LANCELOT IN ICELAND

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As far as we know there are no remaining fragments of a *Lancelots saga ór vatni*. No other texts mention that such a saga ever existed and none of the late mediaeval Icelandic *rímur* preserve a version of this saga ; furthermore, although the *Allra kappa kvæði* list most of the heroes of Athurian romance who play a major role in the translated sagas (Parceval being an exception), they make no mention of Lancelot[1]. All this would seem to indicate that the romance of Lancelot was never translated or else that the translation was lost before the Icelanders could lay their hands on it, and thus explains the scarcity of information about it.

However it would indeed be surprising if, of all the well known romances in Old French (Tristan, Parceval, Lancelot, Yvain, Erec), Lancelot was the only one not to be translated into Old Norse. The search for this missing saga has as yet not been intense, but there are traces which indicate that Lancelot was known in the North. E.F. Halvorsen has pointed out that in *Rémundar saga keisarasonar* Rémundr travels around in a cart and is advised to call himself "hinn kranki kerrumaðr"[2]. This reference to a knight in a cart is considered by Halvorsen to have been borrowed from a version of Lancelot, and he therefore postulates the existence of an Old Norse saga about him[3].

More striking than this is the unexpected appearance of the name Lancelot in *Ívens saga* which substitutes Lancelot for Dodiniaus, the knight mentioned in Chrétien de Troyes *Yvain*[4] in the list of champions keeping watch at king Arthur's bedroom door, whereas the MHG. *Iwein* by Hartmann von Aue also preserves the name Dodines[5] and the Swedish version *Herr Ivan Lejonriddaren* drops it in this place altogether[6]. It seems likely therefore that Lancelot was not only known, but probably even famous with the Norwegian translator of *Ívens saga*, unless he used a French manuscript of *Yvain* which named Lancelot in this place. However no such manuscript is preserved[7]. Admittedly there are some later copies of *Ívens saga* which misspell Lanceoch for Lancelot[8], thus indicating that the scribes of these manuscripts were unfamiliar with the figure of Lancelot. However this argument has little weight since these manuscripts are very late, dating from the 17th century onwards.

The substitution of Lancelot for Dodiniaus is all the more interesting since the name of Lancelot must have been known from some literary source. Although there was a fashion to use Arthurian names in western

and southern Europe, Lancelot was not as commonly used as a personal name as other Arthurian names were. It is, for example, very likely that the name of Gawein, a name frequently used as a personal name by western European aristocracy, reached Norway a good deal earlier than the first Arthurian romances. In all Old Norse sources Gawein is called Valven or Valver which is a clear indication that the translators of the Riddarasögur could actually translate Gawein into Valven, the form under which this character was already known to them. Since the forms of the personal name Gawein are recorded as Walewein, Valvinus and similar variants in Flanders and the Netherlands, it is very likely that the name Gawein reached Scandinavia by this way. Lancelot, on the other hand, is not recorded before 1220 and very rarely afterwards as a personal name , so it remained a predominantly literary name. Chrétien de Troye's *Lancelot* was commited to parchment around 1170 , and Chrétien's romances reached Scandinavia sometime during the second quarter of the 13th century. As Lancelot is not recorded as a personal name anywhere in France, Germany or the Netherlands during the period in between, it seems most likely that the author of *Ívens saga* knew the name from Chrétien's *Lancelot*. Whether this means that the whole story was known in its written form, or else that it came to Scandinavia orally by someone well versed in French literature is irrelevant. Only one thing is for sure : Lancelot was known at King Hakon Hakonarson's court in Norway around the middle of the 13th century, even if there was no saga composed about him.

A third possible hint as to the familiarity of mediaeval Iceland with the matter of Lancelot, noted before by Dag Strömbäck, is a scene in the younger, Icelandic version of the *Tristrams saga* (ch. 11), where Tristram hurts himself on the bed-post and stains Isolde's bed-linen with his blood, whereupon she cuts her hand with her dagger to justify the blood. This is reminiscent of a scene from Chrétien's *Lancelot*, where Lancelot cuts his hand on the windowbars of Guinevare's bedroom. But whether this coincidence of similar motifs really points towards a knowledge of the story of Lancelot in Iceland must remain a matter of opinion.

