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ABSTRACT

LEAH TETHER

SUSPENDED ENDINGS:
THE MECHANICS OF MEDIEVAL CONTINUATION IN THE *PERCEVAL CONTINUATIONS*

The notion of 'Continuation' in medieval literature is a familiar one – but it is one which does not know any precise definition. Despite the existence of important texts which take the form of what we nominally call 'Continuation', such as *Le Roman de la Rose*, *Le Chevalier de la Charrette* and of course the *Perceval Continuations*, to date no work exists which specifically examines the mechanics and processes involved in actually producing a 'Continuation'. The existence and importance of 'Continuation' as a genre of medieval literature are undeniable, and yet we cannot begin to claim that we fully understand it. This thesis therefore seeks to make the first tentative movements in creating a working model for understanding what some call the Poetics of Continuation, and it does so by means of close and meticulous analysis of the manuscript tradition and content of the *Perceval Continuations*.

The *Perceval Continuations* (composed c.1200-1230) constitute a vast body of material which incorporates four separately authored Continuations, each of which seeks to further, in some way, the unfinished *Perceval* of Chrétien de Troyes – though they are not merely responses to his work. Chronologically, they were composed one after the other, and the next in line picks up where the previous left off, thus they respond intertextually to each other as well as to Chrétien, and only one actually furnishes the story as a whole with an ending. As such the *Continuations* offer an interesting and varied patchwork from whence to begin a study of this kind. By means of a framework of careful methodological design, incorporating theories on what constitutes an 'end' and what is 'unfinished', alongside scrutiny of other, selected, medieval 'ends' and 'Continuations', this thesis examines, first, what the manuscript tradition can tell us about the medieval view of 'Continuation' in terms of whether the *Perceval Continuations* seem to have been considered as one homogenous whole, or as several separate *œuvres*, and second, in terms of content and construction, what kind of 'Continuation' each individual text proposes, and how, mechanically, it does so. This analysis culminates in the creation of an efficient working model that aims to facilitate the further study and investigation of other medieval 'continuatory' texts.

SUSPENDED ENDINGS:
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2009

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MSS SIGLA

A Paris, Bibliothèque nationale de France, fr. 794

B Bern, Burgerbibliothek 354

C Clermont-Ferrand, Bibliothèque municipale et interuniversitaire 248

D Donaueschingen, Fürstenbergische Hofbibliothek, 97 (and Rome, Bibliotheca Casanatensis, A . I. 19 – copy)

E Edinburgh, National Library of Scotland, Advocates' 19. 1. 5

F Florence, Biblioteca Riccardiana 2943

G Black letter edition published by Galiot du Pré

H London, College of Arms, Arundel XIV

J London, PRO, E122/100/13B

K Bern, Burgerbibliothek 113

L London, British Library, Additional 36614

M Montpellier, Bibliothèque interuniversitaire, Section Médecine H 249

P Paris, Bibliothèque de l'Université de Mons-Hainaut 331/206 (4568)

Q Paris, Bibliothèque nationale de France, fr. 1429

R Paris, Bibliothèque nationale de France, fr. 1450

S Paris, Bibliothèque nationale de France, fr. 1453

T Paris, Bibliothèque nationale de France, fr. 12576

U Paris, Bibliothèque nationale de France, fr. 12577

V Paris, Bibliothèque nationale de France, n. a. fr. 6614

<u>Fragments (no sigla)</u>

Private collection, Brussels fragments (formerly de Lannoy)

Brussels, Bibliothèque royale IV 852, nos. 10-11

Private collection, Annonay fragments

LIST OF ABBREVIATIONS

AFLSHN - Annales de la Faculté des Lettres et Sciences Humaines de Nice
AL – Arthurian Literature
BBIAS – Bibliographical Bulletin of the International Arthurian Society
CCM – Cahiers de Civilisation Médiévale
CFMA – Classiques français du moyen âge
CRM – Cahiers de Recherches Médiévales
FF – French Forum
FMLS – Forum for Modern Language Studies
FS – French Studies
GR – Germanic Review
MA – Medium Aevum
MLN – Modern Language Notes
MLQ – Modern Languages Quarterly
MLR – Modern Languages Review
NMS – Nottingham Medieval Studies
PAPS – Proceedings of the American Philosophical Society
PMLA – Publications of the Modern Language Association
PQ – Philological Quarterly
RMS – Reading Medieval Studies
RR – Romanic Review
VR – Vox Romanica
YFS – Yale French Studies

Notes on the presentation of the word 'continuation' in this thesis

1. When referring to the product or the process of 'continuation', I capitalise the word, e.g. 'Continuation'
2. When referring to one of the *Perceval Continuations*, I italicise and capitalise the word, e.g. '*Continuation*'
3. Please note, I do not capitalise the verb 'to continue', nor do I capitalise 'continuator' unless I am referring to a particular continuator of *Perceval*, e.g. 'the First Continuator'.

INTRODUCTION

Chrétien de Troyes left his fifth and final romance, the *Conte du Graal*,[1] unfinished, hanging mid-sentence, probably owing to his death. It is well known that his central object, the Grail, went on to become one of the most enigmatic in all literature, and one which endures today. Chrétien's story, as well as the many other medieval texts to adopt the Grail theme,[2] have been endlessly examined and analysed as a result of their contribution to the transmission of the eternal motif, as well as their protracted influence on the literatures of both the medieval and modern worlds. Significantly, however, scholars searching for examples of the contemporary response to this extremely important romance often overlook the works of four particular authors. These authors were among the very first to react to the call of Chrétien's unfinished tale and, collectively, they composed in excess of 69,000 lines designed to emanate directly from Chrétien's final utterance. We refer to them today as the 'Continuators'.[3] Their works are known collectively as the *Perceval Continuations*, and individually as follows:

1. The *First Continuation* (or the *Gauvain Continuation*, la *Continuation-Gauvain* or the *Pseudo-Wauchier Continuation*), composed anonymously around 1200.

[1] Or *Perceval* as I shall refer to it henceforth.

[2] Such as Robert de Boron's *Estoire dou Graal* (*Roman de l'estoire dou Graal*, ed. by William A. Nitze (Paris: Champion, 1927)), *La Queste del Sainte Graal*, ed. by Albert Pauphilet (Paris: Champion, 1967) and Malory's *Le Morte d'Arthur*, ed. by Helen Cooper (Oxford: Oxford University Press, 1998) to name but a few. Michelle Szkilnik provides a useful overview of the various medieval adaptations of *Perceval* in her 'Medieval Translations and Adaptations of Chrétien's Works', in *A Companion to Chrétien de Troyes*, ed. by Norris J. Lacy and Joan Tasker Grimbert (Cambridge: D.S. Brewer, 2005), pp. 202-13.

[3] There are also two prequels to *Perceval* present in some manuscripts: the *Bliocadran*, ed. by Lenora D. Wolfgang (Tübingen: Niemeyer, 1976) and the *Elucidation*, ed. by Albert Wilder Thompson (New York: Publications of the Institute of French Studies, 1931), which I shall draw attention to in this study, but which limits of time and space do not allow me to analyse as Continuations proper, due to the fact they are diegetically anterior rather than posterior to Chrétien's *Perceval*.

2. The *Second Continuation* (or the *Perceval Continuation*, la *Continuation-Perceval* or the *Wauchier Continuation*) composed by Wauchier de Denain no later than 1210.
3. The *Gerbert Continuation* (or the *Fourth Continuation* or the *Continuation de Gerbert*) composed by Gerbert de Montreuil around 1225.
4. The *Manessier Continuation* (or the *Third Continuation* or the *Continuation de Manessier*) composed by Manessier around 1225.[4]

'Continuation' as a literary form was certainly not unknown in the Middle Ages. A number of works of considerable import were actually begun by one author and completed by another, such as the *Roman de la Rose*, begun by Guillaume de Lorris and completed forty years later by Jean de Meun. Even Chrétien de Troyes himself had previously been subject to the practice: at the end of *Le Chevalier de la Charrette* the narrator states explicitly that the story was begun by Chrétien but concluded by Godefroi de Leigni under the instruction of the master himself.[5] Thus, continuing a text was by no means unusual, but curiously, no one to date has devoted a whole work to an investigation of the wider implications of the mechanics of 'medieval Continuation'. Jean de Meun's *Rose* and Godefroi's *Charrette* both conclude the texts they seek to continue: they complete the action and round off the story, thus in some ways they are similar. The *Perceval Continuations*, however, seem to have a number of different motives in mind as only one of them actually provides a conclusion to the story. The others, by contrast, elongate the story, and as such are, in some cases, left just as incomplete as the Ur-Text[6] they continue. On the basis of even this superficial an observation, therefore, it becomes clear that there are at least two

[4] I have opted to refer to the *Continuations* of Gerbert and Manessier as the *Gerbert Continuation* and the *Manessier Continuation* because I believe this to be a clearer designation than the often preferred Fourth Continuation for Gerbert's text and Third Continuation for Manessier's. As I will explain in detail later, Manessier's text appears diegetically as the third of the Continuations in the majority of manuscripts in which it is present, but in the two manuscripts where Gerbert's text also appears, Manessier's text appears as the fourth of the continuations, with Gerbert's as the third. Thus, using 'Third Continuation' and 'Fourth Continuation' can be confusing.

[5] As Godefroi states in ll. 7098-07, Chrétien de Troyes, *Le Chevalier de la Charrette ou le Roman de Lancelot: Édition critique d'après tous les manuscrits existants*, ed. by Charles Méla (Paris: Livre de Poche, 1992). See p. 118 for the full quotation.

[6] This represents a slightly new designation for this term. Earlier editors of the *Chanson de Roland* such as Theodor Müller (Göttingen: Dieterich, 1878) and Joseph Bédier (Paris: L'Édition d'art, H. Piazza, 1922) had used 'Ur-Text' to refer to the (undiscoverable) original version of the text, in other words, the original from which all other versions derive. Here I use it to refer to *Perceval*, as whilst the *Continuations* are not rewritings of the original story in the same sense, they do all derive, ultimately, from Chrétien's original narrative.

different styles of 'Continuation' at work in the *Perceval Continuations* – for now, we might call these elongation and completion. As such, one may conjecture that there also exist other types of 'Continuation', and that 'Continuation' is functionally similar to a genre in that it may constitute an umbrella term under which there are a number of sub-genres which need identification, explication and description.[7] The *Perceval Continuations*, therefore, offer the scholar a rich resource for analysing the mechanics of 'medieval Continuation' as a genre, not least because, as works of literature, they themselves have been little studied by comparison with other medieval Grail texts.

Scholarship to date of the *Continuations* has, as suggested, been limited to just a handful of works which consider the texts in any real depth. In terms of book-length studies, aside from an early study of the Paris manuscripts by Hugo Waitz,[8] there are only four published volumes and one unpublished dissertation of note. In 1952, Hilmar Wrede wrote a thesis on all four *Continuations*, but concerned himself far more with manuscript tradition than with content.[9] Guy Vial's later study, *Sens et unité*,[10] is a detailed study of *Perceval* and the *First Continuation* which is structured into two parts: the first concerns *Perceval* – most specifically undertaking a careful analysis of a number of key scenes which have Gauvain as the main character and demonstrating their organic unity with related scenes which have Perceval as the main character. The second part of the study centres on the *First Continuation* and, like the Wrede thesis, its manuscript tradition. Vial unfortunately died before completing the work, and the volume was published posthumously, thus it is left without a conclusion and there is a resulting sense that the impact of the argument is lost as a result. In the late 1980s, Corin F. V. Corley[11] and Pierre Gallais[12] produced further studies.

[7] For example, just as the genre of Comedy has the sub-genres of farce, burlesque, comedy of manners, satire and so on, Continuation may also have a series of sub-genres. I am, of course, using the term 'genre' here in quite a loose sense as it does not fit precisely with the usual Gattungstheorie of medieval literature.

[8] Waitz, *Die Fortsetzungen von Chrestiens* Perceval le Gallois *nach den Pariser Handschriften* (Strassburg: Karl J Trübner, 1890).

[9] Wrede, 'Die Fortsetzer des Graalromans Chrestiens von Troyes' (unpublished doctoral thesis, Göttingen, 1952).

[10] Vial, Le Conte du Graal*: Sens et unité: La Première Continuation: Textes et contenu* (Geneva: Droz, 1978).

[11] Corley, *The Second Continuation of the Old French* Perceval*: a critical and lexicographical study* (London: Modern Humanities Research Association, 1987).

[12] Gallais, *L'Imaginaire d'un romancier français de la fin du XIIe siècle: Description raisonnée, comparée et commentée de la* Continuation-Gauvain, *Faux Titre*, 33, 34, 36, 39, 4 vols (Amsterdam: Rodopi, 1988-89).

Corley's work is a highly technical analysis of the *Second Continuation*, which suggests that manuscript evidence can be used to show how the Second Continuator's first line may not be that traditionally assigned to him, rather he may have started his composition at a later line. Gallais's work on the other hand, focuses on the *First Continuation* in an exhaustive four-volume enterprise. Every last drop of information is squeezed out of the text in order to produce a study which first considers the manuscript tradition in an attempt to discover the 'best' manuscript, and second undertakes a literary evaluation of the text reliant mainly on Jungian archetypes. Most recently, Matilda Tomaryn Bruckner has produced the first full-length book study on all four *Continuations*,[13] and her approach to the task is to analyse what she terms the texts' 'ongoing dialogue'[14] through the narrative analysis of key motifs and features which originate in what she calls the mother text and establish emerging patterns throughout the *Continuations*. She divides these key features into three subject areas: society and the individual; love, gender relations and family ties; chivalry, violence and religion; and uses her analytical model to demonstrate how each of these highlights formal issues such as collective invention, rewriting, interpretation and canon formation. The analysis focuses resolutely on medieval examples but acknowledges the resulting implications for similar analyses which centre on modern serial works. Chapter 1 surveys the collective authorship, while Chapters 2 to 4 introduce selected *Continuations*, focusing on problems which emerge in the analysis of *Perceval* and how they resurface across the corpus, and Chapter 5 includes an examination of Grail issues which connect Chrétien with Gerbert and the *First Continuation*. I return to Bruckner's argument in a moment, but first, it requires acknowledgement that, aside from this handful of main works, there are a number of useful articles and notes that I shall also refer to throughout this thesis, all of which acknowledge the same notion: that these texts are important and deserve more attention. Certainly, the significance of Chrétien's final work, *Perceval*, for literature across the ages has already been shown many times. The *Continuations*, therefore,

[13] Bruckner, *Chrétien Continued: A Study of the* Conte du Graal *and its Continuations* (Oxford: Oxford University Press, 2009). As a whole, Bruckner's book constitutes a reworking and amalgamation of a number of articles that she has produced over the last twenty years or so, to which I shall also make reference throughout this thesis.
[14] Bruckner, *Chrétien Continued*, p. 2.

must be regarded as similarly important. Indeed, and here I return to Bruckner's argument:

> If from a modern perspective, we limit Chrétien's authorship to the 9,000-plus verses of his unfinished romance, […] within the terms of medieval practice, Chrétien continues to exert authorship throughout the cycle, as continuators write freely but remain faithful to his tutelage through the continuing presence of the *Conte du Graal* inscribed at the head of each manuscript compilation.[15]

What Bruckner astutely refers to here is the fact that *Perceval* and its *Continuations* effectively constitute a cycle.[16] My understanding of this sometimes nebulous term derives from the following definition:

> A cycle can be the end product of a gradual process of expansion as a result of which an original tale or romance is preceded by stories telling of previous events, or continued by sequels or continuations treating later developments. It can also be the product of a compiler who arranges or combines existing works into a comprehensive structure. A cycle is distinguishable from a mere collection of works by the fact that events are presented in a linear sequence, that the principal characters throughout the cycle are identical or related to each other, and that the cohesion between the constituent works is made clear by external or internal references.[17]

Bruckner feels that scholars have overlooked the cyclical nature of the *Perceval* corpus owing to what she terms 'the inconsistent accumulation of materials contained within the texts'.[18] Presumably she is referring to a lack of obvious cohesion between episodes which would allow the corpus to fit under the heading of 'cycle' according to the above definition. The importance of rewriting in other medieval cycles (such as the *Lancelot-Grail*), however, has attracted a wealth of critical writings and modern scholarship over the years; as a result, Bruckner's new designation of the *Perceval Continuations* as forming part of a cycle lends the texts a new significance. While the modern reader struggles to accept the texts' narrative miscellany as providing acceptable Continuations, or appropriate successors, the inherited manuscript tradition

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[15] Bruckner, *Chrétien Continued*, p. 2.

[16] Indeed, Bruckner was among the first to use the term 'cycle' in relation to the corpus in her 'Intertextuality', in *The Legacy of Chrétien de Troyes*, ed. by Norris J. Lacy, Douglas Kelly and Keith Busby, 2 vols (Amsterdam: Rodopi, 1988), I, pp. 223-65. The same appellation is used by Busby in his 'The Other Grail Cycle', in *Cyclification: the Development of Narrative Cycles in the Chansons de Geste and the Arthurian Romances*, ed. by Bart Besamusca, Willem P. Gerritson, Corry Hogetoorn and Orlanda S. H. Lie (Amsterdam: Koninklijke Nederlandse Akademie van Wetenschappen Verhandelingen, 1994), pp. 176-78. More recently, Etienne Gomez, working on vows, oaths and promises in the corpus, has reached a similar conclusion, arguing for a cyclical perspective in his forthcoming article 'Les effets de cycle dans le cycle du *Conte du Graal*', in *Les genres en question au Moyen Âge*, Eidôlon (Bordeaux: Presses Universitaires de Bordeaux, 2009).

[17] Bart Besamusca, Willem P. Gerritson, Corry Hogetoorn and Orlanda S. H. Lie, 'Introduction', in *Cyclification*, pp. 1-6 (p. 1).

[18] Bruckner, *Chrétien Continued*, p. 2.

suggests that the medieval reader must have responded differently.[19] It is this opportunity of gaining insight into the medieval reader's concept of Continuation, its permissible strategies and its intrinsic links to the better understood notion of 'cycles' that makes the *Perceval Continuations* so crucial to address by means of this analysis, and importantly it is in this mechanical, rather than poetical, approach that I differ from Bruckner. While Bruckner conducts a survey of the reoccurrence of motifs across the corpus, she does not focus on the wider implications of the notion of Continuation. She does, in passing, make reference to mechanical elements, such as in Chapter 1's analysis of what she calls authorial relays (that is, the authorial acts of self-naming across the corpus as a way of authenticating each text), and in her consideration of the 'narrative loop' created by Gerbert's text in Chapter 5, but she does not consider that different Continuations may be mechanised by different means, and it is this that constitutes the main thrust of my analysis in this thesis. My research is, of course, informed by Bruckner's work, and I shall engage with it throughout this thesis, but Bruckner's content-driven approach, which, in the main, only resonates with the *Perceval Continuations* themselves, does not overlap heavily with my own mechanical approach, which, to my mind, will have a wider impact on the analysis of Continuation across the medieval corpus. Keith Busby, for instance, specifies the significant status of the *Continuations* as potential indices of the mechanical aspects of narrative composition in the Middle Ages:

> Now that we are beginning to understand better the mechanics of medieval narrative composition and the transmission of texts in manuscript, and to read them on their own terms rather than by the received norms of modern scholarship, a re-examination of the corpus of continuations of Chrétien's *Perceval* could prove extraordinarily fruitful.[20]

As such, this thesis should provide a supplement to, rather than a contradiction of, Bruckner's useful, but ultimately content-focused approach. In her preface, Bruckner states that, just like the texts, she wishes 'to entertain the potential for interactive

[19] Bruckner concurs: 'However miscellaneous and disconnected [the *Continuations*'] inventions may strike modern readers, the manuscripts themselves attest to a process of generation that constantly realigns first, second, third and fourth Continuations as the textual offspring of "le vieux Perceval," whose integrity is for the most part unobscured by later remaniements.' 'Rewriting Chrétien's *Conte du Graal*: Mothers and Sons: Questions, Contradictions, and Connections', in *The Medieval* Opus*: Imitation, Rewriting and Transmission in the French Tradition: Proceedings of the symposium held at the Institute for Research in Humanities October 5-7 1995 The University of Wisconsin-Madison*, ed. by Douglas Kelly (Amsterdam & Atlanta, GA: Rodopi, 1996), pp. 213-44 (p. 214).

[20] Rupert T. Pickens, Keith Busby and Andrea M. L. Williams, 'Perceval and the Grail: The Continuations, Robert de Boron and *Perlesvaus*', in *The Arthur of the French: The Arthurian Legend in Medieval French and Occitan Literature*, ed. by Glyn S. Burgess and Karen Pratt (Cardiff: University of Wales Press, 2006), pp. 215-73 (pp. 246-47).

dialogue',[21] and certainly this thesis responds to that desire. My own analysis, of course, will have its limitations, but what it should represent is a development of, and a complement to, the relatively scarce scholarship already undertaken on these texts.

The neglect of these texts in modern scholarly analysis is also very often attributed to their complicated manuscript tradition. This does not necessarily follow, however, once one acknowledges the life's work of William Roach, who succeeded in producing a vast, but accurate and infinitely usable, edition of three of the four texts.[22] The remaining *Continuation*[23] was also edited to a high level by Mary Williams and Marguerite Oswald.[24] These editions certainly facilitate research on these texts; indeed, it has been argued that through the provision of full variants they impose a neatness on what are otherwise rather untidy texts.[25] The textual variation between the manuscripts, however, is so great that producing one single redaction of the texts has proven impossible. In the worst case, for example, there are three/four redactions of the *First Continuation* alone. As such, whilst the texts are perfectly accessible, reading the *Continuations* still represents a perplexing, time-consuming task, which perhaps accounts for the fact that many scholars have preferred to leave the *Continuations* untouched.

There are very few extant manuscripts that contain the *Perceval* on its own – just four out of a possible fifteen Old French verse manuscripts which are not in a fragmentary state – and for the most part these come from the earlier years of the tradition. Thus, while it is undeniable that Chrétien's part of the story was the best known, the abundant transmission of the *Continuations* suggests a good deal of familiarity on the part of authors and audiences also with the content of the latter, as well as that scribes and readers may have felt that Chrétien's text needed Continuation.

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[21] Bruckner, *Chrétien Continued*, p. 2.
[22] William Roach, ed., *The Continuations of the Old French* Perceval *of Chrétien de Troyes*, 5 vols (vol. I: Philadelphia: University of Pennsylvania Press, 1949; vol. II: Philadelphia: University of Pennsylvania Press, 1950; vol. III: Philadelphia: American Philosophical Society, 1952; vol. IV: Philadelphia: American Philosophical Society, 1971; vol. V: Philadelphia: American Philosophical Society, 1983). Busby reiterates this need for further scholarship in light of the existence of a complete and accurate edition in his review of Roach's edition following the completion of the fifth and final volume ''William Roach's Continuations of *Perceval*', *RPh*, 41 (1988), 298-309.
[23] Which is extant in only one manuscript plus a fragment of another.
[24] Gerbert de Montreuil, *La Continuation de* Perceval, 3 vols (Paris: Champion, 1922-75), vols 1 and 2 ed. by Mary Williams, *CFMA* 20, 50 (1922-25), vol. 3 ed. by Marguerite Oswald, *CFMA*, 101 (1975).
[25] Pickens, Busby and Williams, p. 223.

This may, of course, have been partly due to the *Continuations*' mere connection with *Perceval*, but their sheer proliferation demonstrates that they must have, in their own right, also elicited a degree of popularity amongst audiences. It is generally agreed that the copyists of Chrétien's *Perceval* felt somehow tightly bound to the original redaction of the text, as scribal variation of content and episode are kept to a minimum.[26] Perhaps the scribes were heeding Chrétien's warning that: 'Qui autre fois le conteroit,/ Anuis et oiseuse seroit,/ Que nus contes de ce n'amende.' (vv. 1381-83);[27] more likely, however, what might seem like a limitation is due to the presence and authority of Chrétien de Troyes himself. This requirement of constancy in the copying of *Perceval*, however, seems not to have filtered through to the transmission of the *Continuations*. Before proceeding to a discussion of the specific aims of this thesis, therefore, it is worth briefly considering the content of each of these *Continuations* and understanding their basic textual history and background. Such contextualisation will provide a basis upon which to construct an approach to the question of Continuation throughout the corpus of texts.[28]

First Continuation[29]

It is considered that the earliest version of the *First Continuation* was composed, anonymously, not very long after Chrétien's apparent demise – that is, no later than about 1200 or so.[30] Of all the *Continuations*, this is the most complex. Extant in eleven Old French verse manuscripts (MSS *AELMPQRSTUV*),[31] two fragments of Old French verse manuscripts (MS *J* and Brussels IV 852), one Middle High German

[26] Among these critics are Beate Schmolke-Hasselmann, *Der arthurische Versroman von Chrestien bis Froissart: zur Geschichte einer Gattung* (Tübingen: Niemeyer, 1980) and Busby, 'Text, Miniature and Rubric in the Continuations of Chrétien's *Perceval*', in *Les Manuscrits de Chrétien de Troyes/The Manuscripts of Chrétien de Troyes*, ed. by Keith Busby, Terry Nixon, Alison Stones and Lori Walters, 2 vols (Amsterdam & Atlanta, GA: Rodopi, 1993, I, pp. 365-76. Sarah Kay has also produced an article which argues that such is Chrétien's literary personality, that his mere presence 'sets limits on the interpretation of 'his' works and conditions on admission to 'his' canon.' 'Who was Chrétien de Troyes?', *AL*, 15 (1997), 1-35 (pp. 2-3).

[27] When referring to *Perceval*, I use Chrétien de Troyes, *Le Roman de Perceval ou le Conte du graal, édition critique d'après tous les manuscrits*, ed. by Keith Busby (Tübingen: Niemeyer, 1993).

[28] The theoretical discussion of 'Continuation' and consequential methodology for approaching the texts in this light is to be found in Chapter Two.

[29] Episode summaries of all four *Continuations* are provided in Appendix IV.

[30] Norris J. Lacy, Geoffrey Ashe and Debra N. Mancoff, *The Arthurian Handbook* (New York: Garland, 1997), p. 76.

[31] For comprehensive reference to the contents of each manuscript, along with full codes etc., please refer to Table 1, Appendix II. Chapter One concerns manuscript tradition in general, and so more exhaustive information is contained there.

translation (MS *D*) and a printed, prose version from 1530 (*G*), the *First Continuation* is the most prolific *Continuation* in terms of frequency of appearance.

It was earlier stated that all of the *Continuations* are subject to considerable levels of scribal variation and this comparative volatility is never more evident than in the *First Continuation*. Roach's edition of this text is a heroic feat indeed, given his identification of three extant redactions (each subject to significant variation) and the necessity therefore to publish the text in three volumes over a period of three years. These redactions he calls the Short (contained in MSS *ALPRS*, and printed in Roach's vol. III at c. 9500 lines in length), the Mixed (contained in MSS *DJTV*, printed in Roach's vol. I at c. 15,350 lines in length) and the Long (contained in MSS *EGMQU* and Brussels IV 852, and printed in Roach's vol. II at c. 19,600 lines in length). The Short Redaction is generally considered the earliest of the three redactions, with a proposed date of composition of not later than 1200.[32] The Mixed and Long Redactions have proven more difficult to date, but they were almost certainly composed some time after the Short Redaction owing to what is widely held as implicit intertextual reference to other, later texts such as *La Queste del Saint Graal* which in turn is dated to around 1230.[33] There is even some conjecture that both the Mixed and the Long Redactions may post-date the *Second Continuation*, though the validity of this notion will probably never be categorically proven.[34] It is also held by some that the Mixed Redaction is the latest of all the Redactions as it appears to contain a combination of the Long and Short Redactions.[35] I shall return to this matter later.

The precise content of the *First Continuation* will be discussed in more length in Chapter Three, but I shall give a broad overview here. Traditionally (that is, according to Roach) the text of the *First Continuation* runs from immediately after line 9234 of Busby's edition of *Perceval* ('Si li demande qu'ele avoit') to 'Si com je vos contai orains' (line 15322, Mixed, I; line 19606, Long, II) or 'Pale an fu et

[32] See Marshal S. Grant, 'The Question of Integrity in the First Continuation of Chrétien de Troyes' *Conte du Graal*', *Proceedings of the PMR Conference*, 11 (1986), 101-25 (pp. 101-02).
[33] For further information on intertextual dating links, see Gallais, 'Formules de conteur et interventions d'auteur dans les manuscrits de la *Continuation-Gauvain*', *Romania*, 85 (1964), 181-229.
[34] Corley, *The Second Continuation*, p. 77.
[35] Gallais, 'Formules', pp. 181-85.

descoloree' (line 9456, Short, III).[36] The entire *Continuation* (in all three Redactions) is devoted entirely to the adventures of Gauvain, and these adventures actually seem to work rather well as individual, autonomous stories – indeed, Roach was able to split the narrative cleanly into six branches, each of which seems to tell a single, self-contained episode, or Gauvain adventure. Perceval himself, by contrast, is given no mention except at a tournament in the Carados Section (Roach's Section Three, Episode 9), in which he is glimpsed only fleetingly. The First Continuator's decision to approach his Continuation in this way has received considerable comment. Bruckner, for example, notes that the *First Continuation* is, 'more than anything, simply a heterogeneous collection of independent Gauvain materials,'[37] while Roach says that the adventures 'sont complètes en elles-mêmes.'[38] The Short Redaction includes just one visit to the Grail Castle, which represents the only obvious narrative link back to Chrétien's original text; various motifs and images within this Grail scene are however much changed from Chrétien's version of events, as we will see in detail later. The critic's curiosity is thus awakened as to how the medieval audience may have viewed these significant departures from the original. Indeed, the mere existence of the Long and Mixed Redactions suggest that the reception of the Short Redaction may not have been entirely positive – or at the very least, that readers or scribes found it unsatisfactory. The Long and Mixed Redactors, after all, effectively rewrite, and add to, large sections of the text of the Short Redaction and, perhaps most significantly, interpolate an additional Grail scene which is more analogous to Chrétien's Grail scene than to that of the Short Redactor. In this way the efforts of the Mixed and Long Redactors are often seen as an attempt to reconnect with Chrétien in places where the Short Redactor deviated too radically.[39] In spite of the Short Redaction's apparent digression from the main lines of Chrétien's original, however, the Short Redaction never appears without *Perceval* in any of the manuscripts. Indeed, all Redactions of the *First Continuation* are always preceded by *Perceval*. No matter

[36] I quote the precise lines here as I will later take up the issue of where authorial changeovers occur in the manuscripts and it is therefore important to grasp what are considered the 'traditional' points of changeover. Hereafter, when quoting from Roach's editions, I will simply refer to the line number and volume number.

[37] Bruckner, 'Intertextuality', p. 251. Leupin also makes the comment that the *First Continuation* 'se compose d'une bigarrure d'épisodes' in 'Les enfants de la Mimésis: Différence et répétition dans la «Première Continuation du Perceval»', *VR*, 38 (1979), 110-26 (p. 111).

[38] Roach, 'Les Continuations du *Conte del Graal*', in *Les Romans du Graal aux XIIe et XIIIe siècles*, Colloques Internationaux du Centre National de la Recherche Scientifique, Strasbourg, 29 Mars-3 Avril 1954 (Paris: Centre National de la Recherche Scientifique, 1956), pp. 107-18 (p. 113).

[39] A comment also made by Roach 'Les Continuations', p. 115 and Bruckner in 'Intertextuality', p. 259.

how the Long/Mixed Redactors' tendency to re-write the primitive version is interpreted, therefore, it transpires that all three Redactions must have been judged, in some way, appropriate Continuations of the Ur-Text. This is especially probable given that the Short Redaction is not completely discarded once the Long and Mixed Redactions commence their circulation; rather it still continues to be included even in manuscripts dated to the later period of written transmission.[40] Even so, the fact cannot be avoided that attempts to refine and rewrite the primitive Short Redaction were undertaken in a calculated and deliberate manner by the Long and Mixed Redactors. This inevitably raises the question, if the Short Redaction was still considered to function as a Continuation, then what did the Long and Mixed Redactors hope to achieve by their enterprise?

Questions of intention here come to mind; whilst it can never be known incontrovertibly what the Continuator(s)/Redactor(s) intended to do in terms of Continuation, I shall argue that it is possible, upon the analysis of pertinent episodes,[41] to make some legitimate suggestions as to what could have lain at the root of their endeavours. In other words, if an understanding of *how* the Continuators achieve their overall continuatory aesthetic can be reached, the critic may consequently be offered an insight into *why* the Continuator elected that approach to the task. This should facilitate the classification of precise nuances of Continuation present in that particular text, and ultimately give rise to the establishment of a set of terminology designed for specific application to continuatory texts, as well as a methodology for their analysis. In terms of the *First Continuation*, this approach should allow for a better understanding of, and more accurate way of describing, the relations between the Redactors' texts. It should elucidate how and why they respond to each other in the way that they do, and more importantly, what their specific continuatory aims are *à propos* Chrétien's Ur-Text.

[40] These are *P* and *S*, though this does assume that the scribes actually had knowledge of the later Redactions.
[41] The Grail scene might be just one obvious choice.

SECOND CONTINUATION

Containing a narrative construct considerably less complicated than the *First Continuation* because of its less convoluted manuscript tradition, the *Second Continuation* is no less interesting in terms of Continuation. Extant in eleven Old French verse manuscripts (MSS *AEKLMPQSTUV*), as well as both the sixteenth-century *mise en prose* (*G*) and the Middle High German translation (*D*), the *Second Continuation* is almost as prolifically copied as its predecessor. After some debate, the work has been most recently agreed as that of Wauchier de Denain,[42] and is thought to date from the very early years of the thirteenth century, not long after the composition of the Short Redaction of the *First Continuation* – certainly no later than 1210 or so.[43] It consists of two redactions (the Short and the Long) but the Short breaks off and joins the Long early in the narrative.[44] For the critic, this relative simplicity of redaction renders commentary on the *Second Continuation* somewhat more straightforward than is the case with the *First Continuation*. The sheer number of extant manuscripts and the significance of their respective variants, however, are still not to be underestimated. According to Roach and to convention, the text of the *Second Continuation* runs from 'D'aus deus le conte ci vos les' (line 9457, Short; line 19608, Long, IV) to 'Et Percevaux se reconforte' (line 32594, IV).

Interestingly, the *Second Continuation* is the only one of the *Continuations* to appear anywhere on its own and separated from *Perceval*.[45] It does this in just one

[42] The author names himself in the text as 'Gauchiers de Dondain', with various variations on the spelling across the manuscripts. For a number of years the original identification of this name was with that of Wauchier de Denain, an already known literary figure who translated a series of *Vies des Pères* under the patronage of Philip of Flanders and his niece Johanna. This was heavily contested by Ferdinand Lot in his 'Les auteurs du *Conte du Graal*', *Romania*, 57 (1931), 117-36 (the original identification had been made by M. Wilmotte, *Le Poème du Gral et ses auteurs* (Paris: Droz, 1930)). Guy Vial, however, more recently re-established Wilmotte's original stance on the subject in his article, 'L'auteur de la deuxième continuation du *Conte du Graal*', *Travaux Linguistiques et Littéraires*, 16 (1978), 519-30, which Corley supports in his 'Wauchier de Denain et la Deuxième Continuation de *Perceval*', *Romania*, 105 (1984), 351-59.

[43] John L. Grigsby sets out the case for this, and for the datings of the other *Continuations* in 'Continuations of *Perceval*', in *The New Arthurian Encyclopedia*, ed. by Norris J. Lacy (New York and London: Garland, 1991), pp. 99-100.

[44] Roach explains that the Short Redaction is contained in MSS *A* and *S*. MS *A* breaks off a few episodes into the *Second Continuation*, and it is at this same break-off point that MS *S* ceases to follow the Short Redaction and joins the Long instead: 'Introduction', in *The Continuations*, IV, pp. xiv-xvi. Corley also explains the issue, but in even more exhaustive detail, in his *The Second Continuation*, pp. 18-30.

[45] In all but one case it appears immediately after *Perceval+First Continuation* (there is no pattern to which redaction of the *First Continuation* precedes the *Second Continuation*).

manuscript[46] – MS *K* – where it is immediately followed, without demarcation of a change of authorship, by a separate short Continuation, which brings the romance to a conclusion and which seems to be confined to this manuscript alone. This fifty-eight-line text is known as the *Independent Conclusion*, and in many ways might be regarded a 'Continuation' in its own right. Accordingly, I propose to deal with this short addition as a separate entity in the Conclusion.

The *Second Continuation* recommences the story of Perceval, after his lengthy absence in the *First Continuation*, and tells the events in a linear and unified fashion: Wrede, in particular, was very convinced that the *Continuation* was tightly and coherently constructed, and dominated by a feeling of unity.[47] In terms of response to Chrétien's text and to the *First Continuation*, it is apparent from the inclusion of various episodes, which seem to draw upon material from these predecessors,[48] that the *Second Continuation* responds to both texts. This impression is created by an overriding sense that the *Continuation* is reacting to the perceived deficiencies of the *First Continuation* by gently tugging the story back into line with the Ur-Text by means of the duplication and/or imitation of familiar scenes and motifs from Chrétien.[49] For example, the Grail scene is considerably more recognisable as drawing inspiration from Chrétien's version than that of the *First Continuation*'s Short Redaction and the general impression of the *merveilleux* is more discreet. As such, the text is stylistically far more akin to the techniques of Chrétien than to those of the First Continuator. As a result, the impact of the *Second Continuation* is considerably different from that of the *First Continuation*. There is a sense of familiarity regained, and with the return of Perceval comes the anticipation that the story will now move towards a close. Unfortunately the Second Continuator does not furnish us with this desired ending. Rather, he stops mid-Grail scene just before all is revealed to Perceval. The Second Continuator does, however, appear focused on narrative advancement where the First Continuator does not. The *Second Continuation* is analysed in this light in Chapter Four, where a detailed study of

[46] In all others it appears directly after *Perceval* and the *First Continuation*.
[47] Wrede, p. 128. Corley, however, argues the diametric opposite, *The Second Continuation*, p. 42-55.
[48] To be discussed in detail later.
[49] Annie Combes states 'Whereas [the *First Continuation*] distances itself from the *Conte* as much as possible, [the *Second Continuation*], on the contrary, seeks convergence with it': 'The Continuations of the *Conte du Graal*', trans. by Alexia Gino-Saliba, in *A Companion to Chrétien de Troyes*, ed. by Norris J. Lacy and Joan Tasker Grimbert (Cambridge: D. S. Brewer, 2005), pp. 191-201 (p. 195).

selected scenes should provide information as to how the Continuator achieves these perceived 're-connections', thus hypothetically allowing the identification and categorisation of a type of Continuation that is different from that of the *First Continuation*.

GERBERT CONTINUATION

Extant in just two manuscripts, *T* (complete) and *V* (fragmentary), and in both cases diegetically placed between the *Second* and *Manessier Continuations* which I shall discuss below,[50] the *Gerbert Continuation* presents a different problem from that posed by the other *Continuations*. It is considered to have been composed by Gerbert de Montreuil, also renowned for having written the *Roman de la violette*. Problematically though, it appears that he composed the *Continuation* at roughly the same date as did Manessier his conclusion (c. 1225), and that he did so in apparent ignorance of Manessier's concomitant endeavour, which in a manuscript culture is by no means inexplicable. This has suggested to scholars[51] that Gerbert had in fact intended his piece to form an ending for the corpus as a whole. This is an argument which is also strongly supported by the narrative content as Gerbert retains Perceval as the main Grail knight and eventually brings him back to the Grail Castle where the impression given is that he will finally learn all that has been promised. The only manuscript (*T*) to contain the full text,[52] however, cuts Gerbert off before this narrative promise is fulfilled.[53]

It is important to note that the two extant manuscripts containing the *Gerbert Continuation* are known to be the product of one workshop.[54] The discarding of Gerbert's hypothetical ending is postulated, therefore, as being the work of a scribe or manuscript planner closely connected with the workshop in question. It seems that

[50] Traditionally, the *Gerbert Continuation* runs from 'Qui parole au Roi Pescheor' (l. 1, I) to 'a por un poi qu'il ne chanta' (l. 17086, III).
[51] Such as Bruckner, *Chrétien Continued*, p. 190 and Louise D. Stephens 'Gerbert and Manessier: the Case for a Connection', *AL*, 14 (1996), 53-68 (pp. 66-67).
[52] This manuscript is apparently extant its complete form as it contains no missing folios.
[53] The fragmentary manuscript (*V)* unfortunately lacks the folios in which the moment of Gerbert's text's cessation would be expected to appear, but the otherwise close relationship of these two manuscripts, and indeed the folio/line count, suggest that the moment of changeover would have appeared more or less identically.
[54] I will later return to the question of how *T* and *V* have been shown to be the work of the same scribe, and therefore also of the same workshop.

s/he, presented with *Perceval+First Continuation+Second Continuation* plus both the *Gerbert* and *Manessier Continuations*, elected to try and include both the latter compositions by reducing the *Gerbert Continuation* to a mere interpolation between the *Second* and *Manessier Continuations*.[55] Briefly, since I return to the matter below, this interpolation was made by placing the *Gerbert Continuation* directly at the end of the *Second Continuation*. The final lines of the *Gerbert Continuation* were then amputated and replaced by a repetition of the final fourteen lines of the *Second Continuation*, from which point the *Manessier Continuation* follows on directly. Despite the extra narrative delay effected by the inclusion of Gerbert's work, this strategy meant that the first line of the *Manessier Continuation* could still emanate from the same line as its author had originally intended. Based on this manuscriptural evidence, the suggestion that Gerbert originally intended an ending to the story seems perfectly reasonable, and I do not wish to contest the notion. Rather I shall undertake my study in light of it, as it begs a rather interesting question for the purposes of this thesis: why might the *Gerbert Continuation*, rather than the *Manessier Continuation*, have been selected for reduction by the planner(s) of MSS *TV*? Was there a sense that the *Gerbert Continuation* was inferior to the *Manessier Continuation* in some way? If so, what was it that was more satisfactory about Manessier's work than Gerbert's, and did it have anything to do with the apparent type of Continuation that each chose (albeit perhaps unconsciously) to employ? For our purposes, this is a vital question – and indeed I shall return later to the complex question of what *is* a 'satisfactory' ending. It requires not only that the *Gerbert* and *Manessier Continuations* are accurately categorised as demonstrating different types of Continuation, but also that an enquiry be made into whether certain types of Continuation may have been held superior to others. This is a discussion that I will engage with at length in Chapter Five.

[55] And apparently also by using (or possibly creating) the mid-length Mixed Redaction of the *First Continuation*.

MANESSIER CONTINUATION[56]

As just seen, Manessier composed his conclusion to the *Perceval* corpus at approximately the same time as Gerbert wrote his (c. 1225), and he seems to have done so in ignorance of his contemporary's activity. Manessier's *Continuation*, however, appears in considerably more manuscripts. There exist some seven Old French verse manuscripts (*ETMPQUS*), along with a fragment in *V*, and the *Continuation* also appears in the Middle High German translation (*D*), as well as in the later prose edition (*G*). Traditionally, the text runs from 'Qui de l'aventure a tel joie' (line 32595, V) to 'Cil qui errant par le chemin' (line 42668, V). It characterises Perceval as the main Grail knight and is always placed as the final chapter of the story, even where it appears alongside Gerbert's diegetically co-existent conclusion. The *Continuation*'s plentiful manuscript tradition suggests that Manessier's work enjoyed a wide appeal as a concluding work and, as suggested above, almost certainly moreso than did Gerbert's. By comparison with the *First* and *Second Continuations*, though, the manuscript tradition is relatively simple, and the text fairly stable. This allowed Roach to produce a single, coherent, redaction of the text. Manessier states in his epilogue (ll. 42641-44, V) that he composed the work for Countess Jeanne de Flandres, a descendent of Chrétien's original patron, Philip. His *Continuation* is a work which, in the briefest terms, provides answers to the big questions left unanswered by Chrétien and his successors, including the meaning of the Grail, and as such will be an interesting study in terms of the response he is making to his predecessors. It will also be useful in terms of understanding how one produces a Continuation that is designed to complete and conclude an unfinished story – something that none of the other *Continuations* actually does.

So how do I propose to analyse the *Continuations* for the purposes of this thesis? Even the briefest of overviews of the texts, such as the above, is enough to tell us we are dealing with four radically different works. Nonetheless all of them have, essentially, the same outward motive – to continue the text of *Perceval*. The ways in

[56] Robert H. Ivy, Jr. discusses the manuscript tradition specifically of the *Manessier Continuation* in his *The Manuscript Relations of Manessier's Continuation of the Old French* Perceval (Philadelphia: University of Pennsylvania, 1951).

which they continue it, however, are where the great variations of motivation must lie. Bruckner astutely comments that:

> Responding to the architecture of Chrétien's romance as beginning, this romance cycle produces a "conte du graal" more interested in middles than ends, a Grail story in which you can always find something more to sandwich in before the inevitable end.[57]

In other words, not all aim to complete; some aim to prolong and some to duplicate – but what are the mechanics of these objectives? And is it possible to define them systematically so as to provide a working model that may be applied to other medieval works of Continuation? Did the fact that these texts were composed by different authors even matter to the medieval audience in the way it seems to matter to us today? That is, were the texts viewed as individual works, or were they considered inherently part of the homogeneous whole that is *Li romans de Perceval*? And, for the purposes of this thesis, can this inform us profitably about the mechanisms of the process of producing a Continuation? I propose a study on two levels which should provide us with the evidence required in order to answer these questions, as I shall now outline.

PLAN OF THIS THESIS

The first level of research deals with the evidence of the manuscripts. It will scrutinise how the *Continuations* are presented to the reader, on a visual level, by the scribe/manuscript planner. It will question whether the moments of changeover between texts and/or authors are shown: that is, is there anything to be discerned in the illumination, in the changes of hand, in the structure of quires, in the use of rubrication etc. which might alert the reader to a sense of division between the texts?[58] This section of the thesis is contained in Chapter One and I place this chapter, unusually but deliberately, before the methodological discussion as I intend that its findings provide a point of departure for the rest of the thesis. That is, the evidence of the manuscripts lends an insight into how medieval scribes and readers may have regarded the relations between what the modern audience sees, persistently, as the individual texts, but not into how the authors understood them and, indeed, how

[57] Bruckner, 'Looping the Loop through a Tale of Beginnings, Middles and Ends: From Chrétien to Gerbert in the *Perceval* Continuations', *Faux Titre*, 183 (2000), 33-51 (p. 34).
[58] Sylvia Huot's work on the *Rose* has shown that these minutiae of manuscript production are often employed to demonstrate changes of authorship: '"Ci parle l'aucteur": The Rubrication of Voice and Authorship in *Roman de la Rose* Manuscripts', *SubStance*, 17 (1988), 42-48 (p. 43).

authors actually designed their respective *Continuations*. It is really this latter point – the mechanics of how authors constructed Continuations – that forms the basis for, and the major objective of, this thesis. As is inevitably the case in medieval scholarship, however, the nuances of medieval book production must inform any discussion of content-driven material.[59] As such, Chapter One's focussed discussion of the manuscripts aims to point out details of interest in the visual and manuscriptural presentation of the texts which will offer clues as to scribes' and readers' understanding of continuatory processes, and indeed their knowledge of the relationships between these *Continuations*. Conclusions drawn at this point should then lead efficiently into the second level of research, as it will then be possible to analyse whether the now better understood comprehension of scribes and readers is actually derived from that of authors in the narrative construction of each text.

Before proceeding with this second level of research, however, some fundamental theoretical questions will need to be answered: what is a Continuation? What must a Continuation do and/or include to be classed as such? What different things might a continuator aim to do when producing a Continuation? Why and how is a Continuation any different from an 'end', and how do we, the reader, apparently unconsciously, discern this? Indeed, what is an end? How can we define and label different types of Continuation? Only with answers to these methodological questions will it be possible to create a framework with which to approach the authorial narrative construction of the texts themselves; a methodological discussion, which tackles the above concerns and others at length, appears in Chapter Two. Ultimately the chapter will set up a hypothesis as to the different ways in which Continuation may be seen to work, identifying and labelling, as a preliminary, just some of the possible sub-genres of Continuation. Medieval practice, though, is obviously very different from modern critical approaches and it is important to make clear that this

[59] As Busby notes: 'Study of the manuscripts of Chrétien de Troyes's romances puts us in direct contact with the reality of medieval texts as experienced by their owners, readers and those who listened to readings from them. It can teach us much about the place of Chrétien's *oeuvre* within the larger corpus of Old French literature and its manner of reception across the centuries. […] A basic familiarity with the material transmission of the literature we claim to know and love – in this case, the romances of Chrétien de Troyes – would therefore seem to be a *sine qua non*.' 'The Manuscripts of Chrétien's Romances', in *A Companion to Chrétien de Troyes*, ed. by Norris J. Lacy and Joan Tasker Grimbert (Cambridge: D. S. Brewer, 2005), pp. 64-75 (pp. 74-75). Busby also closes his article on Post-Chrétien verse romances with a similar plea, stating that the manuscript context provides 'crucial evidence to supplement that gained from purely textual sources.' 'Post-Chrétien Verse Romance: The Manuscript Context', *CRM*, 14 (2007), 11-24 (p. 24).

study does not seek to develop 'rules for Continuation', rather to create a model for the modern analysis of Continuation. This model will be designed specifically for testing against the *Perceval Continuations*, and will require refinement as the process of Continuation becomes better understood. The precise nature of this model will be based primarily on the theoretical findings of Chapter Two, but also on some *prima facie* observations of the mechanics of other medieval Continuations in the same chapter. In addition, Chapter Two will seek to construct a preliminary set of terminologies, as none yet exists for the specific study of Continuation; if Continuation is to be treated as a genre, an appropriate idiom must be crafted and employed to enable clarity of expression in its analysis. As was earlier stated, it is in this constructional approach that I differ significantly from Bruckner's recent study of the *Continuations* – where her analysis focuses resolutely on the Continuation of thematic elements within the texts themselves, this thesis aims to use the *Perceval Continuations* more as a lens for understanding the wider concept and, indeed, the construction of Continuation in the Middle Ages.

With a working hypothesis in place, the rest of the thesis will be devoted to testing it. Chapter Three will, by means of the examination of several scenes, look at the complexities of the *First Continuation*, its perceived move away from Chrétien's mainstream narrative and what this means for the hypothesis. In other words, it will ask whether or not the *Continuation* falls naturally into any of the hypothesised sub-genres of Continuation, and discuss how the hypothesis can then be refined in light of the evidence of the *First Continuation*. Chapter Four will then tackle the so-called 're-connective' nature of the *Second Continuation*, considering systematically, again through the study of selected scenes, how, in mechanical terms, it reverts to the familiar Ur-Text. Again, this should lead to a conclusion which demonstrates how well or poorly the *Second Continuation* fits one (or more) of the sub-genres of Continuation conceptualised in Chapter Two and, as a consequence of the findings, lead to further fine-tuning of the model. Chapter Five will take the form of a comparative study. It will first categorise the types of Continuation employed in each of the *Gerbert* and *Manessier Continuations*, utilising a line of enquiry similar to that used for the *First* and *Second Continuations*. The hypothesised model of Continuation will, of course, receive refinement in light of the findings on these later *Continuations*, but in addition, the chapter will address a further matter. It will consider whether the

identification of sub-genres of Continuation can lend any insight into the relative levels of popularity of different types of Continuation. If so, it may become possible to explain conclusively why Manessier's *Continuation*, rather than Gerbert's, seems to have enjoyed more popularity as the concluding section to the story – always assuming, of course, it is not just a question of simple geography, or the hazards of transmission.

Having tested the hypothetical model assembled in Chapter Two, the comprehensive analysis and consequent evidence of all four *Continuations* should facilitate the enhancement and tempering of the draft model into a coherent and final version in the Conclusion. At this point, its wider application and the level of its efficacy will be tested against and demonstrated by an analysis of the *Second Continuation*'s *Independent Conclusion*, which provides a brief, yet relevant and useful, example of 'Continuation':[60] as such it seems the ideal text with which to round off the analysis.

It is my hope, then, that the creation of this analytical model for Continuation will provide a stable framework which, first, assists the further, general study of the *Perceval Continuations*, and second, and most importantly, smoothes the progress of further research into other medieval works of Continuation by means of the creation and definition of a methodology and a terminology. This lexicon will have been designed specifically to pertain only to the genre of Continuation, such that other scholars tackling the genre of medieval Continuation may be able to apply it coherently and, I hope, usefully, to their analyses. With only four texts examined in great detail in this thesis, however, I cannot hope to be exhaustive in the creation of this set of terminology – there may well be other types of Continuation in existence which are simply not present in these works. The aim of this thesis, therefore, is not to have the last word on medieval Continuation, rather it is to create, for the medieval scholar, a basis for further study into this most interesting of areas.

[60] Further information on the *Independent Conclusion* can be found under MS *K* in Chapter One.

CHAPTER ONE

VISUAL AND MECHANICAL DEPICTIONS OF AUTHORIAL CHANGEOVERS IN THE MANUSCRIPTS

In this chapter, I intend to take each manuscript in turn, and discuss how it manages its *Perceval*-related contents in order to glean clues from the *mise en page* as to scribal perceptions and contemporary reader reception of the *Continuations*.[61] This will involve a detailed cataloguing of what features are perceptible specifically at the 'traditional'[62] changeover points of the various *Continuations*: these might include – judging from the disposition of divisions of texts in multi-text manuscripts – changes of hand, large (possibly illuminated/historiated/gilded/ornamented) capitals, explicits, rubrics, breaks in the text, new quires and headings, amongst various other possibilities.[63] I will also consider the illumination/pictorial styles and/or rubrication present in the manuscripts from one text to the next, and cross-reference the manuscripts as appropriate to show if any agreements or correlations, either

[61] I have viewed all of the Paris and London manuscripts as original documents. All other manuscripts have been viewed on microfilm at the Institut de Recherche et d'Histoire des Textes in Paris.

[62] As explained in the Introduction, when I talk of the 'traditional' changeover moments of the *Continuations*, I am referring to the widely accepted parameters set out by Roach and Oswald/Williams.

[63] Huot's work on these visible signs of textual division in relation to the *Rose* was discussed in the Introduction, but it is worth mentioning here that Busby has also touched upon the subject, specifically of initials, in relation to *Ysopet*. He notes that the reader recognises 'the red capital […], even without blank spaces, as the transition from one fable to the next.' *Codex and Context: Reading Old French Verse Narrative in Manuscript*, 2 vols (Amsterdam & New York, Rodopi, 2002), p. 196. The implication, here, of course is that the decoration is for the reader's benefit. Busby also notes in another article, that 'Although these initials are obviously decorative, they also, perhaps principally, act as a form of punctuation, drawing attention to movements and pauses in the narrative. The larger ones share with some miniatures the function of indicating major divisions of a story, while the smaller ones often indicate the beginning and end of reported speech, the arrival or departure of characters, and temporal movement.' 'The Manuscripts of Chrétien's Romances', p. 73.

illustrative or textual, may be determined. Eventually, such an enterprise should produce results which allow us to discern whether or not a specific pattern of devices was used by the book production profession in the reproduction of *Perceval* and its *Continuations*, and whether the practices of this changed over time or according to workshop. As suggested, this analysis – relating to the habits of scribes, manuscript planners, and indeed readers – will then inform the subsequent textual analysis of the same texts, at which point I shall specifically explore what the narratives themselves can tell us about the authorial composition of Continuations. Ultimately, the combination of these two elements, of which this chapter explores the first, will manifest itself in the creation of an accurate model for the further analysis of Continuation in general. In terms of the specifics of this chapter's construction, I shall provide descriptions of all the manuscripts which contain *Perceval* and/or one or more of the *Continuations*.[64] I am not aiming to produce exhaustive descriptions of each manuscript as a whole as Nixon gives an excellent overview of these details for all manuscripts in his 'Catalogue of Manuscripts',[65] except for *DKG*, for which Roach provides information in the introduction to his edition of the *Continuations*,[66] and for *J*, of which the minutiae are described by Lisa Jefferson in her article on this newly discovered fragment of the *First Continuation*;[67] rather I will focus my analysis on matters which are pertinent only, in terms of the mechanics of Continuation as handled by the scribe(s) and/or manuscript planner(s), to *Perceval* and the *Continuations* themselves. Fundamentally, this chapter moves towards an understanding of how scribes and manuscript planners chose to present the *Continuations* on the written page to their reader(s), by analysing whether the *Continuations* are presented as separate, autonomous texts, or rather as one homogeneous whole. I will not enter into lengthy discussions about the type of hand,

[64] I have opted to speak about all manuscripts, including those which contain only *Perceval*, as even these may lend some insight into the relationship between *Perceval* and the *First Continuation*, and specifically about the moment of authorial changeover. Fragments are also taken into account, even if moments of changeover do not appear in the extant folia, as they are a vital part of the contextualisation of the tradition as a whole. I also include information about the printed, prose version (*G*) despite it not being a manuscript in the manner of the others. As an early printed book its content was likely drawn from a medieval manuscript and we might, therefore, see it as a transcription (albeit likely edited) of an otherwise unknown manuscript. Roach thus justifies its use in his edition of the texts and, as such, I concur that its content warrants consideration in any analysis of manuscript tradition of the *Continuations*. At the very least, it offers useful information on the later reception of the texts.
[65] Nixon, 'Catalogue of Manuscripts', in *Les Manuscrits de Chrétien de Troyes*, II, pp. 1-85.
[66] Roach, 'Introduction', I, pp. xvi-xxxi.
[67] Jefferson, 'A New Fragment of the *First Continuation* of Chrétien's *Perceval* (London, PRO/E122/100/13B)', *AL*, 15 (1997), 55-76.

provenance and other such matters owing to the existence of this information in the earlier mentioned analyses of Nixon, Roach and Jefferson, I will however, give the basic information, the currently accepted dating, localisation and foliation of each manuscript.[68] Throughout this chapter (and indeed in Appendices I, II and III), the manuscripts are dealt with according to the age order put forward by Nixon so that any patterns relating to the relative datings of the manuscripts may be more easily discerned.[69] I will not enter into in-depth discussion of manuscript families or stemmata other than where relations are immediately obvious and relevant as, whilst usually this would be vital for the sort of discussion which follows, it has proven impossible for all genealogical information to be assembled in one stemma, as Margot van Mulken notes.[70]

1. MS *C*, Clermont-Ferrand, Bibliothèque municipale et interuniversitaire 248

Date: $13^{1/4}$
Localisation: Northern France
Folios: 152
Perceval contents: *Perceval* ff. 1r-152r

This manuscript contains only *Perceval* and stops at line 9212 of Busby's edition, in the middle of a sentence,[71] that is, twenty-two lines before the traditional end of the text. Since the rest of the final folio (152v) is blank except for a later addition,[72] we can presume that the manuscript is as it was intended. This suggests three possibilities: 1. the scribe had been instructed to copy just the *Perceval*, but was

[68] As suggested, this information will be derived from Nixon, Roach and Jefferson. Table 1 (Appendix II) also provides a quick reference aid to these details, as well as to information concerning the contents of each manuscript and their order of appearance, whether the manuscript is through-copied and whether it is illuminated and/or rubricated.
[69] Nixon, pp. 13-14.
[70] This, she suggests, is because *Perceval* was so widely copied that it ended up subject to a heavily mixed ancestry which may have been caused by several different exemplars and scribes simultaneously being used in the copying process, resulting in a possible mixing up of quires in the binding process. Van Mulken also contends that this gives rise to manuscripts which 'commit a sort of stemmatological "adultery"', 'change partnership' and 'contaminate' the text (p. 44). As a result, manuscript families are difficult to identify in the *Perceval* tradition as their apparent kinship changes throughout the texts and, consequently, no reliable picture of the manuscript relations in *Perceval* exists. See her '*Perceval* and Stemmata', in *Les Manuscrits de Chrétien de Troyes*, I, pp. 41-48.
[71] This is, of course, contrary to what is claimed, erroneously, by Hilka in his edition of *Perceval*: *Der Percevalroman (Li contes del Graal) von Christian von Troyes*, Christian von Troyes sämtliche Werke, 5 (Halle: Niemeyer, 1932), p. iii, and also by Alexandre Micha in *La tradition manuscrite des romans de Chrétien de Troyes* (Paris: Droz, 1939), p. 39, who both say that the end comes at l. 9228, and is thus in line with the text of London, College of Arms, Arundel XIV (MS *H*).
[72] The alphabet – perhaps a quill test before the writer embarked upon writing something else.

copying from a manuscript containing the *First Continuation* (and possibly the *Second*) and simply considered the end of *Perceval* to fall at this point, 2. the scribe was copying from a defective exemplar and was unaware of its flaw, or 3. the scribe was copying from a defective exemplar and was aware of its flaw, but had no way of knowing the content of the final lines so did not include them. The first possibility, at first glance, seems reasonable: if the scribe's exemplar did not make a change of authorship clear, the exact moment of its happening may have been difficult to decipher, and so the scribe had to make an educated guess. This, however, is not supported by the manuscript's early dating within its tradition[73] because, at the time of the manuscript's composition, the first two *Continuations* may not have been widely circulating as they were, according to most recent critical opinion, written around 1200.[74] That the *Perceval* was unfinished, therefore, was likely to have been known to scribes and readers alike, and knowledge of the exact point at which Chrétien broke off had probably not yet been much contaminated by the composition and addition of the *First Continuation*. If anything, therefore, we might expect that the copyist, at this stage of the manuscript transmission, would be more familiar than his later counterparts with the precise textual moment at which this text came to its premature end. This argument also eliminates possibility number two as the scribe's arguably closer familiarity with the text than that of his later counterparts would suggest he would be unlikely to be unaware of the missing lines. It does, however, lend weight to suggestion three, that the scribe knew very well that his exemplar was faulty but simply had no way of filling the lacuna. This hypothesis, however, relies on a presumption that scribes were intimately acquainted with the text of *Perceval* in the early thirteenth century; without access to any earlier manuscripts which might have provided exemplars, it is, of course, close to impossible to prove this categorically. What can be concluded from MS *C*, however, is that the prevailing implication of its manuscriptural transmission is that the 'traditional' end point of the *Perceval*, even at this early stage of transmission, may not have been entirely palpable, or known, to all scribes, if to any of them – perhaps simply due to shortcomings in their source material. Confusions regarding the cessation point of *Perceval*, therefore, may have crept in at earlier, perhaps even at the earliest, stages of transmission in manuscripts that are no longer, to our present knowledge, extant.

[73] In fact, it is the earliest known manuscript to contain any *Perceval* contents.
[74] It is worth also noting that, in light of this, the *Perceval*'s lone appearance seems not anomalous.

2. Private collection, Annonay fragments

Date: $13^{1/4}$
Localisation: Champagne
Folios: 26 (fragments of various sizes)
Perceval contents: *Perceval* f. 26r+v

The sole extant folio of *Perceval* amongst these fragments contains verses equivalent to ll. 1869-2024, and the manuscript, in its complete form, also contained at least three of the other Chrétien romances: though there are no fragments remaining of *Lancelot*, fragments from the same manuscript containing *Erec et Enide*, *Yvain* and *Cligès* suggest that the volume was intended as a 'complete works' volume, and therefore may have contained *Lancelot* as well. The original order in which the romances may have appeared is impossible to ascertain owing to the fact that no original foliation or quire signatures are present. In addition, *Perceval* may or may not have been followed by any of the *Continuations*; the fragmentary evidence can testify neither one way nor the other. Its early dating within the tradition, though, may suggest that as in MS *C*, the *Perceval* appeared on its own as the *Continuations* had not yet achieved any wide transmission.[75]

3. MS *L*, London, British Library, Additional 36614

Date: [76] $13^{1/4}$
Localisation: Champagne and Flanders
Folios: 279[77]
Perceval contents: *Perceval* prologue: line 1, f. 4a to line 15, f. 4c
Bliocadran: line 16, f. 4c to line 26, f. 10d
Perceval: line 27, f. 10d to line 11, f. 87a
First Continuation (Short): line 12, f. 87a to line 10, f. 166b
Second Continuation: line 11, f. 166b to line 22, f. 268a

This manuscript is particularly complex. It contains *Perceval* with the *First* (Short Redaction) and *Second Continuations*, along with a later interpolation of the *Bliocadran* prologue. After the *Second Continuation* (f. 268v), the manuscript finishes

[75] The *Perceval* folio was edited by Albert Pauphilet, *Chrétien de Troyes: Le manuscrit d'Annonay* (Paris: Droz, 1934).
[76] Patricia Stirnemann dates this manuscript even more precisely to c. 1210-20 'Some Champenois Vernacular Manuscripts and the Manerius Style of Illumination', in *Les Manuscrits de Chrétien de Troyes*, I, pp. 195-226 (p. 206).
[77] Two sets of foliation present. I use the later foliation, as used by the British Library's *Catalogue of Additions to the Manuscripts in the British Museum in the Years 1900-1905* (London: British Museum, 1907), pp. 156-57.

with *La vie de sainte Marie l'Egyptienne*, which runs to the final folio, numbered 282, but which is in fact the 279th folio of the manuscript owing to the complication of the refoliation I refer to above.[78]

The interpolation of the *Bliocadran* seems to have happened after the manuscript was planned and written, though it may have been in the latter stages of production, rather than at a much later date, as the different hands responsible for the texts seem to be more or less contemporary.[79] For the sake of clarity, I shall bullet-point the stages of interpolation here:

- The first folio of the *Perceval* was taken out of the binding and the final 44 verses on it were removed with acid, thus leaving behind only Chrétien's Prologue.
- Seven blank folios were then glued to this folio, thus creating a new quaternion which would be bound at the very beginning of the manuscript.
- The *Bliocadran* was written into this new quaternion, commencing immediately, with a large capital, after the last line of Chrétien's Prologue.
- The *Bliocadran* then runs until a few lines before the end of the recto of the seventh folio of the new quaternion, immediately after which the 44 lines of *Perceval* which had been removed with acid from the end of the first folio are then spread over the remaining space in the new quaternion, though with large spaces in between owing to the insufficient number of lines to fill the amount of remaining space in the gathering.

[78] For more information on these conflicting sets of foliation, see Roger Middleton, 'Additional Notes on the History of Selected Manuscripts', in *Les Manuscrits de Chrétien de Troyes*, II, pp. 177-243 (pp. 235-36).

[79] Nixon, p. 24. See also Jessie Weston, *The Legend of Sir Perceval: Studies upon its Origin, Development, and Position in the Arthurian Cycle*, 2 vols (London: Nutt, 1906), I, p. 40, where she says that experts at the British Museum explained to her that there was 'no great interval of time between any of the scribes'.

- The rest of the manuscript then runs as originally planned from the first folio of the second quire.[80]

In addition, there are several hands at work in this manuscript:[81] mostly they change at the start of each new text, though this is not true in every case. Originally, there was one scribe for *Perceval*, another for *Bliocadran*[82] and another again for the *Sainte Marie* text which completes the manuscript. There is also a change of hand at the beginning of the *First Continuation*, and an additional hand does take over for the *Second Continuation*, but not until f. 172c, by which time the *Second Continuation* has been running for eight and a half folios. This tells us that while hand changes in this manuscript usually do correlate with the transitions between texts, this is not exclusively the case, and that other concerns of the copying process must also be considered as reasons for the practice. For example, Nixon has argued that there are two short quires present in the manuscript, quires 11 and 22, and that these two quires contain, respectively, the beginnings of the *First* and *Second Continuations*.[83] Whilst this is true of the *First Continuation*, it is not accurate in terms of the *Second Continuation*; what actually falls consistently within the short quires are hand changes – not the beginnings of the individual texts.[84] So Nixon's argument, which effectively suggests that the planners of MS *L* considered the works as separate entities, evidenced by the manuscript planner's having them copied, by design, into a specifically divided quire structure with a different hand for each text, is only partially supported. The case of short quire 22 shows that it is not always the case that changes

[80] This was, of course, originally the second folio of the first quaternion. This is a difficult process to explain clearly, however, and as such, I provide here the quire structure to make this clearer: 1^8, 2^7, 3-10^8, 11^6, 12-21^8, 22^4, 23-35^8, 36^6. The second quire is a folio short of being a standard quaternion as its original first folio was removed and then attached to seven blank folios thus creating what is now the first quaternion of the manuscript.

[81] The hand changes in MS *L* have informed many of the decisions made by Roach and others about what would now be referred to as the traditional cessation points of the texts contained within it – and most specifically, that of *Perceval*.

[82] Though the *Bliocadran* scribe did, of course, also rewrite the 44 lines of *Perceval* that had been removed from the original first folio as part of the process of interpolating his text.

[83] Nixon, p. 23.

[84] These changes of hand do not happen immediately at the beginning of the new, short, rather within a folio of the beginning of each new, short quire. It was earlier shown that there is not a hand change at the beginning of the *Second Continuation*, rather there is one eight and a half folios into the *Second Continuation*, and it is at this point that the short quire is inserted. I believe Nixon's error has simply been caused by a momentary lapse in interpreting the two sets of foliation I mentioned earlier. If one is using the new foliation (as Nixon says he is), the beginning of the *Second Continuation* is on f. 166. This folio, however, does not actually fall within either of the short quires. Folio 166 of the old foliation, on the other hand, does indeed fall within short quire 22. Nixon has simply looked at the wrong set of foliation when making his judgment.

of hand and quire structure separate individual texts. The only entirely uniform process of division throughout the manuscript is that the changes of hand govern the changes of quire. This suggests that these changes of hand derive simply from the mechanical process of copying this manuscript, rather than that they are a device for indicating a change in authorship of the narrative material.[85] As such, a change of hand is highly unlikely to be a practice employed for the benefit of the reader, as it is not a feature which would impact immediately upon him or her. Rather this would be of more benefit to the scribe(s) in so far as the different sections for copying would probably have been split up and distributed amongst the scribes in question. Each of these sections would have been difficult to fit perfectly into a set number of equal quaternions, so wherever the scribe's given text came to a stop, the final quire seems to have been shortened so that there is no more than one folio left to fill with the first lines of the text to appear diegetically thereafter.[86]

4. MS *F* Florence, Biblioteca Riccardiana 2943

Date: $13^{2/4}$
Localisation: Eastern France
Folios: 126
Perceval contents: *Perceval*: line 1, f. 1r to end, f. 126v

This early manuscript is another that contains only the *Perceval*. The final folios of the manuscript and the text are missing, but the diminutive format (it measures just 20.5 x 10.3cm) and small amount of writing per folio (just 15 x 5.5cm of writing space) suggest that it was originally intended as a one-work volume. The text breaks off at Busby's l. 8608, so it is presumed that there was originally at least a further

[85] That the majority of changes of authorship in the manuscript are marked by a change of hand, however, can not be dismissed. There could be any number of reasons for the scribe of the *First Continuation* continuing copying well into the *Second Continuation*, such as the scribe due to take over falling ill etc. Perhaps, therefore, it had originally been planned that the hand change would indeed have come at the moment of the change of authorship between the *First* and *Second Continuations*. That it was not wholly necessary to keep to this pattern suggests, therefore, that the changes of hand do not really function as a method of informing the reader of a change of authorship, rather the divisions of authorship offer a set of convenient, ready-made sections which facilitate the copying process for the scribe(s). Thus whilst there was evidently an awareness of a series of authors being involved in the composition of the various texts in question, it was evidently not at all necessary to concretise this for the reader.

[86] This quire shortening was not necessary for the other hand divisions in the manuscript, given that the others stopped within a folio of the end of a quaternion. It may, of course, be that the manuscript planner had intended all hand/quire changes occurred at the very end of quaternions, thus enabling him to parcel out the individual texts for copying more conveniently, but that he may have made errors in calculation, thus necessitating the shortening of quires 11 and 22.

quaternion after the end of the seventeenth quire. In the absence of the end of this manuscript, however, it is impossible to assert whether the *Perceval*'s end point came at the traditional moment, or whether it fell at a different point. In view of this, MS *F* is unable to inform the current research.

