (and Scottish) historical writing, however, Saint Stephen was confused with King Solomon, as the father of Princess Margaret, due to a chronological error (e. g. the Chronicle of Melrose, John of Brompton or even Laȝamon's Brut Chronicle). In addition, there are some English historical texts from the Middle Ages, in which Solomon is attributed with the christianization of the early medieval Hungarian state. King Solomon appeared in the medieval historiography of Hungary negatively, especially in the turn of the 11-12th centuries because of the emergence of the concept of the *idoneitas*, the aptness of the sovereign, due to his opposition with his cousin, the canonized king Ladislaus I. The English historical consciousness of the Middle Ages honored him, erroneously, as the father of Saint Margaret, in conjunction with the hagiographical literature, especially in Pula, Croatia, where his cult is still flourishing. The lecture aims to draw a parallel between the images of King Solomon both in the English and Hungarian historical writing, and makes also an attempts to explore the origin of the special tradition of Solomon in the English chronicles, inclusive of the Brut chronicles. In addition, we present the continental historiographical sources of the English version about the conversion of the early medieval Hungary, primarily the *vita* of Emperor Henry II. and its relating narratives.

John P. Brennan, Indiana University / IPFW

The question of *Morte Arthure*'s relationship to the Arthurian "chronicle" tradition, in particular to that earlier alliterative text, Laȝamon's *Brut,* remains vexed and apparently irresolvable by the usual philological tests. However, a speculative, case can be made for the *Brut*'s direct influence on the later poet, if one imagines the writer of *MA* as a critical and creative reader of *Brut*.

The episode of the Roman ambassadors near the beginning of *MA* is an example. In both Geoffrey and Wace, Arthur receives the tribute-demanding letter from the embassy and retires with his advisors to consider the appropriate response. Laȝamon alters the scenario by having Arthur's henchmen respond with a barrage of threats to kill the ambassadors and start an immediate war. Arthur calms his followers and removes them to the tower, as much to prevent a murderous brawl as to take counsel.

In *MA* Arthur responds with rage, primarily in a facial expression that terrorizes the ambassador. Calming down rather quickly, he limits his verbal threats to making it clear that he would rather kill them all than observe diplomatic propriety. He then orders that the ambassadors be treated hospitably while he takes counsel and prepares his response.

Some have observed that the scene in *MA* violates a romance convention in which a rash young knight responds in haste and rage, only to be restrained by an older, wiser lord. However, the "romance convention" in question seems to have been introduced to the scene by LaŠamon. If the convention is being "deconstructed" by the *MA* poet, what

is the likeliest source of the "grain" he is writing against? Not Geoffrey or Wace, since the externalized version of the conflict is introduced in *Brut* and is internalized in *Morte Arthure*.

Similar instances are found at other points in the two narratives. It is just possible that, in a span of nearly 200 years, major political and cultural changes, especially in the two proto-nations of England and France, might have induced the later poet to (mis-)treat the earlier text as he does.

Elizabeth J. Bryan, Brown University

Astronomy in the Vernacular: The Pendragon Comet and *caput draconis*

Continuing in the textual tradition of Geoffrey of Monmouth and Wace, Laȝamon's *Brut* explains Uther Pendragon's name as originating in an astronomical event. A comet seen in Wales has a dragon's head in the star's tail, and beams that fall from the mouth of this comet-tail-dragon to east and west are interpreted by Merlin to predict Uther's ruling progeny, especially the future King Arthur. In Latin, the term *caput draconis* (head of the dragon) had an astronomical meaning in the Middle Ages. Geoffrey of Monmouth uses the term *caput draconis* to translate the purportedly Welsh equivalent "Pendragon," but his story misrepresents the astronomical meaning of *caput draconis*, even while the narrative here and elsewhere provides a distinctly astronomical context that it links with the Arabic astronomers of Spain.

This paper will examine how Laȝamon shapes the story of the Pendragon comet and Uther's ascendancy in vernacular English, and it will explore the question of Laȝamon's awareness of astronomical valences in the rise of Pendragon's dynasty.