As the name Lancelot occurs only once in Old Norse literature and the motif mentioned from *Tristrams saga* stands there in isolation we have to look elsewhere to find traces of a saga about Lancelot or at least the matter as such. We may therefore turn to the romantic sagas which in more than one case preserve traditions of European romances otherwise lost, and look there for references to the matter of Lancelot.

Of all the various motifs characterising the romance of Lancelot, I have already mentioned the knight on the cart in *Rémundar saga keisarasonar*. Rémundr journeys to India in a cart, looking for a cure for his wound, and finds not only a cure there, but also his ladylove. However the analogues between *Rémundar saga* and the romance of Lancelot end here.

None of the other motifs in *Rémundar saga* have any striking similarity to motifs from a version of the Lancelot story. Despite the possibility that the cart may have been borrowed from some version of Lancelot, the Knight of the Charriot, it seems as likely, as S.G. Broberg has pointed out, that both the cart and the "unknown love" motif stem from an oriental source where the two motifs also turn up connected with each other[12]. We may therefore exclude this saga as being a reflection of the romance of Lancelot.

The cart in *Rémundar saga* is, of course, not the only cart mentioned in Old Norse literature. An interesting version of the same plot as in *Rémundar saga* is preserved in *Ásmundar saga, Vilhjálms ok Valtara*[13]. Ásmund not only journeys to India in a cart in search of his love, he is even assisted by a dwarf in doing so. One can hardly forget how, in both Chrétien's *Chevalier de la charrete* and in the voluminous *Lancelot proper*[14], Lancelot in his search for the abducted queen Guinevere mounts the shameful cart which is driven by a dwarf. In *Ásmundar saga, Viljálms ok Valtara* however, the dwarf is but one of the helpers who further the hero's journey. Moreover, this saga is only preserved in four Icelandic manuscripts, the oldest of which only dates from the mid 19th century. It seems likely therefore that this saga rests upon *Rémundar saga* with the addition of various fairy-tale influences, although we cannot exclude additions from modern sources either. As an analogue to the story of Lancelot, this saga is of very little use.

Another story in which a cart plays a major role is the well-edited *Samsons saga fagra*[15]. This story has not yet been thoroughly investigated - the introduction to the Samfund edition has not yet been published - but even so, scholars have agreed that it makes interesting reading[16]. In this saga too we are confronted with a story of a dwarf driving a cart, just as in the French versions of Lancelot. That in *Samsons saga* it is not a knight sitting in it but an abducted princess is of little relevance in comparison with the significance of the motif as such. But quite apart from the fact that we have to expect deviations like this in so garbled a version as this, in the Vulgate version of the Lancelot we hear of a lady riding, at one stage, in the same cart that was previously used by Lancelot. Since the cart motif is so significant to the story of Lancelot that Chrétien actually entitled his version, *Chevalier de la charrete* by it, its appearance in *Samsons saga* must lead us to examine the saga further in relation to the extant versions of the romance of Lancelot.

The plot of the saga is in short as follows :

Valentina, daughter of the Irish king Garlant, is a hostage at King Arthur's court. Samson, Arthur's son, falls in love with her, whereupon Arthur sends her home. Whilst Samson is trying to win fame on Viking expeditions, however, Valentina is abducted by Kvintalin, the harpist, in a wood in Brittany. Valentina is saved just in time by Olimpia, Samson's fostermother, a woman well versed in the magic arts ; Valentina then stays

with Olimpia in her hidden castle.

As soon as Samson learns of Valentina's disappearance, he sets out in search of her. He has to fight Kvintalin's trollmother under a waterfall (an obvious parallel to similar fights in *Grettla* and in *Beowulf*), subsequently kills her and ventures into her cave, where he finds various objects belonging to Valentina. Naturally enough he draws the conclusion that she must be dead and therefore asks for the hand of Ingina, daughter of Jarl Finnlaug of Brittany (Scotland in some manuscripts) in marriage.