5. MS *A*, Paris, Bibliothèque nationale de France, fr. 794

Date: $13^{2/4}$
Localisation: Champagne
Folios: 433
Perceval contents: *Perceval*: line 1, f. 361a to line 30, f. 394f
First Continuation (Short): line 33, f. 394f to line 30, f. 430e
Second Continuation: line 31, f. 430e to line 6, f. 433f

This is the famous Guiot manuscript.[87] As well as its *Perceval*-contents, MS *A* also contains a number of other chivalric romances (including Chrétien's four other romances).[88] As a scribe, Guiot is notorious for his propensity towards rewriting and even invention with the texts he copied: while Roach classifies him as 'remarkably careful' with imaginative tendencies,[89] Busby goes so far as to call him an 'interventionist' and someone who 'constantly raps Chrétien on the knuckles for gleefully demonstrating his rhetorical and verbal dexterity'.[90] In narrative terms, therefore, it seems that he is liable to alter texts to suit his own preferences, tending, as Gallais has shown, to focus on the *courtois*, whilst avoiding the vulgar.[91] It is more interesting for our purposes, however, to consider Guiot's *mise en page* – specifically, if (and how) he tackles the changeover points of authorship between *Perceval* and the *Continuations*.

Famously, at the end of the *Perceval* proper, Guiot includes the words 'Explycyt Perceval le uiel', and it is from this inclusion (along with an 'explicit' in *H* and a change of hand in *L* occurring at the same narrative moment) that our modern understanding of where the boundary between Chrétien's text and the *First Continuation* lies is derived. After Guiot's 'Explycyt', the *First Continuation* is

[87] The most in-depth study of this manuscript is that by Mario Roques, 'Le manuscrit fr. 794 de la Bibliothèque Nationale et le scribe Guiot', *Romania*, 73 (1952), 177-99.
[88] See Table 1 for details.
[89] Roach, 'Introduction', I, p. vii
[90] Busby, *Codex and Context*, I, p. 95 and p. 100 respectively.
[91] Gallais, *L'Imaginaire*, I, pp. 138-46 and pp. 166-75.

introduced with a nine-line capital. This moment of changeover happens in the middle of a regular quire, as here the manuscript planner has not had to distribute quires to a series of scribes, as was the case with *L*. Here the boundary appears to be emphasised more for the reader's purposes as it is both verbally and visibly (owing to the extra space left) explicit. Given that the *Continuations* were probably considered relatively new compositions at the time of MS *A*'s construction, and especially so by comparison with *Perceval*, this is perhaps not surprising, even if it does demonstrate a rather different approach to the representation of changes of authorship than that shown by MS *L*.[92]

Concerning the boundaries between the *First* and *Second Continuations*: at first glance there is nothing obvious to note.[93] There is no break of text, explicit or inauguration of a new quire at what is regarded, traditionally, as the boundary. However, just nine lines before at 'Seignor vos avez bien oï' (equivalent to l. 9449, III), and not previously remarked upon, a large decorated initial is placed at the beginning of the line.[94] Of course, this may be mere coincidence, but the initial's placement does not seem to announce a new narrative departure, as is typically the case for such decoration in the other *Perceval* manuscripts. Rather, these few lines read like a sort of transitional passage which transports the reader from the *First Continuation* into the *Second*:

> Seignor, vos avez bien oï
> Si con li cisnes s'an parti
> Atot le chalant del gravier,
> Qu'an porte le mort chevalier,
> Et la pucele ansanble o lui,
> Qui'n a soffert si grant enui
> Et tante lerme en ot ploree,

[92] That the *Continuations* did indeed constitute recent narrative matter may also be seen as evidenced, as MS *L* also attests, by the inclusion of the primitive Short Redaction of the *First Continuation* rather than the later Long and Mixed Redactions.

[93] Indeed Roach, Micha and Nixon all state that there is no obvious point of changeover between the *First* and *Second Continuations*.

[94] This is, however, not to say that this is the first time the exact attribution of the changeover point has been argued; see, for example, Corley's highly detailed and complex work on the Second *Continuation*, where he contends that the actual changeover point from the *First* and *Second Continuation* is where MS *A* breaks off, at line 10268, pp. 37-41. The problem with Corley's supposition that this is the only explanation is that it is based on what he envisages as a change of model which is present in *S* from this same point onwards, but this is a rather subjective piece of evidence – there could be many reasons for such a change, one example might be that the quires of exemplars, having been separated for concurrent copying by different scribes may have become jumbled during the copying process and/or when they were reunited, thus a manuscript may be seen to change partners owing to a muddled (set of) exemplar(s). This point of view has been demonstrated convincingly, and with reference to the *Perceval* itself, by van Mulken, pp. 41-48.

Pale an fu et descoloree.
D'aus dues le conte ci vos les. (ll. 9449-57, III)

Could it be that the moment of changeover, at least in Guiot's opinion, came a few lines earlier than we have traditionally been led to believe? Given the initial's proximity to the traditional place of changeover, this suggestion is by no means unfeasible. Guiot himself may have been uncertain where the change should have taken place, and thus made his best guess based on the text in front of him. Another explanation could be that this line actually was the original point of changeover, and that Guiot deliberately placed a large initial at the point where he knew one author took over from the other. Alternatively, Corley has argued that Guiot never intended to include the *Second Continuation* at all. Rather, Corley suggests, Guiot thought that the end point of the *First Continuation* fell at the moment at which he, Guiot, ceases to write: three folios after what is traditionally thought to be the beginning of the *Second Continuation*. Indeed, since the remaining columns on the final folio of the manuscript are blank, we can presume that no text has been lost, and that this was Guiot's intended end point.[95] Whether Corley is correct that the true end point of the *First Continuation* was in fact Guiot's final line, though, remains a subject for some debate. This is particularly evidenced by an oddity concerning Guiot's use of an 'explycyt' at the end of every text in the codex (including the non-Chrétien contents). Indeed, he places an 'explycyt' at the end of *Perceval*. There is, however no such 'explycyt' at the end of the *First* or *Second Continuations*. The absence of this closural device is rather conspicuous given the apparent likelihood that Guiot intended to complete his redaction of the story at the moment of his cessation of writing. In omitting his usual closural apparatus, Guiot seems effectively to signal the incomplete nature of the text to his reader. Whether it is his understanding that the 'unfinished text' before him constitutes the *First* or *Second Continuation*, as Corley argues, is difficult to know. What is undeniable, though, is that, in contrast to the planner(s) and scribes of MS *L*, Guiot seems considerably more concerned with communicating to his reader the incomplete nature and diverse authorship of the *Perceval* texts.

[95] Corley, *The Second Continuation*, pp. 37-41 – this argument is also reproduced in his 'Réflexions sur les deux premières Continuations de *Perceval*', *Romania*, 103 (1982), 235-58.

Linked to the implications of Guiot's use of the 'explycyt' is the existence of a concluding colophon at the end of *Yvain*, which precedes *Perceval* in this manuscript. This colophon[96] has led critics to suggest that the manuscript was, at some point in its history, bound out of order, and that *Yvain*, rather than *Perceval*, was the intended final text of the Chrétien romances.[97] This is because it is the only colophon in the entire manuscript, and colophons are usually included in codices as a closing gesture. This argument is feasible, but it still does not explain the lack of an 'explycyt' at the end of the *Second Continuation*. Even if the *Perceval* texts had been intended to appear earlier in the manuscript, it still would have constituted a deviation from convention not to place an 'explycyt' at the end of them. Additionally, throughout the manuscript, new texts always follow preceding texts by starting at the head of the next available column. After the end of the *Perceval* texts, however, on the final folio, the next available column is blank. This suggests that the *Perceval* texts were indeed supposed to constitute the final chapter of the manuscript as, if the *Perceval* texts were meant to have appeared at some point before *Yvain*, it is highly likely that whichever text was intended to follow it would have begun in the subsequent column. I would argue, therefore, owing to the omission of an 'explycyt', and to the nature of the final folio of the manuscript, that *Perceval* actually does appear in the correct place and that no such binding error was made. One explanation for Guiot's early placing of the colophon (that is, after *Yvain*) could be that Guiot expected that further writings would eventually be available to complete *Perceval* and so left the remainder of the final folio of the manuscript blank so that these could be appended to the end of the manuscript. Alternatively, and perhaps more likely in the light of this discussion, by placing the colophon at an earlier moment, after the end of *Yvain*, and by failing to provide an 'explycyt' at the very end of the manuscript, Guiot seeks deliberately to signal to the reader his perception that the text is incomplete.

MS *A* also offers some insights into how later readers understood the relationships between these texts. The first is a flyleaf which was added in the second half of the thirteenth century. This is now designated flyleaf C, and it contains a ten-line contents list in verse. The hand of this list does not provide page numbers, but each line names one individual text, and does so in the order in which the texts appear

[96] Which states: 'Cil qui l'escrist Guioz a non./Devant Nostre Dame del Val/est ses osteus tot a estal.'
[97] E.g. Nixon, p. 29.

presently in the manuscript. In contrast, though, two lines are devoted to *Perceval* (with its *Continuations*): 'De perceval lou viel quant tu en wels oir/ A la nuevime ensoigne quet par soi dois venir'.[98] Here the composer of the verse contents list suggests, unambiguously, that the *Perceval* texts are considered as one whole, that is, as the 'ninth' text in the volume – there is no mention of 'the old *Perceval*' as being separate from any of the *Continuations*. Even more interestingly, though, a later, fifteenth-century hand saw fit to add page numbers to this contents list, and for the first line of the two verses concerning *Perceval*, this hand gives the page number for the beginning of *Perceval*, and then at the end of the second line of the poem, gives the page number for the beginning of the *First Continuation*. So whilst the earlier contents-organiser sees the texts as one entity, the later contents-organiser considers them as two. Of course, fifteenth-century additions cannot have the same level of authority as what Guiot himself provided, but it does suggest that Guiot's reference to 'Perceval le uiel' was acknowledged.

The second insight is that, at around the same time that flyleaf C was included (that is, in the second half of the thirteenth century), another finding aid was added to the manuscript: bookmarks. These seem to have taken various forms (parchment flaps or tabs, and silk bookmarks sewn onto the parchment) of which only one remains. This bookmark appears at the beginning of *Perceval* – but the consistently damaged edges at the beginning of all the other texts provide evidence of the existence of the others. The placement of each bookmark correlates with the items listed on flyleaf C. There is no evidence that any such bookmark, however, was present at the beginning of either the *First* or *Second Continuation*s, so it seems that Guiot's preference for conveying changes of authorship clearly to the reader may have been less popular, or at least less obvious, in the earlier part of the thirteenth century than it was in the latter half. Overall, MS *A* suggests a changing regard over time for the identification of changes of authorship – and a blurring of the audience's need to be aware of them.

[98] This is my own transcription.

6. MS *R*, Paris, Bibliothèque nationale de France, fr. 1450

Date: $13^{2/4}$
Localisation: Northeastern France
Folios: 379
Perceval contents: *Perceval* (prologue omitted): line 40, f. 158e to line 54, f. 184d
First Continuation (Short): line 55, f. 184d to line 53, f. 188d

MS *R*, somewhat like the Guiot manuscript, is a collection of romances of both antiquarian and Arthurian interest.[99] Chrétien's romances are inserted into the middle of Wace's *Brut* as if the planner desired a manuscript that attested the historical significance of the deeds of Arthur.[100] Titles are written by a later hand at the beginnings of the various romances, but not at the beginning of the *First Continuation*. The narrative of the *First Continuation* ceases after just a few folios, intentionally it would seem as, in line with how all the other texts copied into this manuscript commence, *Cligès* starts immediately after the fragment of the *First Continuation* at the top of the next available column. This is reminiscent of the Guiot manuscript, which also terminates a narrative after a mere few folios, albeit during the *Second* rather than the *First Continuation*, and seems to be symptomatic of what is increasingly apparent, the blurring in the minds of the scribes with regard to where textual divisions lay.

In terms of quire structure, there is no new quire at the beginning of the *First Continuation*, and there is also no other discernible demarcation at the traditional point of changeover that there is any change in authorship – Roach, Micha and Nixon concur on this point.[101] Just eight lines earlier, however, there is a possible piece of evidence that could suggest that a demarcation of the changeover between the *Perceval* and the *First Continuation* is indeed being made, albeit in an unexpected place. As with MS *A*'s postulated demarcation of the *First*/*Second Continuation* changeover, just a few lines before the traditional changeover point of *Perceval*/*First Continuation* in MS *R*, a decorated initial is placed at the beginning of the line 'En une loge se seoit' (equivalent to Busby's line 9227). As with MS *A*, this does not

[99] See Table 1 for details. Walters has also explored the makeup of this manuscript in her: 'Manuscript Compilations of Verse Romances', in *The Arthur of the French*, ed. by Glyn Burgess and Karen Pratt (Cardiff: The University of Wales Press, 2006), pp. 461-87, as well as in 'Le Rôle du scribe dans l'organisation des manuscrits des romans de Chrétien de Troyes', *Romania*, 106 (1985), 303-25.
[100] Nixon, p. 31.
[101] Roach, 'Introduction', I, pp. xxv-xxvi; Micha, pp. 35-37; Nixon, pp. 31-33.

appear to mark the beginning of a new narrative departure, quite the contrary in fact. Additionally, MS *R* inverts the lines at this point: it states 'En une loge se seoit/ ma dame lore et si ooit' (as opposed to 'Et ma dame Lores seoit/ En unes loges, si veoit'[102] for example – equivalent to Busby's lines 9227-28 – as it appears in all other manuscripts to contain it); this is a factor which lays further emphasis on the possibility that the textual division is deliberately being alluded to. Of course, this could be mere coincidence – one possibility for the rhyme inversion might be eye-skip, for example – but coupled with the decorated initial, this is an observation which it is worth bearing in mind when analysing the other manuscripts. It is entirely possible that the scribe had an idea of where the boundary lay different to our modern one, or that s/he knew within which episode it might occur and made a guess as to its exact location. Whether or not these hypotheses are well-founded will be discussed in the course of a similar analysis of the remaining manuscripts.

7. MS *B*, Bern, Bürgerbibliothek 354

Date: $13^{2/4}$
Localisation: Eastern France
Folios: 283
Perceval contents: *Perceval*: ff. 208r-283v

Alongside a number of other texts,[103] this manuscript contains *Perceval* without any of its *Continuations. Perceval* ends at its traditional point and no text has been lost after this point (e.g. from the *First Continuation*), as 'Explicit li romanz de perceval' appears immediately after the final line. Within *Perceval*, there are two alternating hands; the first is responsible for ff. 208r-55v, 272r-80v and 283r-83v, whilst the second is responsible for ff. 256r-71v and 281r-83r. This manuscript serves to reconfirm that, in early stages of transmission, *Perceval* was liable to appear on its own, without its *Continuations*, and that Guiot was not alone in considering the end of *Perceval* to fall at Busby's line 9234.

8. MS *K*, Bern, Bürgerbibliothek 113

Date: 13^{med}
Localisation: Picardy
Folios: 291
Perceval contents: *Second Continuation*: line 1, f. 87a to line 33, f. 115a

[102] I follow the capitalisation of the word 'Lore' as given in each individual manuscript.
[103] See Table 1 for further information.

Independent Conclusion: line 34, f. 115a, line 34, f. 115b

This manuscript is something of an anomaly as it is the only manuscript to contain a *Continuation* without its usual *Perceval*-prefix. The *Second Continuation* begins at the traditional moment, but is suffixed by a special conclusion of fifty-eight lines known as the *Independent Conclusion*, which is unique to this volume. There is no obvious change of authorship marked between the two texts. One hand is responsible for the entire text and there are no rubrics or illustrations. The manuscript's contents page identifies the work (i.e. the *Second Continuation* and *Independent Conclusion* together) as 'Li romans de percheval le galois', which might suggest to the reader that the romance contained within is a fuller version of the *Perceval*-cycle[104] than the relatively short, 'middle' section that is actually included. It might also suggest that the scribe may not have been aware of any other existing *Perceval* text. The contents page certainly does not make it explicit that what is contained here is merely one of the *Continuations* of *Perceval*.

The inclusion of the *Second Continuation* in this manuscript, divorced from its usual *Perceval* accompaniments, is difficult to explain. Given the disconnected miscellanea of all the contents of the manuscript (see Table 1 for further details), it may be that a patron simply had a list of otherwise unrelated texts that he wished to read and so had a tailored manuscript compiled. This does not really help to explain the lone appearance of the *Second Continuation*, however. It may simply be that s/he had already read/owned a copy of *Perceval* and the *First Continuation*, and thus merely wanted a copy of the latest chapter. The addition of the *Independent Conclusion* to the *Second Continuation*, however, is more difficult to explain as it does suggest a perception of 'unfinishedness'.[105] Despite the convictions of scholars such as Gustav Gröber, [106] Corley argues convincingly that the *Independent*

[104] That is, at least one which would contain Chrétien's Ur-Text at the least.
[105] This is obviously a point worthy of discussion and I will return to the *Independent Conclusion* in detail later in the thesis.
[106] Gustav Gröber, *Grundriss der romanischen Philologie*, 2 vols (Strassburg: Trübner, 1886-1902), II, pp. 506 and 509.

Conclusion is not the 'original ending'[107] to the *Perceval*-cycle, as it shows traces of the influence of the *Didot-Perceval*.[108] He considers its inclusion most likely to be a one-off attempt to create a 'complete independent text', but it is one that, from our viewpoint, is 'unsatisfactory' owing to the hasty way in which it reaches its conclusion.[109] Indeed, as Corley rightly says, a mere fifty-eight lines does seem insufficient to conclude a work of this size and magnitude. And given the *Second Continuation*'s isolated appearance here, the notion that a conclusion may have been added in order to give the text an air of completeness that it otherwise would not have is all the more persuasive. As discussed in the Introduction, in many ways the *Independent Conclusion* constitutes a Continuation in itself, composed in response to the unfinished nature of the *Second Continuation*, and as such, I propose to look at it in more detail in my overall Conclusion.

9. MS *E*, Edinburgh, National Library of Scotland, Advocates' 19. 1. 5

Date: $13^{3/4}$
Localisation: Eastern France
Folios: 262
Perceval contents: *Perceval*: line 1, f. 1a to line 26, f. 25a
First Continuation (Long): line 27, f. 25a to line 40, f. 130c
Second Continuation: line 1, f. 130d to line 29, f. 211d
Manessier Continuation: line 30, f. 211d to line 40, f. 262d

The Edinburgh manuscript is the earliest known volume to contain Manessier's concluding *Continuation* and the Long Redaction of the *First Continuation*. Given the currently accepted dating of the manuscript to the third quarter of the thirteenth century, it is reasonable to assume that these works had not been circulating for long at the time of its production.[110] The manuscript has lost large sections of text. In a minority of cases, this is due to the scribe's eye-skip (or perhaps a defective exemplar), but in the majority, the loss of large numbers of folios, and general

[107] Indeed, he refutes that such an 'ending' ever even existed, *The Second Continuation*, p. 20. Roach also agrees that this 'cannot be regarded as the original ending of the Second Continuation' as it is 'not at all in accordance with the basic assumptions of the stories told by Chrétien and the first two continuators.' 'The Conclusion of the Perceval Continuation in Bern MS. 113', in *Studies in Medieval Literature: In Honor of Albert Croll Baugh*, ed. by MacEdward Leach (Philadelphia: University of Pennsylvania Press, 1963), pp. 245-54 (pp. 248-49).
[108] Busby also notes that there are significant links between this text and the legend of Nicodemus and Joseph of Arimathea, *Codex and Context*, I, p. 432.
[109] Corley, *The Second Continuation*, p. 20.
[110] It is supposed that Manessier wrote his conclusion no earlier than c. 1225, and that the Long Redactor composed his version not long before that.

mutilation are responsible. The most significant of such mutilations occurs at the beginning and end of the manuscript: for example, the text of *Perceval* does not begin until Busby's l. 5493, and about 2050 lines of Manessier's text are missing from the end. Of the changeovers of authorship within the manuscript, Roach, Micha and Nixon concur that none are obviously demarcated.[111] In light of our findings for MSS *AR*, however, this assessment may not be entirely accurate. The first point concerns the changeover between *Perceval* and the *First Continuation*. Whilst it is true that nothing makes the traditional point of changeover conspicuous, a decorated initial is placed a few lines earlier – at precisely the same couplet as we saw just such an initial in MSS *AR*: 'Madame lore se seoit/ a unes loges si veoit' (Busby's lines 9227-28). As a result, the beginnings of a pattern in the demarcation of this narrative moment are beginning to emerge, though firm conclusions on this will have to be delayed until the analysis of all manuscripts is complete. In terms of the changeover between the *First* and *Second Continuations*, the traditional moment is in fact introduced by a decorated initial, and as such it is perhaps surprising that Roach, Micha and Nixon should not note this. At the changeover point between the *Second* and *Manessier Continuations*, however, there is no trace of such decoration or demarcation.

In sum, MS *E* contributes to the possibility that there existed considerable confusion over the locations of authorial changeovers: the changeover between *Perceval* and the *First Continuation*, for example, appears to be marked following the emerging pattern of demarcation (that is at the earlier, 'alternative' moment), while the changeover of the *First/Second Continuation* follows the pattern of marking the traditional moment, and the changeover of the *Second* and *Manessier Continuations* is not highlighted at all.

10. Private collection, Brussels fragments (formerly de Lannoy)

Date: $13^{3/4}$
Localisation: Northeastern France
Folios: 1 (fragment)
Perceval contents: *Perceval*: f. 1r+v

[111] Roach 'Introduction', *The Continuations*, I, pp. xxviii-xix; Micha, pp. 63-64; Nixon, pp. 44-45.

This single folio fragment contains ll. 1617-48, 1664-712, 1728-78, 1794-842, 1858-906, 1921-70 and 1986-2002. These lines are from the middle of *Perceval*, and as such this fragment does not offer any information on changeovers of authorship between texts, if indeed the manuscript ever actually contained one or more of the *Continuations*.[112]

11. Brussels, Bibliothèque royale IV 852, nos. 10-11

Date: $13^{3/4}$
Localisation: Northeastern France
Folios: 2 (fragments)
Perceval contents: *First Continuation* (Long): ff. 1-2

These fragments consist of a full folio and a narrow strip of a second. The text corresponds to ll. 8817-972, 11479-501 of Roach's edition of the *First Continuation*, volume II (Long Redaction).[113] It is considered likely that the original manuscript also contained at least *Perceval* if not other of the *Continuations* as *K* is the only other known manuscript to preserve a *Continuation* on its own.[114] As the lines of the *First Continuation* correspond to sections from the middle of the text, these fragments – like the other Brussels fragments – unfortunately cannot provide specifics about changeovers of authorship.[115]

12. MS *T*, Paris, Bibliothèque nationale de France, fr. 12576

Date: $13^{4/4}$
Localisation: Northeastern France
Folios: 283 (numbered to 284)
Perceval contents: *Perceval* line 1, f. 1a to line 2, f. 37a
First Continuation (Mixed): line 3, f. 37a to line 28, f. 98a
Second Continuation: line 29, f. 98a to line 21, f. 152d
Gerbert Continuation: line 22, f. 152d to line 2, f. 220d
Repetition of final lines of C2: line 3, f. 220d to line 16, f. 220d
Manessier Continuation: line 17, f. 220d to f. 261b

[112] The fragment was edited by Omer Jodogne, 'Fragments d'un manuscrit inconnu du *Conte du Graal*: les fragments de Lannoy', in *Mélanges Rita Lejeune*, 2 vols (Gembloux: Duclot, 1969), II, pp. 1039-52. See also his 'Le commentaire du fragment Namurois du *Conte du Graal* (le fragment de Lannoy)', *Académie royale de Belgique: Bulletin de la Classe des lettres et sciences morales et politiques*, 56 (1970), 235-47.
[113] Nixon, on p. 47, actually refers to these lines according to Roach's volume I – the Mixed Redaction, which is probably a typing error. Close inspection of the lines reveals that they are actually from the Long Redaction and thus correspond to Roach's edition of MSS *EMQU*, vol. II.
[114] Nixon, p. 47.
[115] These fragments were edited by Édith Brayer and Félix Lecoy, 'Fragment d'un nouveau manuscrit de la *Première continuation* du *Perceval* de Chrestien', *Romania*, 83 (1962), 400-07.

This is the only manuscript to contain *Perceval* alongside all four *Continuations*, with no obvious breaks between texts[116] and no folio or text losses (cf. MS *V*). For this reason it has been described as 'le manuscrit "cyclique" par excellence'.[117] Aside from its *Perceval*-contents, the manuscript also contains *La mort du Comte de Henau*, a list of debts, and two religious poems by Renclus de Moiliens, all of which are placed at the end.[118] There are two hands at work in the manuscript, though the second is only responsible for a small number of folios (94f-121v), and it is in any case very close in style to the hand responsible for the rest of the manuscript. The hand responsible for the majority of the text has been identified as the same as that of the scribe of MS *V*,[119] and the hand responsible for the smaller section, it has been argued, is the same as that of MS *J*.[120] The hand changes present in MS *T* do not, however, seem to have anything to do with changeovers between texts. The cyclicity of MS *T* is also reflected in its programme of illumination. It contains 27 miniatures and historiated initials distributed at regular intervals throughout the texts, and it appears a single artist is responsible for all such decoration. Large champie initials in gold on red and blue accompany the miniatures and seem to serve as text markers, demonstrating new narrative departures, which is in line with our understanding of their typical usage. There are no rubrics accompanying the miniatures. Sandra Hindman has argued that there is development of the subject matter in the illuminations which shows that the manuscript planner wanted to show Perceval increasingly aspiring to be part of 'clerical culture' as opposed to 'knightly culture'. Considered particularly illustrative of this is the last miniature, on the final folio of the *Manessier Continuation*, showing Perceval dressed in clerical attire kneeling before a woman holding the Grail half-draped in cloth which she is holding up to the outstretched arms of an angel, and which, says Hindman, 'assures the reader of Perceval's ultimate triumph as a Christian knight.'[121] When coupled with her suggestion that this is reflected in the inclusion of the various religious poems at the

[116] According to Roach, 'Introduction', I, pp. xxvii-xxix; Micha, pp. 46-47; Nixon, pp. 49-51.
[117] Emmanuèle Baumgartner, 'Les Scènes du Graal et leur illustration dans les manuscrits du *Conte du Graal* et des *Continuations*', in *Les Manuscrits de Chrétien de Troyes*, I, pp. 489-503 (p. 496).
[118] See Table 1 for further details.
[119] Busby, 'The Scribe of MSS *T* and *V* of Chrétien's *Perceval* and its *Continuations*', in *Les Manuscrits de Chrétien de Troyes*, I, pp. 49-65.
[120] Jefferson, p. 56. I return to this in my description of MS *J*.
[121] Hindman, *Sealed in Parchment: Rereadings of Knighthood in the Illuminated Manuscripts of Chrétien de Troyes* (Chicago & London: University of Chicago Press, 1994), pp. 37-38.

end of the manuscript, this seems a reasonable assumption. It is widely understood, however, that the manuscript's non-*Perceval* texts were actually later additions to the manuscript,[122] which weakens Hindman's assessment. Hindman's contention that the final illumination is in some way a mirror image of the first (a four-compartment miniature which illustrates the earliest scenes of the story), as it creates a distinction between the Perceval of the material world and the Perceval of the spiritual world, remains an interesting observation. Effectively she suggests that there is a kind of circularity to the use of illustration,[123] something which is reaffirmed by Baumgartner:

> Or tout se passe comme si, dans le manuscrit *T*, étaient synthétisés, de l'image frontispice à l'image finale, le parcours du héros tel que le configurent linéairement les textes recueillis et le sens que prend progressivement sa quête.[124]

From the point of view of illumination, therefore, MS *T* seems to have been specifically designed to present its *Perceval*-contents as a coherent whole. Of equal significance for our purposes is the question as to whether the moments of authorial changeover are demarcated in any of the ways we have seen hitherto, or whether the issue of multiple authorship is suppressed by MS *T*'s planner. The traditional end of *Perceval* occurs in the first line of a brand new quire. There is thus some possibility that this is the calculated result of a scribe's seeking to divide his work into clear sections (for his own organisational benefit if not the reader's, as we saw with MS *L*), though as there are no other discernible demarcations of a change of authorship at all, either at or around the traditional moment of changeover between the *Perceval* and the *First Continuation*, the suggestion should be viewed with caution. The *First Continuation* also ends in the first column of a new quire, which may reinforce my suggestion above that this is a calculated practice designed to assist the scribe's copying process. Additionally there is a decorated initial placed at the traditional opening line of the *Second Continuation* (in the same place as MS *E*), which constitutes strong evidence that the authorial changeover is being deliberately marked. The changeover between the *Second* and *Gerbert Continuations*, on the other hand, comes at mid-quire and the traditional point of changeover is unmarked. A large coloured initial does, however, appear at the beginning of the last fourteen lines of the *Second Continuation*: 'Li rois le voit molt a grant joie' (equivalent to Roach, IV, l.

[122] Most likely added after 1345. See, for example, Walters, 'The Use of Multi-Compartment Opening Miniatures in the Illustrated Manuscripts of Chrétien de Troyes', in *Les Manuscrits de Chrétien de Troyes*, I, pp. 331-50, (p. 333).
[123] Hindman, pp. 37-38.
[124] Baumgartner, p. 497.

32581). These fourteen lines are, of course, the very same which are repeated at the end of the *Gerbert Continuation*, thus allowing the *Manessier Continuation* to be attached the end of it.[125] Moreover, a large coloured initial also appears at the beginning of the same line (equivalent to Oswald, l. 17087, III) when this passage then is repeated at the end of *Gerbert*. This may well constitute strong evidence that these junctures, and indeed all the junctures between texts in MS *T*, are being deliberately highlighted – even if this does not occur consistently at what are considered to be the traditional points.

The manuscript also highlights, and with some care, the closure of the narrative. There is, of course, the large miniature discussed above, which appears at the very end of the *Manessier Continuation* and which seems to draw attention to the climax of Perceval's personal development; this would certainly seem significant in terms of insisting upon the cyclical and unified nature of the texts copied into the manuscript. In addition, this miniature is preceded by the line 'Explicit li romans de Perceval', which purposefully draws the *Perceval* section of the manuscript to a firm, and deliberately stated, close. There can be no doubt that the planner of this manuscript intended it to give an impression of a coherent and unified whole, but he nevertheless ensures that there are still clues in the manuscript's presentation to indicate that a number of separate authors are at work. These are undoubtedly subtle and therefore perhaps do not impinge forcefully on the reader, but they do suggest, along with the mounting evidence from the other manuscripts, that an awareness of multiple authorship in these texts did indeed exist, at least among scribes and manuscript planners.

13. MS *V*, Paris, Bibliothèque nationale de France, n. a. fr. 6614

Date: $13^{4/4}$
Localisation: Northeastern France
Folios: 171 (several fragments of the texts are mounted at beginning and end)
Perceval contents: *Perceval*: line 1, f. 1a (first full page, line 1, f. 3a) to line 24, f. 15f
First Continuation (Mixed): line 25, f. 15f to line 40, f. 77f
Second Continuation: line 1, f. 78a to line 16, f. 119a
Gerbert Continuation: line 17, f. 119a to line 40, 167f
Manessier Continuation: line 1, f. 168a to end f. 168v (fragment)

[125] The mechanics of this were explained in the Introduction, and I will discuss the subject further in Chapter Five.

Like MS *T*, this heavily mutilated manuscript (which has suffered much quire loss, probably at the hands of a binder) once contained the complete texts of *Perceval* and all four *Continuations*,[126] though without illuminations. We know this as there are remaining sections from all five texts. The scribe, as already noted, is the same scribe as the copyist of the main hand of MS *T*, thus the text was in all probability copied from the same (or at least a similar) exemplar, which explains the inclusion of the *Gerbert Continuation* which, of course, appears in no other volume. Micha, Roach and Nixon all agree that no changeovers of authorship are visually demonstrated in the manuscript, though as a result of the manuscript's fragmentary nature, some of the moments of changeover are not even present. Busby notes, however, that a considerable number of the decorated initials correspond to those in MS *T*,[127] and so the changeovers which would have been contained in the now missing folios may well have imitated the pattern set by MS *T*. Whilst difficult to prove, if the extant changeover points are indeed found to correspond to those made visible in *T*, then this theory would become more convincing; unfortunately, however, the manuscript is so damaged as to make any such contention unsustainable. The concrete evidence from the manuscript is as follows: a few fragments from the first three quaternions of *Perceval* are mounted at the beginning and end of the manuscript and the first full page (f. 3r) begins at l. 5891. The text of *Perceval* then runs directly into that of the *First Continuation* with no demarcation of any kind at either the traditional or any untraditional places. The end of the *First Continuation* and beginning of the *Second Continuation* is lost owing to two missing quires at this point. At the changeover from the *Second Continuation* into *Gerbert*, there is again nothing to mark a change of authorship: it is mid-quire and even the decorated capital at the beginning of the 'repeated' fourteen lines that we saw in *T* is absent in *V*. As for the changeover from the *Gerbert* to the *Manessier Continuation*, it is impossible to deduce anything as this section is missing (after f. 167v, all quires are lost, bar one fragment of the *Manessier Continuation*). Thus, the evidence gleaned from this manuscript is incomplete: two changeovers are missing, hence nothing can be stated about these, and there are no demarcations at any of the remaining points of changeover. This in turn makes it impossible to postulate any similarities between *T* and *V* in the demarcation of authorial changeover. It seems far more likely in fact, given the lack of demarcation at

[126] This is unsurprising given MS *V*'s close relationship to MS *T*.
[127] Busby, 'The Scribe', p. 52.

those points of changeover that are extant, that no transitional points were ever delineated in *V*.

The possible reasons for this merit some consideration. With the previous manuscripts, it was noted that demarcation of authorial changeover seemed to be more for the benefit of the scribe than of the reader; it could be that the two scribes of *T* required demarcation of the textual boundaries as a way of bookmarking the text in order to aid the interchanges and technicalities of the copying process. *V*, on the other hand, was copied by just one scribe who could perhaps find his way through his own work easily without the need for such markers. This explanation, in light of similar conclusions about the other manuscripts, seems a plausible explanation for the divergence of these two closely related manuscripts. The reader's overriding impression of both manuscripts, therefore, whether changeovers are or are not shown, is that they present a rounded, coherent cycle of romance and do not draw attention to the issue of multiple authorship.

14. MS *J*, London, PRO, E122/100/13B

Date: $13^{4/4}$
Localisation: Northeastern
Folios: 2 (one bifolium)
Perceval contents: *First Continuation*: Mixed Redaction

This most recently discovered fragment of the *First Continuation* (which contains verses equivalent to Roach's lines 11503-742 and 1414-389, I) is closely connected with *T* and *V*. Jefferson considers the scribe to be the same as the second hand in *T*.[128] Busby contests this, but does concede the probability of a common workshop.[129] This is supported by the fact that the text is that of the Mixed Redaction, which is of course only found in *T* and *V*, which in turn renders it is possible that the *Gerbert Continuation* may have been interpolated into the original manuscript. It appears that this manuscript, like *V*, was probably not illuminated, but the fragment is so short that it is impossible to say for certain. This fragment cannot, therefore, provide any information as to the demarcation of the changeovers of authorship. What this manuscript does evidence, though, is that scribes may have worked in a kind of production line, copying the same text many times over, and taking over from one

[128] Jefferson, p. 56.
[129] Busby, *Codex and Context*, I, pp. 73-75.

another at calculated (or possibly uncalculated) moments.[130] MS *J* also suggests that the Mixed Redaction of the *First Continuation* may have been an invention of the workshop in question; by the time of these manuscripts' dates of production, it is known that the Long Redaction's response to the Short Redaction would have been circulating. Given that this workshop's tendency to interpolate Gerbert's text (thus adding considerable length overall), it may have been considered that a merged version of the *First Continuation* was more suitable for their volumes. In other words, they did not want to revert to the older Short Redaction, as the newer Long Redaction was more in tune with the concerns of the *Perceval*. However, the Long Redaction, being of considerable length, would have rendered the full volume too long once *Gerbert* was interpolated. Thus, a version merging the two Redactions may have been the workshop's solution to the problem. For our purposes, this means that Continuation could be as much affected by scribal concerns as by authorial.

15. MS *M*, Montpellier, Bibliothèque interuniversitaire, Section Médecine H 249

Date: $13^{4/4}$
Localisation: Ile-de-France
Folios: 296
Perceval contents: *Perceval*: line 1, f. 1a to line 20, f. 59b
First Continuation (Long): line 21, f. 59b to line 28, 154c
Second Continuation: line 29, f. 154c to line 20, f. 232c
Manessier Continuation: line 21, f. 232c to line 15, f. 295c

This deluxe manuscript has extensive decoration, and offers fifty-five miniatures, each accompanied by a rubric in the bottom margin of folios (though the rubrics were apparently not part of the original design of the manuscript)[131] and extensive decoration. The manuscript has no folio or quire loss. It has been described in some length with regard to its illustration and rubrication by Rieger[132] and Walters.[133] Rieger considers that the images work, along with the text, to turn the set of *Perceval* texts into a coherent whole:

[130] For more on workshop practices, see Richard H. Rouse and Mary A. Rouse, *Manuscripts and their Makers: Commercial Book Producers in Medieval Paris 1200-1500*, 2 vols (Turnhout: Harvey Miller, 2000).
[131] Busby, 'Text', p. 375. Rouse and Rouse further affirm that rubrication should not be taken for granted as being integral to the original composition of a manuscript, rather they 'often had an existence independent of the text', I, p. 248.
[132] Angelica Rieger, 'Le programme iconographique du *Perceval* montpelliérain, BI, Sect. Méd. H 249 (*M*)', in *Les Manuscrits de Chrétien de Troyes*, I, pp. 377-435.
[133] Walters, 'The Image of Blanchefleur in MS Montpellier, BI, Sect. Méd. H 249', in *Les Manuscrits de Chrétien de Troyes*, I, pp. 437-55.

> Aucun signe iconographique ne permet de distinguer les miniatures de *Perceval-le-Vieil* de celles des *Continuations*: nous y trouvons les mêmes chevaliers, les mêmes chevaux, les mêmes combats, le même roi Arthur, les mêmes banquets, les mêmes dames et demoiselles. L'enlumineur et le scribe étaient tout à fait d'accord pour donner à leurs "lecteurs" l'impression d'un seul texte homogène et complet, d'un seul roman et non pas d'une compilation réalisée par leurs soins. Aucun d'entre eux n'a marqué le passage de *Perceval-le-Vieil* aux *Continuations* ou le passage d'une *Continuation* à l'autre: visiblement, ils tenaient à produire un "vrai livre" et, par là, deviennent des précurseurs de l'esprit qui règnera dans les ateliers des compilateurs et illuminateurs du XIVe siècle.[134]

Roach, Micha and Nixon also agree that the images and the text work in partnership to give an overall feeling of unity.[135] Rieger considers that this is particularly borne out by the manuscript's documented ability to fool even its contemporary readers.[136] A thirteenth- or fourteenth-century note on a flyleaf reads: 'Romant de Graal, ou suite de Perceval le Galois composé en vers par Chrestien Manessier en lan MCLXXXVIII'. Another, later hand (probably seventeenth century)[137] attributes the manuscript 'à un ancien Poëte, qui vivoit au XII siècle, qu'ils appellent *Chrestien de Troyes*, par ce qu'il éstoit, dit-on, de Troyes en Champagne' or rather to 'Chrestien Manessier' owing to 'ces vers de la fin, où l'Auteur nous apprend enfin son nom de famille: *Si com Manesier le tesmoigne*'. This error (that a 'Chrétien Manessier de Troyes' wrote the entire narrative) is even carried over into the nineteenth-century catalogue of the Montpellier library.[138]

By contrast to this notion of a text unified by its programme of iconography, Walters's article, which focuses on the iconography of Blanchefleur, suggests that the precisely the opposite is true. She argues that the images seem to prefer a reading of Blanchefleur as the romance heroine of Chrétien's section of the story, rather than the chaste model of perfection envisaged by Manessier. Further, owing to the lack of any illumination in the Manessier section, Walters contends that the manuscript planner is actually deliberately drawing a distinction between the *Manessier Continuation* and the rest of the *Perceval*-cycle.[139] Additionally, Walters proposes that the illuminator intentionally defies the text in places, such as, for example, in the *First Continuation*'s Grail scene where the Grail bearer is depicted visually as female, even though the text

[134] Rieger, p. 407.
[135] Roach, 'Introduction', I, pp. xxii-xxiii; Micha, pp. 53-55; Nixon, pp. 53-54.
[136] Rieger, pp. 380-81.
[137] Rieger, p. 381.
[138] As Middleton points out, p. 240.
[139] Walters, 'The Image', p. 446.

is quite specific that it is a male. Effectively Walters argues that the manuscript planner/illuminator are pointing out the author's 'error', as Chrétien was quite explicit that the Grail bearer was female, which in turn places specific highlights on the multiple authorship issue. In some ways, though, this disagreement between author and illuminator seems rather to support Rieger's view of things. By reiterating Chrétien's version of events, the illuminator gives the impression that they intend to express the narrative as a unified whole – in this case, by correcting what they see as an error of composition in order to fool the reader into thinking there has been no change of authorship. As a result, the emerging pattern that has resulted from the analysis of the other manuscripts – that demarcations of authorial changeover seem more for the scribe's benefit than the reader's – finds support in MS *M*'s programme of illumination. This is due to the programme's two-level effect: on the first level, it provides the reader with an overall impression of unity whilst, simultaneously on the second level, allowing the illuminator/scribe/planner to interject subtle commentary on the issue of multiple authorship without being heavily jarring to the reader.

In terms of the actual points of authorial changeover in MS *M*, the volume demonstrates the following: the traditional end of *Perceval* is not demarcated in any discernible way, but at the same earlier line as in MSS *ER*, a decorated initial and an illumination is placed, as if dividing the text on either side: 'Madame Lore se seoit/ Enmi les loges se veoit' (Busby's ll. 9227-28). Busby has actually remarked upon the inclusion of the illumination at this point, saying that its content looks forward to the events of the *First Continuation*.[140] This is certainly true if the traditional moment of changeover is to be understood as being the actual moment of changeover understood by the planner/scribe/illuminator. However, if the postulated changeover point of MSS *ER* (and now *M*) is to be taken as the actual changeover point for this manuscript, then it would appear that the illumination is not so much looking forward to the *First Continuation*, as it is introducing its opening line. Of the changeover between the *First* and *Second Continuation*, the traditional point is similarly unmarked, but in line with MS *A*, a decorated initial is placed at the same earlier line: 'Seignor vous avez

[140] Busby, 'Text', p. 372.

bien oi' (l. 19598, II). This correlation, if it is also demonstrable as happening elsewhere, does suggest that this earlier moment may indeed have constituted the actual moment of authorial changeover, at least for the planners of *AM*. Of the final changeover – that between the *Second* and *Manessier Continuations* – once again, the traditional moment is not subject to any obvious emphasis, but eight lines later a large capital appears at 'Perceval au mengier se sist' (l. 32603, V). So far we have seen no correlation in the other manuscripts at this narrative moment for this point of authorial changeover, but given the building correlations of decorated initials at other moments close to traditional points of authorial changeover, it is worth keeping this one in mind. Again, the moments of changeover increasingly appear to be delineated in a specific way, but the nature of that delineation is so subtle that it does not appear to hold much relevance for the reader. The earlier notion – that these kinds of decorations acted as a kind of finding aid for the scribe(s) – therefore becomes increasingly likely.

16. MS *P*, Mons, Bibliothèque de l'Université de Mons-Hainaut 331/206 (4568)

Date: $13^{4/4}$
Localisation: Flanders: Tournai
Folios: 244
Perceval contents: *Elucidation*: line 1, f. 1a to line 5, f. 6b
Bliocadran: line 8, f. 6b to line 45, f. 15a
Perceval (without prologue): line 2, f. 15b to line 14, f. 119b
First Continuation (Short): line 15, f. 119b to line 20, f. 229b
Second Continuation: line 23, f. 229b to line 35, f. 375a
Manessier Continuation: line 36, f. 375a to 487a

This large volume is illustrated with one miniature and forty illuminated capitals, each preceded by a rubric which is in the same hand as the rest of the text. Whilst Micha and Nixon both say there is no authorial changeover marked at any point in the manuscript,[141] Roach rightly notes the inclusion of a rubric and illuminated letter at the traditional beginning point of the *Second Continuation*.[142] In addition, rubrics and illuminations are placed between the *Elucidation* and the *Bliocadran,* and between the *Bliocadran* and *Perceval* (which appears without its usual prologue, Busby's ll. 1-68). The moment of changeover between *Perceval* and the *First Continuation,* though, is unmarked, either at its traditional place or at the alternative point suggested by *EMR*.

[141] Micha, pp. 57-58; Nixon, pp. 54-56.
[142] Roach, 'Introduction', I, pp. xxiii-xxiv.

As already stated, the *Second Continuation*'s traditional commencement point is clearly demarcated by a two-line rubric and historiated initial, whilst the traditional moment of change between the *Second* and *Manessier Continuations* is not marked. Eight lines later, however, a decorated initial appears at 'Dans Piercheval au mangier sist' (l. 32603, V) which correlates with the same line that was marked in the same way by *M*. This certainly lends further weight to the proposition which we have already seen, that the traditional point of changeover may not have been universally agreed upon by scribes and manuscript planners. It also shows a preference for marking the textual transitions, which in itself is valuable to note.

In terms of the programme of illustration, Busby suggests that this manuscript shows a preference for Perceval's adventures as the *Second Continuation* contains more illustrations than does the *First Continuation*.[143] Indeed, this 'Perceval preference' seems also to be supported by the inclusion of both the *Elucidation* and the *Bliocadran*, both of which deal with the Perceval-related background to the story. This suggests that Chrétien's poem may never have been considered, by the planner of this manuscript at least, as one whole composed of two equal parts (one for Perceval and one for Gauvain) – rather as a whole composed of two unequal parts. If correct, this implies that the manuscript planner's general reception of the *First Continuation* (devoted as it is to Gauvain) must have been rather negative, and would explain why, at this later stage of transmission, it is the early Short Redaction which is included, as it would represent the shortest possible move away from Perceval's adventures.[144] What this seems to tell us is that the planner and the scribe of MS *P* were certainly aware of authorial changeover, and subtly hint towards it in the programme of illumination and in the demarcation of the moments of changeover. Once again, of course, the reader would have to be very observant to pick up on these nuances; thus it seems that MS *P* follows the pattern of its predecessors in marking the authorial changeovers in such a way as only to alert the scribes themselves to a textual phenomenon, rather than ensuring that their reader(s) understood the same phenomenon.

[143] Busby, 'The Illustrated Manuscripts of *Perceval*', in *Les Manuscrits de Chrétien de Troyes*, I, pp. 351-63 (p. 357).
[144] Though, of course, there is always the possibility that no other redaction was available to the scribe.

17. MS *Q*, Paris, Bibliothèque nationale de France, fr. 1429

Date: $13^{4/4}$
Localisation: Champagne
Folios: 379 (numbered to 380)
Perceval contents: *Perceval*: line 1, f. 1a to line 26, f. 73d
First Continuation (Long): line 26, f. 73d to line 4, 198b
Second Continuation: line 5, f. 198b to line 24, f. 299c
Manessier Continuation: line 25, f. 299c to end f. 380d

This is another manuscript which seems to give preference to the adventures of Perceval rather than to those of Gauvain, with large foliate initials appearing wherever he returns to the text – most notably in the Easter Sunday episode (f. 49r). This would appear to suggest that the scribes/planners are attempting once again to construct a coherent narrative, which is becoming something of a *leitmotiv* across the manuscripts. Indeed, there are considerably fewer decorated initials in general in the Gauvain sections of the various texts. Roach, Micha and Nixon all assert that no changeovers are marked between the texts in MS *Q*.[145] The manuscript itself, though, seems to suggest something different. The traditional end of *Perceval* is unmarked, but in precisely the same place as demonstrated by MSS *EMR*, a decorated initial is placed at the beginning of the line: 'Ma damme lore se seoit/ Emmi les loiges si veoit' (Busby's ll. 9227-28). This seems to substantiate yet further the proposition that the traditional point of changeover is not necessarily the same moment of transition which would have been understood by all scribes and manuscript planners. Similarly, at the changeover between the *First* and *Second Continuations*, and corresponding precisely with *AM*, a decorated initial is placed at the beginning of the line: 'Saingnor vos avez bien oi' (l. 19598, II). Of the changeover between the *Second* and *Manessier Continuations*, Roach, in a remark which nuances his original statement that no changeovers were shown, states that a new hand begins at the traditional first line of *Manessier*.[146] My examination of the manuscript, however, suggests that this is not the case, and that the manuscript is in fact through-copied. Nixon's comparatively recent examination also does not mention that there is a change of hand in the manuscript; thus it seems most likely that Roach is incorrect here.[147] There is, however, a decorated introductory initial, not at the traditional changeover point,

[145] Roach, 'Introduction', I, pp. xxiv-xxv, Micha, p. 43 and Nixon, pp. 61-62.
[146] Roach, 'Introduction', V, p. xix.
[147] This may have been due to the quality of the rotograph he was using, as he never actually saw the original document.

rather at the same point as *MP*: 'Perceval au mengier sa sist' (l. 32603, V). This seems to provide, therefore, firmer evidence that changeovers are being more consistently marked than has hitherto been attested, but that these often do not correlate with our traditional, modern, understanding of the location of changeover points. The final two folios of the manuscript are missing, so it is impossible to comment on how the manuscript depicts its version of the close to the tale.

Q thus works in a similar way to *T*, creating a coherent, unified whole, but with subtle additions that seem of benefit only to the scribe(s). What might be suggested at this point is that, owing to the various correlations on changeover points described above, *AEMPQR* may have some closer relation than previously suspected. They may have been copied from related exemplars, which would explain some of the similarities, but the provenance of these manuscripts, coupled with the variety of redactions of the *First Continuation*, would argue, to an extent, against this. It seems far likelier that there was some generic understanding amongst scribes of the broad location of authorial changeovers – in other words, that understanding of the exact locations was blurred.

18. MS *U*, Paris, Bibliothèque nationale de France, fr. 12577

Date: $14^{2/4}$
Localisation: Paris
Folios: 275
Perceval contents: *Perceval*: line 1, f. 1a to line 24, f. 53a
First Continuation (Long): line 25, f. 53a to line 4, f. 146c
Second Continuation: line 5, f. 146c to line 14, f. 215a
Manessier Continuation: line 15, f. 215a to line 16, f. 282a

This is a deluxe illustrated manuscript which contains fifty-two miniatures accompanied by rubrics which are in the same hand as the text, and is decorated with gold initials throughout. The miniatures are provided by three painters: painter 1 is responsible for ff. 1-85v, painter 2 for ff. 95v-234r and painter 3 for ff. 240v-265v. These changeovers of illuminator, however, do not bear any relation to the authorial changeovers, of which Roach, Micha and Nixon all concur that there is no obvious demarcation.[148] As we are increasingly seeing, however, there exists some evidence to the contrary. At the end of *Perceval*, a decorated initial appears at the beginning of the

[148] Roach, 'Introduction', I, pp. xxix-xxx; Micha, pp. 47-49; Nixon, pp. 75-76.

same couplet as in *EMQR*, rather than at the traditional changeover point: 'La dame lores se seoit/ en .i. vergier et si ooit' (Busby's ll. 9227-28). With five manuscripts now attesting the same thing,[149] it is clear that, at least in the mind of some scribes, there is a consciousness of a different moment of changeover, and a conviction that that moment should be marked. Indeed, it may even be that we should call into question the authenticity of the specific 'traditional' changeover point of *Perceval* and the *First Continuation*. It was, as was earlier described, chosen for convincing reasons, but the testament of MSS *EMRQU* does suggest a different version of events, at least among the scribes and planners of those particular manuscripts.

The moment of change between the *First* and the *Second Continuations* is not demarcated, but between the *Second* and *Manessier Continuation* a decorated initial is placed at precisely the same moment as one appears in *MPQ*: 'Perceual au mengier sest pris' (l. 32603, V). Now, therefore, there are four manuscripts which seem to agree on the demarcation of this particular narrative moment, one which lies very close to the traditional authorial changeover point.

The end of the volume is highlighted with a large, double-spaced colophon on the final folio of the manuscript, which reads: 'Ci fenist le roumans de perceual le Galois/ Le quel fu moult preus et courtois/ Et plain de grant chevalerie/ Pour lamour Dieu feni sa vie'. Overall, therefore, *U* is a manuscript of the same nature as *TVQ*: coherent, cyclical and neatly tied together, but with the same subtle indication of changes of authorship as we have seen in a number of the other manuscripts. As such, *U* is tied intimately to the rapidly growing group *AEMPQR*, each of which demonstrates varying correlations in their inclusion of decorated initials at points in the text close to, but not the same as, the traditional points of changeover.

19. MS *S*, Paris, Bibliothèque nationale de France, fr. 1453

Date: $14^{2/4}$
Localisation: Paris
Folios: 290
Perceval contents: *Perceval*: line 1, f. 1a to line 34, f. 65c
First Continuation (Short): line 35, f. 65c to line 2, f. 130b
Second Continuation: line 3, f. 130b to line 24, f. 219a
Manessier Continuation: line 25, f. 219a to end f. 288d

[149] Though it is important to acknowledge that this may still be an accident of transmission.

Like MS *U*, this is a deluxe illustrated manuscript with fifty-two miniatures accompanied by contemporary rubrics in the same hand as that of the text proper and illuminated initials. One folio is missing from the beginning of the manuscript, so *Perceval* begins at Busby's l. 103. It is supposed, because of the space that would have been available, that there would have been a large opening miniature. The final folio is also lacking, and so the final one hundred lines of the *Manessier Continuation* are missing. Roach, Micha and Nixon all state that the texts run into each other without any apparent breaks.[150] Busby makes an interesting comment, that towards the end of *Perceval* (on f. 65v) a miniature is placed which looks forward to the events of the *First Continuation* (just as in *M*) which he calls, quite rightly, an exception to the norm in *Perceval* manuscripts as there is usually 'little visual cross-reference between the texts'.[151] As with *M*, though, I am now even more inclined to argue that the image marks the division between the two texts, as it appears at precisely the same point in the text as do the decorated initials seen in *EMRQU*: 'Ma dame lore se seoit/ En unes loges si veoit' (Busby's ll. 9227-28). Further, the changeover between the *First* and *Second Continuations* is marked by a large capital in precisely the same place as in *AMQ*: 'Seigneurs vous avez bien oy' (l. 9449, III). Finally, of the changeover of the *Second*/*Manessier Continuations*, at the same point as in *MPQU*, a decorated initial is placed at the beginning of the line 'Perceval au mengier se sist' (equivalent to Roach's lines 32604, V). These findings are important. It means that there are now three groups which correlate precisely on alternative changeover points not previously noted by critics. Of *Perceval* into the *First Continuation* the group is *EMRQSU*, of the *First* into the *Second Continuation*, the group is *AMQS* and of the *Second Continuation* into the *Manessier Continuation* the group is *MPQSU*. It is worth noting that this also means that *MQS* correspond to each other precisely on all changeover points. Additionally, it has been shown that traditional changeover points are, in some manuscripts, marked in similar ways or inidicated by hand changes. The general consensus that it was only at a very early stage of transmission that any such changes of authorship were demarcated, therefore, seems somewhat premature. Changeovers appear to have been demarcated in various locations around the traditional point of changeover throughout the period of

[150] Roach, 'Introduction', I, pp. xxvi-xxvii; Micha, pp. 44-45; Nixon, pp. 76-78.
[151] Busby, 'Text', p. 372.

manuscriptural transmission. It does not appear to be something which the passage of time affected, though correlations as to whether it is the traditional or alternative moment of change that is demarcated do seem to fall into discernible patterns as time moves on. For example, the manuscripts shown to demarcate the 'alternative' moments of changeover (particularly *MQSU*) are not dated significantly far apart. They all come from the late thirteenth/early fourteenth centuries, whereas those which mark the traditional points tend to come from the earlier period of the tradition (particularly *AEKT*). This is redolent of a gradually changing understanding of the exact moment(s) of authorial changeover – perhaps simply due to the inevitability of such details being lost in time – but does not evince a growing tendency to veil the existence of such changeovers, as critics have previously suggested.

20. MS *D*, Donaueschingen, Fürstenbergische Hofbibliothek, 97 (and Rome, Bibliotheca Casanatensis, A . I. 19 – copy)[152]

Date: c. 1331-36
Localisation: Alsace
Folios: 320
Perceval contents: *Parzifal*, books I-II: MS = line 1, f. 1 to line 3, f. 17d*
Elucidation: S = pp. LVII-LXX
MS = line 4, f. 17d to line 2, f. 20b
Parzifal books II-XIV: MS = line 3, f. 20b to line 50, f. 115d*
First Continuation (Mixed): S = line 1, col. 1 to line 40, col. 313
: MS = line 1, f. 116a to line 4, f. 185c
Transitional passage: S = line 41, col. 313 to line 4, col. 314
: MS = line 5, f. 185c to line 14, f. 185c
Second Continuation: S = line 13, col. 314 to line 27, col. 610
: MS = line 23, f. 185c to line 23, f. 251c
Manessier Continuation: S = line 28, col. 610 to line 9, col. 846
: MS = line 24, f. 251c to line 27, f. 302a
Parzifal, books XV and XVI: MS = rest of f. 302a to end 317c*

[152] I have been unable to view these manuscripts, even in microform. Owing to their inaccessibility, therefore, I make reference to the edition of the original by Karl Schorbach which prints only the text of the section translated from the Chrétien manuscript(s), i.e. not the text of Wolfram's *Parzifal*: *Parzifal von Claus Wisse und Philipp Colin (1331-1336), eine Ergänzung der Dichtung Wolframs von Eschenbach, zum ersten Male herausgegeben von Karl Schorbach* (Strassburg: K. J. Trübner, 1888) – these references are preceded by an 'S' for 'Schorbach'. I have also included the original foliation of the manuscript itself as supplied by Schorbach, as Roach asserts that his edition is generally accepted as reliable ('Introduction', I, p. xxxiii); these references are preceded by 'MS.' The information given on texts with a (*) is estimated, as Schorbach did not publish these sections, so there may have been dividing rubrics which have not been counted. The numbers given should never be more than a few lines out, however. A useful study of the text contained in this manuscript is undertaken by Edmund Heller, 'Studies on the Alsatian *Parzifal*', *GR*, 5 (1930), 109-26.

This manuscript contains a Middle High German translation by two Alsatians, Claus Wisse and Philipp Colin, of the *Elucidation* and all the *Continuations* except that of Gerbert, which are interpolated between the fourteenth and fifteenth book of Wolfram von Eschenbach's *Parzifal*. The texts appear to have been translated from a minimum of two manuscripts – one which contained the German *Parzifal* story, and one which may have been close to *JTV*, as this manuscript, *D*, contains the *First Continuation*'s Mixed Redaction. Indeed, given that it was earlier stated that *JTV* all came from the same workshop, and that these are the only manuscripts to contain the Mixed Redaction, it is not implausible that Wisse and Colin's source text was another product of the same workshop, especially given the proposed north-eastern localisation of *JTV*. The absence of the *Gerbert Continuation*, however, does make absolute assurance on this point difficult. The editor of this version, Schorbach, conveniently for our purposes, places large capitals in his edition where decorated initials appear in the manuscript, and he italicises rubrics, so the original visual content is untroublesome to reconstruct. The translation of the *First Continuation* starts at the end of the fourteenth book of *Parzifal* with a large initial, though it does not begin at its traditional starting point, rather one episode later, as Gauvain leaves Arthur's court after his combat with Guiromelant. The last line of the *First Continuation* is unmarked and it leads directly into a short transitional passage of ten lines. After this passage, a rubric and a large capital introduce the *Second Continuation* at its traditional starting point. The *Manessier Continuation* begins without special announcement before reverting, slightly short of the end, and without a break, to the fifteenth book of *Parzifal*. Wisse and Colin's chosen end for the *Manessier Continuation* is, like the *First Continuation*, also separated from the neighbouring text of *Parzifal*, though this time it is by a rubric. The likely scenario is that changeovers of this manuscript were informed by whichever Old French manuscript was used as a basis for the translation. The fact that the beginning of the *Second Continuation* is marked, however, may be of more narrative significance than mechanical. This is where Perceval returns to the narrative after a lengthy absence, and so what the manuscripts that do demarcate this moment (*DELPT*) may actually be highlighting is a moment of narrative importance rather than a moment of authorial changeover. I will return to this question later in this chapter. With only one authorial

changeover being marked,[153] therefore, *D* implies that those reading the Old French manuscripts were indeed mostly unaware of any authorial changeover(s), just as the foregoing analysis has suggested they would be. Even if the sort of subtle demarcations already discussed were indeed included in the original text, though this, as we have seen, is a moot point, it seems that the readers, and in this case translators, of such manuscripts did not attribute any great importance to them, and thus did not see fit to reproduce them in their text(s). As such, *D* provides useful insight into the contemporary reception of these authorial changeovers, and provides some significant proof of the proposition that we have been exploring, that such demarcations held relevance for the scribes/manuscript planners alone.

21. MS *H*, London, College of Arms, Arundel XIV

Date: $14^{2/4}$
Localisation: England
Folios: 238
Perceval contents: *Perceval* line 1, f. 150a- line 20, f. 221b

This is the only copy of the *Perceval* in Anglo-Norman, and thus it is precious testament to the place of the romances of Chrétien de Troyes in the English literary world. The manuscript only contains the *Perceval* (without any other accompanying romances), which ends at Busby's l. 9228. This is not in line with the end of *Perceval* demonstrated by Guiot's 'explicit' in *A* and the change of hand in *L* – and it also does not correspond with the end of *C* as Hilka proposed in his 1932 edition of *Perceval.* Rather it corresponds precisely with the alternative changeover point into the *First Continuation* demonstrated in *EMQRSU*: 'Et ma dame Alhoure seoit/ En unes loges e si oioit (Busby's ll. 9227-28). Whilst MS *H* only contains *Perceval*, Busby contends that it was almost certainly copied from a manuscript containing one or more of the *Continuations* owing to the scribe's apparent knowledge of at least the *First Continuation*.[154] I concur with Busby here, but for a different reason: given that the manuscript brings the story to an end at exactly the point where decorated initials have been placed in other manuscripts (*EMRQSU*), it is almost certain that the scribe of *H* was working from a manuscript which showed exactly this same correlation. If

[153] Of which the validity is now in question owing to the possibility that the decoration actually marks a narrative turning point as opposed to an authorial changeover.
[154] Busby refers to a number of examples of intertextual referencing in '*Sir Perceval of Galles, Le Conte du Graal* and *La Continuation-Gauvain*: The Methods of an English Adaptor', *Etudes anglaises*, 31 (1978), 198-202.

so, the source manuscript almost certainly contained at least the *First Continuation* and the scribe in all likelihood presumed that the decoration at this point marked the end point of Chrétien's own romance. Once again, this feeds very well into the theory that scribes had and required more awareness of (and were more concerned with) authorial changeover(s) than the reader.

22. *G*, Black letter edition published by Galiot du Pré[155]

Date: 1530
Localisation: Paris
Folios: 218
Perceval contents: *Elucidation* – unnumbered leaves at beginning
Bliocadran – unnumbered leaves at beginning
Perceval: line 1, f. 1a to line 39, f. 47a
First Continuation (Long) line 40, f. 47a to line 25, f. 131b
Second Continuation: line 32, f. 131b to line 25, f. 181b
Manessier Continuation: line 26, f. 181b to line 11, f. 220b

This is a printed, prose edition of the texts.[156] The *Elucidation* and *Bliocadran* are only present in some copies of the text, along with a table of contents. [157] The former does not appear in the copy that I have been able to view at the BnF-Mitterrand, whilst the latter does. Roach says, correctly, that there are no obvious authorial changeovers depicted except at the beginning of the *Second Continuation*.[158] *Perceval* starts at the top of the first numbered folio. The *First Continuation* begins without

[155] Maria Colombo Timelli notes that there are seventeen extant copies of this text in her communication at the Conference of the International Arthurian Society 2008, 'Un recueil arthurien imprimé : *la Tresplaisante et récréative hystoire de Perceval le Galloys* (1530)', *Actes du 22e Congrès de la Société Internationale arthurienne, Rennes, 2008*, <http://www.sites.univ-rennes2.fr/celam/ias/actes/pdf/colombo.pdf>, p. 2. The version I have viewed is that held in the Bibliothèque nationale de France, site François Mitterrand, ref. FRBNF30925590. Aside from the copy I have consulted, there are two further copies at BnF Arsenal (which were inaccessible during my visit to Paris), one at the Bibliothèque Méjanes in Aix-en-Provence, one at the Bibliothèque Sainte-Geneviève in Paris and one in the Staatsbibliothek in Berlin. Unfortunately I have been unable to locate the other copies. There is also a 1918 edition of the text: Chrétien de Troyes, *Très plaisante et recreative hystoire du très preulx et vaillant chevallier Perceval le Galloys jadis chevallier de la Table ronde lequel acheva les adventures de Sainct Graal, au temps du noble Roy Arthus*, ed. by Guillaume Apollinaire (Paris: Payot, 1918).
[156] Notable scholarship on this version is really limited to two articles which both consider the results of the prosification process of Chrétien's original text: Jean Frappier, 'Sur le Perceval en prose de 1530', in *Fin du Moyen Age et Renaissance: mélanges de philologie française offerts à Robert Guiette* (Antwerp: Nederlandsche Boekhandel, 1961), pp. 233-46 and Pierre Servet, 'D'un Perceval l'autre: la mise en prose du *Conte du Graal* (1530)', in *L'Œuvre de Chrétien de Troyes dans la littérature française: Réminiscences, résurgences, et réécritures*, ed. by Claude Lachet (Lyon: Université Jean Moulin, Lyon 3, 1997), pp. 197-210.
[157] According to Roach, 'Introduction', I, p. xxxii., though he is inexplicit as to which copies contain which individual contents. Colombo Timelli, however, tells us that only three do not contain these extra contents. She also provides a breakdown of the organisation of the contents across all copies, pp. 2-3.
[158] Roach, 'Introduction', I, p. xxxii.

announcement and is unmarked in the table of contents. The *Second Continuation* starts in the traditional place with a large initial, and is separated from the *First Continuation* by a six-line heading which reads:

> Comment aprés ce que Perceval eust erré et divagué par plusieurs royaulmes par lespace de cinq ans san quil eust aulchunne memoire ou souvenance de dieu arriva devant ung chasteau de merveilleuse beaulté puis se combatist contre le roy et le vainquist.[159]

This point is also marked as such in the table of contents. The *Manessier Continuation* starts without any announcement of any kind, is not marked in the table of contents, runs to its traditional end and is followed by a 13-line colophon. Like *D*, then, *G* only demarcates the beginning of the *Second Continuation*, but as earlier stated, the decision to mark this point of the text may have little to do with changes of authorship; rather it seems far likelier that it is marking Perceval's return to the narrative.[160] What this means is that *G* – being an adaptation which would have relied on a source text, can be viewed in a similar light to *D*; in other words, the *prosateur*, as a reader of the original text, pays little or no attention to the authorial changeovers that appear to have been subtly marked in some of the earlier texts. The signs signalling authorial transition seem to have passed him by, proving yet further that planners and scribes did not highlight authorial changeovers for the benefit of the reader, rather they may have done so merely for their own benefit.

CONCLUSIONS FROM THE MANUSCRIPTS

I shall now summarise the above findings and assemble them so as to establish their value for the further purposes of this thesis. Tables 1 and 2, found in Appendices I, II and III at the end of this thesis, provide clear reference to a number of the factual issues I discuss below. Table 1 sets out the basic facts relating to each manuscript, such as the dating, the contents, the localisation and hand changes. Table 2 deals specifically with demarcations of authorial changeover, where they appear, and how the features noted compare to the previous findings of other scholars who have commented on these manuscripts. In effect these tables provide a visual aid to the conclusions drawn from this analysis, which I will now elucidate further. I will begin

[159] My transcription here follows that given by Colombo Timelli, p. 14, n. 32.
[160] Lot discusses this matter, and states that a change of hero does not, *a priori*, mean a change of author: 'Les Auteurs', pp. 117-36.

with the information demonstrated by Table 1, which should facilitate targetted comprehension of the mechanics of the manuscripts.

Table 1 – Contents of the Manuscripts

1. It is noticeable that progressively, as manuscripts become more recent and further removed from the date of the original production of the texts, so *Perceval* and the *Continuations* are increasingly likely to appear as one single corpus, with no non-*Perceval* accompaniments. In addition, later manuscripts never contain *Perceval* on its own, with one notable exception to both of these statements: MS *H*, which it is almost certain was copied from a manuscript containing the *Continuations*. The decision not to include the *Continuations* in *H* (if indeed, we are talking of a decision) may be explained to some extent by the fact that MS *H* is an Anglo-Norman volume meant for an English audience. As such it was probably not copied under the same conditions of transmission as were its French contemporaries, given that it probably required some adaptation for the specific preferences of an Anglo-Norman audience. For example, whilst the tradition in France had become to situate *Perceval* alongside its *Continuations* in an autonomous volume, the text was still a relatively new narrative to its English audience, but one which was known to have been left unfinished by its original author. This means that, while MS *H* is an advantageous piece of evidence in some senses, its detachment from the specifically French tradition means that its data cannot always be meaningfully placed within the context of the overall trends suggested by the manuscripts.
2. The earliest extant redactions of the *First Continuation* almost always give the Short Redaction, and the Long and Mixed Redactions only start to appear at later dates. The Short Redaction, however, does make an appearance in two of the later manuscripts, *P* and *S*; overall, however, it is clear the manuscript tradition confirms my previous suggestion that the Short Redaction is the earliest version.
3. The *Manessier Continuation* does not appear until the third quarter of the thirteenth century in any manuscript, so we can be fairly sure of its having been composed at a relatively late date.

4. Illumination, too, also appears a much later addition to these manuscripts (which is of course characteristic of manuscript tradition in general in this period), the earliest of the illuminated manuscripts being *T*, dated to the end of the thirteenth century. This probably reflects a movement (due to the growing popularity of prose romance) towards the reading of texts to oneself (meaning that visual stimuli would be a welcome addition to a manuscript), as opposed to out loud to an audience (where images would not really be required) – in other words, the movement from oral to written models.[161]

Table 2: Changeovers shown by the manuscripts

1. A very brief glance at Table 2 demonstrates that the moments of authorial changeover between the *Continuations* have not been sufficiently analysed and, indeed, that those critics who have made mention of it appear often to have underestimated the value of important evidence.
2. The moment of authorial changeover between *Perceval* and the *First Continuation* seems to be a matter of some debate. The evidence of the manuscripts suggests two main schools of thought. The first is for the traditional point, attested by *ABLT* (suggested by an *explicit*, the terminus of the manuscript, a change of hand, and a new quire respectively). The second is for the postulated 'alternative' moment which I have proposed here, where *EMQRSU* demonstrate a decorated initial (and in one case, an illumination as well) to be found consistently eight lines before the traditional point. It is, moreover, at this point that *H* breaks off. Arguing that *Perceval* actually ends a few lines earlier on the strength of the excellent testimony of *EHMRQSU* is not really the purpose of this thesis, but the fact that there is strong evidence to suggest that a change is highlighted fairly consistently (however confused its

[161] For more on this trend, see Busby's 'The Illustrated Manuscripts' and 'Text'. The question of oral and written reception of medieval literature is discussed at length in Manfred Günter Scholz's *Hören und Lesen: Studien zur primären Rezeption de Literatur im 12. und 13. Jahrhundert* (Wiesbaden: Steiner, 1980). Any imbalances in his argument were then addressed by D. H. Green's responses: 'On the Primary Reception of Narrative Literature in Medieval Germany', *FMLS*, 20 (1984), 289-308 and 'The Reception of Hartmann's Works: Listening, Reading, or Both', *MLR*, 81 (1986), 357-68. Torrini-Roblin has also produced a detailed article on this in relation to the *First Continuation*: 'Oral or Written Model?: Description, Length, and Unity in the *First Continuation*', in *Continuations: Essays on Medieval French Literature and Language in Honor of John L. Grigsby*, ed. by Norris J. Lacy and Gloria Torrini-Roblin (Birmingham, AL: Summa, 1989), pp. 145-61.

actual point of occurrence may be), goes firmly against what has hitherto been contended, and suggests that there was, for scribes and planners, an awareness of a change of authorship. Further, that this demarcation of authorial changeover continues to happen late in the transmission defies the usual statement, that it was only early in the transmission that such changeovers were shown.