Jacqueline Burek, University of Pennsylvania

English Cultural Identity in Lawman's *Brut*

Lawman's declaration that Arthur would return once more to aid the English has long been a source of confusion and debate among scholars of the *Brut*. In this paper, I discuss this statement in the larger context of English cultural identity as constructed by Lawman in the poem. Throughout the *Brut*, he portrays the English as culturally flexible, willing to adopt the customs of other peoples, in contrast to the Britons, who are far less open to others' cultures. Language emerges as Lawman's favored way of demonstrating each people's unique approach to cultural interactions, particularly through his use of multilingual characters such as Walwain and Alfred. This English enthusiasm for espousing the customs of others is reflected in Lawman's own interpretation of his act of translation from French to English. In translating the *Brut*, other literary cultures are added to English literary culture, but ultimately the resulting product is English in its language and focus. Lawman's identity as a historian is one of accretion and adaptability, demonstrating his adherence to the English racial identity he has created in his poem –

one which he portrays as uniquely adaptable to various situations. As a result, Arthur becomes just one more facet of British culture adopted by the English. For this reason, the English become the most successful race in the *Brut*, and conceivably in Lawman's imagination, beyond the confines of pre-Cadwaleder times.

Irène Fabry-Tehranchi, Paris 3 Sorbonne Nouvelle & ENS-Paris

Entre histoire et fiction : texte et images de l'histoire des rois de Bretagne dans le manuscrit enluminé du *Brut* en prose, Londres, Lambeth Palace 6

Le manuscrit de Londres, Lambeth Palace 6, copié par un scribe anglais, mais richement enluminé par le maître d'Edouard IV et ses assistants à Bruges vers 1480 comprend le *Brut* en prose, un texte en Moyen Anglais dont la popularité est exceptionnelle tout au long du XVe siècle. Je souhaiterais étudier la représentation et l'intégration dans la trame historique des *Chroniques d'Angleterre* d'éléments mythiques ou fictionnels, comme le combat des deux dragons de la tour de Vertigier, ou le combat d'Arthur contre le géant. Je m'intéresserai pour cela aux miniatures de ce manuscrit dans la partie qui va du meurtre de Constantin à la fin du règne d'Arthur (ff. 36-66). J'éclairerai les choix textuels et iconographiques du *Brut* en prose à la lumière de comparaisons avec l'*Historia Regum Britanniae* de Geoffrey de Monmouth et ses prolongements romanesques dans le *Merlin* en prose de Robert de Boron. La production du manuscrit de luxe Lambeth Palace 6 témoigne ainsi à la fin du Moyen Age de l'importance des échanges culturels entre la Grande Bretagne et le continent.

Matthew Fisher, University of California, Los Angeles

Robert Mannyng's Three Books: the (in)accessibility of Laȝamon's *Brut*

When Chaucer warns us in the prologue to the Miller's Tale that "he moot reherce / Hir tales alle, be they better or werse, / or elles falsen som of [his] mateere," we don't believe him. Neither, of course, do we disbelieve him. Rather, we understand these verses as framing a discourse for the poem that follows. When Robert Mannyng states in the prologue of his *Chronicle* that he writes "not for the lerid but for the lewed," critics have tended to believe him. Read not as an unproblematic statement of the text's audience, but rather as part of a larger rhetoric of accessibility, Mannyng's claim can best be understood as a sophisticated engagement with his historiographical predecessors: the writers of vernacular historiography, both English and Anglo-Norman, in England.

This paper will consider the ways in which Robert Mannyng constructs Laȝamon's *Brut* as linguistically and poetically inaccessible, and historiographically and stylistically out of fashion. In particular, it will explore Mannyng's engagement with the early Middle English of the Caligula *Brut*, and the ways in which his trnslations from the *Brut* and other historiographical sources (including Langtoft's *Chronicle* and the Anglo-

Norman roll recently described by Don Skemer) work to exclude the Caligula *Brut* from the historiographical tradition of the early fourteenth century.

