

**A COMPARATIVE STUDY OF THE
POEM GUILLAUME
D'ANGLETERRE WITH A
DIALECTIC TREATMENT OF THE
MANUSCRIPTS; A DISSERTATION**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649175178

A comparative study of the poem Guillaume d'Angleterre with a dialectic treatment of the manuscripts; a dissertation by Philip Ogden

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

PHILIP OGDEN

**A COMPARATIVE STUDY OF THE
POEM GUILLAUME
D'ANGLETERRE WITH A
DIALECTIC TREATMENT OF THE
MANUSCRIPTS; A DISSERTATION**

A COMPARATIVE STUDY
OF THE POEM
GUILLAUME D'ANGLETERRE

WITH A

111259

DIALECTIC TREATMENT OF THE MANUSCRIPTS

A DISSERTATION

PRESENTED TO THE BOARD OF UNIVERSITY STUDIES OF
THE JOHNS HOPKINS UNIVERSITY FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

BY

PHILIP OGDEN

EXCERPTS FROM THE ABOVE, PRINTED IN ACCORDANCE WITH THE
REGULATIONS OF THE UNIVERSITY.

BALTIMORE
JOHN MURPHY COMPANY

1900

A COMPARATIVE STUDY OF THE POEM GUILLAUME D'ANGLETERRE.

PREFACE.

In *Romania*, VIII, p. 315, Professor Paul Meyer expressed the hope that some one would compare the version of the poem of *Guillaume d'Angleterre* kept in the Bibliothèque Nationale with that which he had discovered in the St. John's College Library, Cambridge, and publish a reconstructed text. The ultimate design would be to decide, if possible, upon the actual author of this poem. With this object in view, I obtained a copy of the Paris manuscript without difficulty, and of the Cambridge manuscript through the kindness of Miss Lucy Toulmin Smith. In the summer of 1896, I went to Cambridge and thence to Paris, where I collated in turn the manuscript copies which I had with the originals, and availed myself of the large collections of books to be found in the foreign libraries. In the Bibliothèque de l' Arsenal, at Paris, I found another manuscript of the poem on which I was working (which proved, however, to be a copy of the original existing in the Bibliothèque Nationale), made for L. de St. Palaye, and annotated in his handwriting.

After having pursued my work for several months, I learned through the preface to the edition of *Erec and Enide*, which Professor Foerster published in 1896, that the well-known editor of Chrétien de Troyes had the poem *Guillaume d'Angleterre* practically reconstructed, and was holding it back in order to publish the work at the close of his edition of the longer poems of the Champagne author, whom he regarded as the undoubted source of the *Guillaume*.

I thereupon turned my attention to a comparative study of the episodes of the poem and to a dialectic investigation of the two manuscripts. Work had been done already on portions of this field, in passing reference, but it had never been treated as a whole. Dr. W. L. Holland, in his monograph on Chrétien de Troyes, had mentioned certain German and English analogues, and D'Ancona, in his discussion of *Ottinello e Giulia*, had made the same references, with an additional version cited.

The story of St. Eustathius has been fully discussed by H. Knust in his book entitled *Dos Obras didacticas, y dos Leyendas*, so that I speak of this legend and its various forms briefly. Where the analogue to which I would draw attention has been in verse, I have given a digest; but where the original has been in prose, I have given the original as far as possible, except where this would prove prolix.

I have tried to verify all references a second time, and believe that the citations may be relied on.

I have arranged the first division of my work, comprising the analogues and derivatives of the Guillaume legend, as follows: The stories are divided into two large divisions, constituting an Eastern set and a Western set. These are then subdivided: first, according to locality and then according to language; for instance, the Romance languages would form one group, subdivided farther on the basis of language. In my discussion, I first give a brief outline of the story; then a tabulation of the motifs of the same; then I draw attention to the resemblances or differences existing between the story under consideration and the others of the same class, or of another group; finally, I add the references. The bibliography may seem scanty in places, but it is unavoidable in such a case, as nothing has been published yet to be recorded. At the close of each group I add a table of motifs for all stories in that subdivision, and at the close of the entire treatment I append a table of the entire material gathered. Then, in a short résumé, I strive to trace the development of the original from Indian sources, and add a tree giving graphically the derivation which I believe to be probable.

The second division of my work first treats briefly the study of the poem *Guillaume d'Angleterre* which has been previously made,

discussing rapidly a thesis published on the subject by Mr. Rudolf Müller. After dismissing this, I study the Paris manuscript linguistically, with the intention of deciding its position in the dialectic field. After this, I consider the Cambridge manuscript in the same manner. The question of the original language of the poem is treated finally under "Common Forms," where I endeavor to decide certain points in regard to the proper reading, and consequently gather some information about the author of the poem.