3. The authorial changeover point between the *First* and the *Second Continuation* has produced similarly polyvalent results, and ones which, again, do not support the popular assumption that changeovers are rarely shown, and that if they are it is only at an early point in the transmission. The traditional point of changeover is when Perceval returns to the narrative after his lengthy absence. This moment is marked clearly by *DEGLPT*, though as we have seen, it could easily be debated that this is more a demarcation of Perceval's return than of a change in authorship. The inclusion of corresponding decorated initials nine lines before this point in *AMQS* is, therefore, all the more interesting, and even more likely to be significant, as it happens before this important narrative moment. Why, after all, would one mark a point which does not read as a new narrative departure, when just a few lines later one could mark the return of Perceval instead? MS *U* is the only manuscript not to depict any changeover at the this point. As a result, the evidence for an alternative moment of authorial changeover is strong, and one could easily argue for a reinvestigation into where the *Second Continuation* begins – but that is not within the remit of this thesis. What can be concluded, however, is that this constitutes further support for the theory that, despite previous arguments to the contrary, there are actually only a few manuscripts which fail to demonstrate these authorial changeovers.
4. The traditional moment of authorial changeover from the *Second Continuation* into the *Manessier Continuation* is never acknowledged in any manuscript, and in some ways this seems unsurprising as the changeover occurs mid-sentence (except if we allow that *L* stops at this point). There would, therefore, be little sense in placing a decorated initial or something similar at the beginning of the *Continuation* even if there was a desire to mark the changeover. Given that the changeovers between other texts had been depicted at alternative, and apparently unobvious moments, though, it seems prudent to

check for similarly nearby evidence of alternative changeovers. On examination, it appears decorated initials appear consistently nine lines after the traditional moment in *MPQSU*. Roach stated that there could be 'no doubt' about the changeover point[162] as Manessier says that he began 'au soudement/ De l'espee' (l. 42660-61, V), meaning somewhere in the scene where Perceval is in the Grail Castle mending the broken sword. MS *L* stops the *Second Continuation* abruptly at l. 32594 (right in the middle of this scene), while *K* adds an entirely independent conclusion immediately after this same line. Further, the redactors of *T* and *V* chose this point to interpolate the *Gerbert Continuation*, while *T* then repeats precisely the same final lines before adding the *Manessier Continuation*. I demonstrated that Roach's statement that *Q* shows a change of hand at this same point was erroneous, but nonetheless, it is to be acknowledged that Roach is, otherwise, quite right to refer to the rest of the evidence (as outlined above) as constituting a good indication that this is the precise moment that Manessier is referring to. This analysis, however, has demonstrated that the changeover points of the other texts have been inconsistent, with various manuscripts agreeing on specific alternative moments. The *Manessier Continuation* attests to a similar scenario as, in point of fact, only *EDG* show no evidence at all of the end point of the *Second Continuation*, while *MPQSU* correlate on an alternative moment. As a result I disagree that there can be 'no doubt' on this matter. I do, of course, accede that the evidence for the end falling at l. 32594 is strong, but there undoubtedly remains an element of doubt, given the evidence of *MPQSU*. Manessier's statement about where he takes over is, after all, sufficiently vague that the moment where he takes over could actually occur at any point in that scene (ll. 32581-604). As such, there is no reason why Roach's line 32603, highlighted by *MPQUS* is not the line he is referring to.

5. The manuscripts containing Gerbert's *Continuation* offer us two further points of change: that between the *Second Continuation* and the *Gerbert Continuation*, and that between the *Gerbert Continuation* and the *Manessier Continuation*. Interestingly, *T* places a gilded capital at the beginning of the 'repeated fourteen lines' at both points of changeover. *V* does not correlate

[162] Roach, 'Introduction', V, p. xviii.

with the others in marking the first changeover, despite its close relation to *T*, and is sadly unable to attest anything on the latter owing to its mutilation. As stated in the description of *T*, though, the gilded capitals at both beginnings of the repeated fourteen lines do seem too much of a coincidence to be mere chance; it is simply unfortunate that its brother is unable to demonstrate that the decoration is a feature deliberately chosen to mark a narrative transition. But we may console ourselves that this may be for one of the plausible reasons mentioned earlier in the description of the two manuscripts.

Overall, then, this analysis has borne considerable fruit. The manuscript tradition of the *Continuations* is not, as is so often stated, mindfully neglectful of the differentiation of the various texts, although it is true that its demarcation of their divisions is, at times, very subtle and, indeed, difficult to detect. As I suggested earlier, we might therefore wonder for what purpose these divisions were drawn at all, if it was not for the reader. One possibility I suggested is that they functioned as a kind of bookmarking device for the benefit of the scribes themselves and now, on the comprehensive evidence of the manuscripts, I am inclined to stand by this contention. A scribe would know his text intimately – indeed, those producing the (unfortunately no longer extant) contemporary manuscripts at the time of the composition of the texts themselves would have known them most accurately. Having perhaps copied a compilation of the various texts many times over, the scribe would have read the various Continuators' comments about where they took over, and would have made his own decisions as to where the divisions lay, if indeed no mark existed in the early exemplars. He would then, no doubt, have sought to organise his work by adding finding aids of various descriptions, so that he could be efficient in production. These 'finding aids' would then, over time, creep into exemplars used by other scribes, and as such, decoration at particular textual junctures might tend to become standardised (as we saw earlier). Whether any of the changeover points discussed here are the ultimately "correct" ones, as intended by the Continuators themselves, we may never know, but we can take away the useful knowledge that on the whole, divisions were actively demonstrated, but perhaps not for the benefit of the reader *per se*. This leads me to suggest, then, that the medieval audience was little interested in knowing exactly where one author stopped and another started, as what is clearest of all from the manuscripts is that the divisions were, at the very least, blurred – different scribes

had different notions of where changeover points lay (just as they had different notions on just about all the possible contents of manuscripts)[163] – and we are no closer to knowing what the 'general consensus' was, simply because, apparently, there was not one in existence. Nonetheless there was clearly a value, for scribes and planners at least, ascribed to the marking of transitions between these texts, even if there was a lack of agreement on where these boundaries fell. This means that those managing the *mise en page* of these texts had some awareness of the 'manufacture' of *Perceval* and its *Continuations*. But did the reader need, or even want, to know about changes of authorship, just so long as the story keeps on being interesting and enjoyable? It is at this point that I depart from the manuscripts themselves to look in more depth at the texts, for, if the scribes actively marked transitions (albeit sometimes conflictingly), then we must ask whether this is at all reflected in the transmission of the texts themselves. Do they read like separate texts or is there an overriding sense of textual coherence or unity? If the latter, what does it consist in? What mechanisms are used by the scribes, and indeed the poets, to create that sense of unity? Is the point of each 'Continuation' to create something which coheres seamlessly to that which came before it, or did these medieval authors have rather different ends? What did each of them have to do to produce a 'Continuation' – how far could s/he stray from the constraints of the original, and what did they want to achieve? What indeed is a 'Continuation' – what prompts it and what seems to be its ultimate aim? These are questions that I will now attempt to answer in the chapters that follow.

[163] For a discussion of scribal habits, see Elspeth Kennedy, 'The Scribe as Editor', in *Mélanges de langue et de literature offerts à Jean Frappier,* 2 vols (Geneva: Droz, 1970), I, pp. 523-31.

CHAPTER TWO

TOWARDS A MODEL OF CONTINUATION: DISTINGUISHING CONTINUATIONS, SEQUELS AND ENDS

In this chapter, I will attempt to answer the questions raised at the end of the previous chapter, along with some related questions. Now that my analysis has been informed by the manuscript tradition in what I referred to as the first level of this analysis, it will be possible to apply these findings to this second, textual, level of analysis. Before the texts themselves are examined, though, it is necessary to set up a methodological framework and a plan as to how to approach them – to do otherwise would be to tackle their complexities blind. The obvious place to initiate such a discussion is with a consideration of the most fundamental of matters: if we are to discuss the mechanisms of 'Continuation', we need first to understand, precisely, what is meant by the term itself.

WHAT IS A 'CONTINUATION'?

In the most general sense, of course, everyone would understand the word 'Continuation'. It implies, one would assume, an 'unfinishedness', or incompletion, in the initiating narrative: it may be that the ultimate fates of some of the protagonists are unknown, but intriguing; it may be that a narrative thread is left hanging; it may be that some objective set for the protagonists is unfulfilled; it may be that there are mysterious events which seem to want explanation. A 'Continuation', in other words, fulfils the audience's, or the reader's, expectations, and ensures that their curiosity is fully and perfectly satisfied. As Renate Blumenfeld-Kosinski says, pertinently, in relation to the *Voeux du Paon* cycle:

> a continuation is designed to fill some gap in the narrative material. The perception of the exact location of this gap and of how it can be filled may differ depending on when and by whom the text is read, but some general tendencies can be discerned. On the most basic level any audience will feel dissatisfied if one or several of the protagonists are abandoned before their destiny is fulfilled. […] the poet feels compelled to satisfy the expectations of his audience – a perfect articulation of the medieval *Erwartungshorizont.* [164]

However obvious this seems, the trouble is this definition is not quite specific enough to deal with what it is conventional to call 'a Continuation', as it might also seem to refer to other narrative forms. For example, a writer might always be able to discern, objectively speaking, some gap in the narrative material, no matter how complete the initiating text may actually have been considered by its own writer, and thus s/he might be able to provide an infinite/indefinite number of 'fillers' for such gaps by adding new episodes or motifs, or even narrative contingencies, after the end of the initiating narrative.[165] This process alone, though, does not make something 'a Continuation' – and for the purposes of this exploration of Continuations, I want to offer a more specific and concrete definition applicable to Chrétien's *Roman du Graal*. So, I consider that Blumenfeld-Kosinski's definition, whilst certainly describing a part of the process of Continuation, might also be applied to another form which I want to distinguish carefully from the 'Continuation' proper: namely, what is usually called a 'sequel'. It is important, definitionally and from the point of view of this thesis, that these two forms are not confused as, whilst similar, they are significantly distinct from each other. I shall start, then, by assessing how 'sequel' is different from 'Continuation', and by asking what function each performs and how this function is achieved.

In *Palimpsestes,* Gérard Genette discusses the differences between what he calls *continuation* and *suite*: according to him, the former suggests that an unfinished work needs, and is brought to, a conclusion, while the latter seeks to exploit the success of a finished work by responding to some desire for more.[166] This definition of 'Continuation', as opposed to sequel or *suite*, is a suggestive, and useful, one, in particular in that it stresses the fact that what distinguishes the two categories is the

[164] Blumenfeld-Kosinski, 'The Poetics of Continuation in the Old French *Paon* Cycle', *RPh*, 39 (1986), 437-47 (p. 439).
[165] It is worth pointing out here that there has been a vogue among authors such as Tom Stoppard to do precisely this: to add a new section to a story which is told from the point of view of a minor character – in the case of Tom Stoppard, I am thinking of *Rosencrantz and Guildenstern Are Dead* (London: Faber and Faber, 1967). We might also think of the *Pride and Prejudice* follow-up *Letters from Pemberley, the First Year* by Jane Dawkins (Naperville, IL: Sourcebooks, 2007).
[166] Genette, *Palimpsestes: La littérature au second degré* (Paris: Seuil, 1982), pp.181-83.

fact that a Continuation must emanate from an unfinished narrative. That is, whilst there may be narratives that do effectively continue a previous text,[167] if these are actually continuing narrative possibilities from what are felt to be 'satisfactorily' complete texts,[168] then they are not Continuations in the sense I intend to use in this thesis; rather they are *suites*, for which the usual English term is 'sequels'. What sequels are actually doing, as Genette's definition suggests, is exploiting a finished work by picking up on some of its narrative possibilities (that is, those things which may have potential for development, but which do not require specific completion within the context of the original text) and using them to create a new branch of the story.[169] Simon Gaunt notes that authors of such texts are 'merely responding to the narrative dynamics of the texts they transmit'.[170] According to Brian Richardson, the editor of a book concerning narrative dynamics, 'dynamics are the means by which narratives traverse their often unlikely routes from beginning to end'.[171] What Gaunt suggests, therefore, is that sequels only actually respond to methods of the construction of the original: in other words, they do not create something new as such, rather they replicate parts of the original and respond to particular narrative threads that might invite, but do not need, furtherance.

Conversely, then, what a Continuation seeks to do *a priori* is to take something unfinished, pick out its narrative promises – that is, those things which remain unanswered, but which seem as if they will need to be answered if the narrative/story is to come to a satisfactory end – and provide some sort of closure for the text by adding a continuing section taking up the narrative immediately at the point where the original text ceases. As Bruckner puts it:

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[167] In medieval terms, we might think of cyclical texts like the various *chanson de geste* cycles – the *Garin de Monglane* cycle (*La geste de Garin de Monglane en prose: (manuscrit Paris, Bibliothèque de l'Arsenal, 3351)*, ed. by Hans-Erich Keller (Aix-en-Provence: Centre universitaire d'études et de recherches médiévales d'Aix, Université de Provence, 1994)), the *Doon de Mayence* cycle (*Doon de Maience : chanson de geste / Publiée pour la première fois d'après les manuscrits de Montpellier et de Paris*, ed. by M. A. Pey (Paris: F. Vieweg, 1859)) – or the *Roman de Renart* cycle (*Le Roman de Renart*, ed. by Mario Roques (Paris: Champion, 1978)).

[168] I return below to the question of what constitutes 'satisfactory completeness'.

[169] Some particularly interesting articles on the idea of 'suite' in this sense, with reference to the *Merlin en prose*, are to be found in *Jeunesse et genèse du royaume arthurien: Les 'Suites' romanesques du* Merlin en prose, ed. by Nathalie Koble. Medievalia 65 (Orléans: Paradigme, 2007).

[170] Gaunt, *Retelling the Tale: An Introduction to Medieval French Literature* (London: Duckworth, 2001), p. 72.

[171] Richardson, 'Introduction', in *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames* (Columbus, OH: Ohio State UP, 2002), pp. 329-33.

> "Continuation" is conceived as a kind of intertextuality that plays on contiguity: it places two texts side by side, without requiring that they be the same – but we are nevertheless asked to consider them as stories in sequence.[172]

Continuation therefore relies on the reader reading, or the audience hearing, the Continuation in the light of the original, that is as the locus where the narrative threads to be developed in the Continuation find their point of origin. In other words, the initiating text and also the Continuation will be incomplete; the initiating text invites the Continuation, but the Continuation depends on the original text and assumes its existence, and, crucially, cannot be fully understood by a reader/audience that has not experienced the initiating text. Directly in line with this, David Hult describes Continuation thus:

> [A]s a literary gesture, the continuation tacitly proclaims a work's incompleteness (how else to justify its own existence?) and declares itself in turn to be the missing piece in a newly formed totality which comprises both parts.[173]

By contrast, in the case of a sequel, the original can stand alone and be understood and enjoyed without the addition of the sequel. It is worth pointing out, though, that this point does not work in reverse as it does with Continuation, as the sequel may or may not work as a stand-alone text – it may require foreknowledge, or it may provide enough background in its own right that there is no need for knowledge of an original.

Of course, there are inevitably crossovers between sequel and Continuation, because if one is to achieve a sequel, then certain things must be continued. That is, and here we return to the narrative gaps I was previously referring to, if a gap in the narrative is identified for advancement in a sequel, then the author of the sequel must have identified some absence of a satisfactory ending for that particular narrative thread – irrespective of whether a different reader/writer might have identified that thread as inviting Continuation. And the complication of this crossover between sequel and Continuation is confounded further, in the present instance, by the definition of Continuation that we use above – in which it is heavily implied that to continue is to attempt to complete – that is, to tie up loose ends. At first glance this seems a perfectly accurate understanding, but in point of fact, and as we have seen, and indeed shall see as we continue to look in more detail at the *Perceval Continuations*, this is far from being the case as really only the *Manessier*

[172] Bruckner, 'Intertextuality', p. 257.
[173] Hult, 'Closed Quotations: The Speaking Voice in the *Roman de la Rose*', *YFS*, 67 (1984), 248-69 (p. 248).

Continuation puts forward any indisputable claim that it is providing 'completion' – by contrast, the others are left decidedly incomplete at the point where they reach their respective ends (that is when their narratives eventually and traditionally break off).[174] I will discuss the specifics of how each individual *Continuation* 'ends' later, but first I need to address an expression I have now used several times: 'satisfactory ending', and what might be meant by it: what is, in narrative terms, an 'ending', and what would make it 'satisfactory', to a medieval reader and perhaps also to a modern one?

WHAT IS AN 'END'?

Aristotle, in chapter VII of his *Poetics*, tells us that if something is to be considered 'whole', it must have a beginning, middle and end. A beginning has nothing before it and something grows out of it, while an end has nothing after it, but grows out of something.[175] This is a helpfully simplistic way of commencing an approach to understanding endings. Inevitably, however, it does not furnish us with nearly enough information to understand the full cognitive process, first, behind why as readers we need or desire endings, and second, behind what it is that can be considered an ending, with particular emphasis on what constitutes a 'satisfactory' ending.

Frank Kermode's seminal *The Sense of an Ending*[176] provides an excellent departure point for understanding this difficult subject. Kermode's main argument is derived not from a consideration of a particular novel or group of novels, rather from a general approach to more universal matters, such as the way we think about history and how we impose form on time. The central premise of the work is the attempt to establish a connection between fictions, time and apocalyptic modes of thought, as the apocalyptic, Kermode suggests, provides a useful analogy for explaining aspects of the process of reading and composition. He explains this by saying that, in imagining an end for the world, apocalyptic thinkers and writers are effectively imposing a pattern on history, thus making possible, to revert to Aristotelian terminology, 'a

[174] Indeed, Bruckner also notes the 'fundamental dichotomy between a desire for ending and the equally strong resistence to ending.' *Chrétien Continued*, p. 24. At no point, however, does she attempt a definition of what an ending is.
[175] Aristotle, *Poetics*, ed. by D. W. Lucas (Oxford: Clarendon, 1968), Chapter VII.
[176] Kermode, *The Sense of an Ending: Studies in the Theory of Fiction* (Oxford: Oxford University Press, 1967).

satisfying consonance with the origins and with the middle'.[177] He argues, however, owing to the fact that in the 'real' world 'the end' does not happen when predicted, and that men's prediction of 'the end' is continually being falsified, or adapted as they are forced to adjust the patterns they have conceived in order to accommodate the unexpected, so in the interest of realism, patterns must be adjusted to allow for a new prediction or location of 'the end'.

Similarly, Kermode argues that just as man attempts to impose patterns, and therefore 'ends' on time, so too fictions, attempting to impose such patterns on time, must accommodate the unexpected, the unpredictable: what Kermode, following Greek terminologies, calls *peripeteia*. By definition, *peripeteia* are events or encounters which are unexpected, so in assimilating such eventualities, Kermode tells us we are 'enacting that readjustment of expectations which is so notable a feature of naïve apocalyptic.'[178] This suggests that there is a sort of unconscious obligation that a sophisticated author, wishing to construct something which seems to reflect a 'real world' which is rarely, if ever, linear, use *peripeteia* in constructing fiction, rather than falling back on a completely linear plotline. Indeed, Kermode states:

> The more daring the peripeteia, the more we may feel that the work respects our sense of reality; and the more certainly we shall feel that the fiction under consideration is of those which, by upsetting the ordinary balance of our naïve expectations, is finding something out for us, something *real*. [179]

What he means here is that to expect linearity would impart certain rigidity to our expectations, and that jarring these expectations (and the more jarring the better) is somehow more satisfactory than using a 'conventional' route to the end, as it gives the impression of revealing something otherwise unknown.

Literary fictions, of course, belong to the category of the consciously false. In other words, fictions are precisely what they say they are – deliberately fictitious, invented narratives – and they are not to be confused with myth:

> Myth operates within the diagrams of ritual, which presupposes total and adequate explanations of things as they are and were; it is a sequence of radically unchangeable

[177] Kermode, p. 17.
[178] Kermode, p. 18.
[179] Ibid.

> gestures. Fictions are for finding things out, and they change as the needs of sense-making change. Myths are the agents of stability, fictions the agents of change.[180]

Fictions, then, Kermode suggests, impose patterns on time which are punctuated by a consciously false paradigm. And we are in the habit of imposing such false paradigms on the world because our very nature compels us to do so. This is because:

> the paradigm will correspond, the more fully as one approaches a condition of absolute simplicity, to some basic human 'set', biological or psychological. Right down to the root they must correspond to a basic human need, they must make sense, give comfort […] At some very low level we all share certain fictions about time, and they testify to the continuity of what is called human nature… [181]

Fundamentally, then, Kermode suggests that endings are required because as humans we have a basic desire to apply form, shape and order to time. And this he explains, rather confusingly, in terms of a metaphor of a clock:

> The clock's 'tick-tock' I take to be a model of what we call a plot, an organisation which humanises time by giving it a form; and the interval between 'tock' and 'tick' represents purely successive, disorganised time of the sort we need to humanise.[182]

What he is saying here is that time, in its purest state, is disorganised, but when men humanise time by dividing it into defined intervals – metaphorically, seconds (here represented by the 'tick-tock') – a structure is imposed which has a beginning and an end. We might see a musical analogy here too: it would be possible to keep on playing random notes on a given instrument *ad infinitum*, but musical satisfaction will not be gained until form, shape and structure are applied – that is, to revert again to Aristotle, a beginning, middle and end which speak to each other and which create an overall order to the musical narrative. Likewise, then, Kermode suggests that fictions work in a similar way: they attempt to overcome disorder by imposing a structure that contains a beginning, middle and end, such that the basic human desire for form is satisfied.

Kermode, therefore, has offered a convincing explanation as to why it is endings are felt necessary to fiction – human nature seeks shape and structure in order to be satisfied. But he has told us little of what it is that actually constitutes an ending, still less what it might be that makes that ending satisfactory. That said, he has provided us with a useful departure point for discussing it in his comments about the

[180] Kermode, p. 39.
[181] Kermode, pp. 43-44.
[182] Kermode, p. 45.

apocalyptic. The pattern imposed on history by the Bible is as follows: it begins with nothing with Genesis (the beginning), moves into something (the middle) and returns to nothing (the Apocalypse). This would appear to be a circular, and even symmetrical, pattern; perhaps more accurately, though, it could be described as cyclic. And if this cyclicity, as conveyed by the Bible, is indeed, as Kermode suggests, so fundamentally influential in the subsequent structuring of literary artefacts, then it would appear that a satisfactory ending must in some way mirror the beginning. I shall turn, now, to consider that question which is never fully addressed by Kermode: what is an ending? How is one to be recognised? And above all, in the present context, what would make an ending 'satisfying'?

In terms of explaining what a satisfactory end is and how it is achieved, Barbara Herrnstein Smith, in her *Poetic Closure*,[183] gives a much clearer indication of how we might begin to understand the phenomenon than does Kermode. The work examines closure through the lens of a number of lyric poems drawn from the sixteenth and seventeenth centuries. Rather than looking at the rather nebulous psychological needs that occupy Kermode, she concentrates on formal and thematic elements in poetic closure, and draws conclusions on what she calls 'terminal features': elements that reinforce our sense that a poem has ended. At the outset, she tells us:

> Closure […] may be regarded as a modification of structure that makes stasis, or the absence of further continuation, the most probably succeeding event. Closure allows the reader to be satisfied by the failure of continuation or, put another way, it creates in the reader, the expectation of nothing.[184]

This is useful for our purposes, as it suggests that an end can only be achieved once the expectation for Continuation is satisfactorily curtailed. She explains this further by saying:

> Closure occurs when the concluding portion of a poem creates in a reader a sense of appropriate cessation. It announces and justifies the absence of further development.[185]

This definition of closure works very well in light of what was previously discussed with regards to Continuation: that a Continuation is something which responds to a reader's lack of satisfaction created by an 'unfinished' piece of work. The reader

[183] Herrnstein Smith, *Poetic Closure: A Study of How Poems End* (Chicago: University of Chicago Press, 1968).
[184] Herrnstein Smith, p. 34.
[185] Herrnstein Smith, p. 36.

requires closure (precisely for the reasons set out by Kermode) – and as we see here, closure is something which eliminates the reader's need for further development. But what, precisely, signals closure? How do we know, as readers, that something is, in fact, ending? As stated above, Herrnstein Smith identifies elements which, in the case of the lyric, indicate the end as 'terminal features'[186] and these, she considers, include formal devices such as repetitions (e.g. rhyming couplets), alliterations, assonance and internal rhyme, all of which may be seen as adding impact to the final lines of a poem – and this is especially true if these devices have been used (non-systematically) throughout the poem. In addition, puns, parallelism and antithesis, used pointedly, may also be seen as adding to the sense that a poem is ending. It is of course the case, thematically speaking, that poems may announce closure by simply saying so, but this is comparatively rare, and more often concluding lines include words and phrases such as 'last', 'finished', 'end', 'rest', 'peace' etc; in other words, it is lexical means that are used to signal conclusion, as opposed to simply stating that the poem is complete. Finally, she considers that poetry is often subject to a 'coda' (another analogy from a related art) – that is, a device used primarily in music as the terminal section of a piece or movement. It is a section that is clearly distinguished from the preceding portion, having different melodic and structural principles, and similarly in poetry, she considers that it is a more or less discrete section that involves new formal or thematic characteristics. Effectively what she means is that an independently, structurally different, well-closed section may secure satisfactory closure for a work as a whole. She does qualify this, however, by saying that closure may not depend exclusively on any of these terminal features; more often it is a combination of terminal features that signals the end. The overriding feature of these devices, though, is that they:

> often achieve their characteristic effect by imparting to a poem's conclusion a certain quality that is experienced by the reader as striking *validity*, a quality that leaves him with the feeling that what has just been said has the "conclusiveness," the settled finality, of apparently self-evident truth.[187]

[186] For the full discussion of these, see Herrnstein Smith, pp. 151-95.

[187] Herrnstein Smith, p. 152 – and in talking about the inherent 'feelings' of the reader in terms of closure, this links interestingly to Kermode's idea that the reader has an almost underlying need for an end, driven by the pure human desire for form and shape.

And by truth, she means the 'ideal truth' as opposed to the 'real truth' – in other words, the truth of the heart as opposed to the intellect.[188] That is, the reader feels they have been offered some sort of answers by the method of conclusion used in the work in question – they have finally arrived at the truth, or conclusiveness, that has been desired from the outset of the work. In other words, truth is something which provides something *valid* or *real* to the text – it creates a significance and understanding of the plot as a whole. And this sense of truth, she suggests, is generally created by the use of the devices above described, the 'terminal features' – i.e. the very same devices that are used to create closure. So truth and closure, according to Herrnstein Smith's model for the lyric, go hand in hand, and this relates back very usefully to Kermode's proposal that finding out something *real* is at the heart of the reason why a reader requires an end in the first place. In other words, Kermode and Herrnstein Smith concur that for an end to be satisfactory, there must be some revelation of 'truth' (according to their, above described, definitions of it at least) contained within it.

Overall, Herrnstein Smith's work provides some constructive insights into what closure is, and indeed into what features we might expect to see utilised in poetic closure. She makes it clear that a satisfactory end is one which is signalled explicitly and lexically – and without these 'signals' or 'terminal features' a feeling of incompletion lingers for the reader. In essence, she argues that there remains, for the writer, something of an obligation towards Continuation where these terminal features are not present and clear. In describing an end thus, rather usefully, she also effectively elucidates what 'unfinishedness' is: it is something which leaves an expectation that something else is to follow and, in a number of cases, this may be due to the absence of terminal features (though, as we have seen, these are not the only features which may signal an ending). For a work to be satisfactorily closed, therefore, there must remain the expectation of nothing.

Where Herrnstein Smith's work is lacking for the purposes of this thesis, however, is in considering the tying up of narrative threads. Her focus is the sixteenth- and seventeenth-century lyric, and not unnaturally, she tells us nothing of how

[188] This, too, relates rather well to Kermode's contention that an 'end' is something which the reader recognises ('from the heart'), but without being able to articulate precisely why ('to do with the intellect').

internal stories, and indeed the overriding plot, may receive closure. She concentrates rather on the use of technical devices as means and ways of signalling poetic closure; she is less interested in exploring the nature of the ending provided. But for our purposes, medieval romance requires additional discussion, and in different terms. Whilst romance is undeniably poetic in form, it above all else recounts a story. And a story has weighty narrative implications – for instance, where Herrnstein Smith says that climactic repetitions of *formal* devices such as alliteration, internal rhyme and assonance that have been repeated throughout the text may signal that the end is near, when looking at romance we might consider widening the remit of this statement to include repetitions of *narrative* devices (motifs) that appear throughout the text. We need, in other words, to consider what makes a narrative thread complete or incomplete. What needs to happen to narrative threads to produce a satisfactory end? And what, specifically, needs to happen to a medieval story, a medieval romance, to produce a satisfactory end?

Rosemarie P. McGerr provides a useful guide for our purposes on the theory and practice of literary closure in a medieval context.[189] In order to tackle her immediate concern, which is resistance to closure, she focuses her analysis on medieval sources that tell us something about the ideals of closure, that is, medieval treatises, rather than gleaning incidentals from works of medieval literature. Such an approach also has clear benefits for this analysis, in that the further study of some of the contemporary thinkers she cites should also help to inform us about medieval literary theory concerning satisfactory ends.

Medieval literary theory stems from the classical study of grammar and rhetoric – something which gave way in the thirteenth century to *ars poetica, ars dictaminis* and *ars praedicandi*. The *artes poeticae* is the heading under which literary criticism (and in particular, criticism of poetry) found itself, and a number of theorists were familiar with the associated principles, such as Geoffroi de Vinsauf (c. 1200), Dante (1265-1321) and Brunetto Latini (1220-1294) – all of whom composed treatises on the structuring and style of poetry which derive, ultimately, from principles outlined by Cicero and the pseudo-Ciceronian *ad Herennium*. Authors in

[189] McGerr, 'Medieval Concepts of Literary Closure: Theory and Practice', *Exemplaria*, 1 (1989), 149-79.

turn, such as Chaucer, then seem to allude to these works; in Chaucer's case, he makes pointed reference to Geoffroi de Vinsauf's *Poetria nova* (written in 1210) in his *Troilus and Criseyde* (ll. 1065-69) and in the Nun's Priest's Tale (VII.3347-51),[190] which in itself seems to demonstrate that some overriding concept of literary theory did indeed exist.[191] But how does this relate to the subject of closure – from where did authors derive their understanding of how to end a text?

As suggested, most medieval treatises tend to follow Cicero's treatment of closure in *De inventione* 1.52.98-56.109 where rhetorical composition is divided into seven parts, with *conclusio* as the last. In the most streamlined view, what Cicero effectively argues for is a use of summary and an arousal of audience emotion in the creation of closure. He states:

> Commune autem praeceptum hoc datur ad enumerationem, ut ex una quaque argumentatione, quoniam tota iterum dici non potest, id eligatur quod erit gravissimum, et unum quidque, quam brevissime transeatur, ut memoria, non oratio renovata videatur.[192]

In response to this, Brunetto Latini, in *Tresor* 3[193] argues that the end should provide '…la confirmations dou conte',[194] and that the end should summarise or recapitulate the earlier arguments for the benefit of the audience's better recall, which will then arouse scorn or pity in the audience:

> Et sachies ke la conclusion a .iii. parties, ce sont reconte, desdaing, et pite […] Raconte est celui fin dou conte en quoi li parleours briement et en somme reconte tous ses arguments et les raisons qu'il avoit contees parmi son dit, les unes cha et les autres la; et les ramentoit en bries mos por torner les a memore des oians plus fermement.[195]

Similarly, Matthew of Vendôme, in his *Ars versificatoria*,[196] lists five types of ending for a work: an emendation of the work, an emendation with petition to the audience, an expression of glory, an expression of thanks and, most importantly, a recapitulation of the work's ideas ('per recapitulationem sententiae').[197] Fundamentally, he seems to

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[190] References to Chaucer come from *The Riverside Chaucer*, ed. by Larry D. Benson, 3rd edn (Boston: Houghton Mifflin, 1987).
[191] For further information, see Kelly, *The Art of Medieval French Romance* (Madison, WI: University of Wisconsin Press, 1992).
[192] Cicero, *De inventione* 1.53.100, ed. and trans. by H. M. Hubbell, Loeb Classical Library (Cambridge: Harvard University Press, 1949), pp. 150-51.
[193] Written c. 1260-66.
[194] Brunetto Latini, *Tresor 3*, ed. by Francis J. Carmody, University of California Publications in Modern Philology 22 (Berkeley: University of California Press, 1948), p. 334.
[195] Brunetto Latini, p. 383.
[196] Matthew's dates are uncertain, but he is thought to have lived in the second half of the twelfth century and written his *Ars versificatoria* c. 1170.
[197] Edmond Faral, *Les Arts poétiques du XIIe et du XIIIe siècle: Recherches et documents sur la technique littéraire du moyen âge* (Paris: Champion, 1924), pp. 191-93.

be suggesting that the conclusion does not merely mark the end; rather it contributes to the meaning of the whole. Geoffroi de Vinsauf, too, in his *Poetria nova* states that a recapitulation of the main arguments is vital in ending the work:

> Ante fores operis thematis pars ordine prima
> Expectet: finis, praecursor idoneus, intret
> Primus et anticipet sedem, quasi dignior hospes
> Et tanquam dominus. Finem natura locavit
> Ordine postremum, sed ei veneratio defert
> Artis et assumens humilem supportat in altum.[198]

Finally, John of Garland (1190-1270) in his *Parisiana poetria*,[199] also names recapitulation as a way of developing a conclusion:

> Finis siue conclusio aliquando sumi debet a corpore materie per recapitulationem precendencium, quod pertinet ad oratores et predicatores.[200]

In her analysis of these and other treatises, McGerr similarly notes that recapitulation is obviously of vital importance, because this is a means of lending further meaning to the whole. She states:

> Like modern theorists, medieval theorists understood that, because we perceive patterns retrospectively, our perception of literary structure develops through a process of recognition of a pattern, hypothesis about continuation of that pattern, and readjustment in the light of new evidence. Since the conclusion reveals the last of the evidence, only with the conclusion can we perceive the whole pattern and the true place of each element within the pattern. As with Augustine's example of the retrospective way we perceive meaning in a sentence, medieval literary theory reflects the idea that no element in a text takes on its true significance until it is viewed in terms of the text's end.[201]

In other words, a conclusion should provide significance for the work as a whole – indeed, the whole cannot be fully understood until the end arrives. This shows a pleasing resonance with Herrnstein Smith's idea that repetitions of devices used throughout a work make for a satisfying end, but it also allows for this to extend to repetitions of a more thematic nature.

Importantly, then, Brunetto Latini, Geoffroi de Vinsauf and John of Garland identify a strategic link between the beginning and end of a text. Specifically, Brunetto states that the main arguments should appear at both the beginning and the end of a text 'por affirmer sa entention'[202] for the work to the reader, so that beginning

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[198] Ernest Gallo, ed. and trans., *The 'Poetria Nova' and its Sources in Early Rhetorical Doctrine* (The Hague: Mouton, 1971), pp. 20-21.
[199] Written c. 1234.
[200] John of Garland, *The Parisiana Poetria of John of Garland*, ed. and trans. by Traugott Lawler, Yale Studies in English 182 (New Haven: Yale University Press, 1974), pp. 88-89.
[201] McGerr, p. 155.
[202] Brunetto Latini, p. 328.

and end start to take on a similar role, which is to create a manifestation of the principal thematic purpose of the text – in other words, it is important that there exists a certain bilateral symmetry, to use McGerr's term, within the text. In a similar vein, Geoffroi argues that knowing the ultimate goal before beginning the text allows the author to see the individual parts of the text in terms of the end such that, like an architect, s/he plans the construction of the text in detail immediately from the outset:

> Si quis habet fundare domum, non currit ad actum
> Impetuosa manus: intrinseca linea cordis
> Praemetitur opus, seriemque sub ordine certo
> Interior praescribit homo, totamque figurat
> Ante manus cordis quam corporis; et status ejus
> Est prius archetypus quam sensilis. Ipsa poesis
> Spectet in hoc speculo quae lex sit danda poetis.
> Non manus ad calamum praeceps, non lingua sit ardens
> Ad verbum: neutram manibus committee regendam
> Fortunae; sed mens discreta praeambula facti,
> Ut melius fortunet opus, suspendat earum
> Officium, tractetque diu de themate secum.
> Circinus interior mentis praecircinet omne
> Materiae spatium. Certus praelimitet ordo
> Unda praearripiat cursum stylus, aut ubi Gades
> Figat. Opus totum prudens in pectoris arcem
> Contrahe, sique prius in pectore quam sit in ore.[203]

This contention, with its suggestion of circularity, relates back rather well to Kermode's comments on the importance to be attached to the mirroring of the beginning by the end. What can be gleaned from this, for our purposes, appears in McGerr's conclusion as to what constituted closure in terms of medieval literary theory:

> The treatment of closure in medieval literary theory shows that the conception of closure in the Middle Ages included the sense of recapitulation of the whole, framed to have the greatest impact on the audience. For some theorists, part of the creation of closure involved fashioning the opening of a text in a way that linked it to the end – purpose and conclusion – the author had in mind.[204]

McGerr then moves on to consider how the above theory manifested itself in practice, and she finds that closural devices, which sound very familiar in relation to the argument laid out by Herrnstein Smith, may be used to signal that a text is ending, Like Smith, McGerr concurs, first, that an author may actually make a simple assertion that the text is ending;[205] it does seem, she says, that this 'stating of the end',

[203] Gallo, pp. 16-17.
[204] McGerr, pp. 159-60.
[205] Though in medieval terms, this may be due to scribal addition, gloss or alteration. For further information, see Elspeth Kennedy, 'The Scribe as Editor', and in the context of the *Rose*, see Huot's 'The Scribe as Editor: Rubrication as critical apparatus in two manuscripts of the *Roman de la Rose*', *L'Esprit Créateur*, 27 (1987), 67-78.

or 'medieval termination formula' had a certain level of popularity.[206] Also echoing Herrnstein Smith, McGerr goes on to say that:

> [s]ome texts use formal circularity, repeating their opening lines at the end, or use formal structures such as rhyme, alliteration, or assonance to link beginning and end. The same effect is created when texts end with an idea or event that reprises the opening. In both cases, the reiterative quality of the end encourages a retrospective view of the whole work and thus reinforces the sense of the work's unity.[207]

Thus our earlier assumption, that Herrnstein Smith's comments regarding how repetitions of formal devices may be widened to include more thematic and narrative concerns, is borne out here by McGerr's contention. Thus McGerr also underlines that there is a rhetorical and content-specific importance attached to an ending.

But this conclusion reached, McGerr then raises a conundrum: one that will be extremely useful for our purposes here. Despite the fact that rhetoricians suggest a strong desire in a medieval audience for closure and completion, there nevertheless exist a number of medieval texts which seem to display a particular resistance to closure: texts in some cases that remain explicitly open – in other words, texts which make no pretension that they are complete – and texts, in other cases, which may even seem to have come to what we might call a formal close (i.e. they have made use of the 'closural features' discussed above), but which still leave a reader with an inherent impression of incompletion. As just one of a number of examples of this, she looks to the *Chanson de Roland,* in which indeed the previously discussed closural mechanisms are in place, but where the final *laisse* seems nevertheless to signal incompletion.[208] I shall return to this in more detail later in this chapter.

McGerr points to a number of other literary artefacts which, she says, are left explicitly open, such as the *demandes amoureuses* circulated first by jongleurs or troubadours in the thirteenth century, and made most popular in the fourteenth and

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[206] McGerr, p. 162. Delbouille also discusses the use of these types of closing statements and whether they may be scribal as well as authorial additions in his *Sur la genèse de la Chanson de Roland* (Brussels: Palais des Académies, 1954), pp. 85-86. See also Ernst Robert Curtius, *Europäische Literatur und lateinisches Mittelalter* (Berne: A; Francke, 1948), pp. 97-98.

[207] McGerr, p. 163.

[208] Indeed, Bruckner points out that the closure or open-endedness of a text are at 'two ends of a continuum, where one shades naturally or imperceptibly into the other' such that they 'are not really incompatible' and that as a result there are 'overlapping domains', which does seem to explain this notion of the playful ending: *Shaping Romance: Interpretation, Truth, and Closure in Twelfth Century French Fictions* (Philadelphia: University of Pennsylvania, 1993), p. 214.

fifteenth centuries.[209] These short quasi-narratives are the cues for a kind of courtly game in which new answers to old questions are sought: they set conundrums, or debate topics, turning around knotty problems of amorous etiquette or ethics, for listeners, and because they are cues for debate, they avoid the sort of neat closure which a 'normal' narrative might demand, and thus real closure is endlessly deferred, and literary creation is an ongoing process. For McGerr, this seems to suggest that there was considerable experimentation with closure, and indeed such experimentations, she tells us, continued throughout the Middle Ages. Chaucer, for one, she contends, uses the conventions of the *demande d'amour* in creating certain of his conclusions in the *Canterbury Tales*: notably open-ended in this way are the *Book of the Duchess*, the *Wife of Bath's Tale* and the *Knight's Tale*. Of the Canterbury Tales, McGerr says:

> Even in its fragmentary state, his final masterpiece, the *Canterbury Tales*, weans its audience away from traditional expectations of closure by including explicitly unfinished tales and by undercutting the closure of the other tales by including them in a larger structure that emphasizes the self-delusion of human attempts to have the final word on any topic.[210]

For McGerr, this experimentation is 'playfulness'; she concludes by suggesting, in contrast to the usual contentions of medieval theorists, that medieval writers and readers *appreciated* the openness that could be implied or asserted at the end of a text and that conclusion does not necessarily aid the overall significance and meaning of a text:

> [M]edieval readers and writers found that suspension of closure aided in developing more perspective on issues such as the authority of literary tradition, the manipulative power of rhetorical language, the role of the reader in generating textual significance, and gender bias in the poetic representation of men and women in love. […] the different manifestations of "inconclusiveness" in medieval literature […] suggest that, like their later counterparts, medieval writers appreciated the significance of suspension of closure both for the reader's conception of meaning in an individual text and for the exploration of language itself.[211]

So, what can we summarise as being useful for our purposes? First, it is significant that we find, in medieval treatises on the subject, confirmation of the earlier findings that we saw in the cases of Kermode and Herrnstein Smith, that

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[209] See James Woodrow Hassell, *Amorous Games: A Critical Edition of Les Adevineaux* (Austin: University of Texas Press, 1974), and more completely *Les Demandes d'amour*, ed. by Margaret Felberg-Levitt, (Montréal: CERES, 1995); c.f. also *Two Late Medieval Love Treatises: Heloise's Art d'Amour and a Collection of Demandes d'Amour*, ed. by Leslie C. Brook, Medium Aevum Monographs, n.s., 16 (Oxford: Society for the Study of Mediaeval Languages and Literature, 1993).
[210] McGerr, p. 168.
[211] McGerr, p. 170.

repetition of formal features is vital in producing a satisfactory end – and we should note that McGerr usefully extends this to include the repetition of thematic and narrative features. In addition, we find confirmation of the earlier contention, derived from Kermode and Herrnstein Smith, that the end should in some way reflect the beginning, such that a symmetry, circularity or cyclicity is a unifying measure for the text as a whole. The enquiry she appends, however, is particularly interesting for our purposes: what if there is no regulatory, satisfying ending, what indeed if the text resists ending? McGerr, importantly for us, identifies a medieval tendency towards both explicit, and inexplicit, incompletion and deferral and suggests that, in some rare cases, suspension of closure may be just as pleasing as completion: a medieval audience, from time to time, may have enjoyed a kind of 'playfulness' with closure, to use McGerr's term.

The problem with McGerr, though, at least from the point of view of this thesis, is that her enquiry deals almost exclusively with texts appearing in the fourteenth century and later, that is, is at least one hundred years after the composition of the works addressed here. So I shall now look at more contemporary, thirteenth-century material and see how their ends compare to the senses of an end described above.

'ENDS' IN CONTEMPORARY MATERIAL

McGerr does in fact look at an example from the relevant period, and that is the *Chanson de Roland* (composed around 1100, but copied in its most familiar form, in the Oxford manuscript, between 1140 and 1170). According to her, at the end of the *Oxford Roland*, the closural mechanisms we have just spoken about are in place, particularly in the penultimate and final *laisses*, and create distinct signals that the piece is coming towards an end (I return to these mechanisms in detail in a moment). It is her contention, however, that these signals run counter to the content of the final *laisse* in which Charlemagne's night-time peace is broken by the archangel Gabriel, who brings him the command to prepare his army for yet another mission. McGerr asserts that Charlemagne's lament in response does not, at least to some readers, appear an appropriate, or indeed satisfactory, way to end the story as it means that the emperor is left as a dissatisfied hero. A more obvious comment to make, however, is

that it is actually the 're-opening' of the story that explains this lack of satisfaction; that is, the thematic device of Gabriel commanding Charlemagne to prepare for another mission lends the reader an expectation that the narrative actually continues after the end of the text as it appears in Digby 23. And if we refer back to Herrnstein Smith, it is this 'expectation of something' that signifies that we are not being offered a satisfactory end. Thus in the *Oxford Roland*, it seems, interestingly, that the narrative process runs counter to the formal structure: in other words, whilst the formal composition of the story does indeed bring in some of those closural devices we have discussed, the narrative leads us to wonder whether the story is indeed complete, as we can see in the final *laisse*:

> Quant l'emperere ad faite sa justise
> E esclargiee est la sue grant ire,
> En Bramimunde ad chrestïentét mise.
> Passet li jurz, la nuit est aserie;
> **Culcez** s'est li reis en sa **cambre** voltice.
> Seint Gabrïel de part Deu li vint dire:
> «Carles, sumun les oz de tun emp[ir]e!
> Par force iras en la tere de Bire,
> Reis Vivïen si succuras en Imphe,
> A la citét que paien unt asise:
> *Li* **chrestïen** te re**cleim**ent e ***crïent***.»
> *Li* emperere *n'i* vol*sist* aler *mie*:
> **«Deus**! ***dist*** *li* reis – *si* **penuse** est ma *vie*!»
> **Pluret** des oilz, *sa* ***barbe blanche*** tiret.
> Ci falt la geste que Turoldus declinet.
>
> (*La Chanson de Roland*, ll. 3988-4002, I, my emphasis)[212]

Here there are clearly a number of closural devices at play, the most obvious is the simple stating of the fact the story has come to an end in the final line,[213] but there is also emphatic alliteration (in bold), assonance (in italics) and anaphora (underlined). Thus, we might safely argue that the end is being signalled, and fairly unambiguously at that. However, the concurrent narrative thread that re-opens the story means that, as Hult argues, there is a tension between the 'undeniable closure mechanism' of the stating of the end and the sense that some critics have that the *Roland* is incomplete.[214] Whether this final line is scribal rather than authorial could be debated *ad nauseam*, but even if it is the former, McGerr then asserts that it seems as if the scribe is trying to attach it to the poem securely by making it form part of the final

[212] I refer to *La Chanson de Roland*, ed. by Cesare Segre, trans. by Madeleine Tyssens, 2 vols (Genève: Droz, 1989; trans. from Milan: Riccardo Ricciadi, 1971).
[213] Indeed Delbouille discusses how this final line overtly announces the end, as such it might be referred to as a kind of medieval termination formula, pp. 85-87. However, as we have seen before, this kind of comment may be a scribal rather than authorial addition.
[214] Hult, '"Ci falt la geste": Scribal Closure in the Oxford *Roland*', *MLN*, 97 (1982), 890-905.

laisse, such that the closural convention is somehow internalised in the overall structure. We might say that the overall impact of this laisse is that it fundamentally troubles the reader's final sense of what Herrnstein Smith previously called *stasis* (see p. 78).

The *Oxford Roland* is obviously a useful point of departure for looking at how 'ends' worked in the twelfth and thirteenth centuries, simply owing to its apparent popularity and breadth of influence, but we must ask ourselves whether this example is a one-off,[215] or whether it is representative of other 'conventional ends' of the period, first within its own genre of the *chanson de geste*, and second, in a wider sense. I shall start, then, with another *chanson de geste* taken from *La Geste de Garin de Monglane* of which the main character is not in fact Garin de Monglane, rather his supposed great-grandson Guillaume d'Orange. The *chanson* in question is *Le Moniage Guillaume* (c.1160-80).

This is the very last text in the cycle devoted to Guillaume himself, and it exists in nine manuscripts, and in two redactions, the long and the short. The short redaction, which relates only one of Guillaume's adventures, appears in just two manuscripts, so for our purposes I shall refer to an edition of the long redaction.[216] A narrative summary is available in Appendix V.

In terms of the narrative, once again there is a clear mirroring of the end with the beginning. First, there is Guillaume's intention to devote his life to God – when the narrative ultimately finishes, this is what Guillaume has finally, after some trouble, managed to do, and this marks a clear recapitulation of the aims set out at the beginning of the poem. Second, at the beginning, Guillaume makes a decision to leave the secular world and start a new life, which marks the end of his old life. The *Chanson* ends with his ultimate death, which means that this marks the end not only of his life, but also of the new life he had undertaken – a perfect example of McGerr's 'bilateral symmetry'. In addition, the reader is already alerted to the fact that the narrative must eventually end, because prior to his final adventure, the reader is

[215] Bearing in mind, of course, that this is rather idiosyncratic, as the Oxford manuscript is the only one to include this particular ending.
[216] *Le Moniage Guillaume: Chanson de geste du XIIe siècle: Édition de la redaction longue*, ed. by Nelly Andrieux-Reix (Paris: Champion, 2003).

informed that he will have to do one final act in the name of the king – implying quite explicitly that, after this, there will be no more adventures. Thus, once Guillaume is finally able to achieve the goal he had envisioned at the outset, the reader is left with no expectation of anything else; as such, the point of 'appropriate cessation', as suggested by Herrnstein Smith, is reached, and ultimately the reader is presented with a sense of *stasis*. Once again, the formal features support this:

> Quant le deable fu en l'eve parfont
> L'eve tornoie entor et environ.
> Grant est la **fosse**, nus n'i peut prendre fons.
> Maint pelerin le voiënt qui i vont
> Qui **saint** Guilliaume **sovant** requis avront.
> Quaillous et pierres gitent ou puis roönt.
> Tant **fist** Guilliaume qu'il parforni le pont.
> En l'ermitage fu puis tant li **sains** hon
> Que li **prist** fin **si** con li**sant** trovon
> Et Diex **mist s'ame** la-**sus** en **sa** me**son**.
> Enco[r] a la gent de relïgion,
> A **Saint** Guilliaume du De**sert**, i dit on.
> Aprés **sa** mort ne **sai** de li chan**çon**.
> Or prion *Dieu* qu'i[l] *nos face* pardon
> Si coume il *fist Guilliaume* le *baron*. (ll. 6848-62, my emphasis)

In the central section of the above *laisse*, there is a tendency for sibilance (in bold) which gives way in the final couplet to a more euphonic sounding vocabulary, utilising fewer plosives (in italics), as if to signify resolution. Also remarkable is the repetition of Guillaume's name four times in the *laisse* (underlined), which is emphatic of the fact that this poem, in its entirety, has been very much about him – and the placing of his name at the end of the final line leaves the reader with a feeling that his story is now complete. In addition, the prayer in the final two lines also works as a major mechanism in giving a feeling of conventional completion owing to change of perspective.

As a final point on *Le Moniage Guillaume*, an explicit (earlier termed a kind of 'medieval termination formula') also finds a place in two of the manuscripts: 'Explicit le mort de Guillaume d'Orenge. Deo gracias.'[217] and 'Explicit le moinnage Guilliaume.'[218] Here we have two scribal statements of the end, which serve to make the end of the tale all the less ambiguous in these particular manuscripts. Even though

[217] B1: London, B.M. Royal 20 D XI (14th Century, first half) MG2: f° 194 r°-215 r°.
[218] A4: Milan, Bibl. Trivulzienne, 1025 (13th Century, second half) MG2: f° 191 r°-233 r°.

they are scribal additions, they add weight to the idea that the medieval readership were convinced that this was, in fact, the end.

By way of a conclusion on the *chanson de geste*, then, some traces of Herrnstein Smith and McGerr's 'terminal or closural features' do indeed appear at the ends of these stories, but these, as suspected, merely suggest that an end is close. 'Terminal features' do not, in themselves, create a satisfactory 'end'; rather it is from what was earlier identified as narrative closure – that no expectations remain, and that there is a bilateral symmetry between the end and the beginning – that we can gain this satisfaction. However, since we have been looking at a text that forms part of a cycle, it becomes clear that an understanding of context is crucial, and we can suppose from the manuscript tradition that readers/listeners and/or jongleurs would indeed have understood this context. Thus, while such *chansons* in cycles may apparently end 'satisfactorily' with no threads left loose, there must still remain narrative possibilities adumbrated in all texts which do not complete the cycle as a whole (two such examples, in the case of this cycle, are *Le Charroi de Nîmes*[219]and *La Prise d'Orange*[220]), and that leave a hint that further stories of later adventures may follow. That does not mean that the particular adventure addressed in each of the texts, though, is incomplete or unsatisfactory. Simply it means that while narrative promises are fulfilled, some narrative possibilities may remain. However, as I stated earlier, the *chanson de geste* is a different genre to that of romance – which is of course the major concern of this thesis. I propose now to explore how these findings compare with the 'ends' found in romance, and to start with two of the romances of Chrétien de Troyes; his *Cligés* and his *Erec et Enide*.

ENDS IN CHRÉTIEN'S OTHER ROMANCES

Both of these romances are traditional in their structure and narrative subjects. *Erec* was, it seems, written shortly after 1169.[221] The poem poses a question familiar to

[219] *Le Charroi de Nîmes: Chanson de geste du XIIe siècle éditée d'après la rédaction* AB, ed. by Duncan McMillan (Paris: Klincksieck, 1978).
[220] *La Prise d'Orange: Chanson de geste de la fin du XIIe siècle éditée d'après la redaction* AB, ed. by Claude Régnier (Paris: Klincksieck, 1967).
[221] A full discussion of the datings of all Chrétien's romances is to be found in Jean Misrahi's 'More Light on the Chronology of Chrétien de Troyes?', *BBIAS*, 11 (1959), 89-120.

courtly circles: how can a knight, once married, serve both his honour and his love? The story tells us that Erec, caught up in new marital bliss, neglects his chivalric duties, and is reminded of this by Enide, who has overheard malicious gossip to that effect. The two set out on a series of adventures during which he and his bride are tested. He orders her silence, no matter what befalls them, but she breaks that silence several times to warn him of danger. Eventually, Enide's love allows Erec to prove himself capable of handling both his marital and public duties. *Cligés*, on the other hand, was written around 1176, and is based on Greco-Byzantine material (allied therefore, in some respects, to the *romans d'antiquité*). Alexander, the son of the Greek emperor, comes to King Arthur's court and is knighted. He marries and has a son, Cligés, who follows in his father's footsteps. Alexander inherits the throne of Greece, but dies a few years later and Cligés is set to take the throne when he comes of age; in the meantime, Cligés's uncle, Alis, rules the kingdom. Cligés falls in love with Alis' betrothed wife, Fenice. In order to consummate their love, Fenice must pretend she is dead and the two hide in a tower, but they are discovered. Cligés goes to ask for Arthur's help to regain his kingdom, but while he is away, Alis dies, thus leaving Cligés and Fenice free to marry. Accordingly, in both cases, we are presented with a 'happily ever after' scenario: both romances centre around love, and in the end the love narrative ends with the couple having surmounted their troubles, marrying, and finding themselves in a position to enjoy their future lives as they wish. But, in creating what looks like such satisfactory ends, does Chrétien actually make use of any of the 'closural features' or 'medieval termination formulae' that have been discussed? Does he explicitly link the beginning with the end so as to create the cyclic effect proposed by McGerr? The answer to these questions in the case of both texts is yes, although Chrétien's employment of the devices is somewhat more subtle than that which we have seen before, as I shall attempt to show. Famously Chrétien's first lines are always in the form of a prologue,[222] which invites us to take a moralistic stance on that which Chrétien hopes to achieve by the end of writing the story.[223] To

[222] Though there is a point of contention over whether the opening lines of *Yvain* do in fact constitute a prologue – I will return to this shortly.

[223] Marie-Louise Ollier examines Chrétien's use of prologues in this way in her 'The Author in the Text: The Prologues of Chrétien de Troyes', *YFS*, 51 (1974), 26-41. Bruckner also notes the value of prologues in setting out the aims for what is to follow by establishing 'right from the opening move an explicit contract between romancer and audience' in her 'The Shape of Romance', in *The Cambridge Companion to Medieval Romance*, ed. by Roberta L. Krueger (Cambridge: Cambridge University Press, 2000), pp. 13-28 (p. 14).

understand this further, let us first look at *Erec*. The tale, as already suggested, begins with a prologue:

> Li vilains dit an son respit
> Que tel chose a l'an an despit,
> Qui mout vaut miauz que l'an ne cuide.
> Por ce fet bien, qui son estuide
> Atorne a san, quel que il l'et;
> Car qui son estuide antrelet,
> Tost i puet tel chose teisir,
> Qui mout vandroit puis a pleisir.
> Por ce dit Crestiiens de Troies,
> Que reisons est que totes voies
> Doit chascuns panser et antandre
> A bien dire et a bien aprandre,
> Et tret d'un conte d'avanture
> Une mout bele conjointure,
> Par qu'an puet prover et savoir
> Que cil ne fet mie savoir,
> Qui sa sciance n'abandone
> Tant con Deus la grace l'an done. (ll. 1-18)[224]

In this prologue, Chrétien openly alerts his reader to the overall aims of the tale[225] – in writing it he hopes to show that imparting knowledge in a beautifully ordered manner (*une mout bele conjointure*)[226] is a goodly task as it shows that one is making worthy use of his learning. Indeed he hopes to turn this already familiar story of adventure into something that is well designed and executed (unlike the way it is often told by storytellers in court). His intentions for the literary content of the tale, however, are not explicitly stated – indeed, we do not hear of the love element until some time later, so from a content standpoint, the reader does not know precisely what to expect from 'the end'. But the fact that Chrétien is aiming for a 'beautifully constructed' composition suggests that this extends to the thematic material as well as the formal, that is, that ends will be tied up and expectations of further adventures stemmed by the satisfactory nature of the *bele conjointure* of the composition. So does the end of *Erec et Enide* reflect this? Certainly, Chrétien does not state explicitly that he feels he

[224] When quoting from *Erec et Enide*, I use Kristian von Troyes, *Erec und Enide: Texteausgabe mit Variantenauswahl, Einleitung, Erklärenden Anmerkungen und vollständigem Glossar*, ed. by Wendelin Foerster (Halle a. S.: Max Niemeyer, 1909).

[225] Or as Michelle A. Freeman suggests, he 'informs the structure and guides the reading of the poem.' 'Chrétien's *Cligés* : A Close Reading of the Prologue', *RR*, 67 (1976), 89-101 (p. 89).

[226] The precise meaning of 'conjointure' has, of course, been the subject of an exhaustive discussion by critics, see for example W. A. Nitze's 'Conjointure in Erec, vs.14', *MLN*, 69, (1954) 180–81, D. W. Robertson's 'A further note on Conjointure', *MLN*, 70, 415–16 and more recently, Philippe Walter, *Chrétien de Troyes: Que sais-je?* (Paris: Presses universitaires de France, 1997), p. 67, but for the purposes of this thesis I take Kelly's definition: 'the particular manner in which [the narrative] is arranged and joined, the quality of the particular *iuncturae*, determines the beauty of each combination; and the quality of the total combination makes the overall conjointure beautiful or not beautiful.' See his 'The Source and Meaning of Conjointure in Chrétien's Erec 14', *Viator*, 1 (1971), 179-200 (p. 200).

has achieved his aim, rather it seems the reader's responsibility to decide whether this is the case. The overall impression in terms of content is that the ends have indeed been tied up because the lovers have addressed their problems and their story has ended happily with Erec learning how to balance his marital and public duties. In terms of formal structure too, the poem is immaculately constructed, and this excellent command of poetic aptitude is reflected in Chrétien's use of what was earlier termed 'terminal or closural features', as demonstrated by the following passage:

> Quant cele feste *fu finee*,
> Li rois *departi* l'assanblee
> *Des* rois et *des dus* et *des* **contes**,
> *Dont* assez estoit granz li **contes**,
> *Des* autres janz et *des* menues,
> Qui a la feste sont venues.
> Mout lor ot doné largemant
> Chevaus et armes et arjant,
> Dras et pailes de mainte guise,
> Por ce qu'il est de grant franchise
> Et por Erec qu'il ama **tant**.
> Li contes fine ci a **tant**. (ll. 6947-58, my emphasis)

Usefully for our purposes, here is an instance of the author simply telling us we have arrived at the end: 'Li contes fine ci a tant.' (l. 6958), and the reader can be fairly assured that this is a comment from the author rather than the scribe as it completes the final couplet and is then followed, in some manuscripts, by scribal explicits which serve to reaffirm the close of the narrative.[227] We also see a definite augmentation in the attention paid to poetic devices; there are epiphoric verses (in bold), alliteration (in italics) and enumeration (underlined) all contained within this short passage such that the end is signalled almost undeniably under the terms that Herrnstein Smith demonstrated for present-day verse. Therefore, it can be supposed that Chrétien's opening notion and ideal of *bele conjointure* has indeed been satisfied as the literary structures of his composition prove that he has made use of all his learning and his skills – thus there is an apparently successful mirroring of beginning and end in terms of aims and motives, and this is strongly supported by the formal signalling of the end, and the neatly tied nature of the narrative.

[227] Peter Dembowski calls this an 'excellent ending' owing to Erec's situation offering what he terms as 'the last word' and to the inclusion of 'a proper notice of closure', 'Textual and Other Problems of the Epilogue of *Erec et Enide*', in *Conjunctures: Medieval Studies in Honor of Douglas Kelly*, ed. by Keith Busby and Norris J. Lacy (Amsterdam & Atlanta, GA: Rodopi, 1994), pp. 113-27 (p. 120).

With *Cligés*, once again Chrétien employs a prologue, and like his previous romance this tells us that the author's main aim is to demonstrate, through the medium of his story, the blessing that is knowledge by fashioning, out of old, and therefore trustworthy, material, a narrative which is worthy of the legacy of learning, chivalry and knowledge bestowed by ancient Greece and Rome. As such, this could be argued as suggesting, once again, that Chrétien wishes to employ the ideal of *bele conjointure*:

> Li livres est mout anciiens,
> Qui tesmoingne l'estoire a voire;
> Por ce fet ele miauz a croire.
> Par les livres que nos avons
> Les fez des anciiens savons
> Et del siecle qui fu jadis.-
> Ce nos ont nostre livre apris,
> Que Grece ot de chevalerie
> Le premier los et de clergie.
> Puis vint chevalerie a Rome
> Et de la clergie la some,
> Qui ore est an France venue.
> Des doint qu'ele i soit retenue
> Et que li leus li abelisse
> Tant que ja mes de France n'isse.
> L'enors qui s'i est arestee.
> Deus l'avoit as autres prestee,
> Mes des Grezois ne des Romains
> Ne dit an mes ne plus ne mains;
> D'aus est la parole remese
> Et estainte la vive brese. (ll. 24-44)[228]

Prior to this, though, in lines 1-23, Chrétien does give the reader clues as to the content and construction of the story (it will take place in Greece, and will involve a young man of Arthur's line) and that some information about the father of the main character is to be imparted before moving on to the story proper: 'Mais einz que de lui rien vos die/ Orroiz de son pere la vie' (ll. 11-12). This does not, however, tell the audience what the story is going to be about *per se*; the reader is not alerted to the fact that this will be a story which centres around love, but again, s/he still knows that Chrétien is aiming to provide a narrative worthy of the eminent Greek and Roman legacy of learning, and as such, feels assured that the end will once again be efficient in tying up narrative threads. So are these initial, opening implications reflected in the way in which the story ends?

[228] When referring to *Cligès*, I use Kristian von Troyes, *Cligès: Textausgabe mit Variantenauswahl, Einleitung und Anmerkungen*, ed. by Wendelin Foerster (Halle, a. S.: Max Niemeyer, 1921).

Certainly, the lovers' story develops and ends as one would suspect, as earlier described – they are free to marry and live in happiness. The 'bad' character dies and Cligés is able to take back his kingdom, so there is widespread happiness and it is made clear that this happiness continues for the rest of the main characters' lives. In this, Chrétien's ending once again mirrors the beginning as the narrative threads are tied off precisely because of his self-proclaimed ability to create *bele conjointure*. And because he has done this successfully, he has also fulfilled his other desire: to maintain the legacy of literary prowess and command of knowledge passed down from Greece and Rome in the name of the current glory of France.

In full support of this circularity, the end is also signalled, as has now been shown in a number of narratives, by the build-up of terminal features:

> **Por** quoi aussi come an **prison**
> Est gardee an Costantinoble,
> *Ja n'iert tant riche ne tant noble,*
> L'anpererriz, ques qu'ele soit;
> Que l'anperere ne la croit
> Tant con de cesti li ramanbre.
> Tor jorz la fet garder an chanbre
> *Plus por peor que por le hasle,*
> Ne ja avuec li n'avra masle,
> Que ne soit chastrez an anfance.
> *De çaus n'est crieme ne dotance,*
> Qu'amors **les lit** an son **liien**.
> Ci fenist **l'**uevre Crestiien. (ll. 6772-84, my emphasis)

There is a statement that the poem has indeed come to an end in line 6784, which appears authorial rather than scribal owing to its completion of the final couplet, and there is also the usual swelling of alliteration (in bold), along with the inclusion of a number of verses that utilise internal repetition (in italics). Chrétien's earliest romances thus have precisely the sort of ends we have come to expect, in terms of formal features. There is a distinct build-up of *terminal features* which in both cases signals that the story is headed towards its end. In terms of providing satisfaction by tying up narrative threads and by linking the end with the beginning, they also both seem to fit the model, though it is in perhaps more subtle terms than we have previously seen. Rather than being explicit about an ending that is content-driven, Chrétien sets down a wider intent for his story, that it should have a moralistic/pedagogic impact: for him, it would appear that this is what should have been provided by the time the narrative reaches its end. So with Chrétien, in looking

to whether the end mirrors the beginning, it is not just in narrative terms that the question must be considered, it is also in an pedagogical sense. And in both of these cases he does achieve what he sets out to do: the end links directly back to the beginning, and therefore neither tale troubles the reader's concept of *stasis* (see p. 78), rather both are subject to *appropriate cessation*, at least according to the scheme laid down here.

I shall now move on to *Yvain*, composed c.1170-80 and a somewhat different romance. Specifically, I shall consider whether this later tale of Chrétien's behaves similarly to the earlier romances. The plot, in brief, runs as follows: Yvain wishes to avenge his cousin Calogrenant who has been defeated by an otherworldly knight in the forest of Brocéliande. Yvain defeats this knight and falls in love with his widow, Laudine. With help from her servant, Lunete, Yvain wins Laudine and marries her, but Gauvain persuades him to go off on some knightly adventures. Laudine agrees on condition that he return within a year, but he enjoys himself so much that he forgets her. Consequently she bans him from ever returning. Yvain goes mad with grief, but eventually decides to try and win her back. On the way, he rescues a lion from a serpent and the lion becomes a trusty companion who helps him complete all the adventures which are to come. Eventually, Laudine allows Yvain and the lion to return to her fortress, and they are reconciled.

In a strange turn of events, though, the romance does not begin in Chrétien's usual manner, with a prologue such as those to which the reader has become accustomed.[229] Rather, the poet launches directly into the story and simply weaves some of the usual moral-driven contents of his normally separate prologues into the narrative proper (italicised below):

> Artus, li buens rois de Bretaingne,
> *La cui proesce nos ansaingne,*
> *Que nos soiiens preu et cortois,*
> Tint cort si riche come rois
> A cele feste, qui tant coste,
> Qu'an doit clamer la pantecoste.

[229] This is a fact which has been regularly noted by other critics. See for example: Barbara Nelson Sargent-Baur, 'The Missing Prologue of Chrétien's *Chevalier au lion*', *FS*, 41 (1987), 385-94, and Tony Hunt's two articles: 'The Rhetorical Background to the Arthurian Prologue', *FMLS*, 6 (1970), 10-15 and 'Chrétien's Prologues Reconsidered', in *Conjunctures*, pp. 153-68. Joan Tasker Grimbert also considers the issue in an article in which she contends that Keu's quarrel actually serves the purpose of a prologue: 'On the Prologue of Chrétien's *Yvain*: Opening Functions of Keu's Quarrel', *PQ*, 64 (1985), 391-98.

La corz fu a Carduel an Gales.
Après mangier parmi les sales
Li chevalier s'atropelerent
La ou dames les apelerent
Et dameiseles et puceles.
Li un racontoient noveles,
Li autre parloient d'amors,
Des angoisses et des dolors
Et des granz biens qu'an ont sovant
Li deciple de son covant
Qui lors estoit riches et buens;
Mes or i a mout po des suens,
Que a bien pres l'ont tuit leissiee,
S'an est amors mout abeissiee;
Car cil qui soloient amer
Se seisoient cortois clamer
Et preu et large et enorable;
Or est amors tornee a fable
Por ce que cil qui rien n'an santent
Dïent qu'il aimment, mes il mantent,
Et cil fable et mançonge an font
Qui s'an vantent et droit n'i ont. (ll. 1-28, my emphasis)[230]

This story, as we see in this unconventional opening which does not include Chrétien's usual self-serving lines as to how well he will construct the tale, is to be centred around how best to serve love. Thus, the first thing to consider is how intimately connected this motif is with the closing lines of the tale:

Or a mes sire Yvains sa pes,
Si poez croire qu'onques mes
Ne fu de nule rien si liez,
Comant qu'il et esté iriez.
Mout an est a buen chief venuz;
Qu'il est amez et chier tenuz
De sa dame et ele de lui.
Ne li sovient de nul enui,
Que por la joie les oblie
Qu'il a de sa tres douce amie.
Et Lunete rest mout a eise;
Ne li faut chose qui li pleise
Des qu'ele a feite pes sanz **fin**
De mon seignor Yvain, le **fin**,
Et de s'amie *chiere* et **fine**.
Del *chevalier* au lion **fine**
CRESTIIENS son romanz einsi;
Qu'onques plus *conter* n'an oï
Ne ja plus n'an orroiz *conter*
S'an n'i viaut mançonge ajoster. (ll. 6799-818, my emphasis)

The closing lines here affirm that by the end, Yvain and Lunete both serve love well, and thus the narrative ends happily, and in a resolved and satisfactory manner, for the lovers. Therefore, the aim of the outset is fulfilled and the mirroring of the narrative

[230] When referring to *Yvain*, I use Christian von Troyes, *Der Löwenritter (Yvain)*, ed. by Wendelin Foerster (Halle, a.S.: Max Niemeyer, 1887).

end and beginning is complete, albeit in what may be considered a surprisingly perfunctory manner. But what about terminal features? By the end, a build-up of alliteration on 'c' and 'ch' sounds has been created (in italics), and two consecutive sets of anaphora are discernible (in bold) which in themselves underline quite emphatically that this is the end (e.g. 'fin' at the 'end' of the lines), so once again, on the surface this all seems to work very well with what has been so far learnt. However, there is an oddity about the closing lines with Chrétien's insertion of a curious concluding sentence (ll. 6814-18).[231] He first tells his reader that the story is now closing, in a way that is, as we have come to see, quite in line with the endings of medieval epic and romance, but then his final statement almost cries out for comment, as it is apparently a mark of self-conscious authentication.[232] That is, Chrétien is telling his reader that, to his mind, he has covered the whole story, and that as a result no more can be added because to do so would be to add lies. This is a really fascinating turn of events, because he is – in perhaps an even stronger way than McGerr herself suggested – dulling, or more accurately, stemming, most explicitly, any expectation that there could be more to come, where in previous romances he has not felt such an obvious desire to be so unequivocal about the matter. But by having so strongly stated his case, there is implied the suggestion that he is laying down a challenge. It does seem rather unusual to have to go so far as to say that his word on the subject is absolutely final, as it suggests that he perhaps had some fear that someone actually would have more to say. Was he responding to some previous experience whereby he had completed a tale, only for someone else to claim there was more to be said? This may never be known, but either way, this is a curious, unusual way of designing an end, and highlights rather well that which McGerr called a 'playfulness with the end' which she claimed was so enjoyed in the Middle Ages. Indeed, Bruckner notes that:

> Medieval textuality […] locates the play between closure and open-endedness on a multi-dimensional continuum operating on many different levels of text and context, form and meaning.[233]

[231] Though there always exists the possibility that this is not authorial.
[232] The oddity of the ending of *Yvain* is addressed by Robert Edwards, specifically in relation to the Guiot copy, in his 'The Problem of Closure in Chrétien's *Yvain*', in *The Twelfth Century*, ed. by Bernard S. Levy, 2 vols (Binghamton: State University of New York, 1975), II, pp. 199-29. Hunt also considers the ramifications of such an ending for the medieval adaptors of *Yvain* in his 'Beginnings, Middles, and Ends: Some Interpretative Problems in Chrétien's *Yvain* and Its Medieval Adaptations', in *The Craft of Fiction: Essays in Medieval Poetics*, ed. by Leigh A. Arrathoon (Rochester, MI: Solaris, 1984), pp. 83-117.
[233] Bruckner, *Shaping Romance*, p. 11.