Scott Kleinman, California State University, Northridge

"Learning Laȝamon's *Runan*: A Computational Approach"

Much scholarly insight on the *Brut* is the product of close observations of individual passages or broad comparisons of thematically parallel sections. Interpretation of the work as a whole, particularly Laȝamon's use of language, is hampered by the sheer length of the poem. This paper will explore some of the ways that we can address this challenge using computer-assisted methods. I will begin by introducing a new tool for research and teaching: an online glossary of the Caligula *Brut*. This tool allows the user to click on any word in the poem and instantly access the all the other spellings of the word, as well as the *Middle English Dictionary* headword (with a direct link to the MED online). By linking to a dictionary entry, the tool gives easy access both to the meanings of difficult words and to the wealth of contextual information (e.g. use of the words in other texts) available in the MED. The glossary tool can thus function as a window into Laȝamon's situation amongst the wider community of Middle English writers. Next, I will discuss the preliminary results of a study of the *Brut* using a computational stylistics approach called Lexomics (http://wheatoncollege.edu/lexomics/). Lexomics uses word frequencies to detect usage patterns invisible to the naked eye and is useful for comparing the style of sections of large texts or comparing styles of different texts. Early experiments on Old English (in which I have played a part) have shown that the method can detect sections of text derived from different sources or different stylistic influences. By comparing patterns in the *Brut* to other late Old English and Middle English texts (particularly homiletic, legal, and historical ones) as well as later texts like the Alliterative *Morte Arthure*, I hope to offer new insights into the discursive practices that influenced Laȝamon, and perhaps his influence on the later alliterative tradition.

Nolwena Monnier, Université Toulouse 3

De Geoffrey of Monmouth à Laȝamon : Images de femmes arthuriennes

Le *Brut* de Laȝamon est un ouvrage foisonnant d'images en tout genre. Adaptation personnelle de l'*Historia Regum Britanniae* de Geoffrey of Monmouth (chronique rédigée en 1136) et du *Roman de Brut* de Wace (rédigée en 1154), le *Brut* reprend certes la même trame historique mais s'éloigne également de ses modèles à bien des égards. La chronique de Laȝamon a été étudiée, tout particulièrement sa partie arthurienne, sous différents angles, linguistiques, littéraires ou historiques.

Je propose dans cette communication d'examiner l'évolution de certains personnages féminins entre l'*Historia Regum Britanniae*, le *Roman de Brut* et le *Brut*. Je tenterai donc d'analyser l'évolution de ces personnages tout au long du XIIème siècle en

m'intéressant plus spécifiquement aux personnages arthuriens, notamment Guenièvre, Morgane ou encore Ygerne autour des questions suivantes : Comment sont-elles décrites dans chacune des chroniques ? Quel(s) rôle(s) ont-elles dans le cours des récits ? Comment évoluent-elles au fil des trois ouvrages ?

Je m'attarderai plus particulièrement sur l'aspect mythique de ces femmes, sur leurs rôles idéologiques et historiques. Nous verrons alors que les femmes arthuriennes contribuèrent, au même titre qu'Arthur lui-même, à la glorification de la dynastie régnante, cette dynastie Plantagenêt normanno-angevine en territoire anglais.

Heather Pagan, Aberystwyth University

The Anglo-Norman Prose Brut: Medieval Bestseller?

Extant in over 50 manuscripts, the Anglo-Norman Prose Brut is one of the most popular insular texts of the late Middle Ages, but also one about which very little is known. The author of this influential work remains anonymous and the conditions under which is was composed are also unclear. Copied well into the fifteenth century, long after the dialect had fallen into disuse on the island, little research has focused on why this text was so enormously popular and who and for whom the chronicle was being copied and translated.

In examining the manuscript context of the work and the codicological information provided by the extant manuscripts, I would like to discuss the circumstances behind the composition of this important work and well as the circles in which it was disseminated. Composed during a time of great political discord (the Scottish Succession question, border issues with the Welsh), the text may originally have been crafted as a piece of propaganda to support claims of overlordship of these realms. Is this hypothesis in fact supported by the manuscripts? By investigating further who owned and read this work, including the numerous authors who borrowed liberally from it for their own chronicles, the medieval perception of this text and its purpose can hopefully be made clearer.