During the preparations for the wedding Samson is out hunting and he sees a stag with radiant horns and miraculously fast. He pursues it and falls into a trap. In the meantime Kvintalin has finally succeeded in abducting Valentina again with the help of a dwarf and his magic golden cart. Samson is tricked out of his weapons by abductors, but finally manages to wound Kvintalin and kill his father. In order to heal his own wounds he stays with Olimpia, but his companions believe that he is dead, and therefore Garlant marries Ingina. On Samson's somewhat embarassing return they finally track down Kvintalin, who is sentenced to go in search of the miraculous mantle (the one that comes into *Möttuls saga*).

The second part of the saga consists of more native Scandinavian material and is, in some manuscripts, called *Sigurðar þáttr Gudmundssonar*. It starts with King Gudmund of Glaesisvellir, a mythical king well known from other adventure sagas, on his return from an unsuccessful expedition to Giantland. He lands in Little-Maiden-Land, where he begets a son, who is exposed on the shores of Giantland. The boy is of course found, named Sigurd and brought up by a poor couple in Giantland. Through his wits and great strength he comes into high esteem with Skrymir, king of the giants. Skrymir gives him a miraculous mantle and a powerful staff and bids him go and visit his father Gudmund. After Sigurd's first wife dies, he asks to marry Skrymir's daughter Gerd but in the ensuing trouble concerning the inheritance of Giantland Sigurd kills Skrymir as well as his son and becomes king of Giantland. When he is well over 100 years old, he ventures to ask for the daughter of an Earl of Russia in marriage. At the wedding feast, Kvintalin finally sees his chance, kills Old Sigurd and makes off with the mantle and the staff, which he delivers to Samson. Sigurd's son Ulf and the Russian Jarl set out to revenge Sigurd, but the war soon ends in a peace treaty and numerous marriages so typical for the romantic sagas. Kvintalin meets an appropriate end and is hanged. The saga ends with a lot of genealogical information, thereby linking it to other romantic sagas. A last paragraph that is obviously the addition of a later scribe adds a few more remarks about the further history of the miraculous mantle and mentions a *"Skikkju saga"*, surely refering to the extant *Möttuls saga*.

Like most romantic sagas, *Samsons saga* abounds in motifs of all sorts, and like some, it combines both Southern and Scandinavian material in an interesting way. The first part of *Samsons saga* is essentially the story of an abducted princess, as is the story of the extant versions of

Lancelot. The threefold attempt at abducting Valentina as well as some of the motifs clustering around it would seem to stem from Northern or Celtic fairy-tales rather than from Arthurian romance as we tend to see it. In these abductions, Valentina, unlike Guinevere, is not stolen from King Arthur's court although she is closely associated with his court from the beginning of the saga. She is abducted in a wood. Interestingly enough, it has already been suggested by Bruce, apparently with no knowledge of Samsons saga, that Guinevere's abduction was staged in a wood in earlier versions of the Lancelot story[17]. There is however so much fantastic material integrated into the Arthurian romances themselves that it is impossible to determine whether motifs such as this come from earlier stages in these romances or whether they are an influence of a later date.

Samson himself, like Lancelot, takes on the quest for an abducted lady. It is hardly surprising from our knowledge of the romantic sagas where quest and love stories abound that the lady should in his case also be his lady love. That we hear nothing of an illegitimate love affair between Samson and a queen must be seen in the light that it was Chrétien de Troyes who first introduced this element into the story, an element that was to become so important in some later versions[18]. The MHG version, *Lanzelet*, written after 1193 by Ulrich von Zatzikhofen, a Swiss priest, does not mention this incident at all[19]. Lancelot is simply one of Arthur's knights who sets out to recover the queen and although he is known to be a lady's man ("wipsaelic" as the MHG puts it) there is no mention of any relationship between the queen and him.