In other words, a playful end is one which, in basic terms, conforms to the model described above, but it is also one which raises questions and provokes discussion, allowing the listener to explore the poet's precise meaning. This leads me to look for other similarly, deliberately playful, and roughly contemporaneous, endings – and a very good example to start with is that of the *Bel Inconnu*.

PLAYING WITH THE END

The *Bel Inconnu* was composed somewhere between 1180 and 1230[234] by Renaut de Bâgé.[235] A plot summary is available in Appendix VI. From a content point of view, the tale's ending is certainly odd – in all the other 'ends' (particularly of romance) so far scrutinised, the ultimate marriage is made between two loving partners, not between two people apparently in pursuit of social advancement. The audience's expectations are jarred, which creates a feeling of frustration and dissatisfaction that the more obvious love match was discarded in favour of a union created by social convention. As to whether there is any clue as to why Renaut chooses to frustrate his reader so, the prologue does appear to lend an insight:

> Cele qui m'a en sa baillie,
> Cui j'aim d'amors, sans tricerie,
> M'a doné sens de cançon faire:
> Por li veul un roumant estraire
> D'un moult biel conte d'aventure;
> Pour celi c'aim outre mesure,
> Vos veul l'istoire commancier;
> En poi d'eure puet Dius aidier
> Por ço, n'en prent trop grant esmai;
> Mais mostrer veul que faire sai. (ll. 1-10)[236]

It seems that Renaut has written a number of *chansons* for his lady and now wishes to offer her a romance concerning true love fashioned out of a lovely story – but this is, of course, not exactly what he provides. So in line with programme of analysis hitherto, it must be considered how he addresses this discrepancy in his epilogue, and see if the last section of the 'circle' is in place:

> Ci faut li roumans et define.

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[234] Most likely between 1180 and 1190 according to Alice M. Colby-Hall, 'Frustration and Fulfillment: The Double Ending of the *Bel Inconnu*', *YFS*, 67 (1984), 120-34 (p. 120).

[235] And of course, this text is useful given the obvious connections of the 'Bel Inconnu' figure to Perceval himself, and also to the character of Gauvain's son in Section V, 8 of the *First Continuation*.

[236] I use Renaut de Bâgé, *Le Bel Inconnu (Li Biaus Descouneüs/The Fair Unknown)*, ed. by Karen Fresco, Garland Library of Medieval Literature, 77A (New York and London: Garland, 1992).

Bele, vers cui mes cuers s'acline,
Renals de Biauju moult vos prie,
Por Diu, que ne l'obliés mie.
De cuer *vos veut* tos jors amer,
Ce ne le *poés vos véer*.
Quant *vos plaira,* dira a*vant,*
U il se taira ore atant.
Mais por un biau sanblant mostrer
Vos feroit Giglain retrover
S'amie que il a perdue,
Qu'entre ses bras le tenroit nue.
Si de çon li faites delai,
Si ert Giglains en tel esmai,
Que jamais n'avera s'amie.
D'autre **vengeance** n'a il mie:
Mais por la soie *grant grevance,*
Ert sor *Giglain* ceste **ven*geance,***
Que *jamais jor* n'en parlerai,
Tant que le bel sanblant aurai. (ll. 6103-22, my emphasis)

As we can see, Renaut does return to address the subjects of the outset (both the love story he had promised to write and the lady for whom he writes) and as such the end mirrors the beginning according to our notion of a satisfactory end. His explanation of the oddity of the end though is even more interesting: leaving Guinglain to marry someone who is not his beloved is, it seems, a deliberate ploy by Renaut to improve his own love life – if his beloved will offer him a 'biau sanblant', he will compose a sequel in which Guinglain will be reunited with the Pucelle. This is a particularly remarkable turn of events for our purposes because the fact that this will have to be a 'sequel' and not a 'Continuation' is most implicit. That is, the narrative ends of the romance are tied – perhaps not satisfactorily, but Guinglain is married, which means he is not free to marry – the narrative is therefore effectively closed and not open to Continuation. In support of this, terminal features are employed throughout the final verses to signal that the end is near, e.g. repetition (in bold), alliteration (in italics) and internal rhyme (underlined). Together, this means that the only option for the furtherance of the narrative is in a sequel, as no thread remains untied (even if some are tied disappointingly). But the residual desire that it turn out another way means that there is the possibility that an additional story could be designed in which the situation is turned on its head. But because this story would not respond to 'unfinishedness', rather to audience 'dissatisfaction' it could not be termed a Continuation. No such sequel ever appears to have been written, however, and Colby-Hall shows us that the *Bel Inconnu* does not actually require a sequel *per se*, as whilst Renaut does not achieve full satisfaction (and quite deliberately so), what he has

managed to achieve is 'the pleasure of imagined fulfilment'.[237] That is, whilst Renaut has ended the story unsatisfactorily, there is still no doubt that the narrative is in fact finished because any expectation of furtherance is quelled by Renaut's epilogue. In this he appeases his unsatisfied reader or listener by offering them a glimpse of an imagined happy ending where Guinglain finally embraces his true beloved, which means that a happy ending never has to be recorded, officially, on parchment. Thus, what Renaut de Bâgé ultimately offers is a teasing, playful ending, which allows the reader to imagine alternative outcomes, or sequels, but which still firmly maintains that the story is complete within itself. But can evidence be found of this sort of 'playfulness with endings' in works which are closer in nature to those which we will ultimately be analysing, and which are, of course, Continuations?

The definition of an 'ending', satisfactory or otherwise, is now, I believe, clear: for an ending to be classed so, that is, for a story to be subject to 'appropriate cessation', it must in some way refer back to its beginning and show how it has achieved the aims of the outset, tying the major, if not the minor, narrative threads; this is usually supported by the inclusion of a number of terminal features. In other words, for an ending to be satisfactory, it must achieve the aims set out at the beginning, and close narrative threads, in a way which corresponds to the audience's horizon of expectations. If, despite clear indication that the end has been reached and the narrative is closed (i.e. owing to the inclusion of terminal features and/or a return to the aims of the outset) there remains a sense of dissatisfaction about the way in which the story ends (for example, by the audience's sense of *stasis* being jarred), then the way may be opened for sequel – but crucially, not for Continuation. Therefore, furtherance in the form of Continuation, I propose, can only be attempted in the absence of an 'end', satisfactory or otherwise, as delineated above. In order to prove this, though, I suggest a turn to other texts which provide ends just as playful as that of the *Bel Inconnu,* but which do so specifically in the form of 'Continuations'. Chrétien's own *Le Chevalier de la Charrette* and Jean de Meun's Continuation of Guillaume de Lorris's *Roman de la Rose,* I believe, will offer us particularly useful insights into why their respective continuators felt it possible to provide Continuations, and how a Continuation may be constructed such that it can be

[237] Colby-Hall, p. 134.

regarded a 'Continuation proper'. This section of our analysis will hopefully give rise to a number of hypotheses about some of the types of Continuation that it may be possible to discern, and indeed some useful terminology which we can employ, such that these can be tested against our ultimate subjects of study, the *Perceval Continuations*.

OTHER MEDIEVAL CONTINUATIONS

I intend to explore two lines of enquiry in this section – both of which will address the above named texts. I shall start by examining what I shall call the Ur-Text for each romance (concurrently giving some general information on the romance as a whole) – looking at whether or not either has an 'end' as defined in the terms above, and then considering the implications of those findings – do they support or contest the idea that a text without an 'end' is the only kind of text open to Continuation? Secondly, I shall look at their respective Continuation(s) in order to try to understand what the authors of each are responding to in the original, and what the overall impact of their 'continuatory' work actually is. In other words, I shall try to define some types of Continuation based on considerations such as what the Continuation seems to be trying to do in terms of both response and impact. If this approach provides useful results, I plan then to use the same model (though on a much expanded basis, of course) to examine *Perceval* and the *Continuations* themselves.

The two Ur-Texts

I shall begin with one of the most celebrated examples of Continuation in western literature, the *Roman de la Rose*, which appears in at least 250 extant manuscripts.[238] A narrative allegory, it was undertaken by Guillaume de Lorris in around 1230, but left incomplete owing, apparently, to his death, and then completed around forty years later by Jean de Meun.[239] It is Jean de Meun who informs the reader where the

[238] For a full description of the manuscript tradition, see Ernest Langlois, *Les Manuscrits du* Roman de la Rose*: Description et classement* (Paris: Champion, 1910) and Huot's more recent study *The* Romance of the Rose *and its Medieval readers: Interpretation, Reception, Manuscript Transmission* (Cambridge: Cambridge University Press, 1993).

[239] There is some dispute as to whether this bipartite authorship is indeed authentic, see, for example, Hult, *Self-fulfilling Prophecies: Readership and Authority in the First* Roman de la Rose (Cambridge and New York: Cambridge University Press, 1986), esp. Chapter One.

changeover of authorship occurs by working the information into the middle of his narrative, making Guillaume's death and Jean's taking over some time thereafter appear as a sort of 'fictionalised prophesy' as Hult so neatly puts it:[240]

> Puis vendra Johans Chopinel,
> au cuer jolif, au cors inel […]
> Cist avra le romanz si chier
> qu'il le voudra tout parfenir,
> se tens et leus l'en peut venir,
> car quant Guillaumes cessera,
> Jehans le continuera,
> enprés sa mort, que je ne mente,
> Anz trespassez plus de .XL. […] (ll. 10535-60)[241]

Guillaume de Lorris remains conspicuously reticent about the truth of his own identity, though perhaps he might have included the information had he lived to complete the work. A number of the manuscripts (composed at somewhat later dates than Jean's Continuation, of course) contain rubrics and/or illuminations that illustrate the supposed point where Guillaume stops and Jean begins, the locations of which, it must be presumed, are informed by Jean's own proclamation about where he took over.[242]

Guillaume's section of the *Rose* is around 4028 lines in length and takes the form of a dream vision set in a walled garden. The narrator is recounting a dream that he had five years ago, but which has now come to pass. In the walled garden he views the rosebushes in the Fountain of Narcissus. When his attention falls on one particular bloom he is shot with an arrow by the God of Love and thus forever doomed to love this one particular Rose. All of his efforts to obtain the Rose fail, and where Guillaume breaks off, the lover is left lamenting. Jean de Meun then takes over for about 17,720 lines, with an altogether bawdier, more philosophical and indeed more misogynistic approach to the story. In his section, he explains how the Rose is eventually 'plucked' by means of deception – which represents an obvious move away from Guillaume's idealised version of the love quest. Whereas Guillaume's section reads as more of a guidebook to the art and conduct of becoming a lover, Jean

[240] Hult, 'Closed Quotations', p. 249.
[241] I refer to Guillaume de Lorris and Jean de Meun, *Le Roman de la Rose*, ed. by Félix Lecoy, 3 vols, *CFMA* 92, 95, 98 (Paris: Champion, 1965-70).
[242] A useful cataloguing of changeovers shown and not shown is undertaken by Walters in 'Author Portraits and Textual Demarcation in Manuscripts of the *Romance of the Rose*', in *Rethinking the* Romance of the Rose*: Text, Image, Reception*, ed. by Kevin Brownlee and Sylvia Huot (Philadelphia: University of Pennsylvania Press, 1992), pp. 359-73.

de Meun includes a lot of 'new thinking' on philosophy by including personified characters such as Lady Reason, the Lover, Nature, Genius etc., which allow him room for lengthy commentary on subjects not obviously all that relevant to the action: for example, free will versus determinism, optics and the influence of heavenly bodies on human behaviour.[243]

Most manuscripts contain both sections of the story and Jean de Meun's Continuation, in the majority of cases, simply follows the end of Guillaume's text – the only thing that now survives and which would be contemporaneous with the actual composition to truly betray the existence of a dual authorship is Jean's own, later, admission that two authors are at work. Be that as it may, the efforts of later scribes and illuminators to clarify the point of changeover are, of course, not unimportant. Additionally, a further Continuation to Guillaume's text exists in seven manuscripts (usually referred to as the *Anonymous Conclusion*); it was apparently composed before Jean's work, but at only 78 lines, it is unsurprising that it was eventually supplanted by Jean's relatively gargantuan Continuation. This *Anonymous Conclusion* rarely shows any sign of separate demarcation in the manuscripts.[244] I shall consider, first, what it was, specifically, about Guillaume's text that apparently invited Continuation – and two Continuations at that. Did his section of the text not contain the pre-requisite end under the terms earlier defined, such that it openly demanded Continuation, or even completion? If Jean de Meun's proclamation is to be believed, that Guillaume died before completing his work, then it follows that Guillaume did not intend to stop writing at the point where he does; as such therefore no specifically constructed 'end' should be present. I shall briefly demonstrate this using the now established line of analysis: Guillaume commences his poem[245] with a prologue of twenty lines about the nature of dreams and his belief that dreams often become reality. This establishes the idea that what is to follow is not merely a dream,

[243] Though it is important to acknowledge that some critics do see connections as I shall explore more fully later in this chapter, see for example Kelly's *Internal Difference and Meanings in the* Roman de la Rose (Madison, WI: University of Wisconsin Press, 1995) and Alan M. F. Gunn, *The Mirror of Love: A Reinterpretation of* The Romance of the Rose (Lubbock, TX: Texas Tech Press, 1951).
[244] Walters, 'Author Portraits', pp. 370-72.
[245] And considerable work has been done on the meaning and construction of Guillaume's opening lines, see for example: Karl D. Uitti, '"Cele [qui] doit estre Rose clamee" (*Rose*, vv. 40-44): Guillaume's Intentionality', in *Rethinking the* Romance of the Rose, pp. 39-64 (pp. 43-45), Réné Louis, *Le Roman de la Rose: Essai d'interprétation de l'allégorisme érotique* (Paris: Champion, 1974), pp. 23-28 and Kelly, *Internal Difference*, pp. 99-100.

but something which has already come to pass. In the subsequent twenty-four lines, Guillaume, in the form of a kind of 'second' prologue, establishes what it is he hopes to achieve in the telling of the story:

> El vintieme an de mon aage,
> el point qu'Amors prent le page
> des jones genz, couchier m'aloie
> une nuit, si con je souloie,
> et me dormoie mout forment,
> et vi un songe en mon dormant
> qui mout fu biaus et mout me plot;
> mes en ce songe onques riens n'ot
> qui tretot avenu ne soit
> si con li songes recensoit.
> Or vueil cel songe rimeer
> por vos cuers plus feire agueer,
> qu'Amors le me prie et comande.
> *Et se nule ne nus demande*
> *comant je vueil que li romanz*
> *soit apelez que je comanz,*
> *ce est li Romanz de la Rose,*
> *ou l'art d'Amors est tote enclose.*
> La matire est et bone et nueve,
> or doint Dex qu'en gré le receve
> cele por qui je l'ai empris:
> c'est cele qui tant a de pris
> et tant est digne d'estre amee
> qu'el doit estre Rose clamee. (ll. 21-44, my emphasis)

As well as to simply tell a story, the aim of Guillaume's poem is to embrace the 'art of love' – as shown by the italicised section above. Whether he means it to be a comprehensive study of the art of love, or rather a how-to handbook for the guidance of would-be lovers is somewhat unclear,[246] but it is fairly transparent that by the end of the work, he hopes to have shown the reader what it is to be a capable and knowledgeable lover – and it can reasonably be guessed that the ultimate act in achieving this will be when the protagonist finally plucks the Rose. But does Guillaume actually achieve this by the moment where his text breaks off? As was earlier stated, by the end of Guillaume's section, the protagonist's various attempts to obtain the Rose have been thwarted at every turn, and he is left, by Guillaume, lamenting his situation. If anything, it could be argued that the story is turning into more of a how-not-to guidebook. The final lines of Guillaume's work read as follows:

> Je ne sai or coment il vet,
> mes durement sui esmaiez
> que entroublié ne m'aiez,

[246] Charles Dahlberg points out that these are the two possible, complementary meanings for the expression *art* (Latin 'ars') in the introduction to his translation of the text: *The Romance of the Rose by Guillaume de Lorris and Jean de Meun* (Princeton: Princeton University Press, 1971), p. 358, n. 38.

si en ai duel et desconfort.
Ja mes n'iert rien qui me confort
se je pert vostre bienveillance,
car je n'ai mes aillors fiance.[247] (ll. 4022-28)

These last lines certainly do not appear to be final ones; the content is such that the protagonist is still unversed in the art of love, has not plucked the Rose and he is despairing of the fact; this most definitely does not, therefore, show any mirroring of the aims of the outset. The subject matter, of course, is still closely in accord with learning how to love, but the fact that the protagonist has still not advanced in his education means that, whether it is he or indeed we who are supposed to be learning how to love, neither party has yet achieved a comprehensive understanding of the matter. Thus the design laid out by Guillaume at the beginning, as well as the narrative promises of plucking the rose and learning the art of love, remain unfulfilled. In addition, there is little to support any notion that the text is coming to a close by way of terminal features – certainly there is nothing like what we have seen in other medieval 'ends' – there is no crescendo of formal features, no internal rhyme and no stating of the end. Thus, no 'end', as has been defined, is present, because narrative threads are untied, there is no mirroring of the end with the beginning and there is no lexical signalling that an end may be close. Thus weight is added to the theory that Continuations may only emanate from 'unfinished' or 'end-less' texts. I shall now endeavour to discover whether the basis of this theory can also be underpinned by the second text in question, which is Chrétien's *Chevalier de la Charrette (Lancelot)*.

Composed at roughly the same time as his *Yvain*, it appears that Chrétien may have alternated back and forth between writing these two texts. As for *Yvain*'s being a Continuation, it is something of an enigmatic example. The only clue we have to its being so is the statement of the continuator, who names himself Godefroi de Leigni at the end of the romance (ll. 7098-112), stating that he took over from the point just after Lancelot's imprisoning in a tower by Meleagant, under the specific instruction of

[247] The full-stop here is an editorial addition – depending on which manuscript, and indeed which Continuation appears immediately afterward, this line may either complete a sentence, or stop mid-flow.

Chrétien himself. If this is to be believed,[248] it means that the *Charrette* is a deliberately 'unfinished' text – that is, the author of the Ur-Text has not died or stopped writing accidentally, rather he has chosen (for still unknown reasons) to cease activity and designate a continuator to finish the job. This is an interesting move, and one which has been much debated as to its motives;[249] these particular motives, however, I do not intend to ponder here. Rather I am interested in the motives of the continuator, and to that end, it must first be understood what it is that makes Chrétien's text the kind of text that is open to Continuation. Does it have the requisite 'end', and if not, to which elements in particular will a continuator have to respond in composing his section?

The *Charrette*'s plot, in the briefest possible terms, is this. Guinevere is abducted by Meleagant, and Gauvain sets off to rescue her. Gauvain and Lancelot give chase and encounter a dwarf driving a cart. The dwarf promises to take Lancelot to the queen if he will ride in the cart. After a moment's hesitation, Lancelot agrees and is mocked by passers-by. A damsel gives Lancelot and Gauvain shelter for the night and they spot Guinevere in a large procession from the window – the damsel says they need to take either a Sword Bridge or an Underwater Bridge to get to her. Lancelot takes the former and Gauvain the latter. After many tests of valour, Lancelot arrives at the Sword Bridge which he manages to cross, but is wounded. King Bagdemagu declares there should be a fight for Guinevere between his son, Meleagant, and Lancelot. Guinevere snubs Lancelot, but he later manages to break into Guinevere's bedchamber, unwittingly wounding his hands. They spend the night together. Unknowingly, Lancelot bleeds on the sheets, and the next day Meleagant accuses Keu, who has been guarding the queen, of adultery. Lancelot arrives to take up the fight, but Meleagant slyly imprisons him (this is the moment where Chrétien

[248] And some have not, for example Roberta Krueger names Godefroi an 'ironic scribal persona conceived by Chrétien to "tie up" his adulterous love plot' in her *Women Readers and the Ideology of Gender in Old French Verse Romance* (Cambridge: Cambridge University Press, 1993), p. 274, n. 44.

[249] The often bandied idea is that Chrétien did not much care for his subject matter of an ongoing, effectively unpunished, adulterous affair, directed as he was to write it by Marie de Champagne. Indeed, his other works would seem to attest a preference for a kind of pure love. See, among the many articles on this subject, F. X. Baron, 'Love in Chrétien's *Charrette*: Reversed Values and Isolation', *MLQ*, 34 (1973), 372-83; S. F. Noreiko, '*Le Chevalier de la Charrette*: prise de conscience d'un *fin amant*', *Romania* 94 (1973), 463-83; Fanni Bogdanow, 'The Love Theme in Chrétien de Troyes' *Chevalier de la Charrette*', *MLR*, 67 (1972), 56-61 and David J. Shirt's two articles: 'Chrétien's *Charrette* and Its Critics, 1964-74', *MLR*, 73 (1978), 38-50 (esp. p. 49) and '*Le Chevalier de la Charrette*: A World Upside Down?', *MLR*, 76 (1981), 811-22 (esp. pp. 811-12).

supposedly ceases to write) and arranges a letter 'from Lancelot' to arrive explaining that he is now at Arthur's court. Lancelot eventually escapes and is able to kill Meleagant. A story of many episodes, the *Charrette* has two main threads running through it – the first is the adulterous relationship of Guinevere and Lancelot, and the second is the ongoing dispute between Lancelot and Guinevere. At the point where Godefroi de Leigni takes over (that is, just after Lancelot is imprisoned in the tower), neither point has been resolved. It is true that Lancelot and Guinevere have had their night of passion, but this does not seem to signal a happy ending: there is no sense that Guinevere will leave Arthur, or that the adulterous pair will now stop seeing each other. The suggestion seems to be that this affair can never find real resolution, because Arthur cannot be disposed of, and now that Guinevere has become adulterous, she will always remain so. As a result it seems impossible that this thread can ever be satisfactorily tied. As for the dispute between Lancelot and Meleagant, this too is left hanging – Lancelot is still under the power of his foe. In narrative terms, then, the story is certainly unfinished – but what of Chrétien's final lines? Do they betray any signs that Chrétien was intending to stop at this point, or rather, do they demonstrate a distinct unfinished-ness that may be the result of an author too dissatisfied to continue?:[250]

Leanz covint *Lancelot* estre,
Si *li donoit l'an* a mangier
Molt povremant et a *dongier*
Par cele fenestre *petite*
A ore *devisee* et *dite*,
Si *con l'ot dit* et *comandé*
Li fel *plains* de *deslëauté*.
Or a tot fet *quanque* il vialt
Meleaganz, aprés s'aquialt
Droit a *la cort le* roi Artu. (ll. 6140-49, my emphasis)

Interestingly, some terminal features may be discernible here – there is, for example, some alliteration included on 'd', 'l', 'c' and 'p' sounds (in italics). I believe, however, that a fairly plausible explanation can be proposed here. If Godefroi is to be believed (and for our purposes I consider he must be), Chrétien chose to finish where he did; it was not circumstances beyond his control (such as death) that caused the cessation, rather he decided, for an unknown reason, to stop deliberately.

[250] It is presumed that the changeover takes place at around line 6150 – indeed, Roques's introduction to his edition of the earlier text states quite categorically that it is beyond doubt that this is the place as it is a clearly demarcated point where the episode in question stops and the next begins, *Les Romans de Chrétien de Troyes: Le Chevalier de la Charrette*, ed. by Mario Roques, 6 vols (Paris: Champion, 1983), III, p. ix.

Additionally, Godefroi tells his reader that he takes over immediately at the end of a particular episode – which would mean that Chrétien very likely deliberately completed the preceding episode. It could therefore be that Chrétien included a number of those devices usually reserved for the end of a text as a poetic method of closing his final episode. As earlier noted, these termination formula never act unsupported as a token that something is a true 'end' or not – they merely act in support of other evidence – namely, whether ends are tied (and, as has been shown in this text, they are not), and whether the end reflects the beginning. On this latter point, Chrétien's prologue is traditional in style. As is typical, he draws attention to the fact that a patron, in this instance Marie de Champagne, has bade him write this story, and he includes several verses which flatter her, but which also make it clear that the design of the story is of her design and not of his:

> Mes tant dirai ge que mialz oevre
> Ses comandemanz an ceste oevre
> Que sans ne painne que g'i mete.
> Del *Chevalier de la charrette*
> Comance Chrestïens son livre,
> Matiere et san li done et livre
> La contesse et il s'antremet
> De panser, que gueres n'i met
> Fors sa painne et s'antancïon (ll. 21-29)

This may, in itself, account for his eventual handing over of the text to Godefroi, as he does seem to be suggesting, albeit carefully, that he does not want to take responsibility for the contents or structure of the narrative. What Chrétien does not do in this prologue is something that he has done consistently elsewhere: explain the ultimate *sens* of what he wants to achieve in the narrative, perhaps because it is not he who wants to achieve anything, rather it is Marie. Indeed, if there is an overriding moral sense to this story, it is difficult to identify it since, by way of one example, the adulterous lovers remain unpunished for their sins.[251] With that in mind, it can be argued that Chrétien does not deliberately link his final lines back to the beginning, although, in an abstract sense, his abrupt method of finishing could be taken as a reflection of the arguably frustrated author he is at the beginning, owing to Marie's interference in the *matière* of his work (see ll. 26-29 above). As such Chrétien's section of the text is unusual – an 'end' under our terms is certainly not provided, but what Chrétien leaves behind is nonetheless a text that quite deliberately invites

[251] Bruckner makes a useful discussion of the difficulty of finding the *sens* in this Prologue in her '*Le Chevalier de la Charrette* (*Lancelot*)', in *The Romances of Chrétien de Troyes: A Symposium*, ed. by Douglas Kelly (Lexington, KY: French Forum, 1985), pp. 132-81 (pp. 136-38).

Continuation. Indeed, Chrétien seems even to have chosen his continuator, so whilst the *Rose* is unfinished in a similar way (i.e. in that Guillaume's section has no 'end'), the reason for its unfinished-ness is apparently rather different, and thus leaves something of a different impression.

All things considered, Chrétien does not provide an 'end'. This, along with the example of the *Rose*, supports the theory that Continuations *only* grow out of unfinished texts – I will conclude further on this shortly. Continuations, like sequels, evidently do respond to audience dissatisfaction, but the dissatisfaction they respond to is that created specifically by 'unfinishedness'. Sequels, however, as was earlier demonstrated, arise from curiosity: what, for instance, might further happen to a popular hero? I shall return to this later, but first, now that we have a plausible hypothesis as to what provokes Continuation, I need to begin to outline what it is to construct one, still using the *Rose* and *Charrette* as examples. Ideas as to the whys and hows of the process of Continuation are an important preliminary to launching into my examination of the four *Perceval Continuations*.

The response and impact of the *Rose* and *Charrette* Continuations

It is important to make clear at this point, that this section will be more about generalities than specifics; it cannot be within the remit of this thesis to examine these two Continuations in their entirety if I am also to provide a full and thorough analysis of the *Perceval Continuations*. I shall therefore limit my study here to an overview of what each Continuation seeks to do, and the evidence for what those intentions are. The aim of this section is to provide a springboard from which to begin my study proper, one which proposes a number of ideas as to the possible different types of Continuation a continuator might choose (perhaps unconsciously) to employ, rather than to present all of the answers (if, of course, any study is even capable of doing so). Ultimately it is to be hoped that the rest of this study will move towards providing just some of those answers. Even then, however, it must be accepted that further work on other medieval Continuations will lead to further alterations and additions to the model that I shall propose, but this would, of course, be a most welcome response to the research I have undertaken here.

I shall first turn to the *Rose*. As earlier noted, there are two Continuations to Guillaume's Ur-Text – obviously Jean de Meun's famous addition, but also the 78-line *Anonymous Conclusion* which appears in some seven manuscripts (it always appears in between the works of Guillaume and Jean, except in one where it appears straight after Guillaume's, but without Jean's). For our purposes, understanding the nature of this *Anonymous Conclusion* is just as important as understanding the nature of Jean de Meun's work, because in itself it represents a type of Continuation, and one which is very different to that of Jean. In addition, the presentation of it in the majority of manuscripts which retain it suggests that it could even be read as an 'alternative' conclusion to that of Guillaume.[252]

The continuator of the *Anonymous Conclusion* takes Guillaume's final line as finishing mid-sentence and completes this sentence in his own words. Maintaining the same protagonist, we rejoin him in the midst of his lament. While Dame Jalousie is sleeping, Dame Pitié comes to console him bringing with her from the tower Biauté, Bel Accueil, Loiauté, Douz Regart and Simplicité. Biauté gives Amant the Rose and he spends the night with it on the grass under rose-petal coverlets. The next morning, Biauté laughs at Jalousie and asks for faithful service from Amant. She then takes the Rose back to the tower. At this point, the protagonist wakes up and says 'C'est li songes que j'ai songiés.' (l. 79).[253] This Continuation, in the first instance, constitutes a text which completes the story as Amant does in fact obtain the Rose (albeit just for one night), but it seems an incongruously rapid conclusion, almost as if although its author felt that Guillaume's text required resolution, s/he was unable (or perhaps unwilling) to devote too much time to it. First and foremost, the plucking of the Rose becomes sexualised by this 'one-night' treatment, and thus does not correlate clearly with Guillaume's more idealised 'love quest' which might have led the audience to expect a version where the plucking of the Rose led to a longer-term, loving relationship. Further, to simply have the protagonist wake up and explain that 'it was all a dream' is a familiar trope – indeed, it is one which is still used in modern

[252] This would have the appearance of being something like the modern interactive narrative – see J. Yellowlees Douglas, *The End of Books – or Books Without End?: Reading Interactive Narratives* (Ann Arbor: University of Michigan Press, 2000).
[253] When quoting from the *Anonymous Conclusion*, I use the Livre de Poche edition, as Lecoy does not include the text in his edition: Guillaume de Lorris et Jean de Meun, *Le Roman de la Rose: Édition d'après les manuscrits BN12786 et BN 378*, ed. by Armand Strubel (Paris: Livre de Poche, 1992), pp. 240-43.

literature to explain away situations that would otherwise require lengthy and complicated elucidation.[254] Does the *Anonymous Conclusion*, though, provide an end under our terms? And is it a satisfactory one? As was earlier explained, Guillaume's opening verses discuss the nature of dreams and the fact that it is the content of one particular dream that he is about to relate; to remind the reader at the end that this has all been a dream, therefore, certainly does add an air of circularity and rounded-ness to the text. On this point at least therefore the author has succeeded – but to provide satisfaction, the story has to tie off narrative threads such that the audience's sense of *stasis* is untroubled, and of course this abrupt ending, with its overt eroticisation of the Rose and its brief 'dream-trope' explanation, actually jars violently with the reader's expectations. That it is unsatisfactory does not mean, however, that it is not an ending – the build-up of a number of terminal features in the final lines alone, such as alliteration (in bold), sibilance (in italics) and repetitions (underlined) suggest that the author may be attempting to compensate for the lack of satisfactory closure in the narrative by supplying formal indications of closure:

> «…Pansez de *servir sanz* trichier
> Se cuer avez fin et entier.
> Touz jourz *seroiz* dou boton *mes*tre,
> Ja *si* enclose ne *saura es*tre.»
> Droit a la **tor tout** belement
> S'an revont tout celeement.
> Atant m'en **part** e **pren** congié
> *C'est li <u>songes</u> que j'ai <u>songié</u>.* (ll. 72-79, my emphasis)

What this Continuation does, then, is to provide a conclusion, but it is a conclusion of the sort that provides a sort of instant or short-term gratification – it superficially closes the text with a semi-plausible explanation but in reality leaves the thread of whether the protagonist will or will not obtain the Rose in the way in which Guillaume seems to imagine, indefinitely suspended. In effect, the text creates the impression on the audience that it is imitating the Ur-Text's trajectory, but in reality that imitation is more a resemblance than it is a carbon copy. As a result, a sense of dissatisfaction remains in the reader, and crucially it is this dissatisfaction that may have allowed Jean de Meun the scope to write his own, later Continuation which would eventually suppress the *Anonymous Conclusion*.[255]

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[254] I think here of Lewis Carroll's *Alice's Adventures in Wonderland* (Harmondsworth: Penguin, 1994) as just one of a number of examples.

[255] I am not suggesting here that Jean de Meun knew the *Anonymous Conclusion*. It is, of course, possible that he did, but what I am really pointing to is that the relatively small proliferation of the text

I turn now to Jean de Meun's Continuation. As was earlier discussed, Jean picks up the narrative where Guillaume breaks off, maintains the same protagonist and reassumes the main thread of the plot – the obtaining of the Rose – following it through to fruition. By the end, the protagonist has done all the reader might want him to and plucks the Rose, a signal which, as earlier discussed, should suggest that he is now versed in the art of love. There is, however, a point of contention here. Whilst the protagonist plucks the Rose, the nature of that Rose-plucking is, as with the *Anonymous Conclusion*, significantly distorted by comparison with what had seemed Guillaume's idealised version of events.[256] By the end of Jean's work, says Louis, the Rose 'ne représente pour Jean de Meun que l'instinct sexuel.'[257] In other words, the protagonist does not worship the Rose in the way the audience might have expected him to as a result of the God of Love's command in Guillaume's text that Amant 'face hommaige' (l. 1931); instead, owing to Amant's deceptive, seductive manner of plucking the Rose, there is now a sense that the act is more one of violation than of adoration, as Kelly has argued.[258] Thus, in terms of narrative promises, while the major promise is fulfilled in that the Rose is plucked (thus supplying the required 'end'), the method of and motivation for its plucking may be seen as jarring to the audience, as Uitti has argued,[259] such that Jean de Meun may be seen as effecting a playfulness with the end of the sort that we saw with the *Bel Inconnu*. Additionally, and as in the *Anonymous Conclusion*, Amant wakes up from his dream, a moment which reflects the discussion of the nature of dreams from the beginning of the text; thus Jean, at least in essentials, makes his end reflect, very clearly, Guillaume's beginning. However, Jean's Continuation is considerably lengthier than the simplistic plot summary above would imply, and this is because he does not proceed directly to the tying of the major plotline (the plucking of the Rose); rather he has an agenda of his own that he apparently wants to fulfil first. He effectively uses the *Rose* as a vehicle for his own ends, first, by working into the narrative, as was earlier discussed, various matters of what would, at the time, have been elements of new philosophy

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in the manuscripts may suggest a general lack of acceptance amongst audiences, and thus Jean de Meun's attempt may have been welcomed.

[256] Indeed Armand Strubel suggests that Jean integrates 'les techniques dans la continuité de la lettre tout en renversant la «senefiance»', *Le Roman de la Rose* (Paris: Presses Universitaires de France, 1984), p. 111.

[257] Louis, p. 18.

[258] Kelly, *Internal Difference*, pp. 9-10.

[259] Uitti, p. 51.

and, second, by effecting an 'end' in which the plucking of the Rose is more a refraction[260] than it is a reflection of Guillaume's original depiction of the motif.[261] What Jean de Meun does to compensate for this alteration, however, is to write a lengthy, meticulously designed text, of which the narrative development seems to serve as a kind of stabiliser for the audience's sense of *stasis* (see p. 78); in other words, Jean's narrative effectively prepares the audience for the new, unexpected elements that he will gradually impose upon Guillaume's original narrative trajectory. As a result, it may be argued that Jean gently exploits the *Rose* at the same time as completing it. That his work is not entirely exploitative is clear, however, because Jean does succeed in providing an 'end' – and since the major narrative promise is fulfilled without jarring the audience's sense of *stasis*, it is a satisfactory one. This is also supported by the use of terminal features in the last few lines, such as alliteration (in italics), sibilance (underlined) and euphony symbolising resolution (in bold), which suggest that Jean is satisfied that he has moved things towards a close:[262]

maugré mes mortex ane*mis*,
qui tant *m'orent* arriere *mis*,
especiaument Jalousie,
a tout *son* chapel de soussie,
qui des amanz les roses garde
(mout an fet ore bone garde!),
ainz que d'ileuc me remuasse,
ou mon veull oncor demourasse,
par grant joliveté cueilli
la fleur du biau rosier fueilli.
Ainsint oi la rose vermeille.
Atant fu jorz, et je m'esveille. (ll. 21739-50)

Obviously, this is a very brief overview, and does not at all do justice to the full workings of Continuation across the two *Rose* Continuations, but we can nevertheless see that Jean's Continuation of the *Rose* is doing something very different as compared to the *Anonymous Conclusion*. It provides a conclusion, that is, an 'end', and a kind of gratification, as does the *Anonymous Conclusion*, but does so in a rather more measured way, such that the gratification or satisfaction is altogether more enduring as Jean takes his time to develop the narrative before finally arriving at

[260] To use Susan Stakel's term, *False Roses: Structures of Duality and Deceit in Jean de Meun's* Roman de la rose (Saratoga, CA: Anma Libri, 1991), p. 93. Daniel Poirion, however, prefers the term 'réforme' in *Le Roman de la Rose* (Paris: Hatier, 1973).
[261] John V. Fleming questions whether Jean de Meun's misreading of this point is actually intentional in 'Jean de Meun and the Ancient Poets', in *Rethinking the* Romance of the Rose, pp. 81-100 (p. 84).
[262] And explicits in various of the manuscripts further support this.

the ultimate *dénouement*. Jean does, however, exploit his source text, the *Rose*, as a means of writing or, we might even say, lecturing or moralising about his other concerns, and his narrative trajectory certainly seems very different to that of Guillaume.[263] He still, however, writes a Continuation that will be ever after placed alongside its predecessor and which, in the vast majority of manuscripts, completely supplants the *Anonymous Conclusion*. The audience still, despite the palpable differences between Guillaume's original and Jean's Continuation, happily read the two in sequence, even though, as is generally agreed upon by critics,[264] they actually seem to have preferred to be made aware that two poets were at work, as attested to by the illuminations and other indications at the changeover point in the manuscripts. This is, of course, contrary to what critics have generally noted about the *Perceval* manuscripts, but which is actually in line with my overall findings on the manuscript tradition of the *Continuations* in Chapter One. The changeovers in the *Rose* manuscripts, it is true, are considerably more overt – perhaps due to Jean de Meun's being so explicit about his activities, but perhaps also to do with the forty-year time gap between the composition of Guillaume's original and Jean's Continuation (which, of course, is not the case with the *Perceval Continuations*). That is, Guillaume's work would in all likelihood have been known, at least for some time, on its own; thus perhaps it was thought better to embrace the change of authorship rather than to try and hide it. In any case, it is certainly arguable that changes of authorship were at least of some importance to the medieval audience, and the very marked tradition of the *Rose* would seem to support this further.

Whether a change of authorship is or is not demarcated, though, what the two Continuations of the *Rose* attest is that even vastly different notions of ideology, methods of composition and modes of delivery are acceptable in the composition of Continuations provided that they retain the major, if not the minor, plotline(s), and the same major protagonist(s). Thus the two extant Continuations of the *Rose* are able to differ vastly, not only from each other, but also from their Ur-Text, and the manuscripts demonstrate that Guillaume's section was almost always read directly alongside one or both of his continuators' sections. That one of these Continuations

[263] As discussed at length by Hult in 'Closed Quotations', who says that Jean is in some ways 'two-faced' and 'contradictory' (p. 249), but that the texts nonetheless have a kind of unified 'formal logic' (p. 269).
[264] Huot, 'Introduction: Rethinking the *Rose*', in *Rethinking the* Romance of the Rose, pp. 1-18 (p. 16).

eventually supplanted the other probably in the end came down to the now familiar notion of satisfaction, and perhaps also of predictability, as Jean de Meun's narrative seems to tie the major plot satisfactorily where the *Anonymous Conclusion* does not. It certainly would not, however, have been because Jean's content is that much closer to Guillaume's than that of the author of the *Anonymous Conclusion* because, in point of fact, both effect a transformation of the significance of the major thread's *achèvement*.

I shall now consider Godefroi de Leigni's c.1000-line Continuation to Chrétien's Ur-Text of the *Charrette*, in which, like Jean de Meun, Godefroi retains the major protagonists and picks up immediately from the moment at which the original breaks off. After this, I shall pause to look at what the *Rose* and the *Charrette* have illustrated about Continuation as a phenomenon. With the plot already well advanced, Godefroi actually does not have much left to do: the queen has been rescued, and the problem of the adulterous affair could be seen in some ways as too difficult, or even impossible, to resolve satisfactorily.[265] This makes it difficult to understand what exactly it is that Godefroi might be expected to do. What is he supposed to complete? Here it is necessary to consider the context of cycles again, where each story completes an episode in a larger cycle. The *Charrette* becomes, of course, in the prose Lancelot, one episode in the wider Lancelot cycle; thus Lancelot and Guinevere's affair continues independently of Chrétien's *Charrette* but remains essential to the cycle as a whole. So what is that actual episode that Chrétien begins and leaves overtly unfinished in the *Charrette*? It is, of course, Lancelot's dispute with Meleagant: it is this thread which requires completion, and thus it is this which Godefroi resumes. By the end of his 1000 lines, Godefroi has brought the two characters together, and staged a duel during which Lancelot eventually kills his adversary. Thus, the major narrative thread is tied in line with the audience's *Erwartungshorizont* and the reader's sense of *stasis* remains intact. As such, Godefroi does not leave open the possibility of further Continuations. Rather he merely leaves the way open for sequel. To support this further, while it was noted that Chrétien did not lay down narrative promises in his prologue, thus they could not be seen as fulfilled at the end, the very first episode of Chrétien's story (i.e., that immediately after the prologue) is about the abduction of the queen by Meleagant. The final

[265] Which is perhaps a reason for Chrétien's own cessation, as I will discuss in a moment.

revenge on Meleagant by Lancelot in the final scene (i.e., that immediately before the epilogue) serves as a successful reflection both of the content and construct of the beginning: prologue + episode outlining major thread = episode resolving major thread + epilogue: a very symmetrical pattern.[266] In addition, the prologue and epilogue in themselves work well as mirror images of each other: where Chrétien tells his reader that Marie de Champagne instructed him to write the story, Godefroi de Leigni explains that Chrétien instructed him to write the story, even including a similar selection of words (Chrétien's words are 'Del *Chevalier de la Charrette*/ comance Crestïens son livre' (ll. 24-25), which correspond to the underlined words below):

> Seignor, se j'avant an disoie,
> Ce seroit otre la **matire**,
> Por ce au definer **m'atire**,
> Ci faut li ro**manz** an travers.
> Godefroiz de Leigni, li clers,
> A parfinee la charrette,
> Mes nus hom blasme ne l'an mete
> Se sor **Chrestïen** a ovré,
> **Car** ç'a il fet par le boen gré
> **Crestïen qui** le **comança**. (ll. 7098-07, my emphasis)

This quite deliberate mirroring of the beginning and the end is, as is now predictable, also supported by terminal features, and I have demonstrated just one of a couple above (alliteration on [k] and [m], in bold). Thus it can be argued that Godefroi does provide an 'end' according to our terms – though there is something unsatisfactory about it owing to its leaving the Lancelot and Guinevere story still suspended. But as we have acknowledged, an unsatisfactory end is still an end, and by providing one, Godefroi supplies what might be described as a Continuation which constitutes a 'conclusion' to the story. But it is one which only provides a kind of short-term satisfaction.[267] Godefroi is explicit, however, in saying that he is working under Chrétien's instruction, and if this is indeed so,[268] it does not appear that he has any agenda other than to finish that which Chrétien started, in as faithful a way as possible; thus, a notion of imitation colours this Continuation – and in this case (as

[266] Bruckner's article ('*Le Chevalier*') contains a detailed analysis of the closing of the story of Meleagant and the explicit holding in suspension of the Lancelot and Guinevere story (pp. 162-75), as does Kelly in two sections of his book *Sens and Conjointure in the* Chevalier de la Charrette (The Hague & Paris: Mouton & Co., 1966), pp. 94-97 and pp. 147-150.
[267] And this might be viewed as reminiscent of the *Anonymous Conclusion* to the *Rose*.
[268] There is, of course, always the possibility that this is not the case – he may simply be claiming an alliance with Chrétien.

opposed to that of the *Anonymous Conclusion*) that imitation is about precise emulation rather than close resemblance. Indeed, in both style and content, Godefroi's text imitates its Ur-Text such that, when the audience hears Godefroi's proclamation of the existence of two authors, they may well be surprised to hear it, because no real change in style or content has been evident. It is probably for this reason that critics such as Krueger[269] have wondered if Godefroi was not actually a product of Chrétien's fertile imagination – a narrative device to allow him to avoid further responsibility for a subject matter that may perhaps have troubled him.

WHAT DO THE *CHARRETTE* AND THE *ROSE* OFFER IN TERMS OF IDENTIFYING DIFFERENT 'TYPES' OF CONTINUATION?

I propose, on the basis of this analysis, to outline at this point a few alterations to our earlier notion of what constitutes a Continuation. It was earlier stated that a Continuation always responds to an 'unfinished' text, that is, a text without an 'end' – and I propose no modification to that contention here. By way of an addition to our working definition, though, the evidence I have presented suggests that what a Continuation *always* does is to pick up the narrative from the final break-off point of the Ur-Text, complete the final scene if it is incomplete, retain at least the major plotline(s) of the unfinished text, and preserve the main protagonist(s). Finally, by way of an amendment to the definition, I concede that the suggestion that a Continuation usually tries to offer a 'satisfactory end' to that text needs clarification: I believe it became clear in the Introduction that Continuations do not always offer ends (and I shall come to this in a moment), but the study so far seems to show that the most frequent variety of Continuation seems to involve the provision of an end. In terms of audience satisfaction, though, I consider it to have been demonstrated that providing a sense of satisfactory completion is not always the objective. With those modifications made, I shall now move on to attempt to define some of the mechanics of the different types of Continuation identified thus far.

As was discussed in the Introduction, the briefest of glances at the *Perceval Continuations* suggests that there must be at least two different types of Continuation:

[269] Krueger, p. 274, n.4.

Extension and Conclusion. I will term these the sub-genres, the first of which extends a text, but without reaching conclusion, and the second of which moves towards providing a conclusion of some kind. The *Charrette* and the *Rose* apparently both supply examples of this latter type of Continuation: Conclusion. In itself, 'Conclusion' is a useful term, but it necessary to qualify its workings as the three separate Conclusions offered by the *Charrette* and the *Rose* all give very different impressions, revealing, consequently, that beneath the sub-genre of Conclusion, there must remain further sub-categories. Let me begin with a brief reminder that a Continuation which fits the sub-genre of Conclusion is one which provides an 'end' to an 'unfinished text' under the terms previously discussed, and that this 'end' may or may not be 'satisfactory' under the terms earlier defined – which leaves us with two possible sub-categories under Continuation-as-Conclusion, which I have named based on terminology that was used when writing about the *Charrette* and *Rose*:

1. That where a Continuation supplies a 'satisfactory end', I shall now term this a Conclusion which provides 'Measured Gratification'.
2. That where a Continuation provides an unsatisfactory end; I shall now term this a Conclusion which offers 'Short-Term Gratification'.

As has been shown, these two sub-categories of Conclusion, may also create particular impressions on the audience – that is an impression which is receptive rather than productive. This suggests, effectively, that Conclusions (and perhaps Continuations in general) operate in, or that they employ, different 'modes'. In speaking of modes here, I am talking in the sense of musical modes. Every scale has seven modes, depending on the pitch of the scale at which a composition starts and a composer may, consciously or unconsciously, employ one or more these modes in a composition (multiple modes would result in what is known as a polymodal composition). Each of the modes employed serves to create a different (or a series of different) impression(s) for the listener. For example, starting on the fifth, or dominant, of a scale gives rise to the mixolydian mode, which is often described as giving an impression of stability and harmonic simplicity to the listener, while starting on the fourth, or subdominant, of a scale gives rise to the lydian mode, which creates an impression of momentum. Sometimes these may even create emotional

impressions on a listener, such as happiness, exhilaration or contemplation.[270] Obviously, I do not intend to borrow the names of musical modes in order to apply them rigidly to Continuations, but the analogy is, I feel, helpful in addressing the composition of Continuations. Indeed, over the course of this study I have discussed three particular impressions that the Continuations analysed so far seem to elicit in the audience: imitation, moralisation and exploitation. I would now like to consider these 'audience impressions' in more specific terms, that is, as created by 'Modes' which Continuators adopt in the elaboration of their contributions. I shall now attempt to explain more clearly what I mean by these Modes with specific reference to the *Rose* and the *Charrette*.

MODES: IMITATION, MORALISATION AND EXPLOITATION

Taking first the *Rose*'s *Anonymous Conclusion*: it fits the sub-genre of Conclusion as it provides an 'end', but one which is unsatisfactory: therefore it belongs to the sub-category of 'Short-Term Gratification' because although it completes the story, it does so only in a superficial way. Its brevity makes it difficult to determine in which Mode the continuator operates; he certainly does not have time to Moralise about matters of philosophy or religion, and he does not appear to Exploit the Ur-Text for any other purpose than to complete it in a rather hurried manner. The Continuation does, however, refer back to Guillaume's initial comment that the story is a dream and the Rose is ultimately plucked, and thus the text, to an extent, Imitates its Ur-Text – albeit in the sense of resembling it rather than of duplicating it. It is thus a 'Conclusion providing Short-Term Gratification which employs the Imitative Mode'. Jean de Meun's Continuation, on the other hand, is also a 'Conclusion', but it is a satisfactory one which has been carefully composed; therefore I termed it, in my discussion earlier, a 'Measured Gratification'. It seems to have been designed to operate polymodally in both the Moralising and Exploitative Modes, as Jean Exploits the Ur-Text as a vehicle for Moralising about his thoughts on matters of philosophy. Thus, Jean's Continuation is a 'Conclusion providing Measured Gratification which employs the Moralising and Exploitative Modes'. Finally, with the *Charrette*, again

[270] For more information, see William G. Collier and Timothy L. Hubbard's experiment 'Musical Scales and Evaluations of Happiness and Awkwardness: Effects of Pitch, Direction, and Scale Mode', *The American Journal of Psychology*, 114 (2001), 355-75.

an ‘ending’ is provided to the major plotline; thus it is also a Conclusion, but a level of dissatisfaction may well remain since Lancelot and Guinevere’s story remains unresolved; therefore I identified it above as offering what I term ‘Short-Term Gratification’. In terms of the Mode(s) in which the Continuation operates, owing to Godefroi’s apparent desire to remain faithful to the Ur-Text and to Chrétien’s intentions for it, I noted above that there is an element of Imitation, as with the *Anonymous Conclusion*. Unlike the *Anonymous Continuation*, however, Godefroi’s text appears to Imitate more in the sense of duplicating rather than resembling the Ur-Text. As a result, Godefroi’s text is a ‘Conclusion providing Short-Term Gratification which employs the Imitative Mode’. These results together effect a composite way of understanding the sub-genre of Conclusion, which may be tabulated thus (and this I shall term a provisional model for the analysis of Continuation):

Genre	**CONTINUATION**	
Sub-genre	CONCLUSION	
Sub-category	Measured Gratification	Short-Term Gratification
Mode(s)	Imitative Moralising Exploitative	

Following the table through, it can be seen that the effect of Conclusion, as a sub-genre of Continuation, may be identified as either Measured or Short-Term Gratification, but that both of these may operate (either modally or polymodally) in the Imitative, Moralising and Exploitative Modes. These categories are by no means exhaustive, however, and are based solely on the brief analysis of the *Rose* and *Charrette* above; as we move through the *Perceval Continuations* I expect that more terms and definitions will be added to some or all of these categories, and that further modifications will be required as more detailed analysis leads to clearer understanding of the processes at work in the provision of Conclusion. Additionally, the other sub-genre of Continuation (Extension) will need to be addressed, as three of the four *Perceval Continuations* provide no more of an ‘end’ than does Chrétien in the *Perceval* itself; thus the examination of these three texts, I hope, will enable us to construct a table similar to the above but which sets out the separate workings of

Extension. What is demonstrated here in this preliminary table, though, is a working model which demonstrates conclusively that there are different mechanisms at play within the genre of Continuation, and in constructing it so, there is now, I believe, assembled an efficient method for approaching the *Perceval Continuations*.

APPLYING THE MODEL TO THE *PERCEVAL CONTINUATIONS*

It will first be vital to consider whether or not each of the *Continuations* is indeed a Continuation under the terms of the discoveries of this analysis. To be a Continuation, a text must possess what have been identified as the most important features of Continuation. A Continuation:

1. grows out of the 'unfinished-ness' of an Ur-Text – a text which is unfinished because it has no 'end'
2. picks up the narrative immediately from the author's point of cessation
3. retains the major protagonist(s)
4. preserves the major plotline(s)

I will address this first point in the last section of this chapter by examining the Ur-Text in question here – *Perceval* – which will help to identify what to look for in terms of points two, three and four in the *Continuations*. For *Perceval* to have spawned Continuations, it must, under the terms discussed above, be a text that is unfinished because it is without an 'end'. It seems that Chrétien may have stopped writing because of his death – so the text is unfinished because of the author's accidental cessation. What I think has been shown, however, is that a text is not 'unfinished' simply because the author has stopped writing; rather it is 'unfinished' if it does not have the particular 'end' which has been prescribed by the narrative details of the text itself. As such I will examine *Perceval* to ensure it does indeed lack this requisite, prescribed 'end', and also to identify where the narrative breaks off (and thus where the continuator must start), who the major protagonist(s) is/are, and what the major plotline(s) is/are, as a means of addressing whether the four *Continuations* do indeed display the essentials outlined above.

Once this *Perceval* analysis is done, I shall then be in a position, finally, to look at the *Continuations* themselves. As I discussed in the Introduction, it seems that each individual *Continuation* has an immediately obvious angle or approach which it

brings to the fact of Continuation, and it will be from the basis of this initial proposition that I will examine each text in turn, using the same principles as I used with the *Charrette* and the *Rose*. To give an example: the *First Continuation*, as we saw, gives the impression of a text prolonging the action: that is, it is generally thought to prolong the narrative without any real development of the action. As such I will select several scenes which, based on the results of the analysis of *Perceval* (which appears as the final section of this chapter), appear to offer an insight into how that impression is achieved, and thus in which Mode the text operates, through the *First Continuation*'s response (or indeed, lack of response) to *Perceval* and in terms of points two, three and four of the scheme of Continuation essentials outlined above. At the same time, this process will also test the construction of the provisional model for the analysis of Continuation I tabulated above and will, in addition, propose various additions and alterations to it. Ultimately, therefore, the analysis of each *Continuation* with this method should allow us, first, to categorise with some clarity the type of Continuation at play in the text in question and, by those means, to understand what is required to produce that kind of Continuation and, second, to further expand and modify the above model, fashion a counter-part for Extension and eventually merge the two into an overall scheme for the further analysis of medieval Continuation in general, something which may be usefully tested against MS *K*'s *Independent Conclusion* for the *Second Continuation*.

To conclude this chapter and launch into the analyses which are pivotal for this thesis, I shall now turn to Chrétien's *Perceval* itself to discover, first, if it fits the mould of the unfinished Ur-Text that may give rise to one or more Continuations, and second, to determine what elements it is that are left unfinished at the point where the text breaks off, what are the main protagonist(s) and the crucial narrative thread(s) that Chrétien leaves hanging. It will then be possible to examine whether the Continuators do indeed pick up on these, as our definition suggests they should, and precisely how they do so, as a means to define the type(s) of Continuation at work.

IS *PERCEVAL* UNFINISHED, AND IF SO, HOW?

A plot summary of Chrétien's *Perceval* is contained in Appendix VII. I shall first address whether or not the text has an 'end' so that the question as to whether the text

is indeed 'unfinished' may be answered, before moving on to the more complicated question of *how* it is unfinished. The plot summary makes it clear that a number of narrative threads are not tied together, but the precise nature of these threads I shall refrain from talking about until the second section of this analysis. For now it suffices to say that from this point of view, the end of Chrétien's narrative does not constitute an 'end' under our terms. Can the same be said in terms of whether the end mirrors the beginning? As he so often does, Chrétien begins the story with a prologue which, amongst other things, praises the attributes of his patron, Count Philip of Flanders:

> Ki petit semme petit quelt,
> Et qui auques requeillir velt,
> En tel liu sa semence espande
> Que fruit a .c. doubles li rande;
> Car en terre qui rien ne valt
> Bone semence seche et faut.
> Crestïens semme et fait semance
> D'un romans que il encomence,
> Et si le seme en si bon leu
> Qu'il ne puet [estre] sanz grant preu,
> Qu'il le fait por le plus preudome
> Qui soit en l'empire de Rome.
> C'est li quens Phelipes de Flandres,
> Qui valt mix ne fist Alixandres,
> Cil que l'en dist qui tant fu buens. […]
> Dont avra bien salve sa paine
> Crestïens, qui entent et paine
> Par le commandement le conte
> A rimoier le meillor conte
> Qui soit contez a cort roial:
> Ce est li Contes del Graal,
> Dont li quens li bailla le livre.
> Oëz comment il s'en delivre. (ll. 1-68)

Here Chrétien outlines his aims for the text. Famously, he draws upon the Biblical Parable of the Sower (Mark 4: 1-20, Matthew 13: 1-23, Luke 8: 1-15) as an analogy for explaining how he constructs his text. He sees himself as the sower of literary seeds (words), which he scatters with such ability that rewards may be reaped (financially as well as allegorically) as they grow into the joy of *bele conjointure*.[271] In other words, he is looking, as he has done before in *Erec et Enide*, *Cligès* and *Yvain*, to provide a tidy, complete narrative, beautifully and immaculately constructed, the source for which comes from old material, in this case a book given

[271] Scholars who have looked explicitly at the prologue, and who have commented on this point include Hunt, 'Chrétien's Prologues', and Rupert T. Pickens, '*Le Conte du Graal* (*Perceval*)', in *The Romances of Chrétien de Troyes*, pp. 232-86 (pp. 233-40).

to him by Count Philip.[272] We might therefore infer, as we have shown to be the case before, that part of his design is that all the narrative threads will be subject to satisfactory and almost unquestionable resolution. Does he achieve this by his eventual end? Here are what are traditionally considered to be his final lines:

> Au relever fu sanz perece
> Cil qui premiers i pot venir,
> Que tot le corent sostenir.
> Et ma dame Lores seoit
> En unes loges, si veoit
> Le doel qu'en fist parmi la sale.
> De la loge jus s'en avale,
> S'est a la roïne venue
> Ausi comme tote esperdue.
> Et quant la roïne le voit,
> Si li demande qu'ele avoit. (ll. 9224-34)

In no way, surely, do these final lines, which are devoted to Gauvain's courtly behaviour and adventure, demonstrate any link to the opening of the story. Even if the prologue were to be ignored, and the emphasis switched to the opening scene of Perceval in the forest, no parallels are to be found here. Further, in the decided absence of any real build-up of terminal features (there is some sign of minor alliteration, but no discernible crescendo), it is quite clear that this is not an 'end' either by our terms, or indeed according to Chrétien's own apparent design. It seems reasonable therefore to conclude that *Perceval* is an unfinished text of the kind that should, and indeed does, provoke Continuation.[273] With this issue addressed, I shall now examine the other three points of interest which pertain to the mechanics of *how Perceval* is left unfinished.

Perceval is a complicated narrative which interlaces the adventures of two heroes, Perceval and Gauvain, at the end of which, as Roach notes rather sweepingly,

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[272] As Rupert T. Pickens says, 'Familiarity with Chrétien's romance constructions leads the audience to anticipate certain kinds of *conjointure*', *The Welsh Knight: Paradoxicality in Chrétien's* Conte del Graal (Lexington, KY: French Forum, 1977), p. 105.

[273] Stéphanie Le Briz-Orgeur, in her 'Le *Conte du Graal* de Chrétien de Troyes, une «oeuvre ouverte»?', *CCM*, 50 (2007), 341-78, interestingly argues that Chrétien did not design his *Perceval* narrative to be destined for an end, owing to what she sees as the protagonists' quests to seek the truth, which she describes as always changing, and thus ultimately unobtainable. Similarly, Jacques Ribaud also considers the question as to whether medieval authors and audiences considered that *Perceval* and other 'unfinished' medieval texts such as the Rose 'sont bien finis, dans la mesure même où ils n'ont pas de fin', because 'la quête n'a pas, ne peut pas, avoir de fin': 'De Chrétien de Troyes à Guillaume de Lorris: Ces quêtes qu'on dit inachevées', in *Voyage, quête et pèlerinage dans la littérature et la civilisation médiévales* (Aix-en-Provence: CUERMA, 1976), pp. 315-21 (p. 321). I disregard these arguments here, however, because we cannot know what would have been Chrétien's ultimate motives for the text – we can merely comment on the response he provoked in the works of the Continuators.

Chrétien only actually leaves four episodes open and therefore ripe for Continuation. Two concern Gauvain and two Perceval. For Perceval the two plot lines are first, and most obviously, to return to the Grail Castle, pose the question about the Grail and achieve the adventure of the Grail (which presumably incorporates the broken sword motif), and secondly to return to Blanchefleur and marry her; for Gauvain they are first that he should go to the aid of the Demoiselle of Montesclaire, and second that he should seek the lance which bleeds for the King of Escavalon.[274] I believe there to be considerably more incomplete threads than this, but it is true that Roach's choice of threads incorporates those which are the most obvious, and probably the most important. The other open threads I speak of are, by comparison, rather more minor points, somewhat secondary to the major plot, for example: the set of prophecies outlined by the Hideous Damsel which will happen as a result of Perceval's not asking the Grail question at the Grail Castle (ll. 4671-83), the prayer with 'des nons nostre Seignor' which are to be pronounced only at the moment of worst peril (ll. 6481-91) and the function of the knight with the silver leg outside the palace with the 'lit de la merveille' (ll. 7648-75). As was demonstrated, the tendency of continuators, thus far, is to retain major plotlines to lend unity to the overall work, but to ignore more minor details in favour of including other material pertaining more to their personal interest(s), so Roach's decision not to include these other possibilities is entirely reasonable. It is by Roach's suggestion, therefore, that the requisite 'major plotlines' suggested by the above definition of Continuation as requiring resumption are now identified, and I will talk about these in more detail in a moment. What should be interjected, though, is that there is what I see as one other major plotline Roach fails to mention in this statement. It is one which is, admittedly, intimately tied in with Perceval's returning to the Grail Castle, but nonetheless of significance. It is the question of Perceval's continued progress towards maturity; it is not explicit, though it is implied, that Perceval achieves the final stage in his maturation process with the hermit,[275] and so it would be expected, I think, to find this implied at a later stage of the story, after this episode, though as was noted, the vehicle of this statement would likely be his success at the Grail Castle, which of course never occurs owing to Chrétien's cessation. That being the case, I think Roach's choice of major plotlines

[274] Roach, 'Les Continuations', p. 113.
[275] For a full discussion, see my 'Perceval's Puerile Perceptions: Concepts of Childhood in the First Scene of the Old French *Perceval*', to appear in *Neophilologus*, 94.2 (2010) – available OnlineFirst at: <http://www.springerlink.com/content/3u12269183862r71/fulltext.pdf> [accessed 5 September 2009].

remains valid, but with the caveat inserted that Perceval returning to the Grail is not only about his asking the question, rather it is also about his having reached the required maturity in order to ask that question, which would of course imply a series of graded adventures. What Roach, in this statement, however, also does not mention, is that threads left hanging may not just be to do with plotlines; what I mean here is that there are other threads left unresolved which would come under the heading of the other two points in our definition of Continuation – 1. the preservation (or continuance) of the main protagonist(s) (which I shall come to in a moment) and 2. the resumption of the narrative from the point of break-off. On this latter point, it should be noted that the final scene of Chrétien's text breaks off just before the impending fight with Guiromelant. Although this thread is not essentially significant to the overriding plot (it is not, after all, one of the 'major plotlines'), this episode, taking up the final lines of the Ur-Text as it does, must surely be at the forefront of the reader's mind as requiring immediate Continuation and ultimate resolution, because it is the most recent thread left without conclusion. Indeed our previous analysis of the *Rose* and the *Charrette* suggests that this is very likely to be the case. If one were to ask an audience (or a reader), 'where does Chrétien break off?', they would be unlikely to answer 'when Gauvain is still seeking the Lance, and Perceval the Grail Castle', rather I consider they would be more specific and say 'when Gauvain is about to fight with Guiromelant'. This suggests that an audience would expect that a Continuation of *Perceval* should begin by showing the reaction at Arthur's court (as the squire has just arrived to inform them of the fight) and would then show Gauvain in combat with Guiromelant. It would be odd indeed if a Continuation immediately and abruptly transported us to the Grail Castle where some of the 'major' threads were quickly and tidily tied up, as such a large narrative leap would trouble the reader's sense of *stasis* (see p. 78). As such, it is necessary to consider whether any or all of the Continuators do indeed pick up the narrative from the moment of break-off of the preceding text and, if so, whether they conclude the scene in question satisfactorily. On the other point, which concerns the necessity for the hero(es) to remain consistent with their previous characterisation, this is, as we have already acknowledged, something on which Roach does not comment. It will, however, be vital to explore the question as to whether the Continuators retain Chrétien's two heroes, and whether these heroes are subject to any metamorphosis. These two factors play an important role in the analysis of the *Continuations* which follows, but the

more difficult task will be the consideration of the resolve or furtherance of major plotlines. I shall now, as promised, attempt to classify the major plotlines left open by Chrétien.

At the break-off point, the adventures of neither hero have been resolved and, as Roach suggests, both have a primary and secondary task remaining. The two secondary tasks both involve women (Gauvain must aid the Demoiselle of Montesclere (ll. 4685-725), and Perceval must return to Blanchefleur now that he knows the fate of his mother (ll. 2952-71)), while the primary tasks both involve the heroes pursuing something at the Grail Castle. Regarding, first, the two secondary tasks requiring Continuation, it will be necessary to track the progress of these threads throughout the *Continuations* – if they are indeed taken up. It is conceivable, from our analysis so far, that, as secondary plotlines, there would be some scope for a continuator conveniently to forget these themes if he felt that they did not fit into the overall coherence of his Continuation. The fact remains, however, that they are significant to the structure and content of Chrétien's narrative; thus it will be interesting to see just how far a continuator may in fact go in alterations to and, perhaps, neglect of his Ur-Text. If they were omitted, for example, then it may eventually be the case that only one unfinished narrative thread has to be taken up in order to produce a Continuation of this text; this is especially so, of course, in relation to events at the Grail Castle, and it is this that I shall now explore.

As discussed, both heroes have a primary unfinished task, and it is that they both seek something at the Grail Castle; both, however, have found themselves somewhat distracted from their quest. Gauvain, for example, is supposed to be seeking the Bleeding Lance for the King of Escavalon (ll. 6150-82), but at the point where the original text abandons him, he is actually about to fight with Guiromelant, having also just been to a tournament (ll. 9189-34). Similarly, at the point where Perceval is left at the end of Chrétien's text, he has been wandering for five years whilst supposedly en route to ask his questions at the Grail Castle, as he has promised he would in the presence of the Hideous Damsel (ll. 4728-40). Eventually he meets his hermit uncle, who gives him the answer to the Grail question he was supposed to have asked. The reader now knows who is served by the Grail (ll. 6413-25), which would suggest that Perceval's quest is over, but another question in need of an answer

seems to have surfaced during the visit of the Hideous Damsel – why does the Lance bleed? (ll. 4736-40). Now that the hermit has said that Perceval's failure at the Grail Castle was due to his sin against his mother and that penance must be done, when the audience now sees Perceval undertaking that penance, (ll. 6480-513), they are alerted to the possibility that he might now be able to return to the Grail castle and succeed in his quest. In this way, both characters are effectively headed to the same place, though Perceval's gradual maturation process, which it seems has now been completed with a spiritual education,[276] would seem to suggest that he now surpasses Gauvain's qualities and of the two, therefore, it is Perceval who can now, even more legitimately, be anticipated as becoming the ultimate winner of the quest.[277] It is entirely probable, therefore, that Chrétien intended a culminating scene at the Grail Castle where Perceval would ask his question(s), heal the Fisher King and his lands, and learn the truth of the mysterious objects. Even if this were not the case, and Perceval still failed in his quest, the audience might at least expect that a continuator would consider tying off ends related to the Grail scene by eventually bringing at least one of the two protagonists to the Grail Castle to try their luck. The *Continuations* themselves do seem to attest this, because all four of them include at least one Grail scene – indeed it is the only scene which finds at least one parallel in every one of the texts. Thus, and it seems almost too obvious to state, the Grail scene is of prime significance, so that for each *Continuation*, as well as examining other concerns, I propose to undertake a study of the Grail scene(s), considering whether or not they seek to tie up either or both of Perceval and Gauvain's primary tasks, and if so, I shall explore whether they do so in a way that responds explicitly to their predecessor(s). As this is the only scene present in all four *Continuations*, it is my hypothesis that it is in this scene that we will be able to reap the best and most informative results about the mechanics of Continuation.

[276] For more on the maturation process of Perceval, see my 'Perceval's Puerile Perceptions'; see also Gallais, *Perceval et l'initiation* (Orléans: Paradigme, 1998), Penny Simons, 'Pattern and Process of Education in *Le Conte du Graal*', *NMS*, 32 (1988), 1-11, and Madeleine Pelner Cosman who considers that the 'education of the hero is significant for the hero's characterisation and for the structure of romances' Chapter II: 'The Education of Perceval: A Brave Man Slowly Wise', in *The Education of the Hero in Arthurian Romance* (Chapel Hill: University of North Carolina Press, 1966), pp. 49-100.

[277] Studies that show that Perceval will be the ultimate hero include: Pickens, *The Welsh Knight*, Erdmuthe Döffinger-Lange, *Der Gauvain-Teil in Chrétiens* Conte du Graal*: Forschungsbericht und Episodenkommentar* (Heidelberg: C. Winter, 1998) and Keith Busby, *Gauvain in Old French Literature* (Amsterdam: Rodopi, 1980).

