

**STUDIES AND NOTES  
IN PHILOLOGY AND  
LITERATURE, VOL. VIII**

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A STUDY IN THE ORIGINS OF ARTHURIAN ROMANCE.

ARTHUR C. L. BROWN

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## II.

## ARTHUR AND GORLAGON

G. L. KITTEDGE

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## PREFATORY NOTE TO *IWAIN*.

THIS study, in a form somewhat more extended, was presented in May, 1900, to the Faculty of Arts and Sciences of Harvard University in fulfillment of a requirement made of candidates for the degree of Doctor of Philosophy. The manuscript was revised and sent to the composing room in this same year, and has been in type for a long time. Hence it has been impossible to insert references to a number of recent books and articles.

The object of the dissertation is to investigate the vexed question of the sources of Chrétien's *Ivain*. No attempt has been made to pursue the study of *Ivain* through the later romances,<sup>1</sup> though that would without doubt lead to interesting results. Nor has any discussion been attempted of the exact relations of the versions of the story in the different languages of Western Europe, or of the still-disputed question of the connection between the Welsh *Owein and Lunet* and the French poem. It did not appear that those subjects could be treated with absolute thoroughness until the real nature of the story of the *Ivain* had been determined,—that is to say, until the question of the sources of the *Ivain* had been settled, at least so far as the nature of the evidence admitted. It was felt that this could

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<sup>1</sup> To the section on the Giant Herdsman (pp. 70-74) ought to be added a note referring to the *Livre d'Artus*, MS. P (summarized by Freymond, *Zt. f. franz. Sprache*, XVII, 1-128, 1895), where is an account of a combat at a fountain that exhibits almost verbal borrowings from the *Ivain*, but changes the story in certain striking particulars. The Huge Herdsman is expressly said to be Merlin in disguise, who has assumed this shape in order to lead Calogrenant to the fountain. This passage in the *Livre d'Artus* proves that the wood-monster in Chrétien's *Ivain* was easily understood as somebody in disguise.

only be done by a study of all accessible Celtic other-world stories, whether Irish or Welsh, and an investigation of the primitive character and the development of that particular type of "fairy mistress" story which it might appear that the *Ivain* most resembled. This is the object of the present discussion, and all other questions have been subordinated.

It is believed that the results have justified the undertaking. Not only does the supposed connection of the *Ivain* with *The Matron of Ephesus* appear to be disproved, but the theory of a Celtic origin for the *Ivain* story has, it is thought, been established beyond a reasonable doubt. It is hoped that the following pages may also be of service in throwing some new light on the nature of Celtic fairy tales and in pointing out new parallels between Irish and Welsh literature.

I wish to express my hearty thanks to Professor Schofield, who suggested the subject of this investigation and has continually aided me with friendly criticism and advice; and to Professor Kittredge and Professor Sheldon, who have given me invaluable direction and have permitted me to draw upon their time and scholarship in many ways. All three, with Professor Robinson, have had the great kindness to read the entire paper in proof.

I am also indebted for various services to Professor Arthur R. Marsh, Professor G. W. Benedict of Brown University, Professor W. D. Howe of the University of Indianapolis, Dr. Alma Blount, formerly of Radcliffe College, Professor R. H. Fletcher of Washington University, and Professor E. F. Langley of Dartmouth College.

A. C. L. B.

THE UNIVERSITY OF WISCONSIN,  
March 15, 1903.

# IWAIN.

## CHAPTER I.

### INTRODUCTORY.

DEFINITE study of the sources of Chrétien's *Ivain* is not very old. The earliest discussion of the subject that requires mention here was that of Rauch<sup>1</sup> in 1869. Rauch argued that the Welsh *Owein and Lunet* is not the source of Chrétien's *Ivain*, as La Villemarqué and other earlier writers had supposed, but that both tales go back to a common original. This common original must, he thought, have been "eine zum Zweck des Erzählens zusammengestellte Sammlung mehrerer in verschiedenen Zeiten entstandener Erzählungen" (p. 11), which had perhaps no other connection than that they all dealt with a knight called Iwain. One of these stories, that of the Fountain, repeats itself in true *märchen* style "nach der Weise des Volksmärchens unermüdlich mit derselben Ausführlichkeit und denselben refrainartig wiederkehrenden Ausdrücken," and contains in the Welsh version some very primitive features. For example, "es zeigt uns die Königin mit ihren Frauen am Fenster des Saales Nadelarbeit verrichtend, während der König in demselben Raume schlummert." Rauch regarded it as certain, therefore, that this part of the story at least is a Celtic tale much older than the period of Chrétien de Troies.

In 1879 Blume brought into prominence a comparison between Laudine and the theme of the Easily Consoled Widow. Blume

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<sup>1</sup> *Die wälische, französische und deutsche Bearbeitung der Iwein sage*, Berlin, 1869. Holland, *Chrétien von Troies*, Tübingen, 1854, should perhaps be mentioned also; see especially p. 171.