Joseph D. Parry, Brigham Young University

"Letting Be and the Post-Arthurian Section of Lawman's *Brut*"

In a forthcoming article, "Arthur and Possibility: The Philosophy of Lawman's Arthuriad" in Arthuriana 21.4 (2011), I argue that in the Arthurian sections of the *Brut,* especially in the culminating scenes of the Roman campaign, Lawman not only creates a different kind of Arthur than the one we find in Wace's *Roman de Brut,* but also a different kind of history. Arthur commands the very trajectory of history for a time, like his men, history itself becomes an extension of his will. Arthur opens up for Lawman a mode of being that demands a new mode of history than the one he found in Wace—one that imputes the very causes of action and change to a single, exceptional figure whose individual will motivates the course of human affairs. But the necessity that Lawman

appears to see, and the faith that he appears to place, in the role that a charismatic, indomitable leader plays in bringing about political, social, and cultural change can be troubling, to put it mildly, at our own present moment of history, for our more recent past has shown us the tremendous dangers that can result when such a possibility is, in fact, realized.

In this paper I want to trace the distance that exists both between Arthur and Lawman's final king, Cadwalader, and between the mode of history that Lawman created for Arthur, and that which allows him to say in the chronicle's very last line: "i-wurδe pet iwurδe[;] i-wurδe Godes wille," "Let come what must come; let God's will be done" (16095). With Arthur Lawman is engaged by the way that history can be a study of how we might break with the world we find ourselves in. But after Arthur's death, Lawman begins to explore yet another mode of history in which Lawman tries to come to terms personally with the epoch of history that not only follows Arthur's death, but directly leads to Lawman's own moment of writing history and, thus, his own attempt to envision the future that is possible for his own Britain. This mode of history is very much marked by Lawman's attempt to own Britain's more recent past—to let his history be a way for him and for his Britain to take responsibility for and a stand on their history as it was, as it is. This becomes evident in the way that Lawman constitutes a much richer and more complex sense of the relationship between the Saxons and the Britons, as becomes evident, for instance, in the scene of Alfric's and Cadwan's reconciliation.

Lucy Perry, Université de Genève

Merlin as embodied imagination: prophecy and magic in Laȝamon's Brut and some English Brut verse chronicles of the 13th and 14th century.

In this paper I will take a fresh look at the representation of Merlin and his role in Laȝamon's *Brut*. By examining a cross-section of narratives centred upon the figure of Merlin, from his beginnings in Geoffrey of Monmouth to his place in the verse Brut chronicles of the early fourteenth century, I aim in this paper to analyse evolving attitudes to prophecy, magic, and folk-lore and their place in historical writings. The title of the paper reflects the idea that, in the imagined world in which history is played out and at chaotic narrative junctures which cannot be resolved according to a linear logic, action must be explained and justified through prophetic discourse and supernatural agency. In the Brut, Merlin is not the only but certainly is the most extended agent of such resolution – he is the embodiment of the imaginative process. In taking this approach, I aim to re-evaluate the relationship between fiction and history with a view to considering the audience's expectations and assumptions, grounded as they were in Christian doctrine, folklore, and resultant superstitions.

Jaclyn Rajsic, New College, University of Oxford

Mythical History in Fifteenth-Century Genealogies of England's Kings: influences of the prose *Brut* tradition

Genealogies of England's kings, extant in roll and codex form, offer us another vehicle through which Galfridian history was disseminated in later medieval England. In the twelfth century, regnal genealogies typically established kingly descent from Woden and his seven sons; however, from the last quarter of the thirteenth, they increasingly incorporated mythical British kings drawn ultimately from the *Historia regum Britanniae* (c. 1136). By the fifteenth century, the lineages had multiplied: genealogies could weave together British, English, Norman, Roman and biblical bloodlines to show various ancestries of England's kings. These genealogical chronicles and rolls circulated widely in England, alongside well-known *Brut* texts such as Wace's *Roman de Brut*, Laȝamon's *Brut*, and the prose *Brut* chronicles, yet the perceptions of the past that they present have yet to be fully explored.

This paper aims to fill part of that gap. With a focus on mythical history, it will examine how *Brut* histories, the prose *Brut* chronicles in particular, influenced representations of the past extant in fifteenth-century genealogical rolls written in Latin, Anglo-Norman and Middle English. Specifically, it will analyse the ways in which the British past shapes English identity, given the multitude of lineages that the rolls depict. Moreover, it will draw attention to rolls that incorporate figures from the prose *Brut* tradition who do not typically appear in the rolls, such as Albina, the mythical foundress of Albion, and the Danish king Havelock. The stories of Albina and Havelock were well known in later medieval England via the prose *Brut* tradition and other texts, but their appearance in genealogical rolls has yet to be made known. Finally, this paper will consider the implications of the rolls' inclusion of Albina, Havelock, and other mythical figures for our understanding of medieval views of the past and fifteenth century ideas of English lineage.