I turn at last, then, to the pivotal analysis of this thesis. The items that *Perceval* provokes the scholar to seek in any work which professes to continue it are: the conclusion of Chrétien's final scene (the impending fight with Guiromelant), the preservation of Perceval and Gauvain as protagonists (perhaps in a similar structure of interlace, similarly characterised, but with Perceval as the ultimate hero) and the taking over of the four major plotlines discussed above. What must be noted before this analysis is undertaken, however, is that each of these will naturally be subject to change as this analysis moves from one *Continuation* to the next. These particular episodes may, of course, only be relevant to the first text to continue *Perceval*, namely the *First Continuation,* as, if these episodes are resolved by the First Continuator, he may then choose to add new threads and/or characters, such that successive Continuators have to respond not only to Chrétien, but also to their preceding Continuator(s). This is something that Jauss picks up on very astutely:

> [T]he relationship between the individual text and a series of texts formative of a genre presents itself as a process of the continual founding and altering of horizons. The new text evokes for the reader (listener) the horizon of expectations and "rules of the game" familiar to him from earlier texts, which as such can then be varied, extended, corrected, but also transformed, crossed out, or simply reproduced. Variation, extension, and correction determine the latitude of a generic structure; a break with the convention on the one hand and mere reproduction on the other determines its boundaries.[278]

Bruckner names this process 'centrifugal intertextuality' which, in terms of the *Perceval Continuations*, she defines as:

> a set of texts that continue to move out and away from their common starting point [...] Centrifugal intertextuality thus figures the way Chrétien's model serves as [...] the place where all continuators return for inspiration and reinvention in order to set out anew, even as they pick up the linear thread of narration wherever their immediate predecessor left it.[279]

Given this situation, at the beginning of my analysis of each of the *Continuations*, I shall explain where the narrative now finds itself and what new major thread(s)/character(s) have been introduced to which the new Continuator would have to pay attention.

[278] Hans Robert Jauss, *Toward an Aesthetic of Reception*, trans. by Timothy Bahti (Minneapolis: University of Minnesota Press, 1982), p. 88.
[279] Bruckner, *Chrétien Continued*, p. 16.

CHAPTER THREE

THE *FIRST CONTINUATION* AND PROLONGATION

This chapter will, as suggested in Chapter Two, seek to apply the scheme of Continuation essentials, outlined on p. 123, to the *First Continuation*, with a view to setting out the mechanics of Extension as separate from those of Conclusion. In order to do this, I shall first explain why the *First Continuation* might provisionally be assigned to the proposed sub-genre of Extension. I shall then include some information on the issue of redactions which, as the Introduction explained, is particular to the *First Continuation*. I will then launch into the analysis proper following the suggested scheme for analysis, in which I shall utilise textual evidence to discern whether the text:

1. grows out of the 'unfinished-ness' of an Ur-Text – a text which is unfinished because it has no 'end'
2. picks up the narrative immediately from the author's point of cessation
3. retains the major protagonist(s)
4. preserves the major plotline(s)

This will then allow me to conclude, in the first instance, whether the *First Continuation* is indeed a Continuation according to the above scheme and, second, to make a number of conclusions as to the mechanics which underpin the construction of the text. As such, I should then be able extend and refine the provisional model for the analysis of Continuation tabulated on p. 122 in the previous chapter.

WHY, PROVISIONALLY, MIGHT THE *FIRST CONTINUATION* BE TERMED AN EXTENSION?

As was explained in the previous chapter, an Extension is a Continuation which extends the Ur-Text, but without providing an 'end'. It was also discussed that the *First Continuation* appears to be extending the story rather than concluding it as the fact that the *First Continuation* gives rise to further Continuations would suggest a notion of unfinishedness. Indeed, Bruckner points out that the text clearly projects 'the expectation that something else must follow.'[280] Given Herrnstein Smith's notion of 'the expectation of nothing' as being crucial to a true ending, this therefore means that the *First Continuation* may, at least preliminarily, be assigned to the sub-genre of Continuation termed Extension, rather than that of Conclusion, because the text does not seem to provide an 'end' under our terms. But it is not enough to simply prove that the *First Continuation* is an Extension. The provisional assignment demands further clarification by means of enquiries into how the *First Continuation* extends the narrative and whether it is possible to provide a more specific definition of the type of Extension at work.

THE ISSUE OF REDACTIONS[281]

According to Roach's system for categorising the redactions of the *First Continuation*, there are three redactions: the Short, Mixed and Long.[282] As was previously stated, however, each of these redactions in turn omits, interpolates and adds a number of episodes/objects/motifs. The previously explained dating of the Short Redaction as the earliest version, in terms of the reception of Chrétien's original story, suggests that the Short Redaction will be our best guide to the socio-cultural considerations of the time in which Chrétien was writing. Despite this, even the roughest of overviews of the redactions across the manuscripts shows that the *actual* set of episodes[283] remains fundamentally the same in each of the Redactions, even if they are sometimes

[280] Bruckner, 'Looping the Loop', p. 35.
[281] My full discussion of the manuscript tradition of the *First Continuation* (in the Introduction and Chapter One) has pointed to the important fact that this, the first of the four *Perceval Continuations*, appears immediately after *Perceval* in every manuscript in which it is preserved. This is the case irrespective of which redaction is present.
[282] And as I discussed in the Introduction, the Long Redaction appears to have known the Short Redaction, while the Mixed Redaction may have known both the Short and the Long.
[283] And by episodes, I mean according to the list of those identified and summarised by Roach in his Introduction to the text (pp. xlvi-lxii, I); these are reproduced in Appendix IV.

portrayed in a different order or with sections extended or omitted. As a result, it may be inferred that, be there two or three or even more redactors at work, ultimately they share some common narrative goals. This is particularly important as it means that the *First Continuation*'s redactors, to all intents and purposes, are receiving and responding to Chrétien's original tale, in narrative terms, in a similar way. From the point of view of the individual Modes in which the different redactions operate, however, I think it may transpire that they have rather different sets of mechanics, and not just from each other as individual redactions – but also from the Ur-Text, Chrétien's *Perceval*.

DOES THE *FIRST CONTINUATION* RESPOND TO THE UNFINISHEDNESS OF *PERCEVAL*?

The final section of the previous chapter demonstrated that *Perceval* is a definitively incomplete text; in Torrini-Roblin's words, 'its incompletion cannot be refuted.'[284] It lacks the requisite 'end' that would complete the narrative. As such, the *First Continuation* must inevitably be responding to the unfinishedness of the Ur-Text in question here, Chrétien's *Perceval*.

DOES THE *FIRST CONTINUATION* RESUME THE NARRATIVE IMMEDIATELY FROM CHRÉTIEN'S POINT OF CESSATION?

The first section of the *First Continuation* (that is, Roach's Section I: Guiromelant, episodes 1-5) indeed picks up the narrative immediately at the point where Chrétien ceased composition, settling the affairs of Gauvain with Guiromelant. This choice represents, at its most basic level, a direct response to Chrétien's original story, ensuring that the narrative continues almost seamlessly from *Perceval* into the *Continuation*; indeed, only one manuscript makes an announcement that there is any change of authorship at this point.[285] A summary of this section's plot is in Appendix VIII.

[284] Torrini-Roblin, p. 159.

[285] This, as we will remember, is *A* which announces 'Explycyt Percevax le uiel' before continuing with the *First Continuation*. There are also four separate manuscripts which contain only *Perceval* and two of these break off at precisely the same point where the announcement is made in *A* (*BL*). Of course we must not ignore that *EHMRQUS* may be argued as correlating on a changeover point a few lines earlier, but the changeover still comes in the middle of the same episode.

Looking at the textual detail, it is important first to notice the way in which the First Continuator completes the sentence that Chrétien supposedly left hanging:

> Et quant la roïne la voit,
> Si li demande qu'ele avoit … (end of *Perceval*, ll. 9233-34)
>
> Et qui si l'a espoëntee. (beginning of *First Continuation*, l. 1, III)[286]

The content here is taken over successfully, in that the Continuator completes the line in a way that builds on the narrative thread it is continuing: that the entire court is very distressed by the absence of Gauvain and by the mere thought that anything bad might have befallen him. This would seem to be a sign that the Continuator wishes the transition from the original story to its Continuation to go unnoticed by the reader/listener, but if so, what might his intention be in doing this? If the reader does not know that the poet here is no longer Chrétien, then it can only be presumed that the Continuator's intention is to retain the illusion that Chrétien is still writing. Indeed, if the audience believes it is still listening to Chrétien's own text, then the poet is abrogating licence to himself to tell the rest of the story however he chooses (within reason, of course) as the audience, still believing the poet to be the original, will not constantly be questioning whether it is what Chrétien intended. This is in line with Bruckner's suggestion that:

> the First Continuation carries a sense of starting in close proximity to Chrétien, and then gradually moving away from him spatially and chronologically.[287]

On the other hand, if the audience does realise that it is a new writer (this is not an unlikely scenario given that Chrétien was a well-known writer and news of his hypothesised death may well have spread), then perhaps it is simply a move which may be seen as the new poet authenticating what is about to come because the audience can see he is remaining (at least superficially) faithful to what has gone before. He is in effect demonstrating how well he knows the original, and therefore how well informed he is of Chrétien's intentions, and thus that his *Continuation*, whatever it may be about to contain, is how the story was actually intended to be continued. Either way, this initial move shows us an author keen to impose his

[286] All references to the *First Continuation*, unless otherwise stated, are from Roach's vol. III, and the text of MS *L*, owing to Roach's contention that it contains the oldest and most reliable redaction (the Short). I will, in any case, be explicit in my reference to all redactions, and if the text of a specific manuscript is used, I shall also make this clear.

[287] Bruckner, 'Authorial Relays: Continuing Chrétien's *Conte du Graal*', in *The Medieval Author in Medieval French Literature*, ed. by Virginie Greene (New York: Palgrave Macmillan, 2006), pp. 13-28 (p. 18); reproduced in *Chrétien Continued*, p. 42.

authority on the original story, and one who knows in which direction the story 'should' now be taken, even if that direction is informed by his own view rather than that of his predecessor. Effectively he gives himself licence to extend the text in the manner of his choosing – and I shall consider precisely how he does so throughout the rest of this chapter.

DOES THE *FIRST CONTINUATION* RETAIN THE MAJOR PROTAGONIST(S)?

The Continuator chooses Gauvain as his main character for almost the entirety of the *Continuation*; thus at least one of the main protagonists is preserved. But there is an obvious oddity to this. In *Perceval*, Chrétien had made the quite explicit promise that Perceval's adventures would eventually be resumed:

> De Percheval plus longuement
> Ne parole li contes chi,
> Ainz avrez mais assez oï
> De monseignor Gavain parler
> Que rien m'oiez de lui conter. (ll. 6514-18, *Perceval*)

In devoting the entire *Continuation* to Gauvain, the First Continuator deliberately ignores Chrétien's narrative promise. The most obvious consequences of Perceval's curious abandonment are that:

1. his two major, open plotlines[288] cannot and will not be addressed by the First Continuator
2. the *Continuation*, therefore, can never reach an 'end' under our terms because it was earlier noted that an 'end' would have to address Perceval's return to the Grail Castle; this is rendered impossible by the Continuator's adoption of Gauvain as main, and sole, protagonist.

Gauvain's new and exalted position seems to demonstrate that the Continuator has deliberately chosen to promote him as a character over and above the implied intentions of the author of the Ur-Text; this must surely begin to reveal details about his aims as a continuator. One would have imagined, as previously stated, that a continuator interested in uniting the text with the original would perhaps have discarded the Gauvain narrative after a certain distance and returned to the Perceval narrative in order to connect more closely with Chrétien's interlacing of Gauvain's and Perceval's respective adventures. The Continuator's deliberate defiance of this

[288] By way of a reminder, these are to return to Blanchefleur and marry her, and to return to the Grail Castle to ask the question about the Grail.

suggests that he is paying particular attention to certain elements of the original text and making use of them in his new text, but moreover, that he also feels able fundamentally to alter features that were previously designated as unalterable. This suggests that the role of the continuator includes a freedom to recast and reorient the new text in ways which, it seems, were not endorsed by the author of the original Ur-Text. As far as Extension is concerned, then, it is not the case that all major plotlines must be followed up, and indeed it is also not the case that all major protagonists must be preserved. These two points suggest, interestingly, that Extension does not lead necessarily to Conclusion – and indeed, in line with the hypothesis, that Conclusion represents a very different type of Continuation from Extension. Additionally, it will be important for our purposes to enquire whether Gauvain remains the Gauvain of Chrétien's text: if he has somehow metamorphosed into the main protagonist, perhaps the characterisation that has so far defined him in Chrétien's original has also undergone a change. To investigate these matters further, I now propose to look in more depth at Section I of the *First Continuation* (see Appendix VIII). This should, I hope, provide an interesting and crucially stable[289] insight into the Continuator's reception of and response to Chrétien's final scene, and indeed of his characterisation of Gauvain. As such, Section I is a vital source of information for learning more about what the Continuator is actually doing with regards to Extension. What happens after the 'Continuation essential' of completing Chrétien's final scene (point 2) is done, in other words, whether or not the Continuator then chooses to move even further away from Chrétien's original (by not, for example, resuming Gauvain's two major plotlines), will also be of great importance. For now, though, I intend to concentrate on the First Continuator's initial response to *Perceval.*

The choice of Gauvain as the main character does actually show that the Continuator is responding, albeit perhaps exploitatively, to the fact that Chrétien has told the reader he plans to talk about Gauvain for some considerable time before returning to Perceval (see above). The *Continuation*'s overall effect, however, does not reflect Chrétien's overarching narrative structure of interlace between the two characters of Perceval and Gauvain, even though it does show the Continuator deferring, to some extent, to the Ur-Text. Nonetheless, the Continuator's

[289] As the version of events is close to identical across the Redactions.

interpretation of Chrétien's words verges distinctly on the manipulative as it is not simply a long time until we meet Perceval again – the *First Continuation* never returns to his adventures. As a device for deliberately composing an Extension, though, the choice of Gauvain as the main protagonist is perhaps the single most effective tool that a continuator of this text could choose to employ owing to Gauvain's propensity to lend himself to self-contained episodes in romances. This tool's deployment means that as long as the narrative stays with Gauvain (as it does for almost the entire *Continuation*), the reader is never under any illusion that the text is moving towards, or indeed, nearing an 'end'. The action is effectively prolonged rather than advanced, and specifically so by design; indeed, this notion of prolongation seems to be an endemic feature of the *First Continuation*. I shall now look at the specific characterisation of Gauvain in the *First Continuation*'s Section I in comparison with that in *Perceval* and, for that matter, in Chrétien's other romances to see how this is so. Frappier notes that:

> En somme, Chrétien laissait à ses continuateurs un personnage assez complexe, vivant, divers, brillamment décrit, de roman en roman, d'épisode en épisode, par touches rapides, sûres et complémentaires, avec une sympathie visible, et aussi des sourires un peu moqueurs. Chez ce Gauvain châtoyant se discernent aisément un parangon de chevalerie mondaine et d'élégance courtoise, un amoureux prompt, volage, légèrement donjuanesque, un héros enfin qui manque de souffle lorsque l'aventure l'emporte dans le domaine du merveilleux et du surnaturel. Ces traits dominants persistent dans la *Première Continuation*. Sans changement bien original, mais non sans d'intéressantes variations ni quelque nouveauté.[290]

Gauvain, of course, was a well-known, popular character in Chrétien's other romances and in the wider genre of courtly romance.[291] Audiences would have had a particular image of him as a character and certain expectations of how he should be portrayed. Certainly this first section of the *First Continuation* would seem to take on board his fundamental characteristics, namely, his popularity within the court and with Arthur, and his being a worthy and noble knight who always adheres to the courtly code. Interestingly, though, the First Continuator seems immediately less critical of Gauvain than is Chrétien, or indeed any other Arthurian text.[292] For

[290] Frappier, 'Le Personnage de Gauvain dans la *Première Continuation de Perceval*', *RPh*, XI (1957-58), 331-44 (p. 333).

[291] Busby explains that 'there are certain figures who seem to be indispensable to authors, and without whom an Arthurian romance would not be Arthurian. Apart from Arthur himself, the two ubiquitous characters are Arthur's nephew, Gawain, and Kay the seneschal.' in *Gauvain*, p. 1.

[292] '...plus que n'importe quel autre texte arthurien [the *First Continuation*] prête au neveu du roi Arthur un rôle flatteur, et flatté, de hérios représentatif, modèle incontesté d'une romanesque chevalerie', Frappier, 'Le personnage', p. 344. Marguerite Rossi, in 'Les duels de Gauvain dans la *Première Continuation de Perceval*, ou les ambiguités de la prouesse individuelle', *AFLSHN*, 39 (1983), 275-89, interestingly takes the opposite stance owing to the fact that not one of Gauvain's three combats ends in his victory, which she suggests throws 'une ombre sur la personnalité de Gauvain', p. 275.

example, in relation to the question as to whether Gauvain is innocent or not of the charges brought by Guiromelant, Busby points out, rightly, that:

> Chrétien had in fact left this an open question, but the author of *La Continuation-Gauvain* seems […] less concerned with exposing his limitations. His depiction of Gauvain has so far been unambiguous in its praise, with the result that the dilemma of the encounter between Gauvain and Guiromelant is even greater.[293]

Even Keu, previously so jealous and scathing of Gauvain, now has nothing but praise to heap upon him:

> "Quant cist est haitiés et en vie
> Qui sire est de cevalerie.
> Ainc ne fumes si angoiseus
> Ne nos fesist lié et joieus
> Li bons, li biaus, l[i] preus, li grans,
> Qui tant est frans as bones gens
> Que nus n'en set el mont son per." (ll. 179-85, *First Continuation*, III)

In addition, although Gauvain remains just as concerned as he previously was in *Perceval* with his good name, there is a difference in how Chrétien and the First Continuator portray Gauvain's reaction to the duel. In *Perceval*, Gauvain simply wishes to make amends for any wrong he might have done:

> —Sire, fet mesire Gavains,
> Volentiers m'en feïsse a mains,
> S'il poïst estre et vos pleüst
> Que ja bataille n'i eüst;
> Que se je rien mesfait vos ai,
> Molt volentiers l'amenderai
> Par vos amis et par les miens
> Si que il soit raisons et biens.» (ll. 8871-78, *Perceval*)

In Section I of the *First Continuation*, Gauvain is more preoccupied with simply being ready to fight for his honour, believing that he must win out in any battle, thus suggesting an unwavering belief in his own innocence:

> "Alés, fait il, parmi cel plain
> A cel arbre, a cel grant conroi.
> La troverés, si con jou croi,
> Celui vers cui bataille ai prise;
> Et si n'en querés ja devise
> Li ques çou est et li ques non,
> Car jo sai bien sans mesprison,
> Si tost com as ix le verrois,
> Sans demander le conistrois,
> Qu'el mont n'a plus bel cevalier
> Ne plus vigereus ne plus fier.
> Dites li bien que jo li mant
> Que orendroit tot maintenant
> Sui pres d'acuiter ma fïance." (ll. 626-39, *First Continuation*, III)

[293] Busby, *Gauvain*, pp. 156-57.

Thus the First Continuator seems deliberately to insist upon unconditional praise of Gauvain, where Chrétien could be argued as being a more critical narrator.

Busby also points to another interesting, and yet subtle change, that Gauvain is rarely driven to act by reasons of love in Chrétien's romances;[294] Nicolas Morcovescu agrees on this point.[295] In fact, there seems increasingly to be a perceptible decline in Gauvain's courtly character throughout the romances in which he appears, such that by the time we reach Chrétien's *Perceval*, his shortcomings are brought into focus by comparison with a new, ideal knight in the guise of Perceval. Gauvain is considered to embody all that is required in knightly-errantry, but Perceval is soon able to match him in this, and indeed surpasses him in love (in his relationship with Blanchefleur) and also, at least eventually, in spiritual matters. Because of this evolution, Gauvain quickly becomes the lesser of the two knights. In the *First Continuation*'s Section I, conversely, its author does draw some attention to a possible love connection for Gauvain:

> Guinloiete li envoisie
> La fist, si li ot envoiie
> Lonc tans avoit par drüerie.
> Por ço qu'el vint de par s'amie,
> Signeur, icele lance prent,
> Quant voit l'ensagne qui i pent. (ll. 777-82, *First Continuation*, III)

There is no other reference to 'Guinloiete' in any of the other Gauvain texts, so it is possible that this is referring to a lost Gauvain story, but what is more important is that this lends to Gauvain a characteristic that Chrétien had seemed intent on denying him – a capacity for long-term love. Again, this adds weight to the idea that the First Continuator wants to portray Gauvain in an almost entirely positive and perfect light, perhaps as justification for his decision to make Gauvain his main protagonist, and to discard Perceval. He does, after all, judge Gauvain worthy enough eventually to visit the Grail Castle, if not to attain the Grail, and this would be impossible were a notion of perfection not applied to Gauvain at this early stage, even if it does represent a significant, even startling, move away from Chrétien's version of events.

[294] Busby, *Gauvain*, p. 157.
[295] 'Gauvain nous apparaît principalement comme libre de tout lien amoureux, il n'y pas de dame dans ses pensées.' Morcovescu, 'La Légende de Gauvain dans les romans du Graal avant 1200' (unpublished dissertation, University of Pennsylvania, 1963), p. 56.

To summarise Gauvain's characterisation in Section I, then, and how it promotes this notion of prolongation: he is still recognisably Gauvain,[296] and embodies all that an audience would expect from him, but there are small, but significant changes discernable that give us clues as to what the First Continuator is trying to do.[297] By allowing Gauvain a long-term love interest, however briefly it is mentioned, the First Continuator promotes Gauvain to a status whereby he is plausibly able to be the main protagonist of a romance. Importantly, though, the First Continuator makes no attempt to lend Gauvain any spiritual aspirations; Gauvain's adventures remain resolutely courtly, to the extent that we can only assume that the secular Continuator has no interest in developing the spiritual aspect which Chrétien had, rather unexpectedly, introduced. Busby points out that Gauvain is usually a secondary character in romances (indeed, he appears prolifically in other romances[298]), involving himself in all manner of knightly adventures, but that 'his role is rarely of secondary importance'.[299] Here, in the *First Continuation*, he has been promoted to the primary character and he, almost inevitably, retains primary importance he has enjoyed elsewhere. What the Continuator effectively seems to be trying to do, therefore, is to immediately remove any negative aspects of Gauvain's character that Chrétien had left open to interpretation, with a view to preparing his audience for the unexpected fact that this will be a narrative devoted to the adventures of the usually secondary character, Gauvain, and not to those of Perceval, who they might otherwise expect would take on the primary role.

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[296] As Bruckner states: 'Gauvain does not cease to be Gauvain, the knight most associated with the best manners and formal niceties of Arthur's court.' 'The Poetics of Continuation in Medieval French Romance: From Chrétien's *Conte du Graal* to the *Perceval* Continuations', *FF*, 18 (1993), 133-49 (p. 143).

[297] This is in line with Grigsby's argument that Gauvain retains 'recognizability throughout the *Continuations*, while acquiring new traits each time [he is] developed by an author.' See 'Heroes and their Destinies in the Continuations of Chrétien's *Perceval*', in *The Legacy of Chrétien de Troyes*, II, pp. 40-53 (p. 47).

[298] Such as, *Kilhwch et Olwen* (c. 1100) (in *The Mabinogion*, trans. by Lady Charlotte Guest (Whitefish, MT: Kessinger, 2004), pp. 91-125), *Tristan et Iseut* (1150-90) (*Le roman de Tristan et Iseut*, ed. by Joseph Bédier (Paris: H. Piazza, 1924)), *Le lai de Lanval* (1160-89) (in *Lais de Marie de France*, ed. by Karl Warnke, trans. by Laurence Harf-Lancner, Lettres Gothiques (Paris: Librairie Générale Française, 1990), pp. 134-67), *Cligès* (1176), *Lancelot* (1178-81), *Yvain* (1178-81), *Le Bel Inconnu* (c. 1200), *La Demoiselle à la mule* (1200-10) (Paien de Maisieres, *La demoisele a la mule (La mule sanz frain)*, ed. by Boleslas Ortowski (Paris: Champion, 1911)) etc. Busby's *Gauvain* gives a comprehensive listing, pp. 2-3.

[299] A fact confirmed by Jonckbloet: 'In elk gedicht can dezen cyclus bekleedt Walewein naast den held van't stuk de eerste plaats, en vaak wordt aan zijn lof de roem van den hoofdpersoon opgeofferd.' *De Roman van Walewein*, ed. by W. J. A. Jonckbloet, 2 vols (Leiden: Mortier, 1846-48), p. 33.

It is worth interjecting that it is not just the characterisation of main protagonists that is subject to change in Section I as a means of preparing the audience for the new trajectory of the romance. The descriptions of objects and settings are also subtly altered. Chrétien seems to delight in description, and often will end a description with a superlative or a hyperbole, stating that the object/setting in question is the best or the finest, or that never before had such a thing been such a way. For example, his description in *Perceval* of the feast table at the Grail Castle:

> Li fus a .ii. molt bones graces
> Dont les eschaces faites furent,
> Que les pieces toz jors endurent.
> Dont furent eles d'ebenus,
> D'un fust a coi ja ne bet nus
> Que il porrisse ne qu'il arde;
> De ces .ii. choses n'a il garde.
> Sor ces eschaces fu assise
> La table, et la nape fu mise.
> Mais que diroie de la nape?
> Liegaus ne cardonax ne pape
> Ne menga onques sor si blanche. (ll. 3268-79, *Perceval*)

The First Continuator, on the other hand, seems in general to avoid lengthy description, but does make use of Chrétien's hyperbolic technique as if to appear to be linking his story, stylistically, back to the original, whilst actually eschewing the more difficult task of emulating Chrétien's masterful descriptive ability. For example, here is his description of the feast arranged when Arthur is reunited with Gauvain in Section I of the *First Continuation*:

> Tant i ot mes que je m'en tes,
> Onques mangier de si grant pris
> Ne dura mains, ne ne fu pris
> A si grant joie en nule cort,
> Ne nus ne vit mes ausi cort. (ll. 198-202, *First Continuation*, III)

By contrast, the First Continuator is considerably more inclined to devote many lines to the portrayal of knightly or courtly activities.[300] Take, for example, the fight between Guingambresil and Gauvain. The battle is long and arduous, and its description takes up 168 lines (ll. 797-965, *First Continuation*, III).[301] Chrétien's

[300] Bruckner notes that despite being a narrative 'which constantly foregrounds violence and weapons [...] paradoxically, [*Perceval*] gives very little space to actual descriptions of fighting. 'Of Swords and Plowshares: Dislocations and Transformations in Chrétien's Grail Story', in *Knight and Samurai: Actions and Images of Elite Warriors in Europe and East Asia*, ed. by Rosemarie Deist and Harald Kleinschmidt (Göppingen: Kümmerle, 2003), pp. 31-45 (p. 41); this article is reproduced in Chapter Four of *Chrétien Continued*: 'Violent Swords and Utopian Plowshares', pp. 149-86.

[301] At least this is so in the Short Redaction according to MS *L*; it is even longer in the Mixed and Long Redactions. In the Mixed it runs to 213 lines (ll. 817-1030, I, MS *T*) and the Long to 353 lines (ll. 1324-1677, II, MS *E*).

portrayal of battles is never so lengthy, rather he is usually more concerned with describing events which have a religious rather than courtly significance. For example, in Chrétien's original, Gauvain's battle with Meliant de Lis occupies only 35 lines (ll. 5496-531, *Perceval*), in comparison with Perceval's meeting with the Hermit where Perceval is taught the way of God which is 159 lines long (ll. 6354-513, *Perceval*). This difference in descriptive length dependant on subject matter should alert the attentive reader to a fundamental difference in the way in which the story is now going to be told. In other words, in the *First Continuation*, there will be an emphasis on courtly adventure, and a postponement of those spiritual matters that it seems were designed, by Chrétien, eventually to constitute the crux of what would bring this story to an end. As a result, Section I is ingeniously deceptive. Combes notes that, at first, '[the *First Continuation*] appears intent on providing a scrupulously faithful continuation,'[302] but that that which follows the first section has nothing whatsoever to do with the *Conte*.[303] And indeed, if we were to base our expectations simply on Section I, it might easily be inferred that this *Continuation* is headed towards an ending which would be consistent with Chrétien's apparent intentions. But this is not at all what happens, as I shall shortly demonstrate. What I believe is now unambiguous, however, is that the careful re-characterisation of Gauvain and the meticulously subtle alteration of style demonstrate the mechanics of the ways in which the First Continuator conceives his prolongation of the narrative. Taking the latter point first, in linking his narrative stylistically to his predecessor, whilst yet making subtle changes which support his ultimately preferred choice of subject matter, the First Continuator fools his audience into thinking that the *Continuation* is still following its projected path, when in fact it is actually preparing the audience for a journey down a course personally chosen by the Continuator. Secondly, and perhaps more overtly, in crafting Gauvain into a plausible main protagonist, the Continuator opens up the narrative to a different kind of narrative structure, which may allow him more freedom with the continuance of major plotlines, as I shall now discuss.

[302] Combes, p. 193.
[303] Indeed, Bruckner suggests that the *First Continuation* is simply a 'heterogeneous collection of independent Gauvain materials' in 'Intertextuality', p. 251, and Roach says that the adventures 'sont complètes en elles-mêmes' in 'Les Continuations', p. 112.

DOES THE *FIRST CONTINUATION* PRESERVE THE MAJOR PLOTLINE(S)?

We remember that there were four major plotlines identified for Continuation (outlined on p. 127), two for Perceval and two for Gauvain. The new narrative structure mentioned above, which is focused on Gauvain, is one which, by definition, cannot advance Perceval's major plotlines. Instead the Continuator happily prolongs and even delays the anticipated and most crucial plotline of Perceval reaching the Grail Castle in favour of a lengthy jaunt into a series of courtly adventures, the majority of which seem to stand alone, as short romances or episodes, complete in themselves. The most obvious example of this is the much discussed Carados Section[304] (ll. 3083-8734, Mixed Redaction, I; ll. 6671-12506, Short Redaction, III; ll. 12451-5792, Long Redaction, II). Certainly, the narrative moves, somewhat jarringly, away from Gauvain and the main plot, to a kind of mini-romance of which the main protagonist is Caradoc. Caradoc is also the hero of Robert Biket's *Lai du Cor*[305] but the Carados Section of the *First Continuation* is not merely an interpolation of that lay's material as early scholars such as Thompson[306] and Heller[307] have argued on the basis of the mistaken belief that the *Lai du Cor* antedates Chrétien's poem. More recent scholarship by the *Lai*'s most recent editor C. T. Erickson, has convincingly demonstrated that the *Lai*'s date of composition is much later than previously thought and certainly later than the *First Continuation*.[308] Additionally, as Grant argues, the Carados Section of the *First Continuation* contains a number of Caradoc's adventures that the *Lai* does not, making it in some ways 'a fuller treatment of the Caradoc story than any other'.[309] In any case, the Carados Section certainly appears to have very little to do with the Grail quest, and indeed little to do with either Gauvain or

[304] See, for example, Pickens, Busby and Williams, p. 223. A full plot summary is provided in Appendix IX.
[305] Robert Biket, *Le lai du Cor*, ed. by C. T. Erickson (Oxford: ANTS, 1973).
[306] Albert Wilder Thompson, 'Additions to Chrétien's Perceval – Prologues and Continuations', in *Arthurian Literature in the Middle Ages*, ed. by R. S. Loomis (Oxford: Clarendon Press, 1959), pp. 206-17 (p. 212).
[307] Edmund Kurt Heller, 'The Story of the Magic Horn: A Study in the Development of a Mediaeval Folk Tale', *Speculum*, 9 (1934), 38-49 (p. 38).
[308] Erickson (ed.), *Le lai du Cor*, pp. 21-23.
[309] Grant, p. 106.

Perceval.[310] It is an entirely autonomous adventure, and as such may be argued to be rather representative of the rest of the *Continuation*, which is made up of a series of similarly autonomous episodes, as has already been stated. The other episodes, however, do at least follow the adventures of Gauvain, even if they are not linked specifically to each other. Other than Section I, therefore, it is only really the inclusion of a Grail Scene (with Gauvain as the visitor, rather than Perceval) that makes the *First Continuation* cohere with *Perceval* in any significant way, as it picks up on Gauvain's primary plotline from the Ur-Text which was to seek the Bleeding Lance, while his secondary plotline of aiding the Demoiselle de Montesclere is ignored altogether. As such, only one of the four major plotlines earlier identified for Continuation is actually addressed, lending further weight to the proposal I made in the previous chapter that happenings at the Grail Castle are of the most fundamental importance in the mechanisms of Continuation in the *Continuations*. As now seems all the more pivotal, therefore, I will look in more depth at the *First Continuation*'s Grail scene(s) in order to see if the so far well-supported notion of prolongation, as a sub-heading of Extension, can be seen as specifically implicit to the First Continuator's depiction of this all-important scene. At this point, it will be necessary to start referring to the three separate Redactions of the *First Continuation*, as whilst the Short Redaction only includes one Grail scene, the Mixed and Long Redactions, in addition to the inclusion of this same Grail scene, also include a second Grail scene.[311]

The Short Redactor of the *First Continuation* finally takes Gauvain to visit the Grail Castle towards the end of the *Continuation* as we have it (ll. 7123-795, III). The reappearance of the Grail and the Castle is certainly long-anticipated, especially given that the last visit to the Grail Castle was in lines 3068-355 of *Perceval*. This long lapse of time between Grail Castle visits seems to be a time in which much change

[310] Indeed, in scholarship, the Carados Section is often analysed as a romance in its own right, without marked reference to its actual contextualisation as a major section of the *First Continuation*; see, for example Marian Masiuk Brodman, 'The *Livre de Caradoc*'s Chastity Test', *Neuphilologische Mitteilungen*, 92 (1991), 417-84 and Marguerite Rossi's 'Sur l'épisode de Caradoc de la *Continuation Gauvain*', in *Mélanges de langue et de littérature françaises du Moyen Âge et de la Renaissance offerts à Charles Foulon (Marche Romane* 30), 2 vols (Rennes: Institut de français, Université de Haute-Bretagne, 1980), II, pp. 247-54.

[311] The specifics of this complicated construction are explained on p. 159.

has happened for, whilst the scene is recognisably similar to that of Chrétien in some ways, the manner and type of scene we experience are, in other ways, actually considerably different – so different, in fact, that several critics have suggested that the First Continuator (or, more accurately, Short Redactor) may have had a source other than Chrétien's own romance.[312] However, as Roach rightly says, rather than its being a case of there being a source *other than* the *Perceval*, it is more likely a case of another source *as well as* the *Perceval*, as it would be hard to imagine that the Short Redactor did not make any use of Chrétien's text.[313] Indeed, whilst the Grail Scene is radically transformed, as I will now explain, there are too many other elements of the story that show that the Short Redactor was indeed perfectly well acquainted with his predecessor.

I shall now look, then, in greater detail at what happens in the Short Redactor's Grail Scene. The first clear difference is how Gauvain comes across the home of the Grail. I hesitate at this stage to say 'Grail Castle' because we are never actually told that it is indeed a castle: the Short Redaction simply says that Gauvain comes across 'une grant sale' (l. 7124, III). Interestingly, even in Chrétien's *Perceval* it is rather by a process of metonymic association that we realise Perceval stands in front of a Castle, than that Chrétien informs us that it is indeed a castle:

> Lors vit devant lui en un val
> Le chief d'une tor qui parut
> L'en ne trovast jusqu'a Barut
> Si bele ne si bien assise;
> Quarree fu de roche bise,
> S'avoit .ii. torneles entor.
> La sale fu devant la tor,
> Et les loges devant la sale. (ll. 3050-58, *Perceval*)

So, the ambiguity of location is something that remains constant, but whereas Chrétien does at least provide a good description of the castle's appearance, the reader is given no such details in the Short Redaction other than confirmation (as we saw above) that it is in a large hall that Gauvain finds himself.[314] In addition, the way in which the Grail Castle is actually discovered is also intriguing. Whereas in Chrétien's *Perceval*, Perceval first happens upon the Fisher King in his boat who then directs

[312] See, for example, Busby, *Gauvain*, p. 179 and Grant, p. 109.
[313] Roach, 'Transformations of the Grail Theme in the First Two Continuations of the Old French *Perceval*', *PAPS*, 110 (1966), 160-64 (p. 163).
[314] Whatever the nature of the Grail's home, I shall henceforth call it the Grail Castle as this is how it is commonly referred to by scholars.

him to the castle after hearing that he will be in need of lodging (ll. 3014-34, *Perceval*), in the Short Redaction Gauvain, too, is led to the Grail Castle, but in his case it is by a horse, and Gauvain is not on the horse looking for lodging, rather having mounted the horse in order to keep his promise to fulfil the mission of the unknown knight killed by Keu, he has simply allowed it to lead him where it will (ll. 6906-7122, *First Continuation*, III). So once again, whilst there is a similarity in the fact that a kind of fate, or chance, is leading the protagonists to the Grail, the actual purposes and intent of the chief protagonists differ significantly.

When the two protagonists do arrive at the Grail Castle, their respective receptions are also remarkable, and remarkably different. In Chrétien, just four reticent *vallets* come to meet Perceval, disarm him, dress him, see to his horse and stay with him until two servants summon him to the lord; Gauvain, by contrast, in the Short Redaction is met by a great crowd of people who offer the same services to him as the *vallets* did to Perceval, but who speak to him and about him and finally disappear, leaving him alone in the hall for a time:

Par sor le pont en est entrez,
Et vallet vienent contre lui,
Quatre, sel desarment li dui,
Et li tiers son cheval en maine,
Si li done fain et avaine.
Li quars li affuble .i. mantel
D'escarlate fres et novel,
Puis l'en menerent jusqu'as loges.
Et bien sachiez jusqu'a Limoges
Ne trovast on ne ne veïst
Si beles, qui les i queïst.
Li vallés as loges s'estut
Tant qu'al seignor venir l'estut,
Qui .ii. vallés i envoia. (ll. 3068-81, *Perceval*)

A mervelles i vit grant gent,
Et si vos di veraiemant
Qu'a grant honeur fu receüs
Si tos com il fu descendus;
Ainc tel joie ne fu veüe.
"Biau sire, la vostre venue,
Font il, nos a Dex amenee;
Molt l'avons lon tans desirree."
Devant un grant feu l'ont mené,
Si l'ont maintenant desarmé;
Un mantel vair li aporterent
D'une porpre dont l'afublerent.
Et si tos con l'ont afublé,
Si l'ont trestuit molt regardé,
Puis comencent a conseillier
Que point n'i oïsiés noisier.

Et quant mesire Gavains voit
C'ainsi consellent a estroit,
Hisdeur en a et grant paor.
Esvanuï sunt tot entor,
Et dïent tuit: "Ce n'est il mie."
La sale remest esfreïe,
Ki estoit haute et longe et lee;
Ainc si grans ne fu esgardee. (ll. 7155-78, *First Continuation*, III)

This difference in reception may well be attributed to what is alluded to in line 7141 of the Short Redaction, that Gauvain is *not* the expected visitor, though it is not made explicit how the crowd know this to be the case. They have come out to greet someone whom they presumably expect to be Perceval returning to fulfil his quest, as Chrétien appeared to suggest would eventually be the case, but instead they are confronted with another knight entirely, and thus their reception of him, on realising this, becomes much cooler, and they disappear. This is important as it underlines all the more that the First Continuator (that is, the Short Redactor) is acknowledging that he has no intention of advancing this part of the story in any real terms; rather he is effectively divulging that Gauvain simply needs to come into contact with the Grail in order to give the impression that this story is connected (albeit tenuously) with the text it is supposed to be continuing. By these means, the author allows himself all the more scope to prolong the action and to avoid a conclusion, thereby to create an Extension rather than a Conclusion. The fact that the Continuator seems to feel that a Grail Scene is required from him could even be interpreted as meaning that a Grail Scene is effectively a *conditio sine qua non* for any would-be continuator of *Perceval*.

With this point conceded and, in his eyes, settled, the Short Redactor is now free to tell things his own way again. Indeed, once Gauvain is left alone he then experiences a scene for which there is no authority in Chrétien's version, but which is visibly influenced by Chrétien's own account (see italicised section):

Tres enmi avoit une biere
Qui grans ert d'estrange maniere.
Mesire Gavains l'esgarda,
Sa main lieve, si se segna
Com hom plains d'ire et de paor.
Seur la biere avoit par honor.
Un grant samit vermel grigois
O une croiz parmi d'orfrois.
Seur le mort qui iluec gisoit,
Endroit le pis, signeur, avoit,
Devers la meure, *d'une espee*
La moitié, dont l'autre ert volee.
Seur le paile gisoit desus

Li tronçons; si cler ne vit nus. (ll. 7179-90, *First Continuation*, III, my emphasis)

The dead knight and the bier may be new motifs, but the broken sword, of course, is not. If we look back to Chrétien's own account, we will remember that the Fisher King bestows on Perceval a sword upon which an inscription tells us that the sword:

ja ne porroit depechier,
Fors que par .i. tot seul peril
Que nus ne savoit fors que cil
Qui l'avoit forgie et tempree. (ll. 3140-43, *Perceval*)

If we, as the audience, are meant to think that this is indeed the same sword, then we surely must also presume that it has come into contact with that one perilous circumstance – but where does that leave the audience in relation to the narrative given in *Perceval*?[315] Perceval himself was of course, in terms of Chrétien's version of events, the last person known to have had the sword, so what has happened to ensure that the sword should end up back at the Grail Castle? Clearly, the dead knight cannot be Perceval himself since the crowd who greeted Gauvain was apparently waiting for Perceval's return. Perhaps, of course, this is not the same sword at all and merely acts as an *echo* of Chrétien's own motif; that is, something which alludes back to the original just sufficiently that the audience does not feel displaced or that this Grail Scene has no links to the previous Grail Scene, whilst still allowing the author to represent the scene with significant differences.

In the Short Redaction, a service is then conducted around the bier, one of the new motifs mentioned above, and it is once this service is complete that the King arrives; in Chrétien's version, however, the very first occurrence is that Perceval meets and talks with the Fisher King, before he, Perceval, sees any processions or services. Additionally, the king figure is not referred to as the Fisher King as he is in Chrétien's original, rather just as 'li rois' and he differs greatly in appearance from the parallel character in *Perceval.* This is Chrétien's description of the king:

[315] MS *T* of the *Perceval* actually gives an alternative version of events where Perceval breaks the sword in his fight with the Haughty Knight (the lover of the tent maiden), but for our purposes this may be disregarded as MS *T* was put together later than many of the other manuscripts (though it is likely the earliest of the illuminated manuscripts). *T* is thought to be the most cyclical of all the manuscripts, being that it contains the *Conte* and all the *Continuations* including Gerbert, thus it may be inferred that the inclusion of this has been introduced either by the scribe or a redactor looking to link the broken sword motif more clearly with its precursor. As it is MS *L* that we are using for reference the *First Continuation*, though, owing to its being the oldest version, it seems sensible to also rely, at least for the most part, on the older and indeed more prolific versions of events that occur in the manuscripts of *Perceval*.

Ens enmi la sale en .i. lit
.I. bel preudome seoir vit,
Qui estoit de chaines mellés;
Et ses chiés fu enchapelés
D'un sebelin noir comme meure,
D'une porpre vals par deseure,
Et d'autel fu la roube toute. (ll. 3085-91, *Perceval*)

Further, Perceval's cousin had explained in Chrétien's version that the king is seated and cannot get up because 'il fu ferus d'un gavelot/Parmi les hanches ambesdeus' (ll. 3512-13, *Perceval*). Conversely, in the Short Redaction, he is described thus:

S'est par l'uis d'une cambre issus
Uns cevaliers grans et membrus,
De bel aage, un poi canus.
Corone d'or el cief avoit,
Et en sa main destre portoit
Ceptre roial, et gros anel
O un rubi trop rice et bel.
Si vos di bien por verité
Qu'il n'avoit en crestïenté
Si bel home ne si cortois. (ll. 7260-69, *First Continuation*, III)

Both kings are beautifully attired and they are handsome and of advancing years, but there is one fundamental difference. The king of the *First Continuation* no longer appears to be crippled; indeed the description suggests he is precisely the opposite – he is *membrus*, or stronglimbed.[316] The purpose this alteration might have is rather difficult to determine. Chrétien made it quite explicit that the Fisher King's wound was fundamental to the completion of the romance: for the Fisher King to be healed, the question of 'whom does the Grail serve?' had to be asked. The audience knows this cannot have happened as the inhabitants of the castle are apparently still waiting for Perceval's return. So either it is an accidental omission, or more likely, it is a detail that simply does not figure on the Short Redactor's agenda; that is to say, for him it serves no narrative purpose and discarding it does not mean that the king here is entirely unrecognisable as being the same Fisher King as the one who plays so important a role in *Perceval*, suggesting the Continuator may be more interested in kingship that in wounding. This may therefore act as confirmation of my earlier suggestion that his aims appear to lie in creating exciting, courtly adventures for

[316] 'starkgliedrig', Tobler-Lommatzsch, p. 1378.

Gauvain, rather than in pursuing the mysteries of the Grail – which would mean he would have little practical use for such a detail.

Next, the Grail 'procession' enters, though the Short Redaction's version is not actually a procession in the vein of Chrétien's quick succession of marvellous objects in an apparently organised line. Rather, here each object appears at a different stage of the evening, each with a different 'job' to fulfil. I will look at each object in turn and see how their portrayal differs. In the Short Redaction, the first object Gauvain encounters is the Grail, whereas in Chrétien's romance this comes later in the procession as something of a climax. And here it behaves rather differently too. It is now not carried by anyone,[317] rather it enters alone and passes back and forth whilst seemingly furnishing the guests with food, more like a cauldron of plenty than a 'tant sainte chose' (l. 6425, *Perceval*) as Combes suggests.[318] It is instructive to compare the respective descriptions:

.I. graal entre ses .ii. mains
Une damoisele tenoit,
Qui avec les vallés venoit,
Bele et gente et bien acesmee.
Quant ele fu laiens entree
Atot le graal qu'ele tint,
Une si grans clartez i vint
Qu'ausi perdirent les chandoiles
Lor clarté comme les estoiles
Quant li solaus lieve, ou la lune. […]
Li graals, qui aloit devant
De fin or esmeré estoit;
Pierres prescïeuses avoit
El graal de maintes manieres,
Des plus riches et des plus chieres
Qui en mer ne en terre soient;
Totes autres pierres passoient
Celes del graal sanz dotance. (ll. 3220-39, *Perceval*)

Lors vit parmi un huis entrer
Le rice Graal, qui servoit
Et mist le pain a grant esploit
Par tot devant les cevaliers.
Li mestier dont li botelliers
Devoit servir, c'estoit del vin,

[317] Philippe Ménard notes this change of bearer in his discussion of Grail bearers across the medieval corpus of Grail literature, 'Réflexions sur la Porteuse du graal', in *Les Personnages autour du Graal: Actes du colloque international et transséculaire des 7 et 8 juin 2007*', ed. by Claude Lachet (Lyon: CEDIC, 2008), pp. 41-59 (pp. 51-52).
[318] Combes, p. 194. Ménard also notes that the Grail here is more of a 'vase d'abondance' and that 'ce motif se rencontre pour la première fois dans la Première Continuation.' 'Graal ou Lance qui saigne? Réflexion sur l'élément de structure essential dans le *Conte du Graal* de Chrétien de Troyes', in «*Furent les merveilles pruvees et les aventures truvees»: Hommage à Francis Dubost – Colloques congrès et conferences sur le moyen âge* (Paris: Champion, 2005), pp. 423-35 (p. 429).

Sel mist en grans copes d'or fin,
Puis en a les tables garnies.
Si tos com il les ot fornies,
S'asist aprés l'autre mangier
Tot maintenant sans atargier,
Par tos les dois comunalment
En granz escüeles d'argent.
Mesire Gavains esgarda
Tot ce, mais molt se mervella
Del Graal qui si les servoit,
Ne nul autre serjant n'i voit,
Si s'en mervelle estrangement,
N'ose mangier seürement. (ll. 7276-94, *First Continuation*, III)

Where the Grail's physical appearance had received considerable attention in Chrétien's version, suddenly it would appear, in the *First Continuation*, that what the Grail looks like is of little importance, rather its function as a provider of food is the attribute to receive the most emphasis. It could be argued that the Short Redactor here assumes that his audience will have intertextual knowledge of Chrétien's romance: that, because of the detailed description that was undertaken in *Perceval*, an audience would already know what the Grail looks like, meaning that he has no need to reiterate it now. Instead, he prefers to stress the Grail's sustenance-giving qualities, which makes explicit the implicit germ of the motif in Chrétien's text, and which does resonate with Combes's assertion that the Grail now seems to have pagan rather than Christian connotations in its guise as a cauldron of plenty.[319]

The next object in the Short Redaction's procession is the Bleeding Lance, which is of course the first of the objects to appear in *Perceval* (after the candlesticks, at least). Here it appears after dinner has been cleared away, and when everyone, including the king, has left the room. Gauvain notices it propped in a container near the bier, so, comparing the two accounts, once again there is a difference. In this case, the object is not being carried by a specific bearer as it is in Chrétien's *Perceval* (see italicised text):

.I. vallés d'un[e] chambre vint,
Qui une blanche lance tint
Empoignie par le milieu,
Si passa par entre le feu
Et cels qui el lit se seoient.
Et tot cil de laiens veoient
Le lance blanche et le fer blanc,
S'issoit une goute de sanc
Del fer de la lance en somet,
Et jusqu'a la main au vallet

[319] Combes, p. 194.

Coloit cele goute vermeille. (ll. 3191-201, *Perceval*, my emphasis)

Parmi la sale, ce m'est vis,
Esgarde et aval et amont,
Mais n'i voit rien vivant del mont
Fors lui seulement et la biere
Et une lance tote entiere
Qui sist en un orcel d'argent,
Enficie i ert droitement.
Icele lance si sainot,
Si que li sans vermeus colot
Dedens cel vaisel a fuison.
Tot entor la lance environ
Paroient les traces des gotes
Qui en l'orcel caoient totes.
Si tos con cil sans i estoit,
Par un tüel d'or s'en issoit,
S'entroit en un conduit errant
D'une esmeraude verdoiant.
Hors de la sale s'en aloit,
Mais il ne set que devenoit;
De la mervelle s'esbahi. (ll. 7320-39, *First Continuation*, III, my emphasis)

This object, as with so many of the other motifs in this scene, is clearly intended to be understood as the same Lance as that from *Perceval*'s Grail Scene as it looks and behaves similarly (as shown by the emboldened text above) but the circumstances surrounding it are very different – now it is propped in a vessel instead of carried, as we have said, and it has a complex system for collecting the blood it leaks, whereas Chrétien's Lance simply bleeds onto the bearer's hands. The exact meaning of this rewriting is unclear, but it seems that whilst a Grail Scene is a *sine qua non*, what actually takes place within that Grail Scene may be altered, provided that the source material is still recognisable. Chrétien's 'tailleor d'arjant' (l. 3231), for instance, is nowhere to be seen, which suggests that the Short Redactor considers it a dispensable item in this otherwise indispensable scene.

At this point, then, it is important to interject with a point about the remaining major unfinished plotline from *Perceval*: other than its implied marvellous nature, there is another reason why an audience might take particular interest in the Lance at this point, and that is the fact that towards the end of *Perceval*, the King of Escavalon had bade Gauvain bring him 'La lance dont la pointe lerme/Del sanc tot cler que ele plore' (ll. 6166-67, *Perceval*). The primary plotline supposedly motivating Gauvain throughout all the intervening time – and which would justify his predominance in this *Continuation* – was therefore that he should seek out the Bleeding Lance, and here he is, at the Grail Castle, confronted with it. It has admittedly been a considerable

time since this task was last mentioned; Gauvain has undertaken many other adventures since then and the audience may well have put it to the back of their minds. But surely this would not also be true of the main protagonist? Even less might it be the case that a conscientious continuator might have forgotten an episode which so invites Continuation. Oddly, though, it does indeed seem that the same fate has befallen Gauvain: he does not appear to have any reaction to the Lance other than one of wonderment. He does not suddenly remember that this is precisely what he has been looking for all this time. Rather than watching him wonder about its nature, we would expect that he would now be deciding how he will take it with him. But he does not. Gauvain's quest for the Lance is completely forgotten by the Short Redactor, though I use the term 'forgotten' with some hesitation. So far omissions and additions all seem to have had a deliberate purpose in the mechanics of this Extension and its delaying tactics; thus we might legitimately suppose that there is some similar function implied here. After all, if Gauvain had remembered his task at this point, it would have had to lead, inevitably, to the tying up of this particular thread,[320] and as earlier discussed, this is not a continuator who appears interested in ends. I shall return to this in more detail shortly.

Another important parallel between the Grail scenes of *Perceval* and of the Short Redaction is 'the challenge.' Both texts involve a task that must be completed in order to gain knowledge about the mysterious objects: in *Perceval*, of course, Perceval ought to have asked whom the Grail serves; in the *First Continuation*, Gauvain is required to mend the broken sword; in both cases, the protagonist fails in his task. In Chrétien's romance, of course, the reader will remember well that Perceval chose to remain silent and not ask about the Grail because of the words of Gornemanz echoing in his head:

> Et li vallés les vit passer,
> Ne n'osa mie demander
> Del graal cui l'en en servoit,
> Que toz jors en son cuer avoit
> La parole au preudome sage. (ll. 3243-47, *Perceval*)

Importantly, though, Perceval is at no point in this particular scene told that he should be asking about the Grail – rather it is expected that if he is ready, he will just know

[320] I explore the theme of the Lance Quest in the *First Continuation* in my article, '(Dis-)continuing the Lance Quest in the *First Continuation* of the Old French *Perceval*', *RMS*, 35 (2009), 101-15.

what to do. This is a crucial point on which the Short Redactor differs from Chrétien. The king returns from the chamber into which he had disappeared and puts the task plainly to Gauvain. Gauvain is in no doubt as to what he must try to do – the challenge in his case, therefore, is whether he is *capable* of, or qualified for, doing it, rather than whether he *knows* how to do it:

> L'uis d'une cambre ovrir oï
> Si en voit deus vaslés issir
> Et deus cierges ardans tenir,
> Puis ist li rois et tient l'espee
> Qu'il ot en la sale aportee.
> C'estoit l'espee au cevalier
> Dont vos m'avés oï traitier,
> Qui fu ocis au pavellon. [...]
> Li rois la prist entre ses mains,
> Les lui fu mesire Gavains.
> "Biaus sire, fait il, ceste espee
> Iert, se Diu plaist, par vos saudee.
> Tenés, jostés les deus parties
> Qui par pecié sunt departies,
> Si verrons ce, s'el sauderont." (ll. 7340-71, *First Continuation*, III)

Thus, the mending of the broken sword replaces the asking of the question, and this change fits in well with what was seen before, that the idea or tenor of the challenge remains, but the method or vehicle in which it is portrayed has changed. Additionally, the extra importance laid on the sword motif reflects the Short Redactor's preferred subject matter – knighthood and adventure – as does the fact that the challenge itself has altered from being a challenge of a cognitive nature, to being one of a physical nature.

Gauvain fails the task by being unable to mend the sword, though he can put the two halves together so that it looks as if fixed. Here there is a strong resonance with the character of Perceval in terms of spiritual worthiness. In Chrétien's *Perceval*, as was earlier shown, Perceval has managed to achieve knightly, moral and ethical maturity, but not spiritual, and as such he is unable to ask the questions; here Gauvain is the fully rounded knight, and so is able to make the sword appear mended, but his (presumably spiritual) prowess, it seems, is not at such a stage as for him to be able to mend the sword fully:

> "Biaus dols sire, ne vos poist mie
> De nule rien que je vos die.
> Li besoins por coi vos venés
> N'iert or pas par vos acievés,
> Molt vos covient ains plus valoir.
> Mais itant devés bien savoir

Que, se Dex vos avançoit tant
Vostre proëce ça avant
Que ça vos laisast retorner,
Bien le porriés aciever. (ll. 7389-98, *First Continuation*, III)

So, whilst the achieving of the task seems to require spiritual maturity in both Grail scenes, as has been noted in previous examples, the vehicle for the delivery of this differs significantly; the Short Redactor portrays a need for spiritual maturity through the task of mending a fundamentally knightly object, while Chrétien does it by emphasising an internal, cognitive ability – the act of knowing when to act, in the guise of a sort of divinely inspired understanding. Each storyteller thus manages to convey the same conclusion, that the fulfilling of the task qualifies the protagonist for the final achievement of the Grail quest, but conveys it in a manner appropriate to their respective subject matters.

The outcome, though, of Gauvain's failing the task is considerably different. Where Perceval is altogether denied any further knowledge from the Fisher King of what he has experienced, in the *First Continuation* the Fisher King grants Gauvain, in spite of his failure, the ability to ask for information about anything he has seen (ll. 7411-14, *First Continuation*, III). He chooses to ask about the Lance and the dead knight, but not the Grail, and the king answers his questions fully. In deliberately keeping the Grail's secrets a mystery by ensuring that Gauvain asks no questions relating to them, the Short Redactor maintains suspense and, perhaps consciously, avoids answering a question that would, first, be difficult to answer to the complete satisfaction of an audience, and second, mean that his deliberate act of Extension might be put in jeopardy. By revealing information about the other objects, however, he manages to appease an audience which has been waiting a considerable time to hear more of the Grail. If he had left the scene entirely mysterious, as his predecessor had done, the audience might have found itself even more frustrated than it already is by the First Continuator's delaying of the major plotlines. It is interesting, though, to note how the Short Redactor chooses to explain the Lance, as we have to wonder whether the writer is responding to Chrétien, or possibly to another source – perhaps that 'other' possible, lost source that was previously discussed, or perhaps indeed, as I shall now explore, Robert de Boron's late twelfth-century *Estoire dou Graal*. In Chrétien's *Perceval*, we remember, the Lance is synonymous with disaster or peril:

Et s'est escrit qu'il ert une hore

Que toz li roiaumes de Logres,
Qui jadis fu la terre as ogres,
Sera destruis par cele lance. (ll. 6168-72, *Perceval*)

The king in the Short Redaction, conversely, gives a detailed account of how it is the symbol of mankind's redemption:

De la lance promierement
Vos dirai el comencement
La grant angoise et la dolor
Qu'en avint et la grant onor.
Sire, bien le saciés de fi,
Raient en somes et gari,
Car c'est cele devinement
Dont li fius Diu fu voirement
Le jor entresc'au cuer ferus
Que il en la crois fu pendus.
Tos jors a puis esté ici,
Si saine adés tos jors issi
Et sainera durablement
Desi c'au jor del jucement; (ll. 7435-48, *First Continuation*, III)

There is an object in the Short Redaction, however, that is described as being connected with peril, and that is the broken sword[321] which evokes memories of that which was already discussed, that the sword presented to Perceval in Chrétien's romance would be broken at the moment of most peril. The audience now discovers from the king that this sword did indeed deal a disastrous blow that broke it:[322]

Li roiaumes de Logres fu
Destruis, et tote la contree,
Par seul le cop de ceste espee. (ll. 7476-78, *First Continuation*, III)

Once again, the Continuator has taken the germ of something from *Perceval* and developed it into something different, but not so different that an audience would necessarily question its inclusion. As such it may be described as an example of what Norris Lacy terms 'motif transfer', which he demonstrates as being an 'economical "cyclifying" method [...] of providing psychological connections among texts or parts

[321] Shigemi Sasaki also notes the re-assignment of the *Coup Douleureux* from the Lance to the Sword, but does not attempt an explanation as to why the Continuator may have chosen to do this: 'Le Mystère de la lance et la chapelle à la main noire dans trois *Continuations* de *Perceval*', in *Actes du 14e Congrès International Arthurien*, 2 vols (Rennes: Presses universitaires, 1984), II, 536-57 (pp. 546-47).
[322] We may also be reminded of the Hermit Uncle in *Perceval*, where he teaches a prayer of the lord's names that may not be uttered 'sanz grant peril' (l. 6491, *Perceval*).

of texts.'[323] The sword, as a symbol of knighthood, has taken on the negative aspect previously attributed in Chrétien's original to the Lance, and instead the Lance has become a holy object. How the Short Redactor came to name it the Lance of Longinus, though, is rather interesting, as it seems likely that the Continuator is not just responding intertextually to Chrétien, and indeed the 'other source' if it indeed existed, but, as I earlier suggested, also to the *Estoire dou Graal*, which would, of course, pre-date all the redactions of the *First Continuation*.[324] Certain manuscripts[325] include some extra information about how the Grail came to England in the hands of Joseph of Arimathea, despite the fact that Gauvain did not actually ask about the Grail (ll. 7445-670, *First Continuation*, I). Indeed, Busby persuasively asserts that because Gauvain does not specifically ask about the Grail, this extra information 'is clearly an interpolation not belonging to the rest of the story so far.'[326] However, the inclusion of this information in the earliest of all extant *Continuations* manuscripts (*L*) does suggest its interpolation must have come at a very early date, so its importance cannot be entirely disregarded. In terms of Continuation in general, then, it appears that the continuator's response need not derive solely from the Ur-Text; rather there may be intertextual reference to other texts. The medieval audience may well have regarded all medieval Grail texts as part of one single, wider, Grail corpus, and thus intertextual referencing of this kind may have been expected. And as the later *Continuations* demonstrate, external influences become more and more rife (as I will explore in Chapters Four and Five), thus confirming that response is not merely limited to direct predecessors.

Returning to the text proper, before the king can go much further in his explanation, he sees Gauvain fall asleep. Gauvain eventually wakes up the next morning to find himself on a cliff by the sea:

A dont comança a plorer,

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[323] Norris J. Lacy, 'Motif Transfer in Arthurian Romance', in *The Medieval* Opus*: Imitation, Rewriting and Transmission in the French Tradition. Proceedings of the Symposium Held at the Institute for Research in Humanities October 5-7 1995 The University of Wisconsin-Madison*, ed. by Douglas Kelly (Amsterdam & Atlanta, GA: Rodopi, 1996), pp. 157-68 (p. 167). Lacy defines motif transfer as 'a motif borrowed either directly or in reworked form [which] necessarily has its effect and meaning transformed when it is fitted to the structure or ideological complexion of the new text or passage.' (p. 158).

[324] Information on the relative dates of the *Continuations* is provided in the Introduction.

[325] *A* and *L* (the Short Redaction) and *M*, *Q* and *U* (the Long Redaction) – here, as before, I will refer to the version in *L*.

[326] Busby, *Gauvain*, p. 178.

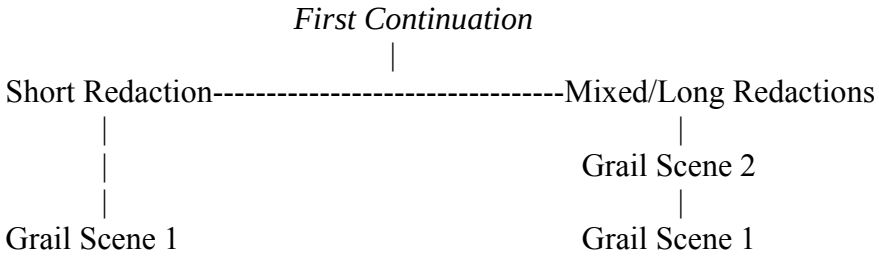
Et en plorant a raconter.
Signeur, en ço que il contoit
La verté si com ele aloit,
Vit monsignor Gavain dormir;
Si nel volt mie resperir,
Ançois le laisa reposer,
Si n'en volt onques plus conter.
Mesire Gavains dormi a
Tresc'al matin qu'il se trova
Les la mer en un jaonois,
Et son ceval et son harnois. (ll. 7709-20, *First Continuation*, III)

Of course, *Perceval*'s Grail scene also ends in sleep, but Perceval wakes up still in the castle, which is now empty (ll. 3336-75, *Perceval*). This discrepancy, as has consistently been the case with all such discrepancies, serves the Short Redactor's purpose. As I have already suggested, the *Continuation* is a collection of stand-alone Gauvain adventures, and the Grail scene seems unlinked to what comes before and after it, so by sending Gauvain to sleep, the Short Redactor echoes Chrétien with *Perceval*, but is then able to make his move back to the main 'extending' and 'prolonging' purposes of his *Continuation* without necessitating explanation, by suddenly displacing Gauvain to a new and entirely different scene where he can once again take up his typical courtly adventures. This recalls that familiar trope from the *Anonymous Conclusion* to, and Jean de Meun's Continuation of, the *Rose*, where the protagonist wakes from his dream – allowing both continuators to avoid awkward and lengthy explanation of complicated and convoluted subject matter.

THE COMPLICATION OF THE MIXED AND LONG REDACTIONS' EXTRA GRAIL SCENE

A wider complication arises, though, owing to the testimony of the Long and Mixed Redactions of the *First Continuation*. Whereas the Short Redaction contains only one Grail scene towards its end, both the Long and Mixed Redactions have, as well as this same Grail scene (which I shall, for the sake of clarity, call Grail Scene 1), another Grail scene interpolated at an earlier stage of the narrative (this one I shall call Grail Scene 2). This latter is inserted just after Gauvain leaves the court and after the marriage of Guiromelant and Clarissant (ll. 1194-509 in the Mixed (I) and ll. 3631-3969 in the Long (II)); the order of Grail Scene appearances can now be charted as follows:[327]

[327] This chart is reproduced from my article 'Dis-(continuing) the Lance Quest', p. 105.



As was explained in the Introduction, it has long been suspected that the later Redactors included this scene[328] as they felt the Short Redactor's prolongatory tactics had moved the scene, and indeed the *Continuation*, too far away from Chrétien's original and that they had thus devised the inclusion of a further Grail scene as a method by which to re-connect the *Continuation* with the original text.[329] Indeed, Sarah Kay points out pertinently that a continuator might well:

> be motivated by a perception of some deficiency or defect in the source text, to which, by 'remedying' it, they call attention. [330]

This scene's inclusion is, therefore, not so much about comparing similarities and differences as it is about understanding its potential 'remedying' purpose. It is, after all, a later addition to the body of verse that constitutes the *Continuation*, and as such may be seen as a response to the Short Redaction as well as to *Perceval*. When looking closely at Grail Scene 2, one is struck by its similarity to that which Chrétien laid out in his *Perceval*. The castle is situated in almost precisely the same way as it was in the original, and indeed the Mixed Redactor makes it quite clear that he is drawing upon what Chrétien said:

> Loinz garde desor li rivage,
> S'a veü chose que li plest,
> Car au debout d'une forest
> Choisi une tor haute et grant.
> CRESTÏEN en ai a garant
> Qui molt looit la fortereche. (ll. 1230-35, *First Continuation*, I)

In addition, the new scene sees the return of the king's infirmity, the 'tailleor d'arjant' and the full-scale procession, which also is excellent evidence for the notion that the later redactors' intention was to draw the *First Continuation* closer to the Ur-Text.

[328] And, of course, one Redactor was almost certainly copying from the other. The postulated dates of composition in the Introduction would suggest that it is the Mixed Redactor copying from the Long Redactor. As a result, my references here are to the Long Redaction, unless otherwise stated.
[329] See Bruckner's 'Intertextuality', p. 259 and Grigsby's 'Remnants of Chrétien's Aesthetics in the Early *Perceval* Continuations and the Incipient Triumph of Writing', *RPh*, 41 (1988), 379-93 (p. 384).
[330] Sarah Kay, 'Continuation as Criticism: The Case of Jaufré Rudel', *MA*, 56 (1988), 46-64 (pp. 46-47).

Just a brief look at the actual words used to describe the king will show the remarkable similarity between Grail Scene 2 and Chrétien's Grail scene (see italics):

Ens enmi la sale en .i. lit
.I. bel preudome seoir vit,
Qui estoit de chianes mellés;
Et ses chiés fu enchapelés
D'un sebelin noir comme meure,
D'une porpre vals par deseure,
Et d'autel fu la roube toute. (ll. 3085-91, *Perceval*, my emphasis)

Un biau prodome auques chanu
Trovent dedanz un lit seant,
Qui pas ne sambloit peneant,
Pautonier, garçon ne ribaut;
Que solement sa robe vaut
Cent marz dom il estoit vestuz.
Ses chapiaux n'est pas de festuz,
Ainz estoit d'un noir sebelin
Covers d'un porpre alixandrin. (ll. 3712-20, *First Continuation*, II, my emphasis)

The description of the procession, too, is remarkably similar to that given in Chrétien's *Perceval* (corresponding similarities are marked by matching emphases):

Que qu'il parloient d'un et d'el,
.I. vallés d'un[e] chambre vint,
Qui une blanche lance tint
Empoignie par le mileu,
Si passa par entre le feu
Et cels qui el lit se seoient. […]
Atant dui autre vallet vindrent
Qui candeliers en lor mains tindrent
De fin or, ovrez a neel.
Li vallet estoient molt bel
Qui les chandeliers aportoient.
En chascun chandelier ardoient
X. chandeilles a tot le mains.
.I. graal entre ses .ii. mains
Une damoisele tenoit,
Qui avec les vallés venoit,
Bele et gente et bien acesmee.
Quant ele fu laiens entree
Atot le graal qu'ele tint,
Une si grans clartez i vint
Qu'ausi perdirent les chandoiles
Lor clarté comme les estoiles
Quant li solaus lieve ou la lune.
Aprés celi en revint une
Qui tint .i. tailleoir d'argant. (ll. 3190-231, *Perceval*, my emphasis)

Une blanche lance reonde
Tenoit li vallez an sa main.
Par devant monseignor Gauvain
Passa parmi la voie plainne.
Et li fers de la lance sainne,
Qui ainz de sainnier ne cessa.
Parmi la sale trespassa
Le vallet. Gauvains revit puis

D'une chambre issir parmi l'uis
Une pucele belle et gente.
An li regarder mist s'antante
Gauvains, [et] duremant li plot.
La pucelle an sa main portot
Un petit tailleor d'argent,
Par devant trestote la gent
S'am passa outre aprés la lance.
Aprés ce revit sanz doutance
Deus vallez messires Gauvains,
Qui portoient chandeliers plains
De chandoilles totes ardanz. […]
Aprés le vallet venir voit
Parmi la sale une pucelle
Longue, gente, bien faite et belle,
Mais molt pleure et se desconforte;
Antre ses mains gentement porte
Un Graal trestot descovert.[331] (ll. 3782-810, *First Continuation*, II)

The similarities between these two descriptions are immediately obvious, but there are a number of small but nonetheless significant changes added, such as the fact that in the *First Continuation* the Grail bearer is now grieving, and what was simply 'a' grail in *Perceval* is, in the Mixed Redaction, 'Le saint Graal.' This latter point may perhaps be a reference either directly to Robert de Boron's *Estoire* (since he was the first to use the expression) or, more probably, to the Short Redactor's *Continuation*. Indeed, the use of the definite article implies that the audience must already have a knowledge of what it is and what it does, and that it is now enough to just name it rather than describe it.

In spite of this, just as the later redactors' inclusion of this scene appears to suggest an attempt to reconcile the *First Continuation* with *Perceval*, so too does it suggest an attempt to connect itself with Grail Scene 1, which of course appears diegetically after Grail Scene 2 in the Mixed and Long Redactions. I will attempt to explain this now by way of an example. The next objects to appear in the Procession, in the Mixed and Long Redactions, are the broken sword and the bier:

Une biere après lou Graal,
Coverte d'un paille roial;
Si ot dedanz la biere un cors.
Et seur le paille par defors
Avoit une espee couchiee
Qui par le mileu iert brisiee, (ll. 3823-28, Long Redaction, II, my emphasis)

Tres enmi avoit une biere
Qui grans ert d'estrange maniere.

[331] In the Mixed Redaction this final line reads 'Le saint Graal a descovert' (line 1363, I).