In all but Chrétien's versions, Lancelot's early youth is also described : he is brought up by the Lady of the Lake. Samson too is fostered by a lady of considerable magical skill. Her husband, Salmon, is mentioned, but is soon discarded as being irrelevant to the saga plot. The Swiss version where the lady is called a sea fairy, expands on other versions and tells us how Lanzelet is brought up in a land of maidens. In the second part of *Samsons saga* we are confronted with a strange land, *Smameyjaland*, the Land of the Little Maidens. In this land the girls never get older than 14 years, and we hear of a 7 year old mother who is already a widow. To my knowledge the only other time that *Smameyjaland* is mentioned anywhere else in Old Norse literature is in the *Skikkjurimur*, the versified version of *Möttuls saga* which has most probably taken the name directly from *Samsons saga*. It seems possible that this strange land might reflect the land of maidens where Lanzelet is brought up in the Swiss version of the romance, in which case we would have to accept that the Lancelot motifs extend well into the second part of *Samsons saga*.[15a]

There are several other motifs found both in *Samsons saga* and the matter of Lancelot : the miraculous mantle, which up to now has been considered as a borrowing from *Möttuls saga* [20], is also found in the Swiss *Lancelet* (v. 5790-6140) ; the hunt for a radiant or white stag is mentioned both in the *Lancelot proper* [21] and in the *Lanzelet* (v. 6696ff) ; the abducted

lady is kept in an enchanted wood both in *Samsons saga* and in *Lanzelet* [22]; a more vague analogue is the believing-each-other-dead-motif, which is found in the saga, the *Lancelot proper* and in Chrétiens *Lancelot*.

It therefore becomes increasingly clear the *Samsons saga* includes motifs also found elsewhere in the matter of Lancelot, but more interestingly, that it has many motifs in common with the MHG *Lanzelet*. These include :

a magically skilled foster-mother
abduction of a lady
lady kept in enchanted wood
hunt for white/radiant stag
mantle test
believing each other dead
abducted lady's magical sleep

To these we may add perhaps :

Smameyjaland/maiden land
no mention of illegitimate affair.

What can only be attributed to the most fantastic coincidence however is the occurence of the name Elida/Elidia in the two romances. In both of them it is attributed to a lady of somewhat dubious function, but certainly connected with the chastity-testing mantle. The Elidia in *Lanzelet* is, as R.S. Loomis rightly pointed out [23], misspellt for Olidra, a name still preserved in one of the manuscripts, and which is a learned element either in *Lanzelet* or else its source. Elidia used to be a dragon and was only released from this fate by Lanzelet's kiss. It seems likely that the author turned to Isidor's *Etymologiae* and found Chelydros as a synonym for such a dragon, which he turned into the feminine form, Celidra. There seems little to be said against this explanation, and so we must consequently regard this coincidence as being indeed mere chance.

There are clear similarities then regarding the presence of certain motifs between *Samsons saga* and the MHG *Lanzelet*. One Lancelot motif however that is obviously missing in the MHG version is of course the cart driven by a dwarf. It comes as a surprise that in the whole of *Lanzelet* there is no mention of a cart at all, especially since this incident was so important in other versions. It is indeed the only known version of the Lancelot story not to include the cart incident. Despite this, there are so many other motifs that *Samsons saga* and *Lanzelet* have in common that a further investigation of this MHG version and its sources appears to be worthwhile.

Lanzelet is a MHG. romance of some 9440 verses written in rhyming couplets by Ulrich von Zatzikhoven, who is commonly identified with a Swiss priest of the same name [24]. In it, Ulrich names his source as being the "welsche buoch von Lanzelete" which he got from "hoc von Morville" (vs. 9338 ff). This Hugh of Morville was one of the hostages sent to Austria in 1193 to replace Richard the Lionheart, but whether *Lanzelet* was composed

shortly afterwards or only towards the end of the 12th century is still a matter of dispute[25]. As this is the earliest version of the matter of Lancelot in German, it has always attracted some attention from scholars, but it has never been placed among the great literary masterpieces of MHG Arthurian epics. One thing is generally agreed on, namely that Ulrich, who was not exactly one of the most brilliant poets, followed his presumably Anglo-norman original quite closely, although it is likely that he added a few fantastic elements.

R.S. Loomis has been able to show[26] that the *Lanzelet* contains a striking number of elements from the Irish stories about Lug and Lluch from which the whole matter of Lancelot seems to be ultimatively derived. It seems therefore that the Swiss *Lanzelet* and his original "das welsche buoch" are to be considered as very original forms of the Lancelot story. None of the elements common to *Lanzelet* and Lluch are however found in *Samsons saga*, so there is no use going further back than to Ulrich's source.