Eric G. Stanley, Pembroke College, University of Oxford

Fictional Truth in Laȝamon's *Brut*

'What is trueth?' said Pontius Pilate, and did not receive an answer, and my paper does not define the word nor categorize it. Instead some of the occurrences in Laȝamon's *Brut* of the noun *treouðe*, 'truth' and 'troth', and the adjective *treowe* are discussed in some detail, and *soð*, noun and adjective, is not entirely neglected. Whether there can be truth in fiction, whether narration can be received as truth, these are problems to which no easy answer is found, except the suggestion that whoever writes an historial writes to be believed.

Kenneth Tiller, University of Virginia's College at Wise

Critical studies of Laȝamon's prosody—his blending of alliteration, rhyme, and prose—often link the *Brut* to the late Anglo-Saxon alliterative meter of Ælfric's *Lives of Saints*

(Blake, Brehe, etc.), as well as to Wace's tetrameter couplets. Although the influence of French and pre-conquest English verse on the *Brut's* poetics is well established, I believe that the metrics of the late *Chronicles*—specifically the *E* or *Peterborough Chronicle*—have direct bearing on Laȝamon's poetics.

The post-Conquest sections of the *E Chronicle*—the 1137 entry on the "anarchy" of King Stephen—employ a hybrid form of rhyme and alliteration that, I find, recurs in sections of the *Brut* where the stability of the land or people is threatened, as in Laȝamon's depiction of the displacement of the Britons. My study thus explores the possible poetic connections between this late chronicle and Laȝamon's metrics. Comparing the meter, syntax, and formulaic expressions of the *E Chronicle* with selected passages from the Caligula and Otho versions of the *Brut*, I argue that the mixed prose-alliterative-rhymed patterns of the late *Chronicle* entries may well have influenced the metrical and syntactic patterns Laȝamon uses. I further suggest that Laȝamon's use of chronicle poetics goes beyond his three cited source texts, perpetuating a way of poeticizing history that would continue to influence later English chronicles and romances. The *Brut* thus constitutes part of a continuum of English historical writing.

Fiona Tolhurst, Université de Genève

What Did Laȝamon(s) Do to Geoffrey's Female Figures?

This paper will examine the themes of civilizing heroes and political propaganda through the study of Geoffrey of Monmouth's female figures, for Guendoloena, Marcia, and Cordeilla demonstrate that Geoffrey's ideal king is not necessarily male and their presentation reflects the *Historia regum Britanniae*'s dedication to the Norman noblemen with the power to facilitate the future reign of Empress Matilda. More specifically, the contrasts Geoffrey creates between often corrupt and ineffective male kings and moral and effective female ones, as well as between the hope female king-candidates offer and the hopelessness that bad male kings and king-candidates cause, are potentially powerful means of preparing for Matilda's accession to the English throne. This paper will argue that Layamon dismantles the positive presentation of female figures present in Geoffrey of Monmouth's *Historia* by creating a mythical past much more brutal Geoffrey's. The poet's presentation of early Britain dwells upon and encourages his readers to enjoy the drama of violence against female characters, purifies the few truly good females he includes, demonizes and condemns the evil females figures he borrows from the *Roman de Brut*, and systematically dismantles the powers that queen consorts and female kings possess in Geoffrey's *Historia*. Finally, the paper will offer a conclusion about whether

the Otho and Caligula redactors' treatments of female figures require us to consider speaking of 'Laȝamons' as opposed to 'Laȝamon.'