Mesire Gavains l'esgarda,
Sa main lieve, si se segna
Com hom plains d'ire et de paor.
Seur la biere avoit par honor.
Un grant samit vermel grigois
O une crois parmi d'orfrois.
Seur le mort qui iluec gisoit,
Endroit le pis, signeur, avoit,
Devers la meure, d'une espee
La moitié, dont l'autre ert volee.
Seur le paile gisoit desus
Li tronçons; si cler ne vit nus. (ll. 7179-90, Short Redaction, III, my emphasis)

Once again, the similarity (marked in italics) between the Mixed/Long Redaction's Grail Scene 2 and Short Redaction's Grail Scene 1 is remarkable, and serves as excellent testimony to the fact that the scene is deliberately adapted to fit both with what comes before and what comes after it. In Grail Scene 2, Gauvain asks about the Grail, Lance and bier without prompting and is told he can have the information if he is able to mend the broken sword (ll. 3882-928, II; ll. 1420-53, I), which of course develops the Short Redaction's version of events in Grail Scene 1. In other words, by including Grail Scene 1's broken sword test and the bier at the same time as retaining a number of motifs from *Perceval* which are otherwise omitted from Grail Scene 1, Grail Scene 2 serves a dual purpose. The first result is that the audience feels comfortably familiar with this scene since they recognise a direct response to Chrétien's *Perceval*, and the second is that they are prepared, subtly, for the Short Redactor's new, and perhaps surprising, motifs that they will come across in Grail Scene 1, which, in the Mixed and Long Redactions, appears diegetically after Grail Scene 2.

As a final point on the response of the later Redactors to both Chrétien and the Short Redactor, I spoke previously of Gauvain's Lance quest and how it seemed odd that he should not react in Grail Scene 1 to seeing the Lance he has supposedly been searching for. Here, in Grail Scene 2, this quest is both dealt with and not dealt with: Gauvain fails to react to the Lance's inclusion in the Grail procession, but immediately as he recommences his wandering after failing the sword-mending task, falling asleep and waking up outside the Grail Castle, the narrator suddenly mentions the subject of the Lance:

Et toz li bois, ce m'est avis,
Refurent en verdeur torné
Si tost com il ot demandé
Por quoi sainnoit ainsi la lance. (ll. 17828-31, *First Continuation*, II)

What he is referring to here is the effect of Gauvain having asked about the Lance at the Grail Castle – God has restored the lands while Gauvain was sleeping. This is an obvious reference back to the fact that had Perceval asked the right question in Chrétien's version, he would have achieved this very same effect. The reason for Gauvain's forgetting the Lance Quest at the Grail Castle is never actually explained, but the Mixed and Long Redactors' strategy(ies) in making him forget seem very likely to be a tactic allowing the *First Continuation* both to reconnect with Chrétien's original and to fit in with what the Short Redactor had already laid out: that is, to accommodate what may well by this time be the intertextual knowledge of the audience. In other words, had Gauvain remembered about the Lance at the Grail Castle during Grail Scene 2, then that would have meant the story would be pushed towards a conclusion, which, as was earlier shown, does not appear to be part of the wider prolongatory plan of this *Continuation* either in the hands of the Short Redactor, or in those of his successors, the Mixed and Long Redactors. But by showing Gauvain's at least having asked about it as having a positive effect in restoring the lands immediately after the event, the Mixed and Long Redactors confirm their loyalty to Chrétien's original by showing that at least one of the four open-ended major plotlines of the latter's story has been continued (albeit in a somewhat tenuous manner), thus pulling the story back, superficially, into line with what has gone before, but still allowing what comes after a modicum of narrative logic.

DOES THIS MEAN THAT THE *FIRST CONTINUATION* IS DEFINITELY A 'CONTINUATION'?

I shall now attempt to answer a question, often debated by scholars, as to whether the *First Continuation* is actually a work of Continuation at all.[332] It seems beyond doubt, despite the claims of other scholars, that the *First Continuation* is indeed a 'Continuation' proper, at least according to our terms; the confusion lies, I suggest, in

[332] See, for example, Roach's 'Les Continuations' which, with particular reference to the Short Redaction, says that the *First Continuation* 'n'est pas une continuation du tout', p. 115. Grant attributes this impression to a lack of narrative integrity, p. 101, in direct accord with Ferdinand Lot's analysis, which lays the responsibility with the 'caractère disparate' of the text in 'Les auteurs', p. 130. By a similar token, Leupin suggests that 'le récit ne se *continue* qu'à une fondamentale condition: reconduire sans cesse, quelque part, une béance incontournable qui, à se combler, prononcerait du même trait son arrêt de mort.' See 'La faille et l'écriture dans les continuations du *Perceval*', *Le Moyen Age*, 88 (1982), 237-69 (p. 257).

the fact that it must be understood as 'Continuation' of a very particular kind. In the first place, its appearance in the manuscripts (as explained at the beginning of this chapter) marks it out consistently as a successor to Chrétien's *Perceval*, and even the earliest version, the Short Redaction, pervades the later manuscripts, thus it seems assured that the medieval audience at least would experience it in conjunction with its predecessor. That some of the early redactor's tactics were deemed, by its later redactors, beyond the reasonable seems clear, but the overriding processes of Extension and prolongation are not annulled by the methods they use to reconcile their versions of the *First Continuation* with Chrétien's original. This means that just because a Continuation does not complete an Ur-Text, or continues it in what a modern audience might see as a jarring way, it is no less a Continuation in a medieval sense. This does, however, support the hypothesis that there are indeed a number of differing types of Continuation that may be employed, and in which specific and calculated processes are at work. In the case of the *First Continuation*, the above discussion demonstrates that major narrative threads (and most particularly the Grail thread) are not tied together by the close of the narrative. Additionally, the final lines of the *First Continuation* show no connection with Chrétien's opening lines (in the terms discussed in Chapter Two, p. 87) and do not display any build-up of terminal features:

> Signor, vos avés bien oï
> Si con li cisnes s'en parti
> Otot le calan del gravier,
> Qu'en porte le mort cevalier,
> Et la pucele ensamble o lui,
> Qui sofert en a tant d'anui
> Et tante larme en a ploree
> Que la color en a müee. (ll. 9501-08, III)

As a result, the *First Continuation* does not have an 'end' under our terms, so with the text's status as a Continuation having already been clear, the provisional designation of the *First Continuation* as belonging to the sub-genre of Extension may also be confirmed, owing to the text's lack of an ending.

CONCLUSIONS ON EXTENSION AS A SUB-GENRE OF CONTINUATION

I shall now summarise what conclusions can be drawn from these close readings of the first section and the Grail scenes in terms of the mechanisms of Extension adopted by this Continuator or, more accurately, these Redactors:

- The Continuator begins by making a concerted effort to make the change in authorship almost undetectable by adhering, at least superficially, to points 2 and 3 of the designated Continuation essentials outlined at the beginning of this chapter. That is, s/he retains one major protagonist, and resumes the narrative immediately from point of Chrétien's cessation. This means that, thus far, an Extension has similar qualities to a Conclusion.
- In a move away from the mechanisms of Conclusion, however, it is only Gauvain who is adopted as a main protagonist, as opposed to the more obvious eventual hero, Perceval. Here Extension, it would appear, can delay almost indefinitely any return to the adventures of the ultimate hero, in favour of telling the stories of a slightly more secondary character, where Conclusion apparently would not be able to do so. The way in which this alteration is brought about is interesting in itself: Gauvain is characterised such that he is entirely recognisable as the same Gauvain as in Chrétien's *Perceval*, and indeed as he appears in other medieval literature since he remains a noble and revered knight who has many adventures, but who does not involve himself heavily in serious matters. The First Continuator, however, has to make immediate subtle changes (in Section I of the text) to the way in which Gauvain is perceived: he removes ambiguous character traits (such as his possible guilt in the Guiromelant affair) and creates for him a true love interest, such that he can be viewed in a considerably more positive light than is perhaps usual. This means that he can actually, plausibly, take over temporarily the position as main protagonist.
- The First Continuator's descriptions of objects and events in Section I differ considerably in length from Chrétien's: that is, descriptions of objects are cut down and descriptions of knightly activities are extended in such as way as to reflect the author's preferred subject matter. This suggests that a continuator engaged in Extension must support his proposed narrative trajectory stylistically as well as conceptually.
- All major open plotlines from the Ur-Text are ignored, excepting one – Gauvain's quest for the Lance, and the Short Redactor's version of events seems to ignore even that point. S/he seems to presume it is sufficient merely to include one scene which allows a superficial kind of intertextual reading as

between this motif in the *Continuation* and the Ur-Text: a Grail scene. The Long and Mixed Redactor's responses to this neglect, though, would seem to suggest that they felt that the Short Redactor's impulse was mistaken, and ultimately unwelcome; their incorporation of an extra Grail scene which simultaneously re-connects conceptually with Chrétien's original, prepares the audience for the modifications which the Short Redactor has made to the Grail scene, and permits the implied Continuation of at least one major open plotline, thus exhibiting their apparent dissatisfaction with the Short Redactor's method of prolonging this motif. That is not to say, of course, that they were hostile to prolongatory tactics in themselves, as they certainly do not attempt entirely to reverse the prolongatory nature of the *First Continuation* as a whole, but their adherence to this particular point suggests that they seem to have felt that whilst prolonging a text allows extensive alterations where Conclusion (whether providing Measured or Short-Term Gratification) does not, an Extension which seeks specifically to prolong a text may not go so far as to discard all the major plotlines left open by the Ur-Text. There must be some recourse to the predecessor on at least one of the major threads.

These observations provide a strong insight into how this Continuator achieves the type of Continuation that I am calling Extension, and from the above, one particular term has been pervasively used which may point to the existence of a sub-category of Extension, just as there were sub-categories of Conclusion: this is Prolongation. I propose from these findings, therefore, that for a text to be what we might now term a Prolongatory Extension, at least one major protagonist must be preserved, but it does not have to be the protagonist who is most likely to become the ultimate hero. If what is used is not the ultimate hero, alterations may have to be made to the characterisation of the chosen protagonist such that they can credibly become the hero. Indeed, the First Continuator's wholly positive characterisation of Gauvain seems to act as a kind of justification for focussing the entire story on him and his interesting,

but ultimately directionless courtly activities.[333] A Prolongator must also resume the narrative, in an apparently loyal way, directly from the break-off point of the predecessor and continue the narrative thread with which the originator is then engaged, though some subtle modifications to both content and concept may need to be incorporated if the Extension is to then proceed under the sub-category of Prolongation. For example, the First Continuator (which I use here as a collective term for all three Redactors) seems to be aware that what he is doing is not entirely in the spirit of *Perceval*, and consequently appears to try and mask it by making his first scene follow on, steadfastly, from its predecessor, but by including lengthier descriptions for objects within his preferred subject matter, he resourcefully allows himself to then direct the story as he chooses. Finally, it seems that at least the most ostensibly important open theme or thread must be continued: for instance, the Short Redactor seems to have felt it essential to include some sort of Grail Scene in order to validate this as a Continuation of *Perceval*. Nonetheless, s/he does little to link this Grail Scene to the episodes which surround it – most specifically to Gauvain's major plotline of the Lance quest – such that later Redactors of this *Continuation* seem to have felt obliged to rectify the situation by adding another Grail Scene which is more explicitly influenced by Chrétien's romance. In light of these insights into the workings of Prolongation, we are now in a position to define some of the mechanics of this particular sub-category of Extension. As Roach says, 'The first Continuator of Chrétien's *Perceval* […] was interested chiefly in telling a story for its own sake.'[334] Presumably what Roach is referring to is the impression that, as this study has shown, the First Continuator does not seem to wish to advance the story towards an end; rather he would prefer to pick up on the conveniently incomplete Gauvain thread of Chrétien's *Perceval* and take Gauvain's typically episodic, knightly adventures as far as possible without having to address the problematic Grail question in any significant way. As a result it can be argued that the First Continuator employs what, in the

[333] Interestingly, from an intertextual point of view, Wolfgang G. Müller tells us that 'Ontologically and aesthetically, it is […] impossible to have entirely identical characters in literary works by different authors. For if we do not simplistically regard a fictional character as a mere sum of qualities (character traits), but, rather, understand it as a constituent of an artistic whole, related to a plot and part of a constellation of characters, we realize that it cannot reappear in its identical form in another author's work.' 'Interfigurality: A Study on the Interdependence of Literary Figures', in *Intertextuality*, ed. by Heinrich F. Plett (Berlin and New York: de Gruyter, 1991), pp. 101-21 (p.107). This suggests that the altering of a character is more of an unconscious process, rather than one which may be done with a specific end in mind, as seems to be the case with the *First Continuation*.

[334] Roach, 'Introduction', I, xiii.

previous chapter with reference to Jean de Meun's Continuation of the *Rose*, I termed the Exploitative Mode. In other words he has seen an opportunity, one which would have appealed to a large audience, and Exploited it for his own ends. [335] It is, after all, highly unlikely that an audience would have listened to a romance in its entirety in one sitting; rather, they may have attended readings or recitals of favourite sections or episodes, or indeed experienced the romance serially.[336] The fragmentary structure of the episodes in the *First Continuation* makes it an ideal text from which to draw such readings, and by linking his romance to one of the most striking stories of the Middle Ages, *Perceval*, the First Continuator is able to ensure an audience for his work. As such, it appears that the medieval audience is content for the ending to be delayed in favour of a prolonged middle, meaning of course that medieval reception may have worked very differently to modern reception in that an audience's recognition would have been based on a knowledge of an entire textual system. Indeed a medieval audience may already know the ending to a given narrative from their current knowledge of stories and legends, and so would be quite content to spend considerable time focussing on a number of episodes that happen on the way to that end, without concerning themselves about how these discrete episodes will, eventually, lead into or govern that ending.

If the Mode employed by the *First Continuation* is indeed designated as the Exploitative Mode, the hierarchy of the mechanics of Continuation in the *First Continuation* should appear as follows:

RESULTS FROM ANALYSIS OF *FIRST CONTINUATION*	
Genre	**CONTINUATION**
Sub-Category	EXTENSION
Sub-Heading	Prolongation
Mode(s)	Exploitative

[335] As we saw in the previous chapter, Genette offers a useful discussion on the differences and similarities between *continuation* and *suite*, the former implying that a conclusion is given to a previously unfinished work, and the latter that an author may exploit the success of a work by responding to a public desire for more on the subject. This is particularly pertinent here as it certainly is the case that the author may simply be jumping on the proverbial bandwagon and using *Perceval* as a jumping off point for writing an audience-pleasing 'suite'. *Palimpsestes*, pp. 181-93. Bruckner refers to this same work and actually translates Genette's 'suite' to mean 'prolongation.' 'Intertextuality', p. 245.
[336] See Torrini-Roblin's article on the oral and written models of the *First Continuation*.

Having defined a Prolongation as an Extension which does not advance the narrative, I think it is now possible cautiously to define a Prolongation which employs the Exploitative Mode as something which conforms to our expectations of a 'Prolongation', but which Exploits the Ur-Text in such a way as to create a narrative dealing with a preferred subject matter. In this enterprise, the evidence of the *First Continuation* tells us that it should preserve at least one major protagonist from the Ur-Text, reserving the right for it not to be the 'expected hero'. If that is to be the case, however, characterisation changes may have to be made in order to make that choice plausible. In addition, whilst it does not have to maintain the Ur-Text's general subject matter, it must at least preserve one of its major plotlines, even if this is on a very superficial level; any major change in direction will need to be supported stylistically as well as conceptually. But of course it is always possible that Prolongation may be able to employ the other Modes that I have proposed, or perhaps indeed other Modes that I have not so far identified. Any further surmise as to this matter will require the analyses I shall give in the chapters that follow, in which I shall adopt a similar approach in applying the methodology adumbrated in Chapter Two to the remaining *Continuations*.

CHAPTER FOUR

THE *SECOND CONTINUATION* AND THE IMITATIVE MODE

The Introduction to this thesis demonstrated that the *First* and *Second Continuations* are widely divergent in terms of the impressions they give the reader as to their respective narrative strategies, or as Grigsby puts it, the *Second Continuation* 'exhibits a chiastic relationship to its predecessor.' [337] As such the *Second Continuation* raises a set of questions very different from those raised by the *First Continuation*, owing to what Bruckner terms the 'deference shown to Chrétien's romance model'[338] by the Second Continuator in comparison with the 'reinvention'[339] of the First Continuator. This chapter, therefore, aims to approach the *Second Continuation* by applying a similar method to that used in Chapter Three for the *First Continuation*, such that it will be possible for the structures of these two texts to be efficiently compared with each other. To this end, the chapter will begin with a brief survey of redactions, date of composition and authorship, which is designed to supplement that provided in the Introduction; I will also consider the evidence as to whether the *Second Continuation* has an 'end' or not, so as to designate it, provisionally, as either a Conclusion or an Extension. I shall then embark on the analysis proper by applying the Continuation essentials outlined on p. 123 to the *Second Continuation* in order to confirm its status as a Continuation. As a brief reminder, the first of these is whether or not the *Second Continuation* grows out of an

[337] Grigsby, 'Remnants', p. 385.
[338] Bruckner, 'Authorial Relays', p. 21, reproduced in *Chrétien Continued*, p. 47.
[339] Bruckner, 'Authorial Relays', p. 18, reproduced in *Chrétien Continued*, p. 43.

incomplete predecessor (e.g. the *First Continuation*), the second is whether it picks up from the previous author's point of cessation, and the third and fourth essentials derive from whether or not major characters and plotlines are retained. I will then be able to determine whether or not the *Second Continuation* conforms to the criteria for a Continuation according to our definition and, if it does, I will attempt to reach a conclusion as to which sub-genre it may be assigned to – Conclusion or Extension. In other words I will analyse whether or not the *Second Continuation* has an end according to our definition. I intend to complete the chapter with an analysis which will explore the depictions of the *merveilleux* and how they may be used as a lens for a better understanding of the mechanics of Continuation within this particular text, with the analysis turning eventually, still with the same objective, to the ultimate of all *merveilleux* occurrences, the Grail Scene, which I shall compare systematically to that of the *Second Continuation*. Finally, the results will be amalgamated and the conclusions drawn will be fed into the growing model for the analysis of Continuation.

REDACTIONS, DATE OF COMPOSITION AND AUTHORSHIP

The *Second Continuation* is thought to have been composed in the almost immediate aftermath of the Short Redaction of the *First Continuation* – and certainly not more than ten years later – by a certain Wauchier de Denain.[340] As a result the composition of the *Second Continuation* represents an almost immediate response to the earliest appearance of the *First Continuation*. Indeed intertextual details do support the idea that the Second Continuator knew the *First Continuation*, as this chapter will demonstrate. Despite the fact that there are no varying redactions on the scale of those we have examined in the case of the *First Continuation*,[341] the *Second Continuation* appends a complication of its own: instead of there only being one Ur-Text subject to Continuation, there are now two.[342] *Perceval*, of course, remains *the* Ur-Text, but the

[340] I discussed the attribution of authorship on p. 18 of the Introduction.
[341] The relationship between the Short and Long Redactions is explained in the Introduction. In this chapter, I will always refer to the Long Redaction (based on MS *E*) as the Short Redaction joins the Long Redaction early in the narrative.
[342] Corley notes this in his *The Second Continuation* and produces, but does not fully explain, a list of episodes from the *Second Continuation* which he believes find their sources in either Chrétien or the *First Continuation*. He also (pp. 68-77) suggests external sources for a number of the episodes recounted.

appearance of the *First Continuation* as the direct predecessor to the *Second Continuation* in all but one of the manuscripts (*K* – where it appears, almost inexplicably, on its own; see Chapter One), means that the text is inevitably responding, internally and 'continuationally', to two texts. As a consequence, the Second Continuator's concept of where the narrative as a whole begins must be at the beginning of Chrétien's text, rather than at the beginnings of either the Second or First Continuators' texts.

IS THE *SECOND CONTINUATION*, PROVISIONALLY, A CONCLUSION OR AN EXTENSION?

As the Introduction stated, the *Second Continuation* resumes the adventures of Perceval, which were abandoned by the First Continuator, and traces them until Perceval's eventual return to the Grail Castle. The narrative suddenly ceases during the *Second Continuation*'s Grail Castle scene, just as Perceval has managed to mend the broken sword, but for a small notch. Perceval, however, has still learned nothing of the Grail or the Lance at this point. I will return to this in detail later in this chapter but, in provisional terms, the *Second Continuation* has no 'end', as it does not tie, fully, the major narrative threads, most importantly not concluding events wholly at the Grail Castle.[343] As such, an 'end' does seem to be lacking and thus the text may be assigned, provisionally, to the sub-genre of Extension – and possibly, therefore, also to the sub-category of Prolongation. First, though, its primary status as a Continuation must be confirmed.

DOES THE *SECOND CONTINUATION* GROW OUT OF AN UNFINISHED UR-TEXT?

The previous chapter demonstrated that the *First Continuation* does not tie together the major narrative threads earlier identified (pp. 164-65) and it was therefore identified as lacking an 'end' under our terms. As a result, the *Second Continuation* certainly emanates from an unfinished predecessor. That said, the final episode of the *First Continuation* does seem to be complete within itself as Arthur and his

[343] Bruckner comments that the 'intermediate status of the Second Continuation is reinforced' by the majority of the manuscript tradition as well as by the content, as it is usually followed by Manessier (or by Gerbert and Manessier in *TV*), 'Looping the Loop', p. 35; reproduced in *Chrétien Continued*, pp. 51-52.

companions watch a swan boat disappear into the distance carrying the body of a dead knight (ll. 15147-322, I; ll. 19420-606, II; ll. 21763-916, III). This could easily give rise to a legitimate change in the narrative subject, but it does not alter the fact that the narrative of the *First Continuation* as a whole remains unfinished. Additionally, it can be argued that the *Second Continuation* is also born out of the unfinishedness of another predecessor: Chrétien's *Perceval*. So whilst the *First Continuation* now takes on a new status as an Ur-Text, *Perceval* maintains its status as the principal Ur-Text for the corpus as a whole.

DOES THE *SECOND CONTINUATION* RESUME THE NARRATIVE FROM ITS PREDECESSOR'S POINT OF CESSATION?

Whether or not the *Second Continuation* resumes from the First Continuator's exact point of cessation is in many ways unclear. The manuscripts appear to show that the Second Continuator does resume the narrative from the moment of the First Continuator's cessation, but if what is regarded as the traditional point of authorial changeover is taken as the moment of cessation, then there is an immediate change of subject from Gauvain to Perceval's adventures, something which would suggest that the author does not attempt to complete the final episode of the previous text, as we might expect an author to consider necessary. That said, the final episode of the *First Continuation* does seem to have been brought to enough of a close (as explained in the previous paragraph) that a new narrator would indeed be in a position to immediately move on to talk of other things. To effect this, the very first lines of the *Second Continuation* simply state that there will now be a change of subject:

> D'eus vos lairai ore a itant,
> Et si orroiz d'or an avant
> *Parler dou hardi chevalier,*
> *Qui par molt regne ala cerchier*
> *La cort o la lance [est] qui saine.*
> Tant an soufri travail et poine,
> Ainçois qu'i[l] la peüst trover,
> Ne porroie tot raconter;
> Trop erra amont et aval.
> Or conmance de Perceval: (ll. 19607-16, IV, my emphasis)

This technique – that is, a recapitulation and reorientation – is not at all out of the way – indeed analogous devices are employed throughout the corpus.[344] What is also important about this text is that it sets out Wauchier de Denain's parameters for continuing the romance. He makes his vision of what is left in abeyance when he takes over plain (see italicised text); he is interested in the Perceval narrative – and specifically about Perceval's quest to return to the court which houses the Lance. Accordingly, it is possible to suggest that the Second Continuator does indeed pick up the narrative thread immediately at the point where his predecessor, the First Continuator, left it, but that he does this by immediately reinstating Chrétien's technique of *entrelacement* as a way of moving directly to his preferred subject matter. It must be acknowledged, though, that if the authorial changeover point is taken as having occurred at the 'alternative moment', several lines earlier, as I suggested in Chapter One, at 'Seignor vos avez bien oï' (l. 19598, II (*MQU*); l. 9501, III *(L*)), it could actually be even more easily argued that the Second Continuator resumes the narrative at the moment of his predecessor's cessation. This is because the body of the dead knight, before this line, has not yet left in the swan boat. For the episode to be complete, it seems obvious that the swan boat must actually depart, which is what occurs in the few lines which follow the above line.[345] So if the Second Continuator did indeed resume the narrative from this particular line, it would be all the more obvious that the Second Continuator is actually completing the First Continuator's final episode, before then reorienting the narrative back to the adventures of Perceval. Whichever point of authorial changeover is to be recognised, however, what the above suggests is that both possibilities give a sense that the Second Continuator does indeed resume, explicitly, from his predecessor's point of cessation. This means that the *Second Continuation* remains arguably in line with what has come to be expected of a Continuation, judged against point 2 of the Continuation essentials that I defined earlier.

[344] Just one example might be where Chrétien's *Perceval* explains that much will be heard about Gauvain before the narrative returns to Perceval: 'De Perceval plus longuement/Ne parole li contes chi,/Ainz avrez mais assez oï/De monseignor Gavain parler/Que rien m'oiez de lui conter.'(ll. 6514-18, *Perceval*).

[345] Si con li cisnes s'en parti/ Otot le calan del gravier,/ Qu'en porte le mort cevalier,/ Et la pucele ensamble o lui,/Qui sofert en a tant d'anui/Et tante larme en a ploree/ Que la color en a müee. (ll. 9502-08, III).

DOES IT RETAIN THE MAJOR PROTAGONIST(S)?

In reference to this, point 3, the narrative certainly does maintain one of the main protagonists, but interestingly, it is not the protagonist of the immediately preceding text; rather it is the probable ultimate hero of the Ur-Text, Perceval. Gauvain does make a return to the text, certainly, towards the end of the *Continuation* in his usual guise as the hero of knightly adventures (Roach's episodes 29-32), and thus Wauchier restores the interlace suggested above; Gauvain does not, however, return to the Grail Castle following his visit there in the *First Continuation*. In this way, the Second Continuator preserves both major protagonists, and restores elements of their characterisation somewhat neglected by the First Continuator: Perceval is now once again the knight who will visit the Grail Castle and Gauvain has returned to the sorts of adventures usually associated with him. This means that we may argue that the *Second Continuation* also conforms to point 3 of the essentials for Continuation earlier identified.

DOES IT RETAIN THE MAJOR PLOTLINE(S)?

This, the last of the four Continuation essentials, requires lengthier and more complex consideration as it demands answers as to whether or not the 'major plotlines' are resumed, and if so, how. If the *Second Continuation* is to be defined as a Prolongation, it was shown in the previous chapter that at least one plotline must be carried through – and if it is just one plotline, managed in a superficial way, then there may be cause to call this – as we did the *First Continuation* – an Exploitative Prolongation. If Wauchier de Denain's text continues more than one major plotline, however, it may be something different, as yet undefined. As was earlier shown, at the end of the *First Continuation*, the major plotlines left unresolved in Chrétien's original all remain effectively outstanding. Indeed, no new 'major' plotlines have been revealed, other than the challenge of mending the broken sword. I would argue, however, that this actually constitutes a *remaniement* of, or an addition to, the major plotline of the events at the Grail Castle, rather than representing an entirely new, separate thread. Gauvain's role in the *First Continuation* does of course remain in suspense, as he has still not completed some of the episodes adumbrated in Chrétien's original: he has never gone to the aid of the Demoiselle of Montesclere, and his Lance

quest has been only partially dealt with by the First Continuator. By contrast in the *First Continuation*, the unfinished plotlines that Chrétien seems to have designed for Perceval were never even approached since the narrative did not include him in the first place. Thus, with the exception (as discussed in Chapter Three) of Gauvain's Lance quest, the plotlines to be continued remain as they did, with some alterations at the Grail Castle necessitated by the *First Continuation*'s version of events, as discussed in the previous chapter. Given that the *Second Continuation* seems designed to deal chiefly with the adventures of Perceval, Gauvain's supposed secondary quest to aid the Demoiselle of Montesclere must as a result again be neglected, as it has nothing to do with Perceval. As important as this plotline may have appeared at the end of Chrétien's *Perceval*, it simply does not figure on the agendas of the First and Second Continuators. Logically, what would be essential in a Continuation devoted to Perceval would be completing those outstanding major plotlines which concern Perceval himself. These, of course, are 1. whether Perceval will ever keep his promise to return to Blanchefleur, and 2. whether he will ever succeed at the Grail Castle. I shall come back to the Continuation of the Grail Castle strand later, but I shall first look at the Second Continuator's specific management of the Blanchefleur thread.

After a number of other adventures, in Roach's episode 15 of the *Second Continuation* (ll. 22552-23120, IV), [346] Perceval unwittingly happens upon Blanchefleur's castle and lands, which, by contrast to how they were described in Chrétien's story:

> Et chevalche tant que il voit
> .I. chastel fort et bien seant;
> Defors les murs n'avoit neant
> Fors mer et aive et terre gaste. (ll. 1706-09, *Perceval*)

are now flourishing. That this is the result of Perceval's defeat of Anguingerron and Clamadeu in Chrétien's *Perceval* is made explicit by the Second Continuator:

> Percevaux demande a s'amie:
> "Dame, nou me celez vos mie;
> Des quant fu refez cis chastiaus?
> Les murs an vi fres et noviaus,
> De toutes genz est bien pueplee
> La ville et tote la contree."
> – "Sire, fait elle, par ma foi,
> La verité dire vos doi.

[346] The entirety of the *Second Continuation* is contained within Roach's volume IV, and so all *Second Continuation* references will be to this edition, which is based wholly (except for the early stages where a discernable Short Redaction is still present) on MS *E*.

Cist chastiaus iert molt agastis
Qant Aguingerrons l'ot asis,
Ensemant con vos bien savez,
Que par vos fu il delivrez,
Et je et toute la contree. (ll. 22845-57, IV)

This Continuator clearly wants to make a point of the fact that he is deliberately reverting to, and continuing, one of the major threads left open by Chrétien (the Blanchefleur and Perceval strand), emphasising the inclusion of a specifically intertextual detail and explaining the results of Perceval's previous endeavours at Beaurepaire when Chrétien was the author (i.e. the rejuvenation of the lands). Perceval's earlier promise to return to Blanchefleur and marry her in Chrétien's text:

Fors qu'il lor met en covenant,
S'il trove sa mere vivant,
Que avec lui l'en amera
Et d'iluec en avant tendra
La terre, ce sachent de fi,
Et si ele est morte, autresi. (ll. 2927-32, *Perceval*)

is also addressed by the Second Continuator in the section where Blanchefleur is depicted as begging Perceval to stay on as her husband:

"[…]Or vos ai tout conté et dit,
Et le matin sanz nul respit
M'esposeroiz, vostre iert la terre,
Bien la tanroiz am pes sans guerre.
Mil chevalier a an l'anor,
Qui tuit vos tandront a seignor." (ll. 22887-92, IV)

Effectively the Second Continuator reminds his audience, through Blanchefleur's words, of the promise Perceval had made in Chrétien's text. Perceval then says he has another adventure which he must undertake first but that he promises, once again, to return afterwards, something which creates a sense of irony for the audience, as one must wonder if he will keep his promise this time,[347] and which also acts as the springboard for further Extension:

– "Certes, fait Percevaux, amie,
Ice ne feroie je mie,
Car j'ai une voie antreprise
Que por trestot l'avoir de Frise
Ne la lairoie je a fere.
Mais se Diex viaut que j'an repere,
Droitemant a vos revanrai." (ll. 22893-99, IV)

Here, the reader must presume that the Second Continuator is making another intertextual reference to the Ur-Text and that Perceval is talking of his proposed

[347] In its own way, of course, this idea of returning to earlier incomplete adventures and completing them seems to encapsulate the idea that 'completion' is part of the ethic and aesthetic of this text.

return to the Grail Castle. This, of course, was first mentioned in Chrétien's text in the episode with the Demoiselle Hideuse (ll. 4727-40). Further, Perceval has obviously now broken the promise he had made in Chrétien's text to marry Blanchefleur on his return (in lines 2927-32 above), and the Second Continuator makes a very deliberate effort, by reiterating Chrétien's version in the words and frustration of Blanchefleur, to express to the audience that this is quite deliberate, and that he has not simply ignored what was asserted by the Ur-Text:

> Quant l'autr'an de moi departites,
> Bien me sovient que me deïstes
> Qu'a vostre mere an irïez,
> Et quant veüe l'avrïez,
> Si revanrïez sanz delai. (ll. 22907-11, IV)

What the Second Continuator also does here, quite shrewdly, is to resume, most explicitly, one of the major, open-ended plotlines relating to Perceval (the Blanchefleur strand), in which the Second Continuator even pauses to make reference to the other open plotline as well, with Perceval implying his intention to go to the Grail Castle before marrying Blanchefleur, as shown above in line 22895. The Second Continuator thus refers quite unambiguously to Chrétien's Ur-Text, in such a way as to demonstrate, firmly, that intertextual relations and cross-textual reference are being preserved. The resumption of this thread does not, of course, respond in the same way to the *First Continuation* because, with the First Continuator having devoted his text to Gauvain alone, s/he rendered it impossible for a Perceval thread to be continued. Effectively, though, it could perhaps be suggested that the Second Continuator is still responding in some way to the First Continuator, in that he is clearly reacting to the First Continuator's neglect of this thread by making a particular, and very explicit, point of exhibiting to his audience the way in which he now proposes to resume it. What is most interesting, though, is the way in which this thread is eventually left: Blanchefleur cannot persuade Perceval to stay, and so he leaves the Castle under much the same circumstances as he had in Chrétien's romance, promising that once he has achieved another venture he will return and marry her.

This analysis of the resumption of the Blanchefleur thread is very telling in terms of deciphering the Second Continuator's continuatory code. His marked intertextual reference leaves the reader satisfied that the thread has been suitably dealt with for the moment, yet his new scene has not actually advanced the thread from the

terms in which it had been left at the end of Chrétien's *Perceval*. Cleverly, the Second Continuator has reverted to the thread in order to reconnect with the Ur-Text, but only with a view to prolonging it, rather than to resolving or furthering it. This reflects what I suggested in the Introduction, that there is usually a supposition amongst scholars that the *Second Continuation*, whilst not formulating specific narrative advances, does make an obvious and no doubt deliberate attempt to reconnect (rather as had the later redactors of the *First Continuation*) with Chrétien's original. As such, a sense of what might I earlier termed the 'Imitative Mode' can be discerned from the Second Continuator's deployment of certain motifs and plotlines.[348] The fact that the *Second Continuation* does not advance the reader's knowledge suggests that this *Continuation* may also be – like the *First Continuation* – a work of Prolongation. The overall Mode it employs, though, is decidedly different: where an *Exploitative* Mode was discernible in the *First Continuation*, here there is an *Imitative* one. In other words, while the *Second Continuation*'s tenor is in some ways similar to that of the *First Continuation*, the vehicles, or 'Modes', the two employ are markedly different.

So far though, the Imitative nature of the *Second Continuation* has shown itself in response to *Perceval*, and not to the *First Continuation*. I turn now, therefore, to an investigation of the relation between *Perceval* and the two *Continuations*; I shall consider the other major plotline relating to Perceval, the events at the Grail Castle, and specifically the depiction of the *merveilleux*, in search of a direct response to the Second Continuator's immediate predecessor.

THE *MERVEILLEUX* AS A LENS FOR UNDERSTANDING CONTINUATION IN THE *SECOND CONTINUATION*

Busby notes that a scholar interested in the *Second Continuation* might look to its depiction of the *merveilleux* (and by *merveilleux*, he is talking in an inclusive sense, that is, *merveilleux* which is magical and/or extraordinary and/or supernatural etc.) as

[348] And, as I explained in the Introduction, p. 19, this is in line with the widely held view that the *Second Continuation* does seek re-convergence with the Ur-Text, despite the strong convictions of earlier scholars such as Bruce that the Second Continuator had no more interest in the Grail 'than the materials of chivalrous and amorous adventure', 'Continuations of Chrétien', in *The Evolution of Arthurian Romance: From the beginnings down to the year 1300*, 2nd edn, 2 vols (Göttingen: Dandenhoef & Ruprecht; Baltimore: The John Hopkins Press, 1928), I, 290-308 (p. 303).

a means of understanding its response to its predecessors: the *First Continuation* and *Perceval*.[349] The Grail is, of course, a *merveilleux* object, as are the other items at the Grail Castle – indeed the Grail Castle itself may be considered *merveilleux*.[350] As such it is worthwhile, for the purposes of this chapter, to widen the analysis of the Grail Scene to incorporate a comparative enquiry into other scenes of the *merveilleux*. This will provide further evidence to determine whether our initial hypothesis, that the type of Continuation represented by the *Second Continuation* is an Extension, is indeed accurate. I shall start by characterising, in fairly general terms, the *merveilleux* in both Chrétien's *Perceval* and the *First Continuation*, and will then look in specific detail at several instances of the *merveilleux* in the *Second Continuation*, to consider how these relate to their precursors in the two preceding texts. This analysis will then culminate in a consideration of the events at the Grail Castle.

Busby describes Chrétien's use of the *merveilleux* in *Perceval* as carefully disciplined and restrained (very much as it is in all his romances, in fact), owing to the fact that there are really only a very few scenes in which the marvellous is used.[351] The most obvious, of course, is the Grail scene – including the section leading up to it where Perceval arrives by a river[352] where the Fisher King is seen in the boat, and where the castle seems to appear with a suddenness suggestive of the marvellous. We should add no doubt the scene where Gauvain visits the Chateau des Merveilles (ll. 7232-8371), and one could even think of the scene with the Demoiselle Hideuse (ll. 4610-717) as implying something of the *merveilleux*. What is most interesting about the way in which Chrétien uses the *merveilleux* is that it is sparing, and even then, rather discreet and ambiguous. Mysteriousness is hinted at, but Chrétien is never explicit that these elements are specifically supernatural. Indeed the *merveilleux*

[349] Pickens, Busby and Williams, p. 228. Combes also comments that the hero is 'plunged into a faery world', p. 195. Marijke De Visser-Van Terwisga also notes a similar peculiarity to the depiction of the *merveilleux* where she argues that there is a gradual change from what magic (*magique*) to religious (*miraculeux*) in her 'Le declin du monde féerique dans les *Continuations du Perceval*', in *Die Welt der Feen im Mittelalter / Le monde des fées dans la culture medieval: II. Tagung auf dem Mont Saint-Michel / IIème Congrès au Mont Saint-Michel (Mont Saint-Michel, 31. octobre - 1er novembre 1994)*, ed. by Danielle Buschinger and Wolfgang Spiewok (Greifswald: Reineke, 1994), pp. 29-41.
[350] Though this is a controversial point; I shall return to this shortly.
[351] Pickens, Busby and Williams, p. 228.
[352] This, as a well-known literary commonplace, represents a recognised symbol of the gateway to fairyland; see for example, Bernard Ribémont, 'Physique et fiction: une mythologie "scientifique" de l'eau dans les encyclopédies médiévales' in *L'eau au Moyen Age: Symboles et Usages*, ed. by Bernard Ribémont, Série Medievalia, No. 20 (Orléans: Paradigme, 1996), pp. 95-109 (p. 99).

seems, if anything, strongly to resist eventual explanation. For example, here is the moment when Perceval approaches the Grail Castle for the first time:

> Lors vit devant lui en un val
> Le chief d'une tor qui parut.
> L'en ne trovast jusqu'a Barut
> Si bele ne si bien assise; (ll. 3050-53, *Perceval*)

There is a distinct ambiguity here about just how mysterious the appearance of the Grail Castle is. Rather than appearing explicitly from thin air, it seems rather to appear 'as if' from thin air – so Chrétien rules out neither a supernatural aspect to the castle, nor a rational explanation for this strange event. The existence of an ambiguity here is borne out by the fact that scholars such as Frappier and Delbouille can be entirely contradictory in their understanding of the degree of *merveilleux* in this scene.[353] And this is how Chrétien approaches all such happenings. It may even be possible to imagine rational explanations for the enigmatic Grail founded upon Chrétien's lack of precision when describing the *merveilleux*. Indeed, some scholars, such as Brigitte Cazelles,[354] have sought to prove, precisely, the relative *unholiness* of the Grail. In sum, Chrétien is not overt in his use of the *merveilleux* – rather he prefers to hint at mysteriousness, and allow his audience the space to decide how marvellous they think something is. Of course, Chrétien might have become more explicit had he finished *Perceval*, but nonetheless, it is undeniable that his discretion in this matter appears a tool to suggest enigma, one which separates audience opinion, and aids the structure and, indeed, the suspense of his romance.

By contrast, the *First Continuation* deals with the *merveilleux* in a very different manner. The text is dominated, particularly in the Short Redaction, by long episodes coloured by the *merveilleux*.[355] In a very general sense, the Continuator

[353] Frappier in 'Féérie du château du Roi-Pêcheur dans le *Conte du Graal*', in *Mélanges pour Jean Fourquet* (Paris: Klincksieck, 1969), pp. 101-17 (p. 111) and Delbouille in 'Réalité du château du Roi-Pêcheur dans le *Conte du Graal*', in *Mélanges pour René Crozet* (Poitiers: Société d'Etudes Médiévales, 1966), pp. 903-13 disagree wholeheartedly on the subject of whether the scene is fantastic or realistic. The former says that Perceval could not possibly have missed the castle, while the latter says, as Perceval was climbing, it would have been easy to miss.

[354] Cazelles, *The Unholy Grail: A Social Reading of Chrétien de Troyes's* Conte du Graal (Stanford, CA: Stanford University Press, 1996). Roger Sherman Loomis's thesis on the supposed Celtic origins of the Grail is another notable example: *Arthurian Tradition and Chrétien de Troyes* (New York: Columbia University Press, 1949).

[355] Busby's comparative study of the Other across all four *Continuations* illustrates this point in some detail: '"Estrangement s'esmerveilla" L'autre dans les *Continuations* de *Perceval*', in *Miscellanea Medievalia I-II*, ed. by Jean-Claude Faucon, Alain Labbé, Danielle Quéruel (Paris: Champion, 1998), pp. 279-97.

seems to prefer a more obviously *merveilleux* presentation of Gauvain's adventures; the First Continuator seems quite unambiguous when he wants the audience to understand the supernatural origin of certain elements. To take an example from the Mixed Redaction, and one which mirrors very well the example I used above in relation to Chrétien's *Perceval*: as Gauvain is approaching the Grail Castle in what I earlier termed Grail Scene 2, the First Continuator insists lexically upon using variants on 'merveille', 'se merveiller' and 's'esmerveiller'[356] and thus insists that what is here depicted is more than just potentially mysterious:

> [...] se merveille durement (l. 1365, I)
>
> Et Gavains molt s'en esmerveille
> […] quant il voit tele merveille' (ll. 1389-90, I)
>
> […] durement s'en merveilloit (l. 1416, I)
>
> Et de ce molt se merveilla (l. 1492, I)

Indeed, the same is also true as Gauvain reacts to the Grail procession itself in Grail Scene 1:

> Estrangement se merveilla (l. 12898, I)
>
> C'ainc nus ne vit si merveilleuse; (l. 13046, I)
>
> Les grans merveilles qu'il trova, (l. 13061, I)
>
> […] molt se merveilla (l. 13074, I)
>
> Trop durement se merveilla (l. 13300, I)
>
> A trop grant merveille le tient (l. 13303, I)
>
> C'ainc mais ne vit si grant merveille
> De la lance trop se merveille (ll. 13345-46, I)

The ways in which the *First Continuation* diverges from Chrétien's more sober approach are obvious here; even in a scene that is apparently derived more or less directly (and possibly solely) from Chrétien, the First Continuator makes it lexically explicit that what Gauvain experiences at the Grail Castle is indeed *merveilleux*, where Chrétien allows a certain *flou* to remain. However, what is still not completely clear, in either text, is the overarching meaning of that *merveilleux*: indeed explanation of its specific role and significance remains, much as it does in Chrétien's *Perceval*, largely mysterious. There would, of course, be room to argue that the fact that the *First Continuation* is incomplete (just as is *Perceval*) means that 'explanations' would not be expected at this early stage in the narrative, as the more obvious position in which to place them, in order to maximise their dramatic effect,

[356] The semantics of these terms, but specifically in relation to the *First Continuation*, are explained in Gallais's *L'Imaginaire*, pp. 873-75 and 1387-90.

would be closer to the 'end', had one been composed. Nonetheless, on this point, the *First Continuation* and *Perceval* converge; where they diverge, as was earlier seen, is on how overtly marvellous their *merveilleux* items and events are made to seem.

I shall now, in the light of what has just been noted, look at the *Second Continuation* and consider its responses to the *merveilleux* as provided by both of its predecessors. I suggest that the best method for this is to examine some selected scenes depicting *merveilleux* happenings – an analysis which will culminate with a section on the Grail Scene itself. First, though, I propose to look at an early scene from the *Second Continuation*: that of the ivory horn (ll. 19654-936, IV). In Episode 1, Perceval sees a castle to which the door is closed, but on the door is hung an ivory horn. He marvels at it and cannot resist sounding it. A knight comes out to fight, but is defeated by Perceval:

> Et a cel anelet pandoit
> Un cor qui trop riches estoit
> Parmi une[s] guiches d'orfrois.
> D'yvoire estoit, plus blanc que nois,
> Et d'or de leus an leus bandez.
> Au cor an est tot droit alez
> Percevaux, si afiche et dist
> Que ja puis Diex ne li aïst
> Que il dou cors se partira
> Jusqu'atant que soné l'avra. […]
> Et dist un hom: "Avez oï?
> Ainz mes cil cors ne sona si.
> Molt est cis plains de grant valor
> Qui le sona par tel vigor.
> Faites moi ça tost aporter
> Mes armes por mon cors armer." (ll. 19685-710, IV)

The horn, as it is described here, is an item which clearly evokes wonder: it is made of the richest materials, and it responds to Perceval's sounding it with particular effect – and moreover of course, horns in medieval literature generally do have a tendency towards the magical (one immediate example that springs to mind is in the *Lai du Cor*).[357] The Second Continuator, however, never actually states that this item is overtly *merveilleux*. On the contrary, even its most apparently striking attribute, the effect of its being sounded, is not particularly mysterious; rather this ivory horn is portrayed merely as a splendid example of an object that would already be familiar to the audience from other instances of the motif. As such it is an altogether courtlier,

[357] Robert Biket's *Lai du Cor* depicts the horn as a kind of fidelity test, and Edmund Heller studies the development of the magic horn motif across medieval literature in his 'The Story of the Magic Horn'.

more restrained version of the *merveilleux* than the sort depicted in the *First Continuation*. Thus, rather like Chrétien, the inclusion of the ivory horn seems to allow for both alternatives: what is potentially a mysterious object because of its overt intertextual reference to other mysterious ivory horns, is one which also allows the reader to construe it as perfectly rational. The level of discretion used, therefore, at least for this particular *merveilleux* item, re-converges with the style of Chrétien, but its function is explicable and rational – in other words, it is not mysterious, and so the Second Continuator moves away from Chrétien who allows his audience to interpret his *merveilleux* motifs.

The second *merveilleux* event I shall cite, with the aim of checking for consistency across the Second Continuator's depiction of the *merveilleux*, is that at the Castle of the Magic Chessboard (Roach's Episode 4). Of course this is not the first time a chessboard has appeared in this corpus of texts, as Chrétien also included one in his Gauvain section (ll. 5888-6033):

> Mais que tant de meschief i ot
> Que d'escu point avoir ne pot,
> Si fist escu d'un eschequier.
> Et dist: «Amie, je ne quier
> Que vos m'ailliez autre escu querre.»
> Lors versa les eschés a terre;
> D'ivoire furent, .x. tans gros
> Que autre eskec, de plus dur os.
> Or mais, que que doie avenir
> Cuidera bien contretenir
> L'uis et l'entree de la tor,[...]
> La damoise[le] les eschas
> Qui jurent sor le pavement,
> Lor rue molt ireement, [...]
> Et cil mix et mix se desfendent
> De[s] gros eschés que il lor rüent. (ll. 5891-6011, *Perceval*)

Compare this with the Second Continuator's depiction of this motif:

> Au chief dou tor an fu matez
> Percevaux, je vos [di] vertez.
> Et maintenant revit drecier
> Les jeus par eus seur l'eschaquier.
> Lors joa tant que matez fu
> Trois foiz; et quant a ce veü,
> Par mautalant les eschas prist,
> Au pan de son hauberc les mit
> Et dist: "Jamés ne materoiz
> Nul chevalier, n'est mie droiz." (ll. 20183-92, IV)

Once again, the Second Continuator makes implicit reference back to the Ur-Text if only by reprising the motif. Additionally, though, there is both a similarity and

dissimilarity in how Chrétien and the Second Continuator depict the Chessboard. Chrétien's Chessboard is not overtly magical, but it is unusual. The pieces are ten times bigger and made of harder bone than usual chess pieces. Additionally, Gauvain seems sure that this Chessboard can ensure his victory – quite why this is so is left ambiguous, but it could be argued there may be something *merveilleux* underlying Gauvain's strong conviction. And, despite Chrétien's depiction of the Chessboard as having a practical, rather than magical, use in defending Gauvain from the mob, this suggestion of the *merveilleux* remains as Gauvain does indeed gain a victory against the odds. From what is said in the *Second Continuation*, there is immediately a strong implication that the Second Continuator's Chessboard is magical, as the pieces move on their own, but when Perceval plays with it, ultimately its basic function remains that of a normal chessboard. It does not have any further magical qualities; it plays no further part in the romance; it just plays chess. As such, the Chessboard gives rise to no specific events and has no obvious consequence, and so the Second Continuator removes any real sense of significance from this *merveilleux* item. Neither Chrétien nor the Second Continuator, therefore, seems willing to be explicit about whether something is or is not *merveilleux*; rather interpretation is left to the audience. But Chrétien's *merveilleux* retains its mysterious qualities, where the Second Continuator's does not. Thus, as was seen with the ivory horn, the rational and the supernatural can apparently co-exist in the world of the Second Continuator.

The third scene I shall consider is that in which Perceval meets and is forced to do battle with a giant – Roach's episode 12:

> "De ceanz est uns jeanz sir[e],
> Qui molt est fel et deputer[e],
> Qui ceste tor a fait ci fere;
> Et si ne vient onques prodo[m]
> Qu'il n'ocie an sa meson." (ll. 21760-64, IV)

Like the Chessboard, the ogre/giant might be recognised as a *merveilleux* motif and as a familiar image borrowed from other medieval literature. It is not mysterious in the sense that it is magical and, like the other motifs already considered, the ogre does not do anything obviously supernatural. Rather, the ogre attempts to kill Perceval for trespassing by simple, violent means, rather than by mysterious or magical ones. Despite his lack of *merveilleux* function, though, the ogre is still a typically

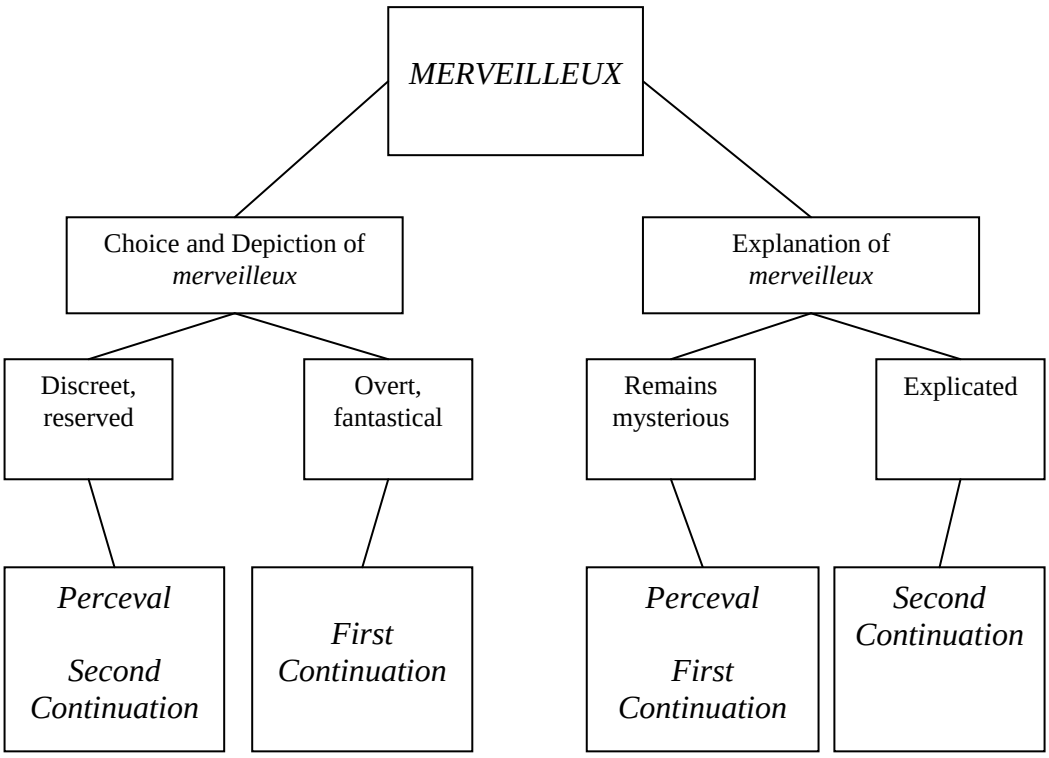
merveilleux feature of medieval romance,[358] and one immediately recognisable to a medieval audience. Indeed, it might be argued, and with good reason, that the inclusion of one would have raised all sorts of intertextually-driven expectations from the audience as to what may be about to happen – and mostly with extraordinary significance.[359] Ultimately, though, what the Second Continuator gives the ogre is a perfectly rational, non-supernatural and explicated function – so once again, the Second Continuator's choice and depiction of the *merveilleux* is reserved, like Chrétien's but, unlike Chrétien's, the Second Continuator's *merveilleux* does not remain mysterious.

The Second Continuator, then, does not overtly satisfy the expectations which might be aroused by apparently *merveilleux* objects or events – he is evasive, discreet and really rather vague when it comes to depicting whether his apparently *merveilleux* inclusions are indeed *merveilleux*. In point of fact, the same might be said of several other, also apparently *merveilleux*, episodes in the *Second Continuation*, including: the white stag hunted by Perceval in episode 5, the lion in the castle of Abrioris in episode 9, the Castle of Maidens in episode 20, and the Glass Bridge in episodes 22-23. Just like the ogre, the chessboard and the ivory horn, all of these may be regarded as romance motifs, recognisable from their appearance in other texts.[360] Whilst their status as recognisable *merveilleux* motifs is undeniable and the Second Continuator is ambiguous in confirming that status, a rational explanation is nevertheless allowed to attach itself in each case.[361] Effectively, in using well-known motifs, the Second Continuator, like Chrétien, seems altogether more disciplined and restrained than does the First in his choices regarding the *merveilleux*. But in allowing rational explanation to remove the mysteriousness of the *merveilleux*, the Second Continuator moves away from the tendencies evinced by both Chrétien and by the First Continuator.

The analysis, on the whole, so far underlines the earlier contention that the Second Continuator seems intent on reconnecting with the Ur-Text, just as we

[358] See, for example, Jeffrey Jerome Cohen's *Of Giants: Sex, Monsters and the Middle Ages* (Minneapolis: University of Minnesota Press, 1999).
[359] Such as Harpin de la Montagne in Chrétien's *Yvain* and the giant of Mont-Saint-Michel in Robert de Boron's *Estoire*.
[360] A white hind appears in in Marie de France's *Guigemar*, there is a lion in *Yvain*, a Castle of Maidens in the *Queste del Saint Graal* and a sword bridge in the *Chevalier de la Charrette*.
[361] Indeed, Bozoky suggest that 'La profondeur psychologique est ici totalement absente', p. 56.

demonstrated that the Mixed and Long redactors of the *First Continuation* had attempted to do. The difference here is that the Imitative Mode is something that was made quite explicit at the outset of the *Second Continuation* by the immediate substitution of the *First Continuation*'s main protagonist (Gauvain) with that of the Ur-Text (Perceval). Interestingly, though, the above investigations show, at least in terms of the Continuation of Chrétien's explanation of the *merveilleux*, that the *Second Continuation* does precisely the opposite of the *First Continuation*. The *First Continuation* allows the *merveilleux* to remain mysterious and without obvious explanation, where the *Second Continuation* does not. The *Second Continuation*'s choice and depiction of the *merveilleux* items/events, on the other hand, is discreet where the *First Continuation*'s is not. The following diagram should help to visualise this pattern:



Interestingly, then, the Second Continuator shows both convergence and divergence with both Chrétien and the First Continuator on this matter of the *merveilleux*. Whilst the Second Continuator clearly recognises Chrétien's disciplined and measured approach when choosing and inserting the *merveilleux* into his story, he is not ambiguous in the way Chrétien is when explaining the nature and importance of that *merveilleux*. So whilst he seeks re-convergence with Chrétien in the inclusion of

discreetly magical and mysterious items, each *merveilleux* item is ultimately assigned a quite rational explanation, where Chrétien is far more discreet and leaves interpretation to his audience.[362] Thus it may be seen that the Second Continuator's employment of the 'Imitative Mode' in terms of the *merveilleux* extends primarily to the Ur-Text. However, despite a clear sense of fidelity to Chrétien owing to the repeated emphases on matters arising from the Ur-Text (as earlier discussed), the Second Continuator still allows himself the indulgence of diverging from Chrétien by providing an explicated version of the *merveilleux*. I propose, however, that there is an exception to this rule: I intend to show, in the last section of this chapter, that when it comes to the Grail Scene, the Second Continuator allows himself no such indulgence.

THE GRAIL SCENE AS A LENS FOR UNDERSTANDING EXTENSION

As is becoming gradually clearer, this scene is crucial to an understanding of each Continuator's particular method of Continuation; indeed Bruckner, despite her expressed wish to avoid the subject altogether, finds her analysis inevitably drawn back to the subject.[363] As a consequence, I shall devote some time to it here in an analysis of its specific portrayal of the *merveilleux*. The *Second Continuation* contains a Grail Scene which very much resembles Chrétien's Grail Scene and thus also that of the later redactors of the *First Continuation* (the scene I earlier named Grail Scene 2).[364] Referring back to the quotations I included from these scenes in Chapter Three, the following quotation from the *Second Continuation* demonstrates the sense of familiarity I have just been postulating. Perceval has arrived at the Grail Castle positively brimming with his questions:

> Percevaux iert an grant esfroi,
> Molt li est grief li conmanciers;

[362] This, of course, contrasts sharply with what we found in the case of the First Continuator – who executes, in fact, precisely the opposite tactic, such that his chosen *merveilleux* are luxuriantly and overtly fantastical, and recognised as such (and thus differ very much from those that Chrétien includes), but like Chrétien, the First Continuator recognises the advantage of allowing the mysterious to remain mysterious.

[363] 'I have tended to avoid the well-worn trail that leads to explaining the Grail, but like many others, I finally found the pull irresistible despite my resistence.' Bruckner, *Chrétien Continued*, p. 31.

[364] Incidentally, as it is thought likely that the Second Continuator composed his work before the later redactors reworked the *First Continuation*, it is possible that Grail Scene 2 from the *First Continuation* is actually informed by the Grail Scene of the *Second Continuation*, as well as by the Grail Scenes of both Chrétien and the Short Redactor of the *First Continuation* (Grail Scene 1). Corley's *The Second Continuation* explains the chronology of composition with clarity, pp. 68-77.

Ne set que demander premiers,
Ou dou Graal ou de la lance,
Ou de la nue espee blanche
Qui par mileu estoit brisie. (ll. 32414-19, IV)

At last, Perceval is in a position to ask the questions he has been desirous to ask for so long. This is, of course, a clear reference back to Chrétien's text where the cousin tells Perceval that it is a great tragedy that he did not ask the questions about the Grail and the Lance when he was in the Grail Castle:

Ha! Perchevax maleürous,
Comme iés or mal aventurous
Quant tu tot che n'as demandé! (ll. 3583-85, *Perceval*)

It is also a reference to the introduction of the broken sword in the *First Continuation* (which, as was discussed in Chapter Three, found its original source in *Perceval*), which Gauvain asks about:

"...Et de l'espee et de la biere,
Qui est la hors en tel maniere,
Vos demant, car jel vuel savoir;
S'il vos plaist, dite m'en le voir." (ll. 7425-28, III)

The King tells Perceval he will answer all his questions, but first Perceval must eat while the Grail Procession passes by. The lexical similarities between this Grail Scene, Chrétien's Grail Scene and the *First Continuation*'s Grail Scene 2 are clear (see italics and cf. the parallel passages from *Perceval* and the *First Continuation* quoted on pp. 151-53):

Li rois fist Perceval mangier
An s'escuielle prop[r]emant.
N'orent gaires sis longuemant,
Quant une pucelle plus blanche
Que n'est la nois desus la branche,
Fors d'une chambre droit s'an vint;
Le Saint Graal an sa main tint,
Par devant la table passa.
Gaires aprés ne demora
C'une autre pucelle est venue,
Ainz plus belle ne fu veüe,
Vestue d'un dÿapre blanc.
La lance portoit qui lou sanc
Par ansonc le fer degoutoit;
Et uns vallez aprés venoit,
Qui portoit une nue espee
Qui par mileu iert tronçonee
An dues moitiez sanz nul mantir. (ll. 32394-411, IV, my emphasis)

In terms of content, it is immediately noteworthy that objects have returned to their processional presentation (as in Chrétien's Grail Scene and the *First Continuation*'s

Grail Scene 2), with the Lance back in the hands of a bearer,[365] where the *First Continuation*'s Grail Scene 1 did not depict them in this way. Additionally, the inclusion of the broken sword in the procession effectively undertakes the same reconciliatory process as Grail Scene 2's reworking of the same motif. We will remember from Chapter Three that the broken sword motif was considerably altered in concept (from Chrétien's version) by the *First Continuation*'s Short Redactor in Grail Scene 1, but that Grail Scene 2 attempted a careful reworking of the motif so that it reconciled the two very different versions which, in the narrative chronology of the story, sat either side of it. As a result, Grail Scene 2 effectively provided a kind of balancing apparatus, or fulcrum, allowing the reconciliation of what would otherwise be two entirely divergent scenes. The Second Continuator makes a similar move here by including Grail Scene 1's broken sword motif in a Procession very reminiscent of Chrétien's original and of the *First Continuation*'s Mixed and Long Redactors' Grail Scene 2.[366] This reconciliatory move by the Second Continuator[367] promotes an overall feeling of coherence between the three texts. The Grail itself also provides a particularly interesting point of reference. It is an item with apparent qualities of the *merveilleux* but, unlike the *esmerveillé* reaction of Gauvain in the *First Continuation*, no one in the Second Continuator's scene is described as wondering at it. Rather, the description of the Grail represents a discreet depiction of a *merveilleux* item, similar to that of Chrétien. Further, owing to the fact that Perceval is still not 'mature' enough, according to the King, to learn of the Grail as he does not fully mend the sword, the nature of the Grail must remain completely unexplained:

> […] "Biaux sire, or m'escostez;
> Vos estes molt d'armes penez,
> Au mien espoir, et bien le sai.
> Mais a ce que prové vos ai,
> Si je molt bien qu'an tot le mont,
> De trestoz ceus qui ore i sont,
> N'a nullui qui miauz de vos vaille
> Ne an estor ne am bataille;
> Mais quant ce iert qu'avroiz tant fet
> Que Damediex doné vos et
> L'anor, lou pris de cortoisie,
> De sens et de chevalerie,
> Que nos puissons dire a estrox
> Que li miaudres soiez de toz

[365] Ménard also recognises this bearer as derivative of Chrétien's original bearer: 'Réflexions', p. 53.
[366] Roach similarly notes that 'the Second Continuator does try to combine the two conflicting accounts of the Grail that had been given by his more talented predecessors.' in his 'Transformations', p. 163.
[367] It must not be forgotten that the suggested dates of composition may mean that the Second Continuator made this move before the Mixed and Long Redactors of the *First Continuation*, thus they in turn may be taking their lead from him.

De totes les hautes bontez..." (ll. 32561-75, IV)

The Second Continuator's narrative then ceases nineteen lines later. Thus, despite the King's earlier promise to impart the information about the objects after Perceval has mended the sword:

Puis vos conterai la novelle
Dou chevalier de la chapelle,
Et aprés dou riche Graal
Et de la lance au fer roial,
Et de tout ce que vos verroiz. (ll. 32533-37, IV)

the King is denied the opportunity by a combination of Perceval's failure and the Second Continuator's cessation, as he was in both Chrétien's and the First Continuator's narratives (though the First Continuator did at least explain the Lance and the bier, if not the Grail).[368]

Thus where there have been some differences in the specific depiction of the *merveilleux*, with the Grail Scene, options as to choice and explanation of the *merveilleux* seem more fixed. This resonates well with Combes' suggestion that:

> the Grail and faery elements, though closely intertwined in the plot, do not share the same [...] world.[369]

What she is referring to here is the fact that the Second Continuator appears to feel even less free to explain and/or alter the Grail, its processions and its accessories, than he has been to develop other *merveilleux* items and happenings. So, with the Grail, his employment of the Imitative Mode in relation to the Ur-Text is even more evident than it has been with the other *merveilleux* matters that were discussed earlier in this chapter. That he feels major changes cannot be made to the Grail and its accoutrements, where minor ones can be made elsewhere, seems clear. This, coupled with the fact that the text comes to an abrupt end (meaning that the Continuator, either deliberately or otherwise, avoids meaningful explanation), strengthens the earlier hypothesis that despite operating in a Mode very different from that of the *First Continuation*, the *Second Continuation* is still a work of Extension, and indeed of Prolongation. That is, the narrative has advanced a few steps, but it still appears insufficient to provide narrative closure. As with the *First Continuation*, the 'end' of the *Second Continuation* does not conform to our notion of a true 'ending': that is, the

[368] cf. Chapter Three.
[369] Combes, p. 196.

final lines show none of the features associated with an 'end': there is no recapitulation of the aims of the outset, and there is no discernible build-up of terminal features:

> Atant revint cil a esploit
> Qui l'espee avoit aportee,
> Si l'a prise et anvelopee
> An en cendal, si l'am reporte;
> Et Percevaux se reconforte. (ll. 32590-94, IV)

Further, this chapter has demonstrated that Perceval's major narrative threads are not tied (in that he has not married Blanchefleur and has not learnt about the Grail). Indeed, what this analysis seems to suggest is that there may only be one action which would be capable of achieving such closure: the *dénouement* of the Grail theme. As Edina Bozoky suggests: 'il est en tout cas hors de doute qu'il [the text of the *Second Continuation*] devait se terminer par la scène chez le Roi-Pêcheur.'[370] As a result, the mystery of the Grail may be considered a kind of 'terminating thread' as the fact that the Second Continuator breaks off before its explanation could suggest that this is the thread, above all others, which would be the one to furnish the plot with an appropriate and satisfying end. This is, of course, something that this Continuator, like his direct predecessor, does not seem to want, or perhaps feels unable, or was actually unable, to do. 'Terminating thread' seems to me a term that might be used when looking at Continuations – there may be many threads left ripe for Continuation, but this chapter's analysis suggests that it is necessary to identify which of these is the 'terminating thread': that is, the one thread that, even in the absence of resolution for other threads, could potentially, and autonomously, provide closure to the entire narrative.

Overall, the Second Continuator's text seems designed to counteract or 'remedy' (to use Sarah Kay's term),[371] or perhaps it would be better to say, balance out, that put forward by the *First Continuation.*[372] Whilst the Second Continuator proceeds no further than does the First Continuator in the advancement of the narrative, I propose that the impression he creates is that the First Continuator's use of

[370] Bozoky, 'Quêtes entrelacées et itinéraire ritual: Regard sur la structure de la *Deuxième Continuation* du *Perceval*', in *Mélanges de langue et littérature françaises du moyen âge et de la Renaissance* (Rennes: Université de Haute-Bretagne, 1980), pp. 49-57 (p. 52).
[371] Kay, 'Continuation as Criticism', p. 47.
[372] Thomas Hinton also argues this point in his forthcoming article 'The Aesthetics of Communication: Sterility and Fertility in the *Conte del Graal* Cycle', to appear in *AL*, 26 (2009).

his source material was unsatisfactory, and that the *Second Continuation* is a tool for restoring coherence, even if he seems to know no better than the First Continuator how to end the story, and appears to have a similar lack of inclination to do so, owing to what Bruckner suggests is a sense of modesty:

> We modern readers, doubtful of Wauchier's status, are not certain he knows where he is going and we are even less sure that he understands where Chrétien's romance might have ended. But in some sense, Wauchier's modesty as author leads him to replicate in his own way the unfinished character of the master text.[373]

In other words, in responding to what he sees as the fundamental desire of audiences to hear more of the knight apparently destined to be the ultimate hero, the Second Continuator, both unconsciously and consciously, employs the Imitative Mode; the latter because he is too 'modest' to complete the text and thus leaves the narrative just as incomplete as the Ur-Text, and the former owing to what is a measured construction of a narrative that is specifically designed to restore Chrétien's original pattern of interlace (earlier discussed in Chapters Two and Three), whilst weaving in points of interest from the *First Continuation* (such as the challenge of mending of the broken sword) so as to provide an overall feeling of unity, as Bozoky suggests here:

> [L]'élaboration subtile de la technique de l'entrelacement des quêtes principales [....] l'entrelacement ne reste pas purement formel, mais contient une tentative de conjonction et de réinterprétation des thèmes d'origine divers, dans le but de créer une certaine cohérence générale.[374]

By and large, the *Second Continuation*, therefore, is a narrative construction which ensures that narrative promises – primarily from the Ur-Text, but also from the immediate predecessor, the *First Continuation* – are overtly resumed, but not advanced. This, either purposefully or otherwise, leaves the way open for someone else to be in a better, more balanced, position to create and furnish the elusive end for the piece. This resonates well with Jean-Charles Payen's contention that:

> Tout se passe comme si le poète avait voulu laisser inachevée une oeuvre dont le succès même exigeait d'autres prolongements, et c'est en ce sens que l'on peut dire de Wauchier que son projet littéraire impliquait un dénouement qui ne fût pas une clôture.[375]

Thus an Imitative Prolongation, as I now propose to label the *Second Continuation*, is and in the briefest terms, something which connects a Continuation with its Ur-Text,

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[373] Bruckner, 'Authorial Relays', p. 24; reproduced in *Chrétien Continued*, pp. 47-48.
[374] Bozoky, p. 56. Corley also corroborates this point of view in Chapter Two of his *The Second Continuation*, pp. 68-87.
[375] Payen, 'Les *Continuations* de Perceval', in *Grundriss der romanischen Litteraturen des Mittelalters*, ed. by Jean Frappier and Reinhold R. Grimm, 4 vols (Heidelberg: Carl Winter Universitäts-verlag, 1978), I, pp. 354-61 (p. 358).

but which does not seek to finish it. In order to be more specific about this though, a recapitulation and re-evaluation of the findings of this chapter is necessary.

As we have already stated, the Second Continuator's response to Chrétien (and indeed to the First Continuator) is apparently both loyal and disloyal – he reconverges with Chrétien's original in one sense and diverges in another. Overwhelmingly, however, what we glean from the Second Continuator is a sense of conventionality – his choice of *merveilleux* is conventional, courtly and disciplined, something which at first glance certainly corroborates the idea that the *Continuation* seeks to remain (and indeed, move the narrative back) in line with the original Ur-Text. Therefore, describing the Mode employed by the work as 'Imitative' seems reasonable, but as has been acknowledged, what the Continuator to some extent misses, possibly unintentionally, is that particular ability to suggest the mysterious that Chrétien so skilfully employs, although this does not necessarily detract from the overall impression created. Interestingly enough, though, in his depiction of that ultimately marvellous example of the *merveilleux*, the Grail, he does appear to recognise that if one is to Prolong and to Imitate this particular item, one must remain wholeheartedly mysterious. To do otherwise is to diverge too far from the original and force the narrative towards conclusion, which, it now seems certain, does not form part of the overall design for a Prolongation which employs the Imitative Mode. And, despite the fact that precisely the opposite seemed true of the First Continuator, who of course, as we saw, moved his *Continuation* conspicuously away from the Ur-Text, when it comes to the Grail scene, even he seemed unable to resist the fact that he must leave unexplained, and relatively unchanged, this one particular key sequence. As always, the Grail remains the one unalterable item in a corpus of *Continuations* that have so far shown great divergence on a wide variety of other subjects.