P. O.



INTRODUCTION.

The legend which forms the basis of the mediæval poem entitled *Le Dit de Guillaume, Roi d'Angleterre*, was first treated by Dr. Holland in a small monograph,¹ which considers the different versions of the story that forms the background of this romance, as it appears in various languages. Some years later (in 1878), Dr. Herman Knust published the Spanish renderings of the poem, with an elaborate introduction.² This edition was carefully reviewed and highly commended by Dr. Kohler,³ and noticed at length, as well, in the *Literarisches Centralblatt*.⁴ Since this time the poem has been the subject of incidental reference in connection with similar compositions, as *La Storia di Ottinello e Giulia*,⁵ *Torrent of Portyngale*,⁶ for which, it would seem, the material had been based on the same original as that of *Guillaume d'Angleterre*, but the legend itself has not been discussed, nor considered in all its bearings.

The matter of the text, and the identity of the author, on the other hand, have frequently given rise to comment and difference of opinion. Konrad Hofman was the first to question the authenticity of the work, believing that it could not be the composition of Chrétien de Troyes. He based his conclusions on the style and literary tone of the work.⁷ In 1874, Paul Meyer called attention to a manuscript of the poem, which he had discovered in the library of St. John's College, Cambridge, England.⁸ Some years after this he says in regard to his discovery :⁹

¹ Holland, W. L.—*Chrétien von Troyes*, pp. 64–77. Tübingen, 1854.

² Knust, Herman.—*Dos Obras Didácticas y dos Leyendas sacadas de Manuscritos de la Biblioteca del Escorial*, pp. 158–408. Madrid, 1878.

³ *Zeitschrift für Romanische Philologie*, III, pp. 272–277. Halle, 1878.

⁴ *Literarisches Centralblatt*, No. 47, Column 1543. Leipzig, 1873.

⁵ D'Ancona, A.—*Poemeti Popolari Italiani*, pp. 393–452. Bologna, 1880.

⁶ Adam, E.—*Torrent of Portyngale*. London, 1887.

⁷ *Sitzungsberichten der Münchener Akademie*, II, p. 51. 1870.

⁸ *Romania*, III, p. 507. Paris, 1874.

⁹ *Romania*, VIII, p. 315. Paris, 1879.

“Une nouvelle édition de la vie de Saint Guillaume serait très désirable, non seulement parce que le MS. que je fais connaître permet d'améliorer considérablement le texte publié, mais encore parce que l'ouvrage lui-même, dont la source n'a pas été déterminée jusqu'ici, et l'auteur ordinairement confondu, mais bien à tort, avec Chrétien de Troyes, appellent de nouvelles recherches.”

In 1881, R. Grösse, in a study of the figures of speech in Chrétien de Troyes, speaks as follows:¹

“Ein bisher Crestien zugeschriebenes Werk: *Guillaume d'Angleterre* ist unberücksichtigt gelassen, weil ich die Ueberzeugung gewonnen habe dass dasselbe nicht von Crestien herrührt. Der ursprünglichen Absicht, in einem dritten Theil dieser Arbeit die angeregte Frage zu berühren, konnte hier nicht Raum gegeben werden, doch soll dieselbe in einer bald folgenden besonderen Monographie eine nahe Beleuchtung finden.”

Professor Wendelin Foerster expresses himself at some length on the question in the introduction to his edition of *Cliges*, from which I make an extract:²

“Hierbei ist absichtlich das Wilhelmleben ausser Acht gelassen worden, nicht etwa deshalb, weil dasselbe dem Dichter des Cliges sicher abgesprochen werden müsste. Allein die ganze Frage bedarf einer eingehenden Untersuchung, die bis jetzt von Keinem derjenigen, welche die Autorschaft Christians kurzer Hand zurückgewiesen haben, angestellt worden ist, und die ich in der Einleitung dieses Schlussbandes meiner Christianausgabe geben werde. Hier sei nur im vornhinein bemerkt, dass der Einwand, welcher auf die Verschiedenheit des Stoffes, und der Darstellung gebaut ist, nicht entscheidend sein kann: erstere erklärt eine mögliche Weise später eingetretene Gesinnungsänderung des Dichters, die zweite ist die blosse Folge der ersteren: so dass ein Argument dieser Art überhaupt nur von sekundärem Werthe sein könnte, als Stütze eines anderen positiven Arguments, wie denn ein solches die Verschiedenheit der Sprache, durch eine Untersuchung der Reime sicher gestellt, u. ä. wäre.”

¹ Grösse, R.—Der Stil Chrestiens von Troies; in *Französische Studien*, I, pp. 127–261. Heilbronn, 1881.

² Foerster, W.—Christian von Troyes, *Cliges*, Einleitung, p. 1. Halle, 1884.