Géraldine Vesseyre, Université Paris 4-Sorbonne & Hélène Tetrel, Université de Bretagne occidentale

La matière bretonne, un sujet escamoté dans les chroniques universelles ? Ou comment greffer l'*Historia regum Britannie* de Geoffroy de Monmouth à une compilation

L'*Histoire ancienne jusqu'à César*, en tant que chronique à portée universelle, présente dans les manuscrits des configurations variables. L'histoire de Bretagne y est le plus souvent réduite à la portion congrue : dérivées de matériaux antérieurs à Geoffroy de Monmouth, les sections qui lui sont consacrées se limitent à des allusions ponctuelles, annexées au sein de parties dédiées à une autre matière prédominante — sauf lorsque un copiste ou un compilateur, trouvant les développements bretons trop maigres, a travaillé à les étoffer.

Le cas n'est pas si rare qu'il ne dépasse les frontières linguistiques. Ainsi les domaines français et norrois offrent-ils deux manuscrits qui l'illustrent : le ms. Paris, BNF, fr. 17177 (fin du XIIIe siècle) et le manuscrit islandais de Copenhague AM 764 4to (milieu du XIVe siècle). Dans le premier, une traduction en langue d'oïl de l'*Historia regum Britannie* de Geoffroy de Monmouth a été insérée au sein d'une copie de l'*Histoire ancienne*. Un procédé similaire a prévalu dans la chronique universelle du manuscrit islandais AM 764 4to, dont les sources et l'agencement font largement écho à l'*Histoire ancienne* française. Aussi aimerions-nous comparer les modalités d'insertion des *Bruts* présents dans le manuscrit Paris, BNF, fr. 17177 et dans la chronique universelle islandaise du manuscrit de Copenhague AM 764 4to. Il s'agira d'en sonder l'amplitude, d'en interroger le contenu, d'en étudier les raccords, enfin d'en mesurer la cohérence. Derrière les analogies décelables a priori, les nuances dessinent en creux la singularité du projet de chacun des deux compilateurs.

Eric Weiskott, University of Yale

Laȝamon, the Last Old English Poet and the First Middle English Poet

Literary criticism of Laȝamon's *Brut* divides along familiar lines: Anglo-Saxonists mine its lexicon for remnants of the Old English poetic vocabulary, while Middle English scholars seek the roots of the fourteenth-century Alliterative Revival. Recent developments in Middle English metrical theory suggest that a single trajectory of verse craft unites *Beowulf*, the *Brut*, and *Sir Gawain and the Green Knight*. This essay overcomes the easy dichotomy of the two claims on Laȝamon's affiliations by combining them. On a broad view of the alliterative tradition, to be the last Old English poet is

necessarily to be the first Middle English poet as well. This essay examines the *Brut* from both angles, attending to archaisms as well as their afterlife in the Revival poems.

Scholars often note the antiquarianism of Laʒamon's diction; what comes out less clearly in criticism on the subject is how changes in the English language and in English culture opened up for Laʒamon *new* forms of nostalgia unknown to the Anglo-Saxon poets. Laʒamon's focus on the pre-Roman British past, unexampled in earlier English verse, provided an important precedent for later alliterative poets. Through consideration of particular words and passages, this paper notes how Laʒamon's antiquarianism differs from that of his predecessors, how the two manuscript versions of the *Brut* represent two different visions for the future of the alliterative verse form, and, finally, how Laʒamon's treatment of his ultimate source, Geoffrey of Monmouth's *Historia regum Brittaniae*, anticipates the craze for Monmouthian alliterative romances in the late fourteenth century.

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The Women in the Post-Arthurian Section of Lawman's *Brut*

In this study, I propose to carefully examine Lawman's portrait of the various women in the post-Arthurian section of Lawman's *Brut*. There are not many of them, but in telling their stories Lawman makes many changes in his narrative from that of his predecessor, Wace; in fact, Lawman makes more changes here than those he makes from Wace's text in the earlier sections of the *Brut*. For example, Rosamund Allen has noted that Lawman introduces a number of elements from romance in this section of the narrative. But the differences between this section and the earlier ones go beyond the addition of romance elements, and I intend to examine the portraits of women in this section very carefully in order to try to gain a deeper understanding of Lawman's attitude towards women and also his attitude towards British history. In my study I will also make some comparisons with Wace's *Brut* and Geoffrey's *Historia*, consider the influence of Bede's *Ecclesiastical History*, and discuss what other critics have said about this fascinating but often ignored or neglected section of Lawman's *Brut*.