Implications for the Model for the Analysis of Continuation

The following table should help to update the current findings in terms of producing a model of Continuation. I will offer some explanations directly afterward:

RESULTS FROM ANALYSIS OF *SECOND CONTINUATION*	
Genre	**CONTINUATION**
Sub-genre	EXTENSION
Sub-category	Prolongation
Mode(s)	Exploitative Imitative

What this table shows is that Prolongation can employ another Mode, as well as the Exploitative Mode which we identified earlier, and that some of the different mechanical processes at work within these 'Modes' are becoming less opaque. In Chapter Two, for example, we noted that a Continuation in general responds to an unfinished text, resumes the narrative immediately from the point of break-off, preserves at least one major protagonist, and continues at least one major plotline. It was also noted that two sub-genres of Continuation existed – Extension and Conclusion, the latter providing an 'end' where the former does not. According to the terms I have since introduced, this means that what I identified as the 'terminating thread' should be drawn to a Conclusion, where it would not be in an Extension. Under Extension, the sub-heading of 'Prolongation' was then added by the analysis in Chapter Three of the *First Continuation*; this was classified as a text which not only does not provide an 'end' but which also, more specifically, does not advance the narrative at all, such that major narrative promises remain just as unfulfilled as they did at the opening of the text. Finally, in the same chapter, we suggested that a Prolongation could operate in certain Modes. The *First Continuation* was shown to be, in the first instance, an Exploitative enterprise, and as such, a Prolongation which employs the Exploitative Mode was defined as a Continuation which conforms, first, to the characteristics of Prolongation by not explaining the terminating thread and by not advancing the narrative. Second, its Exploitative designation was due to its Exploiting the Ur-Text as a means of creating a narrative focused, for reasons other than narrative advancement, on a preferred subject matter. Its method of achieving this was to preserve from the Ur-Text a major character who is not the 'expected hero' and to make certain changes to that hero's characterisation in order plausibly to allow him to become the main protagonist. Additionally, the text supported its change of subject matter stylistically in order subtly to prepare its audience for the diversion to

other, unrelated material. Finally, there was only a superficial resumption of one of the identified major plotlines of the 'Ur-Text', and as such it was deemed that the Mode employed was indeed Exploitative. By contrast, a Prolongation which employs the Imitative Mode, as I have designated the *Second Continuation*, also conforms to the expectations of Prolongation, but unlike a Prolongation which employs the Exploitative Mode, and here the distinction becomes clear, it should preserve *at least* the 'expected hero' and resume, overtly, *at least* his major plotline(s), but this is not necessarily with a view to furthering it/them. Stylistically and thematically, therefore, a Prolongation which employs the Imitative Mode remains in line with its Ur-Text, although minor flexibility seems permissible where it does not affect the terminating thread (as was shown with the *Second Continuation*'s non-Grail-related *merveilleux* items and events).

These ideas and proposed definitions for what may constitute the building blocks and/or mechanics of these different types of Continuation are beginning firmly to crystallise, though I should make clear that I am not suggesting that these Continuators were following a set of rules for Continuation. Rather, I am suggesting that there are guidelines which can apply to us as modern critics and readers in deciding whether something is or is not a Continuation. The full mechanics of these different types of Continuation will not, however, be entirely demonstrable until the full analysis is complete. I shall now, therefore, move to my final chapter before attempting to amalgamate all of the findings of this thesis and to create the overall working model for the analysis of Continuation to be tested against the *Second Continuation*'s own *Independent Conclusion*.

CHAPTER FIVE

THE *GERBERT* AND *MANESSIER CONTINUATIONS*: INTERPOLATION VS. CONCLUSION

This chapter, as suggested in the Introduction, proposes a rather differently constructed analysis of the two remaining *Perceval Continuations* from that which I have pursued in the previous two chapters, because these two *Continuations*, whose authors name themselves Gerbert (generally held to be 'de Montreuil')[376] and Manessier,[377] together present the reader with a very different scenario in terms of Continuation. Gerbert and Manessier, it is now generally agreed,[378] composed their

[376] 'Gerbert' was first identified as being Gerbert de Montreuil, the author of the *Roman de la Violette* (dated to the second half of the thirteenth century) by Francisque Michel in his edition of the *Roman de la Violette* (Paris: Silvestre, 1834); this contention was supported by Wilmotte's article 'Gerbert de Montreuil et les écrits qui lui sont attribués,' *Bulletin de l'Académie Royale de la Belgique*, 3 (1900), 166-89. Modern scholars, upon further inspection of style and construction, now agree unanimously that this identification is indeed correct, see for example Charles François, *Etude sur le style de la Continuation du "Perceval" par Gerbert et du "Roman de la Violette" by Gerbert de Montreuil*, Bibliothèque de la Faculté de philosophie et lettres de l'Université de Liège 50 (Liège: Faculté de philosophie et lettres and Paris: Droz, 1932).

[377] Not much is known about Manessier, other than that he appears to have been commissioned by Jeanne de Flandres to write his section of the narrative. There are no other known Manessier works in existence. See Bruckner, *Chrétien Continued*, pp. 54-55.

[378] See Bruckner, *Chrétien Continued*, p. 190. Louise Stephens, in her 'Gerbert and Manessier,' does argue that Gerbert actually composed his work as a supplement to Manessier's *Continuation*, on the basis that Manessier and Gerbert include similar episodes, but this is unconvincing given that she then goes on to demonstrate how the authors contradict each other – which would suggest Gerbert did not compose his work to fit seamlessly into a cycle which already contained Manessier. There also remain occasional critics – usually those more interested in the study of Gerbert himself, and particularly so via the lens of his other work, the *Violette* – who simply presume that Gerbert broke off rather than that some scribal editing process may have rendered his work incomplete. This contention seems to exist simply because the matter does not actually affect the trajectory of their area of study, as they are not, say, examining the work in the light of its context as a Continuation, that is they do not notice and analyse the aforementioned repetition of the last fourteen lines of the *Second Continuation* because they are not examining either the *Second* or *Manessier Continuations* in conjunction with the *Gerbert Continuation*. In fact, the information that Gerbert's work is incomplete is usually given as a mere piece of background knowledge, as in John W. Baldwin's *Aristocratic Life in Medieval France: The Romances of Jean Renart and Gerbert de Montreuil, 1190-1230* (Baltimore & London: The John

Continuations at around the same time (c. 1225) and that they did so in ignorance of each other's work: it seems that both authors may have intended 'endings' to the work – or to use the term now being applied by this analysis, 'Conclusions'. If however Gerbert ever did compose lines at the end of his text that would have rendered his work a 'Conclusion' rather than what must, in the terms I defined earlier, be classified an 'Extension', they have unfortunately been lost as the extant manuscripts present Gerbert's work rather as an interpolation,[379] placed between the *Second* and *Manessier Continuations*.[380] In this chapter, I intend to adopt the following approach. I will first consider, in brief terms, the two texts' status as Continuations by applying the essentials for Continuation identified on p. 123. I will then discuss the reasons for scholars' usual convictions that Gerbert probably intended to provide an ending, and consider the question as to why Gerbert's ending may ultimately have been excised. This will lead into the analysis proper which will be a comparative analysis of Gerbert and Manessier's ends, which will include a consideration of each Continuator's management of the 'terminating thread' (the Grail Castle events). This analysis will seek to identify, in concrete terms, the types of Continuation at work in the two texts and the relative efficacy of those types identified. The results will finally be fed into the model for the analysis of Continuation that I have been developing.

DO BOTH TEXTS SATISFY THE ESSENTIALS IDENTIFIED FOR CONTINUATION?

Referring back to the scheme of essentials for Continuation identified on p. 123, I shall note in brief terms here whether or not the *Gerbert* and *Manessier Continuations* actually satisfy the criteria.

Hopkins Press, 2000), where Baldwin, on page 8, makes the following throwaway comment: 'Since Gerbert's *Continuation* ends at the third visit to the Grail Castle without the hero's further enlightenment, the scribe of Paris BN fr. 12756 appended a fourth continuation, that of Manessier, which provides closure to the story.' As I shall now show, the scribe of MS *T* is very unlikely to have added Manessier 'because' Gerbert's work was unfinished, as Baldwin suggests – rather it is far more likely that Gerbert's complete work was interpolated and edited down accordingly for some other reason. And, of course, as was earlier stated, and as this analysis will now demonstrate, this contention is unconvincing when measured against the altogether more logical conclusions drawn from the manuscripts by scholars of the *Continuations* as a complete corpus.

[379] Or a 'supplement,' to use Sara Sturm-Maddox's term, '"Tout est par senefiance": Gerbert's *Perceval*,' in *The Grail: A Casebook*, ed. by Dhira B. Mahoney (New York and London: Garland, 2000), pp. 201-17 (p. 202).

[380] As was explained in the Introduction.

1. As to whether the texts refer to an unfinished predecessor, it would appear from what is mentioned above and what I shall discuss in the next section that both *Continuations* are responding, in the immediate sense, to the incomplete *Second Continuation*.[381] There are, of course, two additional incomplete predecessors which both the *Gerbert* and *Manessier Continuations* may be argued as responding to: the *First Continuation* (of which the lack of an end was discussed in Chapter Three) and the ultimate Ur-Text, Chrétien's *Perceval* (of which the unfinishedness was discussed in Chapter Two).
2. Once again presuming that both texts are responding to the *Second Continuation*, as opposed to each other, both texts do commence their narratives from the previous author's point of cessation. Some specifics about this (a matter which is a little complicated) are contained in the next section of this chapter.
3. In terms of preserving the main protagonist(s), both texts opt to focus chiefly on Perceval's adventures, but they do include a number of Gauvain episodes which do not form part of the main plot. This will be discussed in more detail later in this chapter.
4. As for preserving the main plotline(s), for now it suffices to say that both of Perceval's major plotlines from Chrétien's Ur-Text are preserved in both texts; this is something that I will explore in the rest of this chapter.

Both texts, at least in preliminary terms therefore, satisfy our earlier notion of what may be required for a text to be classed as a Continuation. I can now, therefore, consider to which sub-genres the two texts may belong. I have already noted that in their extant format, Gerbert's text is an Extension, while Manessier's is a Conclusion, but there is some possibility that Gerbert's may originally have been a Conclusion too. I shall now therefore discuss this complication and its implications.

WHAT EVIDENCE IS THERE THAT GERBERT INTENDED AN ENDING?

Manessier's *Continuation* appears in eight Old French verse manuscripts (*ELMPQSTV* – although *V* contains only a fragment) while Gerbert's, on the other hand, appears in only two: *T* and *V* (*V*'s version is fragmentary). Manessier's work is

[381] How the *Second Continuation* is incomplete was discussed in the previous chapter.

always placed at the very end of the cycle of '*Perceval* plus *Continuations*' texts and thus always appears, without fail, as the final, concluding section to the story. The selection of texts preceding the *Manessier Continuation* is always *Perceval* + *First Continuation* + *Second Continuation*,[382] except of course in the two manuscripts where Gerbert's *Continuation* also appears, where Gerbert's is placed as the third of the four *Continuations*, e.g. *Perceval* + *First Continuation* + *Second Continuation* + *Gerbert Continuation* + *Manessier Continuation*. The evidence that really suggests that there was indeed a Gerbert ending at some point, though (as mentioned in the Introduction), is an almost word-for-word repetition in MS *T*[383] of the *Second Continuation*'s final fourteen lines, which is placed directly at the end of the *Gerbert Continuation*, e.g. *Perceval* + *First Continuation* + *Second Continuation* + *Gerbert Continuation* + repetition of final fourteen lines of *Second Continuation* + *Manessier Continuation*. This repetition permits Manessier's *Continuation*, apparently seamlessly, to resume the narrative from the end of Gerbert's romance.[384] The final fourteen lines of the *Second Continuation* in MS *T* run as follows:

> Li rois le voit, molt a grant joie
> Ses deus bras al col li envoie
> Come cortois et bien apris;
> Li rois li dist: "Biaus dols amis,
> Sire soiez de ma maison.
> Je vous met tout a abandon
> Quanques je ai, sanz nul dangier;
> Et des or vous avrai plus chier
> Que nul autre qui ja mais soit."
> A tant revient chil a esploit
> Qui l'espee avoit aportee,
> Si la prise et envelopee
> En un cendal, si le remporte;
> Et Perchevaus se reconforte. (ll. 32581-94, IV, *Second Continuation*)[385]

Effectively these fourteen lines, placed as they are in *T* and *V* at either end of Gerbert's work, frame the *Continuation* such that Manessier's final section to the corpus still resumes the narrative from the same line (e.g. the Second Continuator's

[382] In MS *P*, the cycle of texts is also preceded by the *Elucidation* and the *Bliocadran*, see Chapter One.
[383] And were it not for heavy quire loss, it is thought likely the same would have been applicable to MS *V*, and possibly for *J* too, owing to the apparent closeness of these three manuscripts given that they were almost certainly produced in the same workshop – see Chapter One, pp. 45-51 for further details.
[384] Bruckner's 'Looping the Loop' concerns itself with the effect of this repetition, and suggests that the process 'recalls a similar tic of repetition in the ordering of Ezra, Nehemiah, and Chronicles, by early and Jewish and Christian scholars,' (p. 38) which effects a similar shifting of middles and ends; reproduced in *Chrétien Continued*, pp. 192-98.
[385] The variants (minor orthographical concerns aside) of how the repeated version of this appears (e.g. after the *Gerbert Continuation*) in MS *T* run as follows: **81** si en a j. **84** si li a dit **87** et sanz d. **92** renvolepee **93** reporte.

final line) that it was originally designed to, rather like a musical *coda*,[386] thus allowing the intervening interpolation of a number of extra episodes of which Gerbert is the author.

This alerts the reader to the fact that Gerbert is being 'worked in' to these manuscripts calculatedly. Given that Gerbert and Manessier appear to have no knowledge of each other,[387] and that since Gerbert brings Perceval to the moment at the Grail Castle where all is about to be revealed, it does seem feasible that the end of Gerbert's work has indeed simply been cut off and the text appropriately edited to fit someone's, possibly the manuscript planner's, design. The fact Gerbert's work is extant only in two such closely related manuscripts may even suggest that the interpolation of Gerbert's *Continuation* was an enterprise peculiar to this particular workshop. We cannot know if the *Gerbert Continuation* ever appeared on its own (that is, not as an interpolation, but as the chosen ending to *Perceval* in place of Manessier) in any other lost manuscript as the concluding section, but it is worthwhile to consider some of the plausible reasons as to why this workshop might have chosen to interpolate Gerbert's text in this way.

First, the poet himself. If indeed 'Gerbert' is 'Gerbert de Montreuil', then even if we know little about him, we do understand his place of origin. Montreuil was the main seaport in the county of Ponthieu on the north-eastern coast of France.[388] As we saw in Chapter One, manuscripts *T* and *V* can both, from codicological evidence, be located to north-eastern France, and *T* in particular, it has been suggested, shows some linguistic evidence which would suggest the Picard dialect,[389] as would have been spoken in Montreuil. It is not implausible, therefore, that Gerbert might have been considered a 'local author'. We cannot, of course, provide proof, but it might be that if Gerbert were a local poet, the workshop felt somehow obliged to include his work, even though Manessier's work, by the time of the composition of *T* and *V*, may already have been circulating.[390] Whilst the exact circumstances surrounding the inclusion of the *Gerbert Continuation* will probably never be known, a local

[386] Bruckner refers to it as a 'narrative loop' throughout 'Looping the Loop' and *Chrétien Continued.*
[387] Since neither demonstrates intertextual reference to the other, and both appear designed to emanate from the same narrative moment at the end of the *Second Continuation.*
[388] Baldwin, p. 2.
[389] Nixon, p. 49.
[390] See Table 1, Appendix II.

connection does seem plausible: all the other manuscripts which include the *Manessier Continuation* have been located, albeit in some cases provisionally, to other parts of France.[391] In further support of this proposal, at the end of his *Continuation*, Manessier cites his patron as being Jeanne, Countess of Flanders;[392] thus it is plausible that Manessier also came from, or lived, somewhere in the Flanders region. Of course, it is also perfectly possible that he originated from elsewhere in France, and this, coupled with the patronage of an influential figure, may have been the reason for his greater ubiquity in the manuscript tradition.[393] This would be especially the case if Manessier's work did indeed start circulating a little in advance of Gerbert's, even if Gerbert himself was unaware of it. If this 'incorporation of a local author' was indeed at the root of Gerbert's interpolation, though, it still does not explain why it is his work that is treated as an interpolation, rather than Manessier's. If Gerbert's work was deemed important enough locally to be shoehorned into the narrative, then why did the editor of the texts not maintain Gerbert's ending, and cut off Manessier's instead? It is from the standpoint of this question that I propose to examine the last two *Continuations* for the rest of this chapter, as I think this will offer us a good opportunity to understand the nature of another two types of Continuation, one belonging to the sub-genre of Extension and the other to that of Conclusion, but with the possibility that the Extension, if we had possessed it in its original complete form, was once also a Conclusion.

Let me start with the question: why would the *Manessier Continuation* consistently be the work chosen as the final piece of the jigsaw in all surviving manuscripts, even as against a rival piece that might have filled the gap just as effectively, as is the case in *T* and *V*. It must be presumed that something about the Manessier ending meant that whoever at this workshop made the decision to edit the text so, felt that the *Manessier Continuation* was a 'better', 'more satisfactory' or

[391] Ibid.
[392] I shall return to the subject of patronage in more detail shortly.
[393] Indeed, Chrétien's own history of patronage shows us that it is not necessarily the case that authors come from the same region as their patrons; his early patron was Marie de Champagne, which would indeed incorporate Troyes, but his later patron, Philip of Flanders was from a land removed from Troyes. And we need not even assume, of course, that Chrétien was ever resident in Flanders: historical documentation shows that in 1182 Philip made several visits to the court of Marie de Champagne in an attempt to gain the hand of the newly widowed Marie, and so he may well have met Chrétien and discussed the writing of *Perceval* there – see Frappier, *Chrétien de Troyes et le mythe du Graal* (Paris: SEDES, 1982), p. 72.

perhaps ‘more appropriate and suitable’ choice as a concluding section to the story. Presuming, then, that both *Continuations* did once furnish an end to the story (that is, that what, in the previous chapter, I called the ‘terminal thread’ is concluded; in this case that is the Grail thread), then it seems likely that the answer may well be to do with the question of satisfaction as I outlined it in Chapter Two. Was Manessier’s ending more satisfactory? Did Gerbert’s ending jar the medieval concept of what constituted a good ending less than did Manessier’s? In order to answer this, during the rest of this chapter I intend to:

1. Remind the reader of what I suggested were the conditions of ‘satisfactory ends’
2. Consider how well both the *Gerbert* and *Manessier Continuations* conform to these conditions, with particular emphasis on their management of the ‘terminating thread’
3. Compare and contrast the results
4. Feed the results into the model for the analysis of Continuation that I have been elaborating in the course of this exploration.

WHAT CONSTITUTES A SATISFACTORY END?

1. I started with Kermode’s seminal text *The Sense of an Ending*, which gives us useful hypotheses as to why satisfactory endings are necessary. He suggested that human nature, in order to be satisfied by any narrative, seeks shape and structure, and that this sense of satisfaction is regulated primarily by a circular, symmetrical or cyclic pattern. Thus, for an ending of a narrative text to be satisfactory, it must in some way mirror its beginning.
2. From Herrnstein Smith’s *Poetic Closure*, we derived the hypothesis that ends, and particularly satisfactory ones, tend to be signalled explicitly and lexically through the use of ‘terminal features’; without these, she suggested, there remains, for the reader, a feeling of incompletion and, for the writer, a sense of obligation to continue.
3. Herrnstein Smith also explained that for a work to be satisfactorily closed, or subject to what she calls ‘appropriate cessation’, there must remain, in her words, ‘the expectation of nothing’ – although she does not link this specifically to narrative concerns as her study focuses on lyric poetry. The

> analysis then turned, therefore, to medieval concepts of closure, as described by McGerr, who noted that both Kermode's and Herrnstein Smith's hypotheses can be relevant to a medieval context, and even more usefully, that Herrnstein Smith's 'expectation of nothing' could be extended to thematic, narrative concerns as well as to formal, textual ones. We concluded, therefore, that if a satisfactory end is to be created in a medieval narrative text, important narrative threads, and most particularly the terminating thread, should be neatly tied such that there can be no expectation that something else should follow.

I turn now, therefore, to the 'ends' of both the *Gerbert* and *Manessier Continuations* in order to see if they can afford any clue as to why, in our north-eastern workshop, Manessier's *Continuation* seems to have been considered the superior choice as providing an ending and hence, whether that lends support to my hypothesis that the choice of one ending over another is ultimately a question of the relative levels of satisfaction provided by different types of Continuation. I propose first to consider Manessier's version as his full text is available; Gerbert presents a slightly trickier subject as the lines which would have concluded his *Continuation* (always supposing, of course, that they existed) are no longer available; this means that I shall have to attempt to determine whether his 'end' at least seems to be tending towards creating a 'satisfactory end'.

MANESSIER'S END

I shall turn first to the question as to whether or not the end mirrors the beginning in this *Continuation* – and for this, we need to return to the beginning of Chrétien's *Perceval* as it, rather than the beginning of his own *Continuation*, must constitute the actual beginning of the narrative. As I explained in Chapter Two, Chrétien begins with a prologue in which, as author, he envisages himself as the metaphorical sower of the seeds of romance. He claims to be writing a tale that will bring him great and Godly rewards: it is a goodly task he is undertaking at the behest of Count Philip of Flanders, his patron, who, he says, gave him a source book. Manessier, as he reaches

his own 'end', refers directly and quite explicitly back to this opening flourish.[394] My emphases demonstrate the lexical echoes:[395]

> Qui encore en cel païs va
> La sepoulture puet veoir
> Sor quatre pilers d'or seoir,
> Si com Manesier le tesmoingne,
> Qui met a chief ceste besoingne
> **El non Jehanne la contesse,**
> **Qu'est de Flandres dame et mestresse,**
> La vaillant dame et la senee
> Que Damediex a assenee
> *A sens, a valeur, a biauté,*
> *A cortoisie, a loiauté,*
> *A franchise, a largesce, a pris.* […]
> **El non son aiol conmença**,
> Ne puis ne fu des lors en ça
> Nus hons qui la *main i meïst*
> Ne du finner s'antremeïst.
> Dame, por vos s'en est pené
> Manessier tant qu'il l'a finé
> **Selonc l'estoire proprement**,
> *Qui conmença au soudement*
> *De l'espee sanz contredit*. (ll. 42638-61, V, *Manessier Continuation*, my emphasis)

In bold, Manessier recalls the fact that Chrétien mentioned there having been a source book for the tale; he states that his patroness is Jeanne, Countess of Flanders, a descendant precisely of the Count Philip for whom Chrétien himself had been writing. Thus Manessier relates his concluding section firmly back to the prologue of Chrétien's work, and explains in assured terms that he has endeavoured to finish, appropriately ('selonc l'estoire'), that which Chrétien himself had set down. This suggests another line of enquiry and interest – and here I return to the earlier subject of patronage – as Manessier's patron is someone linked, through close blood relations, to the patron of the original Ur-Text. This obviously adds an authenticity to the work which Gerbert's *Continuation* is unable to furnish, though it is always possible, of course, that some similar reference might have been deleted in the process of editing and interpolating. That said, even if Gerbert had a patron of whom we have no trace,[396] it seems unlikely he would also have been writing for Countess Jeanne (or even for someone else from the same family) as it would seem counter-productive to have two separate authors commissioned at the same or related courts to provide the closure of a single story. The work of one would inevitably open the other up to

[394] Bruckner concurs, describing the effect as 'wonderfully circular,' *Chrétien Continued*, p. 56.
[395] Chrétien's prologue is reproduced on p. 125.
[396] Gerbert's patron in the *Roman de la Violette* was Marie, Countess of Ponthieu; thus there is some possibility his patron for this *Continuation* was the same person.

questions and discussion – and as I have argued, a satisfactory ending does not leave questions unanswered. This matter of patronage, therefore, can provide strong supporting evidence for what is clear from manuscript testimony: that Manessier's ending was perceived by the workshop of *T* and *V* to be of superior value to Gerbert's, as it had been commissioned, apparently by someone authentically linked to the origins of the Ur-Text.

I turn now to the 'build up of terminal features' which, I suggested, following Herrnstein Smith, might be expected to appear in a 'satisfactory' ending. In terms of including an example of what McGerr termed 'medieval termination formula', i.e. a simple statement that 'this is the end', Manessier clearly fulfils this criterion as the underlined text shows above. In all the manuscripts which extend as far as Manessier's final line (that is, all those without folio loss at the end: *MPTU*) there also exists, after Manessier's final line, some variation on the formula 'Explicit de Perceval le Galois': a signal of scribal support for our undeniable impression that this is the end. Additionally, the italicised text in the quotation above shows an accumulation of a number of the formal features which Herrnstein Smith points to, and which include enumeration, alliteration and sibilance. All this means that, so far, Manessier's 'end' fits exactly the conditions we defined for a satisfactory end. There does, however, remain the final question: the tying up of important narrative threads.

Manessier's management of the 'terminating thread' and the other 'major threads'

The 'terminating thread' is, of course, Perceval's story intertwined with that of the Grail, and here again, by the time of his narrative's cessation, Manessier fits the model: he has returned Perceval to the Grail Castle, allowed him to obtain the Grail as he is now fully worthy, and offers a full explanation of the Grail and of the happenings at the Grail Castle. In what could be described as the perfect ending for a medieval narrative,[397] Perceval eventually ascends into heaven with the Grail, the

[397] Bruckner argues that it is indeed a traditional end to see a knight 'first in arms, then in prayer' in 'Knightly Violence and Grail Quest Endings: Conflicting Views from the Vulgate Cycle to the *Perceval* Continuations,' *Medievalia et Humanistica*, 26 (1999), 17-32 (p. 29). See also Jacqueline Cerquiglini et al., 'D'une quête l'autre: De Perceval à Gauvain, ou la forme d'une différence,' in *Mélanges de littérature du moyen âge au XXe siècle offerts à Mlle Jeanne Lods* (Paris: Collection de l'Ecole Normale Supérieure de Jeunes Filles, 10, 1978), I, 269-96 in which a discussion of collective versus individual salvation in *Perceval* is undertaken.

Lance and the trencher. Indeed the last lines before Manessier's epilogue seem designed to make it clear to the audience that the end has been reached, and that it has been achieved by the specific resolution of the Perceval/Grail thread:

> En or et en argent le mistrent
> Cil qui du fere s'entremistrent,
> Puis ont desus la lame escrites
> Letres entaillees petites
> Qui dïent: "Ci gist Perceval
> Le Galois, qui du Saint Graal
> Les aventures acheva." (ll. 42631-37, V, *Manessier Continuation*)

Thus with the terminating thread not simply resolved, but explicated, we are provided with an apparently satisfactory, and indeed happy, ending. It could easily be argued, given the earlier definition of a satisfactory ending, that this fully satisfies in its own right the audience's desire for an end, but Manessier has even taken the time, throughout the text, to conclude some of the other pertinent threads, which in some cases originate in preceding *Continuations* as well as in *Perceval*. In the first instance, he explains the provenance of the broken sword (in episode 1 – ll. 32812-909, V), which was begun in *Perceval* (ll. 3140-43) and continued, as was earlier shown in Chapters Three and Four, in a slightly altered state in both the *First* (ll. 7152-64, III) and *Second Continuations* (ll. 32408-11, IV). Manessier explains that the Fisher King's brother Goondesert was killed by the sword which, at the moment of impact, broke into pieces. Goondesert's daughter brought his body and the pieces of the sword to the Fisher King, saying that the knight who could mend the sword would avenge her father's death and cure the Fisher King, who accidently wounded himself with the pieces of the same sword. This, of course, functions rather ingeniously as what Vinaver, when talking about prose romances, called a 'prolongement rétroactif'.[398]

Manessier also includes a lengthy section on Gauvain's subsequent adventures (Section III, episodes 6 to 11 – ll. 35051-7140), which are all of a secular and courtly type, and which resonate interestingly with adventures adumbrated in the three preceding texts. A comprehensive textual assessment of all the episodes in question is

[398] Eugène Vinaver, 'La genèse de la Suite du Merlin,' in *Mélanges de Philologie romane et de Littérature médiévale offerts à Ernest Hoepffner* (Paris: Belles lettres, 1949), pp. 295-300 (p. 297). Leupin also argues that the use and re-use of Broken Sword motif works as a metaphor of the type of *écriture* which he sees as characterising the *Continuations*, that is, that they 'reconduire la faille' (p. 269) in order to maintain suspense as long as possible, 'La Faille', pp. 253-69.

impossible within the context of this thesis. However, the dynamics of these episodes might be usefully illustrated through a brief consideration of their narrative content. In the first episode of Section III (episode 6), at Arthur's court, Gauvain recalls his visits to the Grail Castle and the chapel of the Black Hand in a conversation with the Queen. He is troubled by his failure to learn the significance of the Grail. A damsel then arrives and reproaches Gauvain for not having kept his promise to avenge the dead knight on the bier at the Grail Castle, who was her brother. His failure, she tells him, was caused by his sinfulness, and she asks him to fulfil his pledge by donning her brother's armour and accompanying her to save her honour and her land, to which he agrees. They then depart and Gauvain undertakes a number of courtly adventures in the name of avenging the knight on the bier. These include the rescuing of a wronged knight (in episode 7), and a number of duels (in episodes 8, 9 and 10), which culminate in a duel with Keu who, it is claimed, dealt the blow which killed the knight on the bier. At Arthur's request, though, Gauvain does not kill Keu, merely wounding him. The resonances with the three previous texts are obvious. This damsel functions as a direct parallel to Chrétien's Demoiselle Hideuse who, as we earlier saw, also arrives at Arthur's court to berate the main protagonist for his failure (caused by sin) at the Grail Castle, and to ensure that he now fulfils his earlier promise. In this way, Manessier makes candid reference, first, to Gauvain's previous failure and his promise regarding the knight on the bier at the Grail Castle which were described in the *First Continuation* (as discussed in Chapter Three),[399] and reverted to in Gauvain's conversation with his son in the *Second Continuation* (as discussed in Chapter Four)[400] and, second, to Perceval's parallel adventures in Chrétien's Ur-Text. Additionally, Gauvain's subsequent 'courtly' adventures (in episodes 8-11) in Manessier's text provide a specific return to Chrétien's structure of interlace – and a return for Gauvain to the type of knightly, rather than spiritual, activities that the audience has come to expect of him in *Perceval*, the *First Continuation* and other medieval Gauvain texts (as discussed in Chapter One).

Manessier also resumes the Blanchefleur story (ll. 39027-359, V) which was earlier identified as a major open plotline for Continuation, with Perceval returning to

[399] In Section I, episode 7 (ll. 1194-509, I and ll. 3631-969, II) and Section V, episodes 3-6 (ll. 13003-624, I; ll. 17115-880, II and ll. 19915-20398, III).
[400] Episode 32, ll. 31148-253, IV.

her under what, thanks to Chrétien's *Perceval*, the *First Continuation* and the *Second Continuation* (as discussed in the previous two chapters), are now familiar circumstances: he is pleased to see her, fights for her honour, but eventually leaves her as he has a more pressing adventure at hand:

> —"Ne te sai ailleurs ou tramatre,
> Fait Percevaux, an cest païs,
> Car je n'an suis mie naïs.
> Et neporquant dont iras tu
> A la cort au boen roi Artu
> Ailleurs ne te sai anvoier." (ll. 39234-39, V, *Manessier Continuation*)

This furnishes excellent proof that the 'satisfactory end' that I have been postulating need not be the anticipated one. Indeed, the reader might expect that, as Manessier proclaims this to be an attempt to complete *proprement* what Chrétien started, that he might choose to depict Perceval and Blanchefleur as finally marrying, given that this is what Perceval had earlier promised his beloved (ll. 2927-32, *Perceval*). The direction of the entire narrative, however, has changed since Chrétien was the author, as the previous chapters have discussed. Now, the final *dénouement* of the Grail thread has taken on heavy religious significances which would suggest that secular love does not, and perhaps cannot, play a role in helping Perceval to achieve his ultimate quest.[401] Indeed Walters's excellent article on the changing image of Blanchefleur argues precisely this: whilst Chrétien would appear to wish the two lovers to form an eventually permanent relationship, she says, as all Chrétien's previous characters have (with the obvious exception of Lancelot and Guinevere), Manessier obviously feels uncomfortable trying to reconcile the romantic and religious currents present in Chrétien's text, and thus reduces Blanchefleur to a status more reminiscent of a friend.[402] Manessier's proposal for a fitting end to the Blanchefleur thread, under these circumstances, seems perfectly appropriate, and fits into what we have postulated about 'Continuation'. Satisfactory ends are not always predictable; continuators, it is obvious, may have their own ends, and these will not always sit comfortably with those of the original author; this, however, does not make their work any less a Continuation. Indeed, owing to the fact that Manessier addresses

[401] Indeed, Bruckner points out that the Christianisation of the Grail chiefly by the *Queste* means that 'Perceval's success in the Grail quest is tied to his ability to remain, if not as virginally pure as Galahad, at least chaste.' 'Knightly Violence,' p. 25.
[402] Walters, 'The Image,' pp. 440-44.

and ties the 'terminating thread' of the Grail, what he creates, according to our terms, is a 'Conclusion' – and this in spite of the unpredictable outcome of the Blanchefleur thread. Further, Manessier, as we saw in lines 42657-61, claims to be concluding the entire narrative faithfully, which would suggest his Conclusion should fall under the sub-category of what, in Chapter Two, I termed 'Measured Gratification'. And if it is to provide 'Measured Gratification', rather than 'Short-Term Gratification' (the distinction was described in Chapter Two; see p. 120), then Manessier must address at least some of the other identified major plotlines which have been left open by his predecessors. It is for this reason, of course, that Manessier can hardly avoid the Blanchefleur thread altogether; he must find a way to bring her story to some sort of conclusion, but it must be one which suits both what seem to be Manessier's own ends and the narrative trajectory that has been fashioned by the combination of *all* of his predecessors. By removing entirely any hint of the sexual relations between Blanchefleur and Perceval that Chrétien implied, but avoided addressing directly, Manessier contrives to revert to a major plotline and concludes it, though he does so in a way that suits his, rather than what we perceive to be Chrétien's, own projected ends.

Overall, then, I hope to have demonstrated that Manessier is making a calculated attempt to conclude the story, or, to use the terms of Claude Lachet, Manessier 'clôt le récit d'une manière méthodique, à double tour. Un coup de grâce donné au héros et à son histoire.'[403] According to our terms, in other words, he provides a satisfactory end in the most basic sense that I identified in my second chapter by explicating the terminating thread, but also contrives to bring to a conclusion more narrative threads that are strictly necessary for the *Continuation* to qualify as being satisfactorily concluded. Indeed, he makes explicit reference to the fact that he aims to complete threads which were begun by the author of the Ur-Text,[404] whilst implicitly alluding to the fact that his predecessors did not complete these threads 'Ne puis ne fu des lors en ça/ Nus hons qui la main i meïst/ Ne du finner

[403] Lachet, '*Les Continuations de Perceval* ou l'art de donner le coup de "grâce" au récit du Graal,' in *L'Œuvre inachevée, Actes du Colloque International (11 et 12 décembre 1998)*, ed. by Annie Rivera and Guy Lavorel (Lyons: CEDIC, 1999), pp. 21-29 (p. 29).
[404] Indeed, Payen notes that 'Manessier éprouve, plus que les autres continuateurs, le souci de se référer à Chrétien,' p. 360.

s'antremeïst' (ll. 42654-56, V). Undeniably, the fact that Manessier addresses open threads throughout his text, and not just at the very end, suggests that Manessier's entire text is indeed designed resolutely to provide an end. What he provides accordingly is not just a Conclusion that ties things up superficially or as an afterthought,[405] rather the romance accumulates conclusions as it progresses, a process which culminates in the ultimate conclusion that is Perceval's death. And this, in its turn, mirrors the beginning of the narrative where, we remember, Perceval began as an unformed, child-like being. Here at his death, the other end of his life, he is mature, an adult – a king in fact: he is precisely the mirror image of his first incarnation. Thus the idealised circularity of the text, as is characteristic of the endings that Kermode finds most satisfactory, is realised and the audience is left with no expectations of further development, most importantly to the terminating thread, but also to several of the other major plotlines. I think, therefore, it would provoke little argument to classify the *Manessier Continuation* as a 'Conclusion which provides Measured Gratification' as described in Chapter Two: this *Continuation* provides a satisfactory end, and it is one which is strictly measured in its construction, designed specifically to provide closure. These findings underline the validity of our definition of this type of Conclusion more clearly than did my relatively brief analysis, in Chapter Two, of Jean de Meun's Continuation of the *Rose*.

Before I can conclude fully on the type of Continuation at play in the *Manessier Continuation*, however, as in the previous chapters, the Mode(s) employed by the text require(s) identification in order to complete this section of the model for the analysis of Continuation. From the information that I have outlined above, it is clear that Manessier's *Continuation* is a faithful one, within the limits imposed by the gradually altering direction of the story effected by the First and Second Continuators. He achieves this by reverting regularly to threads introduced by all three of his predecessors and Imitating them in such a way as to fulfil, in principle, the audience's horizon of expectations, but also developing them, carefully, in such a way as to fulfil his own narrative ends. This being so, the Mode in which Manessier's Continuation seems to operate is the 'Imitative' Mode. Recalling how this was described in Chapter Four in reference to the *Second Continuation*, the 'Imitative' Mode must resume the

[405] This type of end would of course show the Conclusion as providing merely 'Short-Term Gratification' as we saw was true of the *Anonymous Conclusion* of the *Rose* in Chapter Two.

major plotlines and characters which have been adumbrated in preceding texts. It must represent them faithfully, either resembling or duplicating precisely the ways in which they were previously recounted, and fill the audience with the confidence that the narrative is proceeding as it would have done had the Ur-Text been complete. Thus, the Imitative Mode seems to fit Manessier's apparent scheme very well, and thus it may be convincingly argued that the *Manessier Continuation* is a Conclusion providing Measured Gratification, and which employs the Imitative Mode. Now, however, I shall turn to the work of Gerbert: does his *Continuation* work on similar principles to Manessier's? Can his *Continuation* be classified in the same way? And does this proposed classification offer any way of understanding the manuscript planner's ultimate choice of Manessier's Conclusion as being the 'better', the 'more suitable' or even the 'preferable' finale to this vast body of work?

GERBERT'S END

As I previously suggested, to conclude with any real certainty on Gerbert's 'end' is in some ways impossible, as we no longer have access to the final, closing lines we suspect he might have written. However, as we saw, the *Manessier Continuation* showed its intention to 'Conclude' from its outset, as from its very first lines it plainly sought to tie up the threads left open by its predecessors. Thus, if Gerbert's text was indeed intended as an end it is entirely conceivable that a similar progression to Manessier's may be discernible in his own *Continuation*. Further, it seems reasonable to assume that Gerbert's *Continuation* is cut off close to the end of what was probably his conclusion since, by the moment of the final extant line, Perceval has mended the broken sword completely, and the Fisher King seems about to reveal all to him.[406] As a result, there may well only be relatively few lines missing, and perhaps an epilogue like the one which concludes the *Manessier Continuation*.[407] Any inferences which we can make about the direction the text appears to be taking, therefore, can be regarded as having a reasonably firm basis.

[406] I shall come back to the textual details of this final scene in a moment.

[407] Bruckner in *Chrétien Continued* agrees that the end was indeed close at the moment of the narrative's cessation, but that Gerbert knows 'the uncertainties of ending', which is why he takes the trouble of naming himself four times throughout the text (ll. 6998, 7001, 7008 and 7016) in order to 'fix and hold a place in narrative transmission.' (pp. 202-03).

I shall begin, as we did with Manessier, with the issue of the end mirroring the beginning. Of all the points we need to consider this is the most problematic because, as suggested above, Gerbert's end may have included an epilogue, and it would be in this short section of text that Gerbert would have the opportunity to address Chrétien's opening section in the overt way that Manessier does. Earlier in the text, however, Gerbert usefully sets out his ambition to continue ('reprise') faithfully, and complete ('la fin ataindre') the romance, according to the original source ('vraie estoire'). The repetition of his own name also suggests he is a self-conscious author, keen to state his authority on the text:

> Si con la matere descoevre
> GERBERS, qui a reprise l'oevre,
> Quant chascuns trovere le laisse,
> Mais or en a faite sa laisse
> GERBERS, selonc le vraie estoire;
> Dieus l'en otroit force et victoire
> De toute vilenie estaindre
> Et que il puist la fin ataindre
> De Percheval que il emprent,
> Si con li livres li aprent
> Ou la meterre en est escripte; (ll. 6997-7007, I, *Gerbert Continuation*)

This passage shows that Gerbert intends to reach the end where his predecessors could not (or would not) (l. 6999), following the instructions of the book in which the matter is set down (ll. 7006-07), which presumably is a reference to the same book (or at least a book containing the same matter – if one such book indeed existed) that Chrétien claims was given to him by Count Philip. With Gerbert's text having been truncated in the way it is, however, we are denied the occasion which he may have provided to review his work and judge whether he feels he has achieved these ends; thus it is impossible to draw firm conclusions on this point. From a purely narrative point of view, however, just as in the *Manessier Continuation*, the reader can clearly see that Perceval's character at the end of the narrative serves very well as a mirror image of his earlier self. At the beginning of *Perceval*, we remember, Perceval was immature and unformed in a social, courtly and spiritual sense; he certainly could not have mended the broken sword, nor was he able to address the nature of the Grail. Here, at the end of Gerbert's text, Perceval has developed into precisely the opposite; his lengthy adventures have rendered him at last capable, mature and advanced enough, as the Fisher King tells us, to complete the task perfectly, something which is shown by the lines underlined in the text below:

> Adonques fu l'osque refaite,

si bien et si bel l'a rejointe.
Lors le ra *prise par le pointe*,
le roi le bailla a tenir
si que tout le *porent* veïr.
Li rois le voit, s'en a tel **joie**
que raconter ne vous saroie,
dire la **joie** qu'il en mainne.
«Amis, fait il, la vostre *paine*
avez vous bien guerredonee,
quant Diex vous a l'onor donee
que dignes estes de savoir
de ces affaires tot le voir.»
Et *Perchevax* grant **joie** en fait.
Or n'a *pesance* ne deshait,
ains a grant **joie** ens en son cuer,
que je ne *porroie* a nul fuer
dire la **joie** qu'il en a:
a *por un poi* qu'il ne chanta. (ll. 17068-86, III, *Gerbert Continuation*, my emphases)

The insistence on forms of 'voir' also feeds into this interpretation, in so far that seeing, in medieval psychology, often equates to elevated understanding, and thus to intellectual maturity. [408] This element of Perceval's maturation does indeed demonstrate very well how the narrative's end mirrors its beginning in Chrétien's original in narrative terms, but in textual terms, as I suggested above, he does not furnish nearly as many lexical echoes as Manessier.

I turn now to the next concern in the list of features of satisfactory ends that I identified in Chapter Two: the build-up of terminal features. In the lines I have just quoted, there is heavy repetition of the word 'joie' (marked out in bold), as well as a discernible crescendo of alliteration building through the passage (see the italicised text) which would suggest that Gerbert may specifically be signalling the arrival of the end. The lexical emphasis – particularly the heavy stress on the word 'joie' – seems to illustrate the narrative importance of this scene. 'Joie' of course is usually associated with the courtly in other romances, such as at the moments where the love of the hero and heroine comes to fruition.[409] What is interesting here is that 'joie' is not associated with something courtly, rather something more spiritual; thus Gerbert alerts his audience, by creating an obvious incongruity, to the significance of the scene. Everything therefore suggests that Gerbert may be accentuating a moment of considerable narrative importance. It seems highly likely, in other words, that he is

[408] For more on this subject, see my 'Perceval's Puerile Perceptions'.
[409] Such as the 'Joie de la Cort' episode in *Erec et Enide*.

indeed quite explicitly gesturing to the fact that the end is close. The final and most important concern to address, however, is the tying up of narrative threads.

Gerbert's management of the 'terminating thread' and the other 'major threads'

We have already demonstrated that Gerbert, at the moment when his text seems to have been truncated, is in the process of finishing off the Perceval/Grail story, what we have called the terminating thread. Manessier, though, in the course of his narrative also addresses other open threads and I shall turn first to Gerbert's treatment of these. I begin with the Broken Sword motif.[410] Gerbert resumes the thread from all of his predecessors by incorporating two separate swords. One of these appears at both the beginning and end of Gerbert's section of the narrative, in the guise of the qualifying task at the Grail Castle, (in the way that Manessier had in ll. 32812-909, V, following the First and Second Continuators):

«...Et sachiez bien tot sanz doutance
Que, se cha poez revenir,
Assez tost porroit avenir
Que l'osque porriez asalder,
Er lors si porriez demander
Et del Graal et de la Lance,
Et sachiez bien tout affiance
Qu'adont savrez la verté fine,
Les secrez et l'oevre devine.» (ll. 34-42, I, *Gerbert Continuation*)

Perceval dit qu'il l'oitroit,
e s'en vint a l'espee droit
si l'a prise sanz coarder,
si le comenche a regarder;
l'osque voit ens, molt li anoie,
sa main de chief en chief convoie,
sans contredit et sanz defois;
lors le bransloie .IIII. fois
si fort qu'a poi qu'il ne l'a fraite.
Adonques fu l'osque refaite,
si bien et si bel l'a rejointe. (ll. 17059-69, III, *Gerbert Continuation*)

[410] Andrea Williams pays considerable attention to the enchanted sword motif in Chapter Four of her *The Adventures of the Holy Grail: a study of* La Queste del Saint Graal (Oxford: Peter Lang, 2001). Here, in a discussion of the depiction of the three swords included in *La Queste*, she considers the sword's generic secular and spiritual meanings in the Middle Ages. One of these is the *Espee Brisiee* which she acknowledges is a motif inaugurated by Chrétien in *Perceval* and picked up in varying forms by other authors such as the First and Second Continuators, the composer of the *Prose Lancelot* and, crucially for her analysis, the author of *La Queste* (pp. 111-13).

The second sword is Perceval's own – the one which was given to him in Chrétien's Grail Scene and which would be broken in one perilous circumstance (as in ll. 3140-43, *Perceval*):

> Maintenant sans point de respit
> Trait le brant d'acier que il porte,
> Del pomel feri a la porte,
> Mais al tierc cop que il i done
> Si durement esclistre et tone
> Qu'il samble que li siecles fine;
> L'espee qui fu d'acier fine
> Li brise en deus pieces par mi.
> Perchevaus forment se grami
> Quant voit s'espee en deus brisiee
> Qui molt estoit bone et prisiee:
> A terre en gisoit une piece. (ll. 168-79, I, *Gerbert Continuation*)
>
> Et cil qui n'estoit mie fols
> Sosfle le fu a deus grans fals
> Qui onques nul jor ne fina.
> Les pieces prist et affina,
> Si l'a reforgie si bien
> Que onques n'i parut de rien
> Que ele eüst esté brisiee;
> L'espee qui tant fu prisiee
> Bien brunist et refait la letre [...]
> Perchevaus, l'escu en chantel,
> Chevalche, qu'il n'a plus targié,
> Mais n'ot mie molt eslongié
> Le chastel, quant il ot les cloches
> Soner par totes les parroches,
> Car Trebuchés fenis estoit
> Qui s'espee refaite avoit
> Qui bone ert et tranchans et dure (ll. 869-909, I, *Gerbert Continuation*)

In Gerbert's text, as we see above, it is first broken, and then repaired by Trebuchés (which is presumably a variant of Triboët, as Chrétien earlier named the person who would mend the sword), precisely as had been prophesied by Perceval's cousin in the Ur-Text (ll. 3673-85, *Perceval*). It is interesting that Gerbert should seek such a reconnection with the Ur-Text, as both the First and Second Continuators (and indeed Manessier) had been quite satisfied simply to use the motif in its role as a task or challenge at the Grail Castle. Gerbert's more faithful reversion to Chrétien's *Perceval* demonstrates that he is making an effort to refer intertextually across the *Perceval+Continuations* corpus to re-open threads long since neglected. This motif, however, was not one that we identified as being one of those vital to the furtherance of the plot; we acknowledged, certainly, that it constituted an interesting thread, but it did not seem that a failure to explicate it fully would affect the satisfactory resolution of the terminating thread. In a similar vein, Perceval lifts the siege at Montesclere (ll.

8906-10192, II), the very same siege that Gauvain had vowed to lift in the second half of Chrétien's text (ll. 4685-725, *Perceval*). Again, we identified this as a major plotline, but it was for Gauvain, and owing to Gauvain's apparently secondary importance, we suggested that this thread too was one which the Continuators could choose to avoid without the failure's affecting their ultimate management of the terminating thread.[411] These two threads, then, whilst interestingly continued by Gerbert (particularly where they have not been picked up on by other Continuators), do not seem to fit, at least as well as those chosen by Manessier, the earlier notion of the sort of open thread that would need continuing in order to effect a satisfying end or Conclusion. That is not to say that they are bad choices – they certainly do refer faithfully back to the Ur-Text and demonstrate a very careful reading of Chrétien's original[412] – but their inclusion shows that Gerbert, in some ways, is also ignoring the unavoidable impact his other predecessors have had on the narrative as a whole.[413] In other words, he disregards to a considerable extent the direction that has been imposed on the narrative by the intervening work of the First and Second Continuators. Their neglect of threads such as these (that is, those which have precursors only in Chrétien's text) means that, by the time the audience arrives at Gerbert's text, they must have been largely forgotten. This reintroduction of them by Gerbert, therefore, may effectively heighten an alert audience's sensitivity to the fact that *Perceval* and the *Continuations* are indeed separate works; it does, on the other hand, simultaneously show Gerbert conscientiously combing Chrétien's text for outstanding narrative cues. What Gerbert fails to realise, however, despite his apparent good intentions, is that to faithfully continue the work, he must continue it in the form it was left by *all* of his predecessors, rather than focussing solely on how it was left by Chrétien, as the contours of the narrative have subsequently been moulded into a different form – as a result of which the reader will be absorbing the text in the light of its new, rather than of its original, shape.

[411] This proved true, as we have seen, of the First and Second Continuators, and of Manessier as well.
[412] Bruckner, too, notes that Gerbert 'reconstructs and clarifies connections operating implicitly in the originating text,' 'Looping the Loop,' p. 44; reproduced in *Chrétien Continued*, p. 198.
[413] As earlier stated, we must presume that Gerbert and Manessier knew both the First and Second Continuators's works, as well as Chrétien's, owing to intertextual details, such as using the broken sword motif in the guise of a qualifying task at the Grail Castle, as this particular role for the broken sword was introduced only after Chrétien's text. Bruckner concurs on this point in her 'Knightly Violence,' p. 23.

Because of its close links with the *achèvement* of the terminating thread, one thread that Gerbert does pick up on in a manner more in line with what the reader might now expect is that of Blanchefleur; indeed, arguably he does so more successfully than Manessier, as I will now demonstrate. Gerbert allows Perceval to keep his promise to return and wed Blanchefleur (ll. 6155-7014, I), but like Manessier he is forced, because of the very spiritual direction in which the text has moved since *Perceval*,[414] to turn their marriage into a chaste affair, so that the two can remain pure in the eyes of God:

> Car abstinence les atise
> Et biens et loiautés et fois,
> Qui lor enseigne et fais defois
> Qu'il n'enfraignent virginité, (ll. 6860-64, I, *Gerbert Continuation*)

Like Manessier, Gerbert apparently finds himself troubled when attempting to reconcile the secular love between Blanchefleur and Perceval with the spiritual devotion that Perceval seems to require to achieve the task at the Grail Castle. Thus, in order to remain true to the intervening *First* and *Second Continuations*, which have turned the entire narrative into a more spiritual affair, Gerbert is obliged to make alterations to what Chrétien seems to have intended as Perceval's and Blanchefleur's itinerary, by imposing a chastity on them that Chrétien's version would suggest is an unlikely status for their marriage. Despite Gerbert's apparent preference for Chrétien's material, here he cannot avoid taking into account what the First and Second Continuators have done because Perceval's love for Blanchefleur, if consummated, would represent an awkward obstacle to the final resolution of the terminating thread. I suggested earlier that it was arguable that Gerbert's management of the Blanchefleur thread was actually better than Manessier's because Gerbert actually sees the two marrying, albeit in a chaste marriage. Manessier, by contrast, simply opts to suppress any sexual connotation without giving even a partial explanation as to the changed nature of the relationship between the lovers. Gerbert's equally incongruous version of affairs does at least allow the narrative promise (which

[414] And, of course, this new, more explicit, 'religious' and 'spiritual' direction cannot be avoided by Gerbert since it has intimate links with the tying of the terminating thread as discussed above. Fanni Bogdanow notes that Gerbert and Manessier were probably also influenced on this point by the Vulgate Cycle which went into circulation after the composition of the *Second Continuation*: see 'The Transformation of the Role of Perceval in Some Thirteenth Century Prose Romances,' in *Medieval Literature and Languages in memory of Frederick Whitehead*, ed. by W. Rothwell, W. R. J. Barron, David Blamires and Lewis Thorpe (Manchester: Manchester University Press, 1973), pp. 47-65 (p. 50, n. 8).

was also taken up by both the First and Second Continuators), to be superficially fulfilled (in that a marriage between Perceval and Blanchefleur does take place), and thus an audience, although not entirely convinced by the turn of events (that is, the imposition of chastity), is at least appeased.

INTERPOLATION VS. CONCLUSION: WHICH IS THE MOST SUCCESSFUL, AND WHAT ARE THEIR MECHANICS?

All of this taken into consideration, we may well feel that Manessier's 'end' is the better choice of the two. As was demonstrated earlier in this chapter, from the outset of his work Manessier resumes open narrative threads, referring implicitly to all of his predecessors, where Gerbert has a tendency to refer only to Chrétien. Additionally, Manessier duplicates the structure of interlace that Chrétien himself had favoured[415] by returning for a significant period to the adventures of Gauvain, where Gerbert allows Gauvain only relatively few lines. Given Gauvain's significance (apparent not least in the strategies of the First Continuator, but also in Chrétien's), it seems rather odd that Gerbert only devotes a relatively small, and mostly unrelated, section to Gauvain's adventures (ll. 12178-4078)[416] in what is apparently designed as the final piece in the narrative puzzle.

Where Manessier and Gerbert are alike, however, is in allowing their narratives to culminate with the resolution of the terminating thread; Manessier's overriding propensity to Conclude (that is, to tie ends) systematically as he progresses means however that the audience is more prepared for the culminating moment.[417] Their anticipation has been heightened owing to Manessier's linear version of events

[415] Bruckner suggests that Manessier is not only copying Chrétien here, but also that he may be adopting 'the technique of multiple questers developed in the prose romances [...] used to follow and combine multiple threads of plot.' 'Knightly Violence,' p. 24; reproduced in *Chrétien Continued*, p. 180. In a similar vein, Grigsby, in his 'Heroes,' considers that 'Manessier was a pioneer of the *entrelacement* technique [...] that Chrétien initiated,' p. 45, whilst Corley addresses the similarities in the interlaced construction and narrative content of the *Manessier Continuation* and the *Prose Lancelot* in his 'Manessier's *Continuation* of *Perceval* and the Prose *Lancelot* Cycle,' *MLR*, 81 (1986), 574-91.

[416] This is, in essence, a typically knightly adventure in which Gauvain meets a lady. She secretly wishes to kill him as he had killed one of her brothers, and so lures him to her bed. As Gauvain crosses himself, he finds the knife she has concealed in the bed, thus she is unable to kill him. He rapes her, but she subsequently decides she wants his love and stops her brothers and father from killing Gauvain. Gauvain promises to be her lifelong sweetheart and departs.

[417] Lachet similarly notes: 'dès le début de la diégèse, les mystères sont résolus, les identités spécifiées, le destin tracé. Tout est clarifié, rationalisé, déterminé.' p. 26.

which resolutely directs its bearing towards the door of the Grail Castle. As a result of this unwavering focus, the audience's horizon of expectations can anticipate with some precision the culminating scene which Manessier presents. Comparatively, Gerbert's narrative appears a little less focused: the impression given by the *Manessier Continuation* is that it seems to be resolutely heading towards a conclusion, with each adventure leading on from the last, and each being brought to a satisfactory conclusion, whereas Gerbert's *Continuation*, albeit heading in a similar direction (that is, towards a conclusion), is not quite so undeviating. As Sturm-Maddox points out:

> Perceval's adventures in the course of this Continuation afford more than a simple deferral of the anticipated revelation of the secrets of Lance and Grail.[418]

Indeed, as well as resuming what might be called the most pertinent episodes (such as the broken sword, Blanchefleur and the Grail), Gerbert also fleshes out his text with various adventures that cannot claim to lead directly to his *Continuation*'s conclusion, such as the rescuing of Gornemant from an attack of demon knights (ll. 4869-6154, I), an entire Tristan episode (ll. 2796-4668, I), and the freeing of a demon worm from a block of wood (ll. 14079-571, III). This predisposition towards narrative embellishment by means of extra and, in some cases, extraneous adventures, may be explained to some degree by what Kibler suggests, that there is 'considerably more moralising and didacticism in the *Gerbert Continuation* than in any of the other *Continuations*'.[419] Effectively Gerbert uses his text in part as a vehicle from which to cogitate about moral dilemmas and religious puzzles, such as in the first and third of the above scenes, and perhaps even more obviously in the scene where Perceval sees two hermits beating and worshipping a cross, and observes a beast devoured by her offspring (ll. 8332-905). Perceval does not understand the significance of these scenes, and the Hermit King whom he subsequently meets explains them to him in didactic terms; the quotation below is just a short excerpt from a lengthy speech:

> Biaus dols amis, or escoutez
> Des deus hermites la raison.
> Chascuns a bone entention.
> L'ermites qui le crois feroit,
> Sachiez que durement ploroit,
> Car il debatoit cele boise
> Por la dolor et por l'angoisse
> Que Jesu Cris en crois soffri
> Quant il por nous son cors offri
> A mort, ce est fine veritez,

[418] Sturm-Maddox, p. 214.
[419] William W. Kibler, 'Appendix: The Story of the Grail Continuations' in Chrétien de Troyes, *Arthurian Romances*, trans. by William W. Kibler (London: Penguin, 2004), pp. 495-99 (p. 499).

Et por che qu'il fu tormentez
En la crois et soffri martyre,
Por che le batoit il a tyre
L'ermites: c'est chose passee […] (ll. 8620-33, II, *Gerbert Continuation*)

Of the beast, the Hermit King then explains that she represents the Holy Church, and the behaviour of her offspring represents the behaviours of people inside and outside the Church: whilst inside the church, they are respectful, when outside they can be unrefined. This episode, whilst clarifying for the audience Perceval's current level of spiritual and ethical awareness, has little to do with advancing the narrative towards a point where the terminating thread may be explicated, and does not continue any of the major threads from the preceding narratives. It is typical of a number of scenes of spiritual significance[420] present in the *Continuation* and which serve to underline Gerbert's apparent preference for didacticism. Rather like the First Continuator, he too uses the text as platform from which to discuss his preferred material, though here the material is specifically didactic; thus the impression we glean from the *First Continuation* is that it operates in the Moralising Mode. However, Gerbert's strategy is more complex and the Moralising Mode may not be the only Mode which operates: there is a clear desire to complete faithfully which is embedded in the work, which would suggest Gerbert also employs the Imitative Mode.

With important questions like what happens to Gauvain having been left almost completely unanswered, and the *Continuation*'s having been written in something of a Moralising manner, and given Gerbert's apparent lack of a family link to the Ur-Text's patron, we may now speculate as to why, judging from the manuscript testimony, Manessier's *Continuation*, specifically as a work of Conclusion, may have been felt to have a more satisfactory, and a preferable impact, than that of Gerbert. Herrnstein Smith explained that dulling any expectation of furtherance was a vital tool in creating a satisfactory ending, and unfortunately, with Gerbert's *Continuation*, the audience will still have questions to ask about Gauvain's adventures and, above all, about the Lance quest, which we identified as one of the four major plotlines requiring Continuation. In addition, the fact that Gerbert, from the outset,

[420] As well as episodes I have already discussed – the rescue of Gorneman from the attacks of demon knights and the freeing of the demon worm from the block of word – there are also the following spiritually significant episodes: Perceval is tempted by a demon is a girl's shape (ll. 2483-86); Perceval stops a knight from dishonouring a woman because the world had been redeemed by a woman (ll. 7021-438); Perceval defeats the Knight of the Dragon (who has a demon in his shield) (ll. 8906-10153).

directs his narrative less clearly towards conclusion than does Manessier (in the ways I have already suggested) means that the audience may not be as acutely aware that things are moving towards an ending as they are with Manessier's text. The hints towards termination that Manessier skilfully includes (as discussed in the earlier part of this chapter) are also not as prevalent in Gerbert's narrative. Manessier simply provides more 'satisfaction' by ensuring threads are tied as he goes along and that these build to an eventual climax where the terminating thread, the successful visit to the Grail Castle, is the final, overriding thread to be tied. According to the evidence to hand, Gerbert's attempt at what it is fairly certain was originally a work of 'Conclusion' is by no means an unsuccessful one; it is simply not quite as successful as Manessier's[421] and, importantly, it cannot claim the level of authenticity that is conferred on Manessier's *Continuation* by the naming of a patron. It seems plausible, in other words, that the choice to keep Manessier's work as the concluding section may indeed arise from the level of satisfaction it provides: from its completion of crucial threads, and from the suggestion that Manessier is, in some undefined way, the 'heir' to Chrétien de Troyes. This raises an interesting question: if Manessier's was the preferable ending, then why include Gerbert's at all? Surely it would have made more sense to discard him altogether in the way that the other six manuscripts to contain Manessier seem to have done (although we must of course recognise that they may have had no knowledge of Gerbert's work)?

I earlier discussed the fact that there is some possibility that Gerbert might have been a local author (local, that is, to the workshop responsible for *T* and *V*). This indeed may be plausible, but I believe there is another point which may better explain the employment of Gerbert's text as an interpolation rather than as a Conclusion. We may fruitfully refer back here to McGerr's point about the 'suspension of closure' being almost as pleasurable to a medieval audience as is a 'satisfactory' end. Whoever made the decision to include both Gerbert's and Manessier's *Continuations* may well have had this in mind. The *First* and *Second Continuations* suspend endings very successfully: the texts suggest no impetus to conclude, and the prevalent manuscript

[421] Though Bruce, perhaps unfairly, would on the contrary suggest that neither of these texts achieves any such success, branding Manessier 'rambling' and 'dull' (p. 304) and Gerbert 'ordinary' (p. 307), and contending that neither can be regarded as offering an appropriate ending to Chrétien's narrative as neither 'rose above mediocrity,' p. 308.

tradition suggests that this posed no particular problems for the medieval audience. Perhaps, therefore, the planner of *T* opted to use the *Gerbert Continuation* with the same intention – to extend the narrative and therefore to suspend the ending for the sheer pleasure of the experience. Bruckner agrees and adds that the *Gerbert Continuation*:

> fulfils its destiny in *TV* by retracing the continuations' typical strategy of extending the middle.[422]

What Bruckner is referring to is the notion that the narrative may be enriched by the deferral of a conclusion effected by the interpolation of Gerbert's text, just as, earlier in the development of the cycle, the narrative was similarly enhanced by the postponement of the ending created by the *First* and *Second Continuations*. As Bruckner states elsewhere:

> The expressions of desire for the end, not the end itself, give impetus to the forward movement of the continuations.[423]

Whether it was a scribe or a patron or a manuscript planner who made the decision to 'extend the middle', therefore, this was clearly someone who understood, as did the First and Second Continuators, the medieval audience's desire and appetite for suspense, the pleasure taken in wondering what might happen at the end, and how many more twists there will be before that end is reached.[424]

On the basis of what I have outlined here, the modern reader may feel better acquainted with some of the possible reasons for the oddities which surround the composition and subsequent inclusion and placement of these two *Continuations* in the extant manuscripts. What remains to be done is to systematise these data in such a way as to inform the matter that is the crux of this study – what sort of a 'Continuation' it is that we are dealing with in the *Gerbert Continuation*. It proved relatively simple previously to classify the *Manessier Continuation* as an Imitative Conclusion that provided Measured Gratification, but the *Gerbert Continuation* poses a distinctly trickier conundrum, as there are two possible ways of viewing the work. Any Continuation which addresses and resolves, in some way, the terminating thread is defined as belonging to the sub-genre of 'Conclusion'; thus Gerbert's text, both as

[422] Bruckner, *Chrétien Continued*, p. 204.
[423] Bruckner, 'The Poetics of Continuation,' p. 147.
[424] Patricia Parker even describes this suspension of an ending as having a quasi-erotic effect on a medieval audience – she calls it 'the narrative's gradual striptease.' *Inescapable Romance: Studies in the Poetics of a Mode* (Princeton, NJ and Guildford: Princeton University Press, 1979), pp. 220-21.

it stands and as it may have been intended, seems to fall into this sub-genre. The problem is that Gerbert's text is cut off just before the resolution of the terminating thread is fully complete: Perceval has mended the broken sword and learnt of the Lance and the Grail, but the reader has not yet learnt what the consequences of that are to be. This is, of course, something that is revealed in the *Manessier Continuation*;[425] thus Gerbert's work, in the form the manuscripts make available, actually belongs to the sub-genre of 'Extension'. The dilemma that remains, however, is whether to consider Gerbert's work in what we may assume to be its intended form (i.e. as a Conclusion) or whether, in the editor's having truncated it, to take it as it stands (i.e. as an Extension). For the purposes of this study, both possibilities need discussion.

I start with the first option, that we extrapolate from what is now available to consider it in what we may imagine to have been its final, unabridged form. In this hypothetical case, the *Gerbert Continuation* is a Conclusion that provides Measured Gratification, as it ties more than just the terminating thread in a satisfactory manner. If this is the case, then it can be classified as the same type of Continuation as the *Manessier Continuation*. Where the defining difference is located, however, is in the Mode employed. I have demonstrated that Gerbert 'Imitates' what has gone before – but his work in not confined entirely to this narrative method. We noted, in addition, that Gerbert has a tendency to Moralise, particularly about spiritual concerns, thus giving his narrative a dual purpose: it serves, first and foremost, to complete and conclude the story instigated by the Ur-Text (though it neglects to some extent its other two predecessors, excepting, of course, the Blanchefleur thread); and second, it provides an opportunity for its author to contemplate matters of a spiritual, didactic and philosophical bent. Thus, in its guise as a Conclusion, Gerbert's work operates polymodally, employing both the Imitative and Moralising Modes.

If the second option is to be pursued, however, and Gerbert's work is simply considered in the form in which it has been handed down, the process of identification is thornier as this is a manuscriptural problem rather than an authorial one. Gerbert's narrative must be called Extension since it lacks an end, but to which associated sub-

[425] That Perceval will taken over from the Fisher King, become a hermit and eventually ascend into heaven with the Grail, Lance and trencher.

category can it be assigned? It cannot be classified a Prolongation as it *does* advance the story, whilst simultaneously paying specific attention to continuing, furthering and completing various other narrative threads, such as the Blanchefleur story. I believe, therefore, that we need a new sub-category under the sub-genre of Extension to describe the mechanics of Gerbert's *Continuation* as it is constructed under the management of the workshop which produced *T* and *V*.

As I have explained in the Introduction and at the beginning of this chapter, a number of critics have described Gerbert's *Continuation* as an 'interpolation' (even if it was not originally designed as such), and 'interpolation', as this chapter has shown, constitutes another method of prolonging the action. As opposed to the definition I earlier formulated for the sub-category of 'Prolongation' (pp. 167-68), however, 'interpolation' *does* allow for an advancement of narrative material, even if it does not produce a completed 'end'. This being the case, I propose that the term 'Interpolation' be introduced to the model as a second sub-category of the sub-genre of Extension, and that the term be used as a definer of the sort of Continuation at play in the 'edited Gerbert'. Whether the work is an Extension (as in the 'edited Gerbert') or a Conclusion (as in the 'original Gerbert'), however, it seems that the Modes employed by the *Continuation* as a whole remain the same: the Imitative Mode still operates, as does the Moralising Mode, as discussed above. The 'edited Gerbert', however, which we have defined as an Interpolative Extension (as opposed to a Conclusion providing Measured Gratification as the 'original Gerbert' may have been), may also be argued as operating in a further Mode. As I have shown, the hypothesised editor of the text can be argued as Exploiting the text's original goal of providing an end, by editing it down so as to play, quite calculatedly, on the audience's desire for suspension of closure. Consequently, the Exploitative Mode could also be applied to the *Continuation* in its extant form, where it could not be applied to the hypothesised, complete form.