It is clear from the missing motif of the cart driven by a dwarf that Ulrich's *Lanzelet* was not the source of a Norse version of the Lancelot story. However, I suggest that maybe the lost Anglo-Norman original was. It seems nevertheless highly unlikely that this Anglo-Norman Lancelot was translated into Norse at the court of King Hakon Hakonarson in the same way and around the same time that Chrétien's romances were. If this were so, we should surely have more indications of its existence. Such a translation would of course have been possible despite the fact that none of the names in the Lancelot versions and in *Samsons saga* coincide. As we can see from the use that the author of *Grettis saga* made of *Tristrams saga* the Norse authors were not too concerned about keeping the correct names if there was a good story to be got out of some romance. Nevertheless, the afore mentioned problem remains that no such translation has survived in any form.

What does remain is this strange story of Samson fagri with its many motifs from the Lancelot matter. The saga itself is in my opinion a typical example of 14th century saga writing. Other sagas mentioning King Gudmund of Glaesisvellir were also written at about this time, and southern romance influences, as well as learned ones were beginning to abound in sagas. Leach, in his *Angevin Britain and Scandinavia*, has placed Samsons saga in the 13th century, but this is implausible since we have no parallels of adventure sagas of this type being written at this time. The Anglo-Norman source of the Swiss Lanzelet can, of course not be dated too exactly, and it is still a matter of dispute whether it is older or younger than Chrétiens version (written around 1170), but is was probably committed to parchment some time between 1150 and 1180.

Exactly how the matter from this 12th century Anglo-Norman version got into 14th century *Samsons saga* is a rather complicated problem for which I can offer no simple solution. One possibility is the existence of some German, English or Dutch version which was dependant on the Anglo-

Norman Lancelot and which is now lost. I know that it is all too easy to postulate lost versions of whatever we like, but a lost Dutch version does seem to be quite plausible, since the Lancelot cycle was extensively translated into Middle Dutch. Of a compilation of four books from various sources the first one is indeed lost, but the remaining three still contain more than 87.000 verses, all loosely connected with the matter of Lancelot[27].

However it seems more likely that the Lancelot matter did not reach Iceland in any written form. It is, for example, possible that it was one of the tales that Jón Halldorsson, Bishop of Skalholt from 1322 to 1339 took back to Iceland with him. In his youth the bishop studied in Paris and Bologna and we are told in the Þáttr about him[28] that he became acquainted with a great deal of romantic material and stories there. Although it is possible that the bishop himself or one of his writing contemporaries like Bergr Sokkason were active in writing such stories down, the only saga in which Jón is named as the transmittor is *Clarus saga*. For lack of further information this possible way of transmission must remain a mere suggestion. However, we do know that many scholars went from Iceland to study in the southern centres of learning, and it is highly unlikely that they should not enrich their own native story-telling with romantic stories learnt on the their travels in the south. Such an oral transmission of the Lancelot matter would also give a more satisfactory explanation of the strange fact that none of the names have been preserved.

Judging from the evidence presented above, it seems likely then that the romance of Lancelot did in fact reach Scandinavia and was known at King Hakon Hakonarsons court in the mid-thirteenth century, although with greatest probability there was never any saga coming directly from it. However, the Lancelot story was not entirely lost to the Icelanders : a garbled version containing many undeniably Lancelot motifs was availaible in the popular *Samsons saga fagra*.

An examination of motifs common to both *Samsons saga* and the Lancelot matter leads us to realise that, for example, the mantle motif, which so far has been thought to be a borrowing from *Möttuls saga* is most likely a motif from the Lancelot matter. Thus, the final paragraph of *Samsons saga* is most likely an addition by a later scribe who no longer knew of the original borrowing from Lancelot, and associated it immediately with the more obvious Scandinavian parallel of *Möttuls saga*.

Comparisons between other versions of the Lancelot story and *Samsons saga* indicate that the Swiss *Lanzelet* lies nearest to *Samsons saga* with regard to the occurence of common motifs. But although it is highly unlikely that this MHG. version should be the source of the Icelandic version, since the cart motif, so important in other versions and present in

Samsons saga, is missing, its