Implications for the Model of Continuation

In light of this, it seems that a particular Continuation may indeed, as was suggested in Chapter Two, employ one or more Modes and that these same Modes may be applicable no matter which sub-genre or, indeed, sub-category of Continuation is

under discussion, just as musical modes are universally applicable to all scales. In addition, as the case of Gerbert's *Continuation* shows, it may then even be the case that a source external to the author (e.g. a scribe/editor/planner) may, at a later date, re-orient the Mode(s) employed by the Continuation in a specific and, crucially, additional way. In other words, the editorial efforts of some external agency may allow an additional Mode to operate in the text, without necessarily negating the impact of the Mode(s) in which the text operated originally. To take Gerbert's narrative as an example: whether the *Gerbert Continuation* is considered a Conclusion or Extension, what we have identified as the Imitative and Moralising Modes remain the same. If we regard it, however, as an Extension – that is, in the form into which it seems to have been revised by a manuscript planner – then it appears also to operate in the Exploitative Mode (as discussed in the previous paragraph). This additional Mode, however, does not supplant either of the original Imitative and Moralising Modes, rather it supplements them. I shall now tabulate these findings, as in previous chapters, to create a clearer overall picture of what I am suggesting:

RESULTS FROM ANALYSIS OF THE *GERBERT* AND *MANESSIER CONTINUATIONS*		
Genre	**CONTINUATION**	
Sub-Genre	EXTENSION	CONCLUSION
Sub-Category	Interpolation (e.g. 'edited Gerbert')	Measured Gratification (e.g. Manessier and 'original Gerbert')
Mode(s)	Exploitative Imitative Moralising	

To summarise, from my analysis of the *Gerbert Continuation*, I have proposed for the sub-genre Extension a new sub-category which is to be termed Interpolation and, from my analysis of the *Manessier Continuation*, I have more clearly defined the workings of Measured Gratification. Additionally, I have now suggested that all types of Continuation can operate at any time in one or more of the Modes that I have identified. In sum, whether it is regarded an Extension or a Conclusion, Gerbert's work in its present, truncated state illustrates the fact that the Mode employed by the

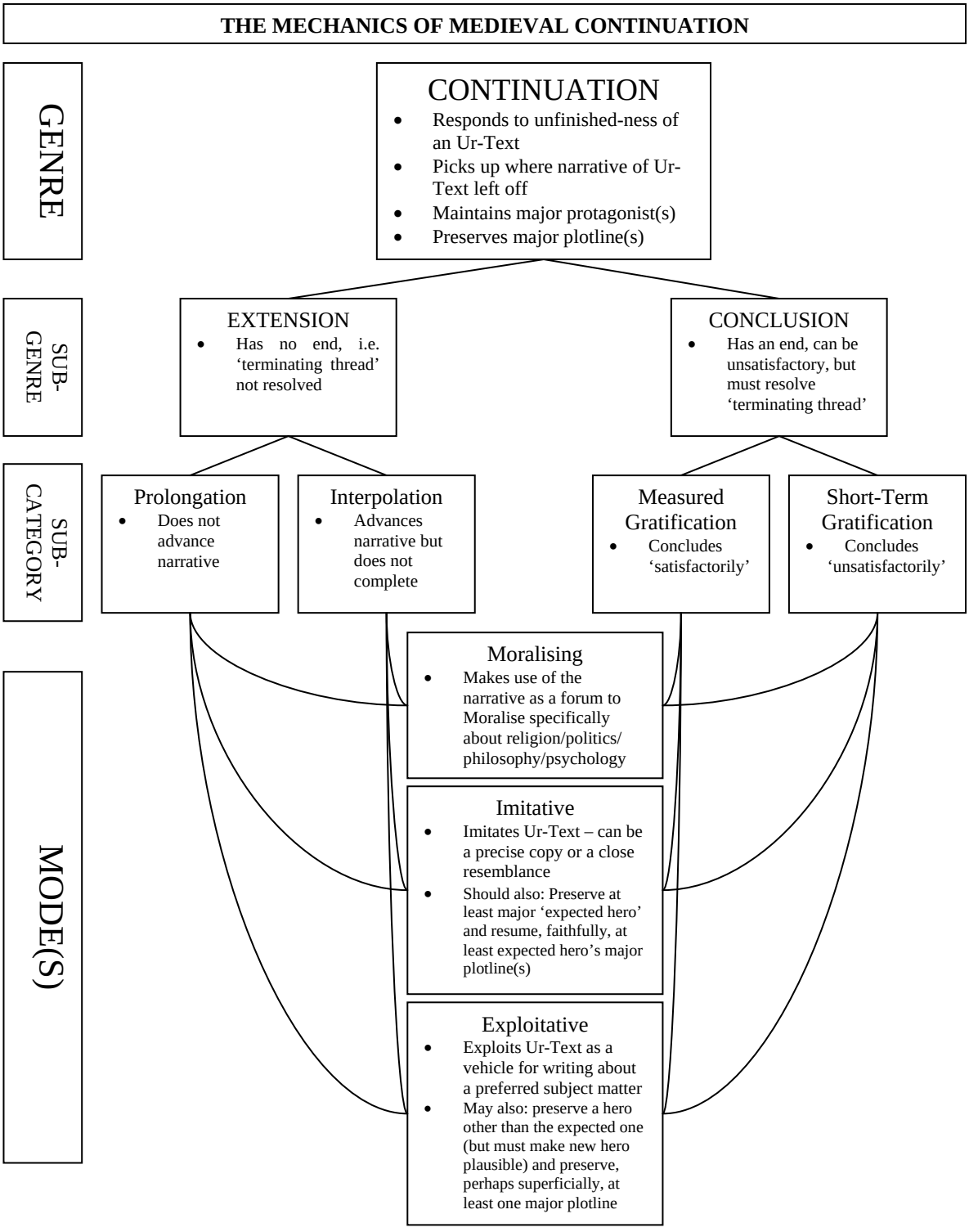
original author, prior to what we imagined as the editing process, remains in place.[426] As a result, it is seems that it is only once we have identified the Mode(s) employed by the author of a given Continuation, that the complete mechanics involved in its production can be truly discerned and contrasted. Indeed, if we assume that Gerbert's work, as originally provided, was a Conclusion, and if we then compare it with Manessier's work, we can see that both texts are 'Conclusions that provide Measured Gratification': effectively they are the same type of Continuation. The two, however, can be distinguished by the different Modes they employ: Manessier's merely Imitates while Gerbert's text both Imitates and Moralises. And it is the addition of the Moralising Mode to Gerbert's *Continuation* which, as I have argued above, may constitute one possible explanation for the fact that Manessier's text is chosen over Gerbert's in *T* and *V* as the ultimate concluding section to the narrative cycle as a whole. It may be argued, therefore, that the specific modality of Continuation deployed within a text may indeed determine the extent to which the text itself may have been regarded by its contemporary audience as a successful Continuation. The next, and final, task of this thesis, therefore, is to merge all of these results, provide conclusions as to what has been learnt about how to better understand and interpret the mechanics of Continuation as a genre, and finally to construct a complete model, on these lines, for the analysis of Continuation.

[426] The concession was made, however, that a planner's motivation also has a role to play in defining the overall characteristics of the mechanical processes involved in writing, or indeed conveying manuscripturally, a Continuation.

CONCLUSION

This, the final chapter of this thesis should, as we now know all 'satisfactory ends' must, refer back to the aims of the thesis as they were set out in the Introduction, and assess how far they have been achieved. The preceding chapters have constituted a journey through four texts, whose construction is extremely complex, with the aim that readers of those texts might better understand the ramifications of the one term that is applicable to all four: Continuation. The texts themselves had been relatively unexplored in comparison with other contemporary texts, and thus the intention of this thesis was two-fold. First and foremost, its aim was to understand the mechanics of medieval Continuation as it was understood in the Middle Ages, using the *Continuations* of the Old French *Perceval* as a lens. Second, it sought to undertake further scholarly investigation of these much unexplored texts to add to the slowly growing corpus of critical analysis, the most significant recent addition being, of course, Bruckner's *Chrétien Continued*. Taking the second point first, more light has almost certainly been shed on the poetics and mechanics of the *Continuations* themselves. Further, they have been analysed in depth alongside each other, making this only the second full-length work to do so since Wrede's in 1952. These analyses have facilitated the production of a working scheme that is designed to provoke more analysis both of the texts themselves and also of other works of medieval Continuation. Concurrently, the *Continuations* have proved their status as works of literature which are certainly deserving of more attention than they have to date received. The richness of the material that the texts make available has enabled this study to construct an analytical framework which facilitates the definition of what each *Continuation* does, both in mechanical terms and in direct comparison with each other, but also, in comparison with other medieval Continuations. At this stage, therefore, it is necessary to take a closer look at this framework in its merged and final format. I have opted to present the information in a flow chart as this provides a simple way of following the processes and mechanisms through, from their

beginnings to their ends. In this chart, each designated term is provided with a brief summary of the characteristics which typify that particular type of Continuation. The idea is that any medieval Continuation could be examined and then categorised as a particular type of Continuation simply by following the chart through and asking the questions that each stage poses.



This chart, I hope, works effectively to lay out the full processes of the mechanics of Continuation, at least as far as it has been possible to categorise them from these texts. In order to ensure its effectiveness, however, it needs some explanation. I will therefore now demonstrate how I envisage the model to function, by working through it systematically, illustrating it by incorporating references to a text that I have already examined in Chapter Three: the *First Continuation*.

Step One: The first step is to consider whether the work is indeed a Continuation or not, that is, whether the text fits the characteristics stated in the 'Genre' box at the top of the chart. Determining whether or not a given text is a Continuation involves a methodical analysis which must demonstrate that the following conditions have been met:

1. The Ur-Text must be unfinished according to our terms to ensure, for example, that the text in question is not actually a 'sequel'. This, we remember, entails confirming that the Ur-Text lacks an 'end' by verifying that the text does not:
    a) mirror the end with the beginning
    b) tie up important narrative threads (especially the terminating thread) and/or
    c) demonstrate a crescendo of formal features.

    Most importantly of these three is b) as there must be a number of major plotlines fundamental to the Ur-Text which have not been completed, and whose lack of completion will leave the audience with its curiosity unsatisfied.
2. The Continuation itself must resume the narrative from the moment, precisely, at which the Ur-Text finishes.
3. The Ur-Text's 'major plotlines' and 'major protagonists' should be identified and analysis should show whether or not these major plotlines and characters are indeed resumed by the Continuation (leaving the question of how temporarily to one side).
4. In particular, the major plotlines having been identified, the critic will then need to identify what I have called the 'terminating thread', and to consider what its 'closure' might entail.

In the case of the *First Continuation*, we found it easy to identify the fact that *Perceval* was incomplete owing to its quite unambiguous lack of an 'end'; we noted

moreover that the new narrative commenced precisely from the moment at which Chrétien's original broke off, that it preserved one major character (although this character was the secondary of the two possibilities) and just one of the major plotlines attaching to that character. The First Continuator thus chose one of a possible two characters, and one of four major open plotlines. The single continued plotline was indeed linked, albeit somewhat tenuously, to what was identified as the 'terminating thread' of Chrétien's romance overall: the resolution of the events at the Grail Castle.

Step Two: Having determined whether or not the text is a Continuation, it must next be decided to which sub-genre the Continuation belongs. This step corresponds to the second level of the flow chart. Having already identified the 'terminating thread', this step necessitates a relatively simple procedure: if the text explicates the terminating thread (in other words, provides an 'end'), it falls under the sub-genre of Conclusion. If it does not, it is an Extension. The *First Continuation,* of course, does not explicate or resolve the terminating thread pertaining to the Grail; furthermore, other desirable 'end' characteristics are also absent, and thus the text must be labelled an Extension.

Step Three: This step requires that an appropriate sub-category be applied to the Continuation. Step Two demonstrated that the *First Continuation* is an Extension; the third level of the flow chart shows that the sub-heading may be either Prolongation or Interpolation. Owing to the *First Continuation*'s choice not to advance the narrative, the *First Continuation* can be unquestionably defined as a Prolongatory Extension. This was shown in Chapter Three by a close textual analysis of several selected scenes, which demonstrated that by the end of the *Continuation* the reader is no further advanced in his/her knowledge of the terminating thread than at the beginning of the *First Continuation*. Closure is thus suspended indefinitely.

Step Four: This represents the trickiest part of the process. It is now necessary to determine what I termed the Mode of the text,[427] that is, the dominant adaptive process which appears to inform its construction. We have shown that, often, the identification of these Modes is based largely on the reader's or audience's initial impression, but analysis illustrated that close attention to the text proper usually

[427] See Chapter Two, pp. 120-22 for my discussion of continuatory 'Modes'.

supports these preliminary reactions. I have shown that there can be more than one kind of Mode applied to any one text, and the final level of the flow chart shows, consequently, that each sub-heading may operate at any one time in one, or in a mixture, of the three identified Modes. Through a comparative study of selected scenes from the Ur-Text and the *First Continuation*, it was demonstrated that the First Continuator effectively Exploits a segment of the Ur-Text as a means of conveying his chosen subject material (the courtly adventures of Gauvain). As a result, the Mode which the *First Continuation* clearly employs, according to the chart, is the Exploitative Mode; this would appear to be the text's only Mode as it was shown that the First Continuator does not seem faithfully to Imitate previous material in an overt or specific way, and that with his subject matter not being driven by matters of religion or philosophy, he cannot be described as Moralising.

Step Five: This final step simply involves amalgamating the results so far and providing a final description the mechanics of the Continuation in question. This description is derived simply by starting at the top of the chart and working systematically downwards. So the *First Continuation* is a Continuation, and can be defined as a 'Prolongatory Extension which employs the Exploitative Mode'.

Given, however, that I used the *First Continuation* as the starting-point for the creation of this scheme, it is unsurprising to find that it fits the contours of the model that I propose. What perhaps needs to be done to demonstrate the efficacy of the scheme is for it to be tested against the text of another medieval Continuation, and one which did not facilitate part of the corpus used to construct it. The reader will have noticed that I have so far paid only limited attention to one other Continuation:[428] what is usually referred to as the *Independent Conclusion* of the *Second Continuation* and which is preserved, the reader will remember, only in MS *K*. As a continuatory text linked intrinsically to the cycle of *Perceval Continuations* it will provide the

[428] A discussion of the manuscript tradition and the current scholarship of this short text are to be found on pp. 41-43. There has been little critical work on this text, with just one article devoted to it (Roach's 'The Conclusion'), which seeks merely to draw the reader's attention to its existence and to the fact that it cannot be the original conclusion to the *Second Continuation*. The fifty-eight lines have also been printed in other works, but have not received comment: see, for instance, Rochat's 'Ueber einen bisher unbekannten Percheval li Galois' (unpublished dissertation, University of Zurich, 1855), pp. 90-92 and Potvin's *Bibliographie de Chrestien de Troyes* (Brussels and Leipzig: Gand, 1863), pp. 40-42. I have only managed to see extracts of these two works where they have been reproduced in other articles.

opportunity to test the worth of the scheme I have created. After I have analysed it, I shall set out suggestions for just some of the other possible subjects for which this scheme might efficiently provide preliminary insights for lengthier studies of the nature of Continuation.

The complete text of the *Independent Conclusion* is provided in Appendix X, and my line references refer to that edition. The comparative brevity of the *Independent Conclusion* was earlier noted. It is a mere 58 lines in length and purports to provide an 'end' to the version of the *Second Continuation* provided in MS *K*. After Perceval has mended the sword imperfectly at the Grail Castle at the end of the *Second Continuation*, the *Independent Conclusion* then recites, briefly, the Fisher King's explaination of the nature of the Grail and the Lance to Perceval, using the terms that have become commonplace by the time of its composition: for instance, that the Lance is that which pierced the side of Christ.[429] The Fisher King also explains Perceval's family ties: Alain li Gros, Perceval's father, is descended from Joseph of Arimathea. The *Independent Conclusion* ultimately tells us that Perceval becomes king in the place of the Fisher King, who later dies. All of these narrative events happen, as we have noted, in just 58 lines. Given the length of the entire narrative up to this point, such a brief conclusion will already seem surprising and it immediately begs the question as to what sort of Continuation is before the reader. I shall take each of the above steps in turn to see if the flow chart still works as it is intended to, on a text which did not inform its creation.

Step One: We demonstrated in Chapter Four that the *Second Continuation* lacks an 'end', as it does not mirror the beginning with the end and there is a lack of completion to the major plotlines identified. It is clear, therefore, that the *Independent Conclusion* is a work of Continuation since it responds to the unfinished-ness of the preceding text. In order to support this conclusion, other points relating to the definition of a text as a Continuation also require consideration. First, the moment of changeover:

> Et Perchevax se reconforte. (l. 32594, final line of *Second Continuation*)
>
> Forment li plaist et li agree,
> Et de la lance a demandee. (ll. 1-2, first lines of *Independent Conclusion*)

[429] I will go into more detail in the analysis which follows.

The author quite obviously, and as would be expected, does resume the narrative from the precise moment where the previous author broke off, something which further supports the contention that this is indeed a Continuation. Additionally, the entirety of the text is devoted to Perceval and his adventure at the Grail Castle; thus the main protagonist and his major plotline are preserved, a fact that, as a final piece of the jigsaw, pulls the text very firmly into line with the characteristics that would be expected of a Continuation. Lastly, since, on the basis of our analysis of *Perceval* (and the *First* and *Second Continuations*), we have established that the terminating thread in this narrative is the resolution of events at the Grail Castle, the author of the *Independent Conclusion*, in taking this up immediately, seems to be moving towards producing a Continuation which would provide a Conclusion rather than an Extension, a point which feeds directly into Step Two.

Step Two: We must now determine to which sub-genre it is most appropriate to assign the *Independent Conclusion*. As stated in Step One, the author resumes and resolves the terminating thread immediately from the Second Continuator's point of cessation. That said, however, he seems to do so somewhat perfunctorily: as I shall demonstrate in a moment, not all threads left open have been completely dealt with. Nonetheless the terminating thread is tied, and whether the end provided is 'satisfactory' or not, it remains that this Continuation, however rapid, is a 'Conclusion' since a judgment as to how far the end is 'satisfactory' is something that does not have to be addressed until Step Three.

Step Three: Accordingly, therefore, the analysis comes to the assessment of 'satisfaction' provided by the ending, and it is precisely in demonstrating whether or not the *Independent Conclusion* provides a satisfactory end that it will be possible to assign the text to a sub-category. As was earlier shown, satisfactory ends require narrative threads that are neatly tied: that is, leaving no questions unanswered. More particularly, the terminating thread must be resolved in a way that meets the audience's horizon of expectations. Finally, as I showed in Chapter Two, a satisfactory end must be supported by a direct mirroring of the end against the beginning, and may be further supported by some lexical or phonetic emphases, that is, by the appearance of what were earlier termed 'terminal features'. Does the *Independent Conclusion* provide any or all of these features? I take the simpler

question first; can a build-up of terminal features be discerned? Looking directly at the text – see Appendix X – it seems difficult, if not impossible, to discern any particular or overt use of formal features that might emphasise that the end of the narrative is close – there is no particular sign of alliteration, assonance or repetition – and nothing that appears specifically manufactured to signal that the end is at hand (although it is arguable, of course, that the author lacked the poetic capability to create such lexical stress). We acknowledged, however, that this device is really an 'optional extra', and that the other characteristics for an end are much more important. We must ask, therefore, if there is a mirroring of the end with the beginning such as that demonstrated in Chapter Five, where Manessier referred explicitly back to Chrétien's prologue, making pointed allusions to patrons and sourcebooks which recalled, quite specifically, Chrétien's opening lines. No such information, no such echo is included here in the *Independent Conclusion*. It appears that there is no discernible design which serves to make the narrative circular, and it therefore seems that we must conclude that the *Independent Conclusion* does not evince any real mirroring of the end with the beginning.

I shall now consider the final and most important point of Step Three: the tying of narrative ends and, particularly, the terminating thread. The *Independent Conclusion*, as already stated, deals only with the Grail Castle adventure, and thus neglects important open threads that we earlier identified, such as the Blanchefleur strand and the further adventures of Gauvain. We have acknowledged, however, that a terminating thread, suitably managed, can in itself provide a satisfactory feeling of closure, as I shall now demonstrate.

<u>The Independent Concluder's management of the terminating thread</u>

Prior to the end of the *Second Conclusion*, Perceval mends the broken sword, but does so imperfectly:

> Mais que tot droit an la jointure
> Fu remese une creveüre
> Petitet[e], non mie granz. (ll. 32557-59, IV)

Stemming from this, in the *Second Continuation*, the Fisher King then explains that he realises how far Perceval has come and thus hands over his kingdom to him. He

states, though, that Perceval is still not ready for all that he would have received had he been able to mend the sword completely:

> […] Biaux sire, or m'escostez;
> Vos estes molt d'armes penez,
> Au mien espoir, et bien le sai.
> Mais a ce que prové vos ai,
> Se je molt bien qu'an tot le mont,
> De trestoz ceus qui ore i sont,
> N'a nullui qui miauz de vos vaille
> Ne an estor ne am bataille;
> Mais quant ce iert qu'avroiz tant fet
> Que Damediex doné vos et
> L'anor, lou pris de cortoisie,
> De sens et de chevalerie,
> Que nos puissons dire a estrox
> Que li miaudres soiz de toz
> De totes les hautes bontez. (ll. 32561-75, IV)

The narrator of the *Second Continuation* has thus re-opened the narrative in such as way as to imply, heavily, that Perceval has to set off once again and complete the last part of his education in order that he may fully mend the sword. As a result, the audience is not expecting the narrative to end in the near future. Only if he succeeds in this endeavour, the mending of the sword, can he finally comprehend the mysteries of the Grail Castle in their most complete sense. The author of the *Independent Conclusion* by contrast, just three lines later, interjects a full and detailed explanation of the Grail, Lance and Perceval's bloodline (ll. 3-46); he adds that Perceval is crowned king and that subsequently the Fisher King dies (ll. 47-58). The audience cannot help but be somewhat puzzled by the turn of events and by this rapid *dénouement*: the audience, after all, had not been prepared for an 'end', even if, superficially, the *Independent Conclusion* does resume what went before[430] – which renders the turn of events just plausible. That said, anyone listening to or reading the text with a reasonable level of attention might be somewhat disappointed by this Conclusion: it glosses over the fact that the Fisher King had earlier said at the end of the *Second Continuation* that *full* knowledge would only be possible once the sword was mended completely. The scenario here is rather similar to that provided by the *Anonymous Conclusion* of the *Rose*. It is the type of 'perfunctory' ending that appeases a reader by resolving the terminating thread in a more or less plausible, but ultimately unsatisfactory, way dealing only with the superficialities of that thread. In other words, just as Amant ultimately plucking the Rose is in line with what an

[430] That the Fisher King has handed over his kingdom despite the crack that remains in the sword – ll. 32584-89, IV.

audience would expect from an ending, while his manner of doing so is not, here Perceval obtains the Grail as expected, but not via the expected means. Thus, the superficial action gratifies audience expectation, while what should be the meaningful method does not. The *Independent Conclusion* therefore provides an unsatisfactory end (as it ignores the majority of open threads, and ties the terminating thread only in a superficial manner); according to the flow chart, therefore, it must be classed as a Conclusion which provides Short-Term Gratification.

The comparison between, and the similarities of, the *Independent Conclusion* and the *Anonymous Conclusion* of the *Rose* are interesting here, and particularly with relation to Step Four: what similarities or differences may be discerned in the Modes which the two texts employ.

Step Four: I turn finally to the last stage in the operation of the flow chart, which requires us to assign one or more Modes to our hearing, or reading, of the text. As we showed with the *Anonymous Conclusion* of the *Rose*, and which, as we have also seen, possessed significant parallels with the *Independent Conclusion* in terms of sub-genre and sub-category,[431] the *Independent Conclusion*, as a short text, has little time to create a real impact on its reader. Certainly there are no passages which address moral and religious matters (thus it cannot employ the Moralising Mode), and there is also no real sense of the Exploitative Mode being at play, as the expected hero is preserved and the text seems focussed on completing a single thread (the terminating thread indeed) directly derived from the Ur-Text(s). This leaves only one other possibility: the Imitative Mode. Just like the *Anonymous Conclusion* of the *Rose*, this text takes the most direct route to narrative closure and the effect of this is that the closure created is superficial (as discussed in Chapter Two, pp. 112-13). Nonetheless, it leaves the audience clear that the narrative has indeed been closed. The way the *Anonymous Conclusion* achieves this is by grasping the terminating thread, pulling from it the most recognisable and, perhaps, predictable strand (the plucking of the Rose) and Imitating its superficialities (that is, the action of its being plucked), but not its profundities (that is, the meaning of its being plucked) in this new Continuation. The overall effect is that the audience expectation is not severely jarred – it only begins to be if the audience look beyond the peripheral level of satisfaction provided

[431] These two Continuations might indeed provide a fruitful topic for a comparative analysis.

both by this Continuation and by this kind of Continuation in general. Thus the Mode which the *Independent Conclusion* employs may be defined as 'Imitative' as it is the Imitative effect of resembling, rather than duplicating, the Rose-plucking motif that effects the production of what is a 'Conclusion providing Short-Term Gratification'. In other words, the use of the Imitative Mode allows the author to be, in real terms, superficial in concluding the narrative, whilst simultaneously allowing him to fool the inattentive reader into thinking that his ending is not out of line with audience expectations.

Step Five: In point of fact, the above discussion has really already provided the answer to the question that this step poses, which is to ask whether, on the basis of the previous analysis, it is now possible to present a full description of the mechanisms inherent in the construction of the *Independent Conclusion* according to the flow chart. We can now quite easily assert that the *Independent Conclusion* is a 'Conclusion providing Short-Term Gratification which employs the Imitative Mode'.

The above analysis demonstrates the efficacy of the scheme created. By analysing a Continuation using one or more of the methods suggested here,[432] it is possible to follow the lines of the chart and arrive at a definition of what sort of Continuation a text can claim to be. I stated in the Introduction that my design for this thesis was not to have the last word on this subject; rather it was to open up the boundaries for further scholarly investigation of the issue. The final analysis of this thesis (that is, that pertaining to the *Independent Conclusion*) has shown that that this is precisely what has been achieved. Not only have I proposed a tested, working model through which the identification of the type/types of Continuation at play in a given text has been facilitated, but I have also shown that the consequence of that identification will be that Continuations which demonstrate similar mechanisms will be more easily and swiftly recognisable. I hope I have also facilitated comparative

[432] That is, scene selection as was demonstrated with the *First Continuation*, motif tracking as with the *Second Continuation* and comparison of 'ends' as with the *Gerbert* and *Manessier Continuations*. That is, of course, not to say that other methods might not also be employed. Different texts might well benefit from different approaches – for example, stylistic/linguistic analysis might be one form of examining a given text, but in the case of the *Perceval Continuations* it did not seem the most beneficial. It is for the scholar to decide the type of approach that the text warrants, and as we saw with the *Continuations*, even closely linked texts may profit from varied types of analysis. In all cases, though, what is sought is an approach that allows the examination of apparent and remarkable similarities between the Ur-Text(s) and the Continuation – and the choice of the approach is often governed by the nature of those parallels.

studies in Continuation, such as the one I suggest above: comparing the construction of the *Anonymous Conclusion* of the *Rose* with that of the *Independent Conclusion* of the *Second Continuation*, since it seems that both texts give rise to identical descriptions in terms of the model for the analysis of Continuation. These two texts are therefore ripe for closer comparative analysis. Equally, therefore, it might now be possible to begin to draw parallels between the *Manessier Continuation* and Jean de Meun's Continuation of the *Rose* where to do so might not have been immediately obvious. They display similar characteristics of construction (they are both Conclusions which provide Measured Gratification), but the differing Modes they employ (Jean de Meun's Continuation operates polymodally, employing the Moralising and Exploitative Modes, while Manessier's employs the Imitative Mode) mean that they each have a markedly different impact on the reader, a fact which certainly deserves further attention. Additionally, had Gerbert's *Continuation* remained intact, this might well constitute a text even closer in construction than Manessier's to that of Jean's *Rose* Continuation as the Modes identified between the two show interesting parallels.[433] Were it not for the much discussed truncation of Gerbert's ending, these texts might represent two similarly constructed Continuations. This hypothesis, based as it is on the findings of this thesis and its working model of the processes of Continuation, could easily provide the foundation for a study of some significance.

Of course, there are a number of other medieval texts other than just those mentioned thus far which could benefit from analysis under the light of this model – and not just Continuations. *Partonopeus*[434] and the *Voeux du Paon* cycle[435] are just two which come to mind, and from an analysis of the mechanics of Continuation (or

[433] They would both represent 'Conclusions which provide Measured Gratification', with Jean de Meun's employing the Moralising and Exploitative Modes, and Gerbert's employing the Moralising and Imitative Modes.

[434] *Partonopeus de Blois*, ed. by Georges Adrien Crapelet, introduction by A. C. M. Robert, 2 vols (Paris: Crapelet, 1834). Indeed, Penny Simon and Penny Eley have already considered the ramifications of various different endings, and how they might reflect socio-cultural considerations of the time in their article 'A Subtext and its Subvention: The Variant Endings to *Partonopeus de Blois*', *Neophilologus*, 82 (1998), 181-97. They, along with other contributors, have also produced an online edition of *Partonopeus* available at <http://www.hrionline.ac.uk/partonopeus/> [last accessed 5 September 2009].

[435] Jacques de Longuyon, *Les Voeux du paon*, in *The Buik of Alexander by John Barbour*, ed. by Graeme R. L. Ritchie, 4 vols (Edinburgh: William Blackwood and Sons, 1925), I. Its Sequels are Jean le Court, *Le Restor du Paon*, ed. by Richard Carey (Geneva: Droz, 1966) and Jean de la Mote, *Le Parfait du Paon*, ed. by Richard Carey (Geneva: Droz, 1972).

of sequel in the case of the *Voeux*)[436] at work in them, yet further possibilities for investigation might arise, just as they have from the texts analysed in this thesis. Manuscript tradition also plays a large part in understanding the mechanics of medieval Continuation as a whole, as demonstrated in Chapter One; thus the study of medieval book production can also benefit from the findings of this thesis. For example, where Huot has demonstrated the importance of decoration at the *Rose*'s moment of authorial changeover in terms of the reader's reception of textual divisions, [437] I have demonstrated that changeovers of authorship between the *Perceval Continuations*, by contrast, were largely blurred in medieval codices. This suggested that awareness of authorship, at least for the reader/audience, may not always have played such a vital role in the medieval reception of texts as it does today, as textual divisions between these *Continuations* were rarely demarcated in such a way as to alert a reader to them. What I suggested, however, by contrast, was that scribes seemed to require a greater awareness of textual divisions – perhaps for the purposes of efficient copying. For example, subtle decoration is often placed at what were thought to be the points of authorial changeover; scribes or manuscript planners may use short quires at the ends of texts, and it is not uncommon to find changes of hand at the points at which a change of authorship may be detected, or assumed. This may perhaps have been designed to create finding aids that would be overt enough for the scribe's convenience, but subtle enough not to alert a reader to any discrepancy. As such it was shown that manuscripts of the *Perceval Continuations* are calculated, planned and meticulous pieces of work. Authors and scribes laboured to produce Continuations that would not alert the audience to the fact that the work in front of them is by a different author to that of the Ur-Text. Indeed, as a result of this, it is perfectly possible that a reader may have had little or no idea of there ever having been an 'Ur-Text' and a series of Continuations.

[436] Blumenfeld-Kosinski, in her note 'The Poetics of Continuation', indeed suggests that a better understanding of continuatory processes may help to explain the mechanics involved in the formation of certain narrative cycles such as the *Voeux*. Crucially, she does recognise that Continuations (such as the *Charrette* and the *Perceval Continuations*) are indeed different from sequels (such as the *Voeux*) but that the fact that they are both designed to fit a gap in narrative material means that there must be some overlap in the techniques employed.
[437] Huot, '"Ci parle l'aucteur"'.

While authors may have desired not to jar the audience into noticing their contributions as separate entities, they apparently did have their own agendas to fulfil. In particular, it seems rare that a Continuator had in mind to remain entirely faithful to what had gone before. In Continuations, authors imbue the narratives they continue with new ideas which are informed by their own particular bias (thus resulting in a Continuation operating in what I termed Modes). In this way Continuations are like any type of creative literature in that they follow the preferences of the writer, but what the author of a Continuation must also do, in addition to simply creating a narrative of their own design, is to manipulate an Ur-Text. By this I mean that the continuator will take from the Ur-Text such motifs, plotlines and characters as will befit both their objectives and also the implied objectives of the author of the Ur-Text. A Continuation, or a continuator, is limited and governed to a certain extent by the will of the Ur-Text's author. Continuators, however, unlike authors in general, are obliged to make reference back to the Ur-Text upon which their text depends. Audience expectation must not be jarred, and certainly not severely, in this enterprise, but it can be subject to surprise, provided that the author of the Continuation has made sufficient alteration to description and content as to render that surprise plausible. This is roughly in line with Bruckner's conclusion that:

> contradictions and oppositions are repeatedly staged at different levels of the text, to be absorbed, exploited, and accepted together in the ongoing narrative syntagm.[438]

Whilst acceptance, it is true, does appear to constitute a key component in continuatory processes, Bruckner's assessment crucially neglects the fact that sometimes the opposite may also be true. Indeed, we noted that the Short Redactor of the *First Continuation* may have moved a step too far beyond plausibility in this tricky undertaking, as the Mixed and Long Redactors stepped in to repair what they may perhaps have seen as damage to the acceptable boundaries of Continuation (cf. Chapter Three). Perhaps, then, it was regarded as possible for a Continuation to move too far from an Ur-Text – but the limits are evidently not quite as strict as modern readerly reaction might expect.

In conclusion, or in what we might, in light of the foregoing analysis, refer to as a 'colophon' or 'epilogue', this thesis has, I believe, achieved the aims adumbrated in the Introduction. The thesis constitutes an innovative analysis of the much

[438] Bruckner, *Chrétien Continued*, p. 227

neglected *Perceval Continuations*, and one which has far-reaching implications for the genre of Continuation itself. By means of an investigation of the manuscriptural transmission of Continuation, and a close analysis of the mechanics at work in the different types of Continuation that we have identified in the course of the thesis, it has been possible to develop a working model for the analysis of Continuation, one which is intended to inform and assist future scholarly investigations of the genre. In demonstrating the existence of a number of different types of Continuation, this thesis has proven that Continuation can no longer be considered, without nuance, to be a unified and generic term to be applied to all texts which resume narratives from the ends of pre-existing material. Continuations are, in fact, much more specific and diverse in their construction, and must certainly be differentiated from other genres such as sequels. The internal variations which the thesis has proven to be inherent to the genre of Continuation are, furthermore, by no means merely mechanical. Further differentiation is discernible in terms of the specific Mode that each Continuation employs. Whereas traditional definitions of Continuation emphasise the requirement for completion, therefore, it now seems that to continue is certainly not an exercise which must necessarily involve the completion of a narrative. This is not to say that Continuations never complete texts, of course; simply that they do not always do so. That said, were a scholar in search of a definition of the absolute minimum requirements for a text's designation as Continuation, it would suffice to maintain that Continuation is an enterprise involving the composition of a text which resumes a narrative from the point at which the original and crucially, unfinished, text ceases, preserving at least one main character and one major plotline. These elements, it seems moreover, do not necessarily require advancement; rather, they must simply be present. The Continuator is then effectively at liberty to manoeuvre and manipulate the text as befits the overall impact he wishes to create, whether that be to prolong, to interpolate, or to conclude. Thus, medieval Continuation is much more an exercise in manipulation of, rather than loyalty to, the original. Its mechanics involve the embellishment and modification of the aforementioned *conditiones sine quibus non* to an extent determined by the individual Continuator's agenda. It does not seem to have mattered how violently such alterations, embellishments and re-interpretations might have caused Chrétien to turn in his grave. In fact, if medieval Continuation generally functioned thus, then Chrétien may have expected it. Perhaps he even welcomed it.

APPENDICES

APPENDIX I: KEYS TO THE TABLES

Table 1: Contents of the Manuscripts (in order of appearance and MSS listed in age order)

EL= *Elucidation*
BL=*Bliocadran*
PP=*Perceval* prologue[439]
P=*Perceval* (without prologue)
C1S=*First Continuation* (Short Redaction)
C1L=*First Continuation* (Long Redaction)
C1M=*First Continuation* (Mixed Redaction)
C2=*Second Continuation*
IC=*Independent Conclusion*
CG=*Gerbert Continuation*
CM=*Manessier Continuation*
PZ=Wolfram's *Parzifal* (PZ is also followed by an indication of which books of *Parzifal* are present.)
TP=Transitional passage
(f)=fragment (i.e. not more than a few folios)

Table 2: Changeovers shown between *Perceval* and the *Continuations*[440] (MSS listed in age order)

Y=Yes
N=No
S=Some (i.e. some changeovers shown)
N/A=Not applicable as the MS does not contain one or both of the texts, or these two texts do not appear next to each other – see Table 1 for which manuscripts contain which texts, and in which order.
N/P=Not possible as according to common knowledge, there is only one *Perceval*-text in the MS
N/M=MS not mentioned
P=*Perceval*
C1=*First Continuation*
C2=*Second Continuation*
CG=*Gerbert Continuation*
CM=*Manessier Continuation*

[439] Where the first folios of manuscripts are missing, I include Chrétien's prologue in the list of contents so long as it is generally presumed it would have originally appeared in the manuscript according to quire structures/verse counts etc.
[440] That is to say, not changeovers which involve the *Elucidation* and the *Bliocadran.*

Sigla	CODE	DATE	DIALECT	PERCEVAL-RELATED CONTENTS	OTHER CONTENTS[441]	SINGLE SCRIBE?[442]	ILLUMIN-ATED?	RUBRIC-ATED?
C	Clermont-Ferrand, BMI 248	$13^{1/4}$	Northern France	PP+P	N/A	No	No	No
N/A	Private collection, Annonay fragments	$13^{1/4}$	Champagne	P(f)	*Erec et Enide(f), Cligés(f), Yvain(f),**	Yes	No	No
L	London, BL, Add. 36614	$13^{1/4}$	Champagne and Flanders	PP+BL+P+C1S+C2	*, *La vie de sainte Marie l'Egyptienne*	No	No	No
F	Florence, Biblioteca Riccardiana 2943	$13^{2/4}$	Eastern France	PP+P	N/A	No	No	No
A	Paris, Bibliothèque nationale, fr. 794	$13^{2/4}$	Champagne	PP+P+C1S+C2(f)	*Erec et Enide*, *Lancelot*, *Cligés*, *Yvain*, *Athis et Prophilas*, *Le roman de Troie*, *Le roman de Brut*, *Les empereurs de Rome*,*	Yes	One historiated initial	No
R	Paris, Bibliothèque nationale, fr. 1450	$13^{2/4}$	Northeastern France	P+C1S(f)	*Le roman de Troie*, *Le roman d'Enéas*, *Le roman de Brut* (beginning),*, *Le roman de Brut* (end), *Cligés*, *Yvain*, *Lancelot*, *Dolopathos*	Yes	No	No
B	Bern, Burgerbibliothek 354	$13^{2/4}$	Eastern France	PP+P	Brief works in verse, *Le roman des sept sages de Rome*,*	No	Two historiated initials	No
K	Bern, Burgerbibliothek 113	13^{med}	Picardy	C2+IC	A selection of 14 romances, chansons de geste, fabliaux and chronicles – C2 is second in contents list	Yes	No	No
E	Edinburgh, National Library of Scotland, Adv. 19.1.5	$13^{3/4}$	Eastern France	PP+P+C1L+C2+CM	N/A	Yes	No	No
N/A	Private Collection, Brussels fragments (formerly de Lannoy)	$13^{3/4}$	Northeastern France	P(f)	N/A	Yes	No	No
N/A	Brussels, Bibliothèque royale IV 852, nos. 10-11	$13^{3/4}$	Northeastern France	C1L(f)	N/A	Yes	No	No

[441] In the list of 'Other Contents', a (*) is placed to show where the *Perceval*-related text(s) come in the context of the entire manuscript.
[442] That is, within the *Perceval* texts.

TABLE 1: CONTINUED

Sigla	CODE	DATE	DIALECT	PERCEVAL-RELATED CONTENTS	OTHER CONTENTS	SINGLE SCRIBE?	ILLUMIN-ATED?	RUBRIC-ATED?
T	Paris, Bibliothèque nationale, fr. 12576	$13^{4/4}$	Northeastern France	PP+P+C1M+C2+ CG+CM	*, *La mort du Conte de Henau*, list of debts, *Le roman de Miserere*, *Le roman de Carité*	No	Yes	No
V	Paris, Bibliothèque nationale, n. a. fr. 6614	$13^{4/4}$	Northeastern France	PP+P+C1M+C2+ CG+CM(f)	N/A	Yes	No	Yes
J	London, PRO, E122/100/13B	$13^{4/4}$	Northeastern France	C1M(f)	N/A	Yes	No	No
M	Montpellier, Bibliothèque interuniversitaire, Section Médecine H 249	$13^{4/4}$	Ile-de-France	PP+P+C1L+C2+ CM	*, *Salut d'amour*	Yes	Yes	Yes
P	Mons, Bibliothèque de l'Université de Mons-Hainaut 331/206	$13^{4/4}$	Flanders: Tournai	EL+BL+P+ C1S+C2+CM	*N/A*	Yes	Yes	Yes
Q	Paris, Bibliothèque nationale, fr. 1429	$13^{4/4}$	Champagne	PP+P+C1L+C2+ CM	*N/A*	Yes	No	No
U	Paris, Bibliothèque nationale, fr. 12577	$14^{2/4}$	Paris	PP+P+C1L+C2+ CM	*N/A*	Yes	Yes	Yes
S	Paris, Bibliothèque nationale, fr. 1453	$14^{2/4}$	Paris	PP+P+C1S+C2+ CM	*N/A*	Yes	Yes	Yes
D	Donaueschingen, Fürstenbergische Hofbibliothek, 97 (and Rome, Bibliotheca Casanatensis, A . I. 19)	c. 1331-36	Alsace	PZ 1-2+EL+ PZ 2-14+C1M+TP+ C2+CM+PZ 15-16	*N/A*	No	No	Yes
H	London, College of Arms, Arundel XIV	$14^{2/4}$	England	PP+P	*Le roman de Brut*, *L'histoire des Engleis*, *Le lai d'Haveloc*, *Chronicle*, *La lignée des Bretons et des Engleis*,*, *The Husbandry*, *Art d'aimer*	Yes	No	No
G	Black Letter edition for Galiot du Pré	1530	Paris	EL+BL+PP+P+C1L+ C2+CM	*N/A*	N/A	Some woodcuts	Yes - headings

APPENDIX III: TABLE 2: CHANGEOVERS SHOWN BY THE MANUSCRIPTS

Sigla	Roach	Micha	Nixon	P>C1	C1>C2	C2>CM	C2>CG	CG>CM
C	N/P	N/P	N/P	P ends (deliberately) 22 lines before traditional place	N/A	N/A	N/A	N/A
Annonay fragments	N/M	N/P	N/P	Impossible to tell as only one folio	N/A	N/A	N/A	N/A
L	S – new hand at C1	S – new hand at C1	Y– short quires contain ends of P & C1, and new hand at C1	Short quire contains end of P and new hand takes over for C1	Short quire at end of C1	C2 stops in traditional place	N/A	N/A
F	N/P	N/P	N/P	Impossible to tell as final quire(s) are missing	N/A	N/A	N/A	N/A
A	S – Explicit at end of P and large cap at beginning of C1	S – Explicit at end of P and large cap at beginning of C1	S – Explicit at end of P	Y – Explicit at end of P, and large cap at start of C1	Y – Not in traditional place, but large cap several lines before at 'Seignor…'	N/A	N/A	N/A
R	N	N	N	Y – not in traditional place, but large cap a few lines before at 'En…/Madame' where, in addition, the rhyme inverts	N/A – C1 breaks off	N/A	N/A	N/A
B	N/P	N/P	N/P	N/A – ends at traditional point	N/A	N/A	N/A	N/A
K	N/P	N/P	N/P	N/A	N/A – but C2 starts at traditional line	N/A – Has additional conclusion instead – no change shown	N/A	N/A
E	N	N	N	Y – large cap a few lines earlier at 'Madame'	Y – traditional point 'Deus'	N	N/A	N/A
Brussels fragments	N/M	N/M	N/P	Impossible to tell as only one folio	N/A	N/A	N/A	N/A
Brussels IV 852	N/M	N/M	N/P	Impossible to tell as only two folios	Impossible to tell as only two folios	N/A	N/A	N/A

TABLE 2: CONTINUED

Sigla	Roach	Micha	Nixon	P>C1	C1>C2	C2>CM	C2>CG	CG>CM
T	N	N	N	Y – new quire	Y – new quire and cap at traditional place (Daus)	N/A	Y – Cap at beginning of repeated 14 lines (Li)	Y – Cap at beginning of repeated 14 lines (Li)
V	N	N	N	N	N/A – quires with changeover are missing	N/A	N	N/A – quires with changeover are missing
J	N/M	N/M	N/M	Impossible to tell as only one bifolium	Impossible to tell as only one bifolium	N/A	N/A	N/A
M	N	N	N	Y – illumination and large cap several lines early at 'Madame'	Y – large cap several lines early at 'Seignor'	Y – large cap a few lines later at 'Perceval'	N/A	N/A
P	S – rubric and illuminated letter at start of C2	N	N	N	Y – Historiated letter and rubric at traditional point	Y – large cap a few lines later at 'Dans Piercheval'	N/A	N/A
Q	N	N	N	Y – large cap several lines early at 'Madamme'	Y – large cap several lines early at 'Seignor'	Y – large cap a few lines later at 'Perceval'	N/A	N/A
U	S – change of hand at start of CM[443]	N	N	Y – large cap several lines early at 'La dame'	N	Y – large cap a few lines later at 'Perceval'	N/A	N/A
S	N	N	N	Y – large cap and miniature pertaining to C1 several lines early at 'Ma dame'	Y – several lines early, large cap at 'Seignor'	Y – large cap a few lines later at 'Perceval'	N/A	N/A
D	S – rubric and large cap at start of C2	N/M	N/M	N/A – P not included, but large cap at first translated line of C1	Y – rubric and large cap at traditional point	N	N/A	N/A
H	N/P	N/P	N/P	Y – Perceval stops at v. 9228 in line with *EMQRSU*, rather than at usual line 9234	N/A	N/A	N/A	N/A
G	S – heading at start of C2	N/M	N/M	N	Y – heading at traditional start of C2	N	N/A	N/A

[443] This statement is made in correction to his previous affirmation that no changeovers are shown, 'Introduction,' V, p. xix.

APPENDIX IV: LISTING OF THE EPISODES IN THE *CONTINUATIONS*[444]

FIRST CONTINUATION (VOLUME I = MIXED, VOLUME II = LONG, VOLUME III = SHORT)

Section I: Guiromelant

Episode 1 – The king is informed that Gauvain is well (ll. 1-278, I; ll. 1-503, II; ll. 10602-858, III)
Episode 2 – The company arrives to support Gauvain's duel (ll. 279-481, I; ll. 504-944, II; ll. 10859-1051, III)
Episode 3 – Preparations are made for the duel (ll. 482-816, I; ll. 945-1440, II; ll. 11052-302, III)
Episode 4 – The duel between Gauvain and Guiromelant (ll. 817-1030, I; ll. 1441-739, II; ll. 11303-488, III)
Episode 5 – Clarissant appeals to Gauvain (ll. 1031-193, I; ll. 1740-955, II; ll. 11489-603, III)
Episode 6 – Gauvain meets a maiden (ll. 1956-3630, II)
Episode 7 – Gauvain arrives at the Grail Castle (ll. 1194-509, I; ll. 3631-969, II)
Episode 8 – Gauvain remembers his promise (ll. 3970-4828, II)
Episode 9 – Gauvain meets Dinasdarés (ll. 1510-635, I; ll. 4829-951, II)
Episode 10 – Gauvain hastens to Escavalon (ll. 1636-2053, I; ll. 4952-5508, II)

Section II: Brun de Branlant

Episode 1 – Arthur arrives at Brun's castle (ll. 2054-165, I; ll. 5509-783, II; ll. 11604-666, III)
Episode 2 – The siege continues (ll. 2166-339, I; ll. 5784-940, II; ll. 11667-811, III)
Episode 3 – Gauvain is seriously wounded (ll. 2340-448, I; ll. 5941-6056, II; ll. 11812-920, III)
Episode 4 – Gauvain recovers (ll. 2449-545, I; ll. 6057-151, II; ll. 1921-81, III)
Episode 5 – Gauvain comes to a tent (ll. 2546-723, I; ll. 6152-343, II; ll. 11982-2139, III)
Episode 6 – The damsel's father arrives (ll. 2724-88, I; ll. 6344-10, II; ll. 12140-204, III)
Episode 7 – Gauvain fights Bran de Lis (ll. 2789-987, I; ll. 6411-609, II; ll. 12205-393, III)
Episode 8 – The siege ends (ll. 2988-3082, I; l. 6610-670, II; ll. 12394-450, III)

Section III: Carados

Episode 1 – Ysave marries King Carados (ll. 3083-145, I; ll. 6671-84, II; ll. 12451-89, III)
Episode 2 – Ysave has a child with Elïavrés – Carados (ll. 3146-84, I; ll. 6785-935, II; ll. 12490-518, III)
Episode 3 – Carados is made a knight (ll. 3185-331, I; ll. 6936-7136, II; ll. 12519-637, III)

[444] As listed by Roach in his Introductions to each of the *First*, *Second* and *Manessier Continuations*. The list of episodes in the *Gerbert Continuation* is my own.

Episode 4 – A knight arrives with a challenge (ll. 3332-447, I; ll. 7137-272, II; ll. 12638-749, III)
Episode 5 – Carados meets his father (ll. 3448-583, I; ll. 7273-425, II; ll. 12750-889, III)
Episode 6 – Carados exposes his mother's infidelity (ll. 3584-657, I; ll. 7426-551, II; ll. 12890-953, III)
Episode 7 – Carados rescues Guignier (ll. 3658-4035, I; ll. 7552-925, II; ll. 12954-13327, III)
Episode 8 – Cador is cured of his wounds (ll. 4036-283, I; ll. 7926-8078, II; ll. 13328-480, III)
Episode 9 – Carados is the best knight at a tournament (ll. 4284-6032, I; ll. 8079-9612, II; ll. 14944-987, III)
Episode 10 – Elïavrés has visited Ysave (ll. 6033-220, I; ll. 9613-800, II; ll. 14988-5164, III)
Episode 11 – Elïavrés fastens an enchanted serpent to Carados's arm (ll. 6221-474, I; ll. 9801-10062, II; ll. 15165-218, III)
Episode 12 – Arthur sets out to rescue Carados (ll. 6475-948, I; ll. 10063-534, II; ll. 15219-67, III)
Episode 13 – Cador finds Carados two years later (ll. 6949-7522, I; ll. 10535-1102, II)
Episode 14 – Cador frees Carados (ll. 7523-8201, I; ll. 11103-948, II; ll. 15268-425, III)
Episode 15 – Carados restores Guignier's breast (ll. 8202-492, I; ll. 11949-2270, II; ll. 15426-639)
Episode 16 – The drinking horn test (ll. 8493-734, I; ll. 12271-506, II; ll. 15640-792, III)

Section IV: Chastel Orguelleus

Episode 1 – Arthur decides to hold a feast (ll. 8735-825, I; ll. 12507-97, II; ll. 15793-852, III)
Episode 2 – Girflet must be rescued (ll. 8826-9148, I; ll. 12598-920, II; ll. 15854-6294, III)
Episode 3 – A dwarf strikes Keu (ll. 9149-495, I; ll. 12921-3283, II; ll. 16295-625, III)
Episode 4 – Gauvain comes to a castle (ll. 9496-802, I; ll. 13284-610, II; ll. 16626-884, III)
Episode 5 – Gauvain promises to fight Bran de Lis (ll. 9803-10474, I; ll. 13611-4288, II; ll. 16885-7546, III)
Episode 6 – Bran de Lis arrives (ll. 10475-710, I; ll. 14289-592, II; ll. 17547-770, III)
Episode 7 – Gauvain and Bran de Lis are reconciled (ll. 10711-205, I; ll. 14593-5181, II; ll. 17771-8236, III)
Episode 8 – Arthur's knights arrive at the castle (ll. 11206-309, I; ll. 15182-293, II; ll. 18237-326, III)
Episode 9 – Lucan the butler is taken prisoner (ll. 11310-462, I; ll. 15294-470, II; ll. 18327-460, III)
Episode 10 – Lucan is taken to Girflet's room (ll. 11463-510, I; ll. 15471-534, II; ll. 18461-504, III)
Episode 11 – Bran de Lis wins a joust (ll. 11511-712, I; ll. 15535-778, II; ll. 18505-676, III)
Episode 12 – Gauvain meets the Riche Soudoier (ll. 11713-958, I; ll. 15779-6054, II; ll. 18677-902, III)

Episode 13 – Gauvain asks to fight the Riche Soudoier (ll. 11959-2047, I; ll. 16055-151, II; ll. 18992-299, III)
Episode 14 – Gauvain wins the battle (ll. 12048-345, I; ll. 16152-467, II; ll. 18992-299, III)
Episode 15 – Girflet and Lucan are rescued (ll. 12346-490, I; ll. 16468-614, II; ll. 19300-456, III)
Episode 16 – Gauvain's son is kidnapped (ll. 12491-706, I; ll. 16615-836, II; ll. 19457-654, III)

Section V: Gauvain's Grail Visit

Episode 1 – The queen is ignored by a stranger (ll. 12707-877, I; ll. 16837-996, II; ll. 19655-893, III)
Episode 2 – The stranger is killed by a javelin (ll. 12878-3002, I; ll. 16997-7114, II; ll. 19804-9914, III)
Episode 3 – Gauvain comes to a chapel and a castle (ll. 13003-140, I; ll. 17115-226, II; ll. 19915-90, III)
Episode 4 – Gauvain witnesses the Grail procession (ll. 13141-512, I; ll. 17227-552, II; ll. 19991-20294, III)
Episode 5 – Gauvain learns of Joseph of Arimathea's connection (ll. 17553-778, II)
Episode 6 – Gauvain falls asleep (ll. 13513-624, I; ll. 17779-880, II; ll. 20295-398, III)
Episode 7 – A young man and a damsel are riding through a forest (ll. 13625-864, I; ll. 17881-8100, II; ll. 20399-618, III)
Episode 8 – Gauvain unknowingly fights his son (ll. 13865-4118, I; ll. 18101-374, II; ll. 20619-856)

Section IV: Guerrehés

Episode 1 – A swan boat with a body arrives at Arthur's castle (ll. 14119-286, I; ll. 18375-556, II; ll. 20857-1012, III)
Episode 2 – The body appears in the hall (ll. 14287-432, I; ll. 18557-688, II; ll. 21013-134, III)
Episode 3 – Guerrehés seeks Gauvain (ll. 14433-602, I; ll. 18689-850, II; ll. 21135-288, III)
Episode 4 – Guerrehés loses a fight to a very small knight (ll. 14603-752, I; ll. 18851-992, II; ll. 21289-430, III)
Episode 5 – Guerrehés is pelted with refuse (ll. 14753-900, I; ll. 18993-9154, II; ll. 21431-554, III)
Episode 6 – Arthur's knights ask Guerrehés to explain his shame (ll. 14901-5056, I; ll. 19155-318, II; ll. 21555-674, III)
Episode 7 – Guerrehés fights the Petit Chevalier (ll. 15057-146, I; ll. 19319-419, II; ll. 21675-762, III)
Episode 8 – The swan boat reappears and disappears (ll. 15147-322, I; ll. 19420-606, II; ll. 21763-21916, III)

SECOND CONTINUATION (VOLUME IV)

Introductory Passage – Perceval wanders for a long time (ll. 19607-653, Long; ll. 9457-529, Short)
Episode 1 – The Castle of the Ivory Horn (ll. 19654-936, Long; ll. 9530-855, Short)

Episode 2 – The Knight of the Horn at King Arthur's Court (ll. 19937-36, Long)
Episode 3 – A damsel attempts to drown Perceval (ll. 20007-106, Long; ll. 9856-76, Short)
Episode 4 – The Castle of the Magic Chessboard (ll. 20107-303, Long; ll. 9977-10161, Short)
Episode 5 – Perceval hunts the white stag and fights the Black Knight (ll. 20304-689, Long; ll. 10162-268, Short – end of Short Redaction)
Episode 6 – A hunter gives Perceval lodging for the night (ll. 20690-772)
Episode 7 – A murdered varlet is avenged by Perceval (ll. 20773-908)
Episode 8 – An old knight gives Perceval directions (ll. 20909-1080)
Episode 9 – Perceval at the Castle of Abrioris (ll. 21081-481)
Episode 10 – Abrioris at King Arthur's court (ll. 21482-578)
Episode 11 – Perceval finds a dead knight and later his "amie" (ll. 21579-658)
Episode 12 – Perceval kills a giant and frees a captive maiden (ll. 21659-955)
Episode 13 – Perceval at the Gué Amorous (ll. 21956-2224)
Episode 14 – Perceval meets the Biau Desconneü and his "amie" (ll. 22225-551)
Episode 15 – Perceval returns to Blancheflor at Biau Repaire (ll. 22552-3120)
Episode 16 – Perceval meets the Biau Mauvais and his ugly damsel (ll. 23121-396)
Episode 17 – The Biau Mauvais at King Arthur's court (ll. 23397-532)
Episode 18 – Perceval returns to his mother's home (ll. 23533-834)
Episode 19 – Perceval visits his Hermit Uncle (ll. 23835-4221)
Episode 20 – Perceval at the Castle of Maidens (ll. 24222-731)
Episode 21 – Perceval recovers the hound and the head of the White Stag (ll. 24732-5432)
Episode 22 – Perceval meets the damsel who lends him the magic ring (ll. 25433-6193)
Episode 23 – Perceval meets Briol (ll. 26194-824)
Episode 24 – The tournament at Chastel Orguellous (ll. 26825-7373)
Episode 25 – Perceval frees the knight imprisoned in the tomb (ll. 27374-600)
Episode 26 – Perceval returns to the Castle of the Magic Chessboard (ll. 27601-8238)
Episode 27 – Perceval rescues Bagomedés (ll0. 28239-408)
Episode 28 – Bagomedés at King Arthur's court (ll. 28409-208)
Episode 29 – Gauvain with the Petit Chevalier and his sister (ll. 29209-953)
Episode 30 – The tournament in the Blanche Lande (ll. 29954-30507)
Episode 31 – Gauvain meets the Pensive Knight and rescues his "amie" (ll. 30508-1040)
Episode 32 – Gauvain meets his son Guinglain and returns with him to King Arthur (ll. 31041-420)
Episode 33 – Perceval goes to the Mont Dolerous (ll. 31421-2027)
Episode 34 – Perceval on the road to the Grail Castle (ll. 32028-264)
Episode 35 – Perceval at the Grail Castle (ll. 32265-594)

GERBERT CONTINUATION

Volume I

Episode 1 – Perceval cannot learn the secrets of the Grail (ll. 1-102)
Episode 2 – Perceval breaks his sword on a door (ll. 103-286)
Episode 3 – Triboet repairs Perceval's sword (ll. 287-898)
Episode 4 – Perceval heals Engrevain and Saigremor (ll. 899-1158)

Episode 5 – Perceval returns to Arthur's court and sits in the Perilous Seat (ll. 1159-2482)
Episode 6 – Perceval is tempted by a demon in a girl's shape (ll. 2483-795)
Episode 7 – Perceval meets Mordred; Tristan Section (ll. 2796-4868)
Episode 8 – Perceval rescues Gorneman de Gorhaut (ll. 4869-6154)
Episode 9 – Perceval returns to Beaurepaire (ll. 6155-7014)

Volume II

Episode 10 – Perceval defeats Dragonel li cruels (ll. 7015-8331)
Episode 11 – Perceval sees two hermits beating and worshipping a cross (ll. 8332-905)
Episode 12 – Perceval defeats the Knight of the Dragon (ll. 8906-10153)
Episode 13 – Perceval hears the story of Evelac-Mordrach and the story returns to Gauvain (ll. 10154-4078)

Volume III

Episode 14 – Perceval learns the importance of confession and frees a demon worm from a block of wood (ll. 14079-571)
Episode 15 – Perceval saves a maiden and defeats three robbers (ll. 14572-6839)
Episode 16 – Perceval returns to the Grail Castle and repairs the Broken Sword perfectly (ll. 16840-7086)

MANESSIER CONTINUATION (VOLUME V)

Section I: First Adventures of Perceval

Episode 1 – Perceval in the Grail Castle (ll. 32595-3183)
Episode 2 – Perceval and Sagremor (ll. 33184-3757)

Section II: Adventures of Sagremor

Episode 3 – Sagremor and the Robber Knight (ll. 33758-4080)
Episode 4 – Sagremor at the Castle of the Maidens (ll. 34081-725)
Episode 5 – Sagremor rescues a damsel (ll. 34726-5050)

Section III: Adventures of Gauvain

Episode 6 – Gauvain and the sister of Silimac (ll. 35051-299)
Episode 7 – Gauvain rescues Dodinel (ll. 35300-745)
Episode 8 – Gauvain defeats King Margon (ll. 35746-6363)
Episode 9 – Gauvain and the Sore Pucelle (ll. 36364-620)
Episode 10 – Gauvain's duel with Keu (ll. 36621-916)
Episode 11 – Gauvain and Agravain (ll. 36917-7140)

Section IV: Second Adventures of Perceval

Episode 12 – Perceval in the Chapel of the Black Hand (ll. 37141-862)
Episode 13 – Perceval is tempted by the Devil (ll. 37863-8409)

Episode 14 – Perceval defeats the Knight of Lindesores (ll. 38410-545)
Episode 15 – Perceval rescues Dodinel's amie (ll. 38546-922)
Episode 16 – Perceval's visit to Tribüet (ll. 38923-9026)
Episode 17 – Perceval returns to Beau Repaire (ll. 39027-359)
Episode 18 – Perceval's prisoners at Arthur's court (ll. 39360-576)
Episode 19 – Perceval meets the Coward Knight (ll. 39577-969)

Section V: The Search for Perceval

Episode 20 – Arthur's Court: Pentecost at Camelot (ll. 39970-40182)
Episode 21 – Boort abandons Lionel to save a maiden (ll. 40183-401)
Episode 22 – Gauvain rescues Lionel (ll. 40402-513)
Episode 23 – Boort is tempted by the Devil (ll. 40514-624)
Episode 24 – Boort and Lionel fight and are reconciled (ll. 40625-974)

Section VI: Final Adventures of Perceval

Episode 25 – The Biau Mauvais becomes the Biau Hardi (ll. 40975-1317)
Episode 26 – Perceval fights with Hestor (ll. 41318-606)
Episode 27 – Perceval defeats and kills Partinal (ll. 41607-860)
Episode 28 – Perceval's final visit to the Fisher King (ll. 41861-2101)
Episode 29 – Perceval's last visit to Arthur's court (ll. 42102-468)
Episode 30 – Perceval's coronation, reign and death (ll. 42469-637)
Epilogue – (ll. 42638-68)

APPENDIX V: PLOT SUMMARY OF *LE MONIAGE GUILLAUME*

Now old, Guillaume decides to leave the secular world and move into a monastery to pay penance for earlier sins. However, he does not fit in very well and the other monks beseech the abbot to somehow get rid of him. The abbot devises an appropriate scheme but Guillaume, unwittingly, overcomes the challenge and, on returning to the monastery, finds he is unwelcome. In the spirit of penitence he decides to leave the monastery to become a hermit in the desert.

Pagans of Synagon trouble his time in the desert, however, and they take him prisoner for seven years until by chance his cousin Landri arrives by ship. Landri negotiates Guillaume's release and Guillaume heads back to his hermitage in the desert, but he is not to stay there – he will have to take up arms in the name of the king one last time. Louis sends a messenger to beg for Guillaume's help as he has been besieged in Paris by the pagan Ysoré.

After years, the messenger finds Guillaume, but does not recognise him, and when the messenger recounts his mission, Guillaume silently destroys his own garden. The frightened messenger immediately leaves and recounts the strange story back in Paris, where Galerin interprets the signs and symbols and realises that this was Guillaume. Meanwhile, Guillaume has collected his equipment from the abbot and heads for Paris to do his final duty.

After killing Ysoré, Guillaume returns to his hermitage and repairs his garden, at the foot of which he adds a bridge, where he has a final fight with the devil. The bridge becomes a place of pilgrimage for Saint-Jacques, and Guillaume eventually dies in this chosen place. It becomes called the Saint-Guilheim-le Désert.

APPENDIX VI: PLOT SUMMARY OF *LE BEL INCONNU*

Le Bel Inconnu recounts the story of Guinglain, the son of Gauvain by Blanchemal, a fay whom Gauvain met in the forest; – Guinglain, however, does not know his identity.

This 'Bel Inconnu' travels to Arthur's court and is knighted, shortly after which a messenger arrives to request help for the Princess of Wales, Blonde Esmerée, who is under siege from Mabon the enchanter. The Bel Inconnu asks for the quest and sets off on a sequence of adventures, the most important being when he rescues the Pucelle aux Blanches Mains from an unwanted suitor. In gratitude, she offers herself in marriage, and they fall in love. The Bel Inconnu however remembers his original quest, and hurries away to rescue the Princess of Wales, who also ends up offering herself in marriage.

Despite still being in love with the Pucelle, the Bel Inconnu ends up marrying the Princess because King Arthur pushes him into what he sees, for social reasons, as a highly eligible match. The Bel Inconnu also discovers that Gauvain is his father, and thus learns his true identity.

APPENDIX VII: PLOT SUMMARY OF CHRÉTIEN'S *PERCEVAL*

The unusual hero, *Perceval*, starts out as a mere nameless and ignorant boy in the forest who happens upon five knights whose pretty, shiny armour induces him to leave his mother (who faints on the doorstep) and to find his way to Arthur's court. There he becomes a knight and embarks upon a full and varied education, starting with training in arms and combat with Gornemanz de Gohort. He then meets his true love, Blanchefleur, with whom he gains some preliminary knowledge of love. Subsequently he finds himself in a mysterious castle with a maimed Fisher King, where he is given a sword which will break in one perilous circumstance, and where he witnesses a procession involving, among other objects, a grail and a bleeding lance. He is intensely curious about these objects, but his training from Gornemanz means he remains silent, because he has been told it is not courtly to talk too much. The next day he meets his cousin who curses him for such a mistake, saying he could have restored the Fisher King's lands had he but asked the questions about what he had seen; she also reveals it was the sin of leaving his mother for dead that prevented him from speaking. At this moment, Perceval divines his own name and vows he will journey on until such time as he is offered the opportunity to revisit the mysterious castle again. Meanwhile, King Arthur is anxious to see the knight of whom he has now heard such great things, so the court sets out to look for him. One Pentecost, coincidentally very close to where the court are encamped, Perceval sees a goose being attacked by a falcon and three drops of its blood fall on the snow. Perceval falls into a reverie over the scene, which reminds him of Blanchefleur's complexion, and he is noticed by the court. After unsuccessful attempts by Keu and Saigremor to bring Perceval to court by force, eventually Gauvain is able to persuade him to accompany him. A hideous damsel arrives and berates Perceval for not having asked the question at the Grail Castle and tells them of the terrible siege at Montesclere. Gauvain vows to go to the aid of those at Montesclere, while Perceval vows to return to the Grail castle and find out whom the Grail serves and why the Lance bleeds. At this point, the story turns to the adventures of Gauvain who we see in a number of scenes of knightly combat and conduct. Eventually, Gauvain is challenged to a duel to take place within the year, but first he must go and seek the Bleeding Lance of the Grail Castle for the King of Escavalon. The story now returns briefly to Perceval who has spent five years wandering, without setting foot in a church. He meets a hermit who turns out to be his uncle and who explains that the sin of leaving his mother was indeed responsible for his silence at the Grail Castle; he must repent it. He also reveals that the Grail serves the Fisher King's father, who is also Perceval's uncle, and that this Old King has been sustained for twelve years by a single consecrated host from the Grail. Perceval duly does his penance and the story leaves him for good here. The narrative returns to Gauvain who arrives at a castle which has a Bed of Marvels. He sits on the bed and passes its test. It transpires that he is related to the women of the castle – his mother and Arthur's mother are there, and Clarissant is his sister – but Gauvain does not yet reveal his identity. Outside the castle, after crossing the Perilous Ford, Gauvain meets Guiromelant who confides that he wants revenge on Lot (Gauvain's father) who killed his own father. Gauvain reveals his identity and agrees to fight. On Gauvain's return to the castle, Clarissant reveals she is in love with Guiromelant; meanwhile Gauvain has sent a squire to Arthur with word of the impending fight. The narrative breaks off mid-sentence as the squire arrives at Arthur's court.

APPENDIX VIII: PLOT SUMMARY OF SECTION I, EPISODE 1-5: *FIRST CONTINUATION*

This 'first section' appears in all redactions/manuscripts of the *First Continuation*, and is told in very similar words in all of them. Chrétien leaves the final scene of *Perceval* with a messenger arriving at court with news of Gauvain's imminent fight; the First Continuator then continues by having the court agree to go to see the combat.

When Arthur and the court arrive at the castle, Gauvain tells Arthur that his, Gauvain's, mother Ygerne lives there, along with Gauvain's sister Clarissant (Arthur's niece). Arthur secretly enters the castle, but is missed in the night by his army and terror spreads through the ranks. Arthur returns the next day however and preparations are made for the duel.

The battle is long and drawn out and Clarissant (who is in love with Guiromelant) begs Arthur to stop the battle, but he refuses to contravene what the Continuator seems to say are the rules of chivalry. Clarissant then appeals to Gauvain directly.

Here the manuscripts differ: the Mixed and Long Redactions say that a long parley ensues and the combatants part, agreeing to continue the fight the following day. Arthur, however, agrees during the night to the marriage of Guiromelant and Clarissant, and when Gauvain returns to continue the battle, he learns that his sister is already married to his enemy. He leaves the court in anger and Arthur sets out to look for him.

The earlier Short Redaction says that Clarissant's appeal brings about a reconciliation and that the marriage goes ahead with Gauvain's approval. Guiromelant and all his followers pay homage to Arthur, except Brun de Branlant, whom Arthur then sets out to besiege.

APPENDIX IX: PLOT SUMMARY OF THE *FIRST CONTINUATION*'S CARADOS SECTION

After the siege of Branlant has ended, Arthur marries his niece Ysave de Carahés to King Caradoc of Nantes. A magician, Eliavrés, has an interest in the maiden however, and so transforms a greyhound, a sow and a mare into the shape of Ysave and puts them in King Caradoc's bed on three consecutive nights. In the meantime, Eliavrés sleeps with Ysave, who conceives a son – Caradoc. Once a man, Caradoc is sent to Arthur's court to become a knight. The day after Caradoc's knighting, a strange knight arrives at the palace and challenges the entire court to an exchange of blows. Caradoc accepts and beheads his challenger, who then picks up his head and departs with a promise to come back in one year to return the blow.

When the challenger returns, Caradoc kneels to receive the blow, but the knight instead takes him to one side and reveals he is his real father. Caradoc denounces his mother for her adultery, and he and his father lock Ysave in a tower. Eliavrés breaks in easily and the two enjoy their time together. Caradoc avenges his stepfather by forcing Eliavrés to engage in sexual relations with the same animals as his father had to, but without magical transformation. Eliavrés and Ysave plan revenge and the magician conjures a serpent which eventually attaches itself to Caradoc's arm and he is overcome by a wasting disease. Caradoc wanders in search of a hermit, but cannot find one and is brought back to court by Cador. Eventually Caradoc's mother agrees to have mercy on him and it is discovered that a pure maiden who is in love with Caradoc and who will perform any task for him must be found. She must stand naked in a tub of milk while Caradoc stands naked in a tub of vinegar. The serpent will thus detach itself from Caradoc and attach itself instead to the maiden. Guignier – Cador's sister – volunteers and, as the serpent moves, Cador attacks it, accidentally cutting off the tip of Guignier's breast but killing the snake. King Caradoc dies, and Caradoc becomes king with Guignier as his wife.

While riding through the forest and remembering what happened to his wife's breast, Caradoc sees a light surrounding a knight and maiden. He follows them and arrives at a great hall. There he receives a magic shield boss that will restore in gold any parts of the body cut off. Caradoc returns to Guignier and her breast is made full, though he warns her that he will immediately know of her infidelity if anyone else knows about her golden breast. King Arthur then summons Caradoc to court where there is a magic drinking horn. The horn turns water into wine, and can only be drunk from by those whose lover is loyal. All knights who attempt the challenge (including Arthur) fail except Caradoc. Guignier's loyalty is proclaimed.

APPENDIX X: TRANSCRIPTION OF THE *INDEPENDENT CONCLUSION* TO THE *SECOND CONTINUATION* FROM MS *K*[445]

Forment li plaist et li agree,
Et de la lance a demandee.
Li rois li dist: “Jel vos dirai,
Ne ja de mot n’en mentirai.
C’est la lance tot vraiement
Dont li fix Deu soffri torment
Quant en la crois fu estendus.
Ens el costé en fu ferus
Li sans contreval en glaça,
Longis s’en terst et raluma.”
Aprés li a dit Perchevaus,
Qui tant estoit preus et loiaus,
Que del Graal wet il fis estre,
Cui on en sert et que puet estre.
Li rois saut sus isnelement,
Tos est garis, nul mal ne sent.
Puis dist: “Amis, or m’entendés
Et vostre non ne me celés;
Dites le moi, jel wel oïr.”
Et cil respond: “A vo plaisir:
Perchevaus, voir, sui apelés;
A Sinadon, la fui jo nes,
Et mes peres par verité
Alains li Gros fu apelé.”
–“Ha! Perchevaus, t’iés mes amis.
Alains li Gros, il fu mes fix.
Enigeüs ot non sa mere
Et Josepf si refu ses frere,
A cui Jhesucris fu bailliés
Quant de la crois fu destaciés.
Et Pilate qui li bailla,
Por ses soldees li dona.
Nichodemus le despendi
Et a Joseph si le rendi.
Ses plaies prisent a saignier;
Cest vaissial fist apareillier,
Ens degouterent sans mentir,
Vos le porés ja bien veïr.
Et sacrament fist en Jhesu
Le jor del jusdi absolu.
Ore, biaus niés, si est bien drois,
Ains que vos avant en saçois,
Que vos corone d’or portés
Sor vostre cief et rois serés;
Car ne vivrai mais que tier jor.
Ensi plaist il al Creator.”

[445] Published as Appendix XI in Roach’s volume IV.

Adont en vait a son erale
U la corone ert delitable,
Et les ados a aportés
En sa chapele de biautés.
Percheval sacra et beni
Et sa corone li rendi.
Rois fu Perchevaus apelés,
De trois roiames coronés,
Ains que li rois fust trespassés,
Mais al quart jor fu enterrés.
De chevaliers trois mil i ot
A l’enterer, car a Deu plot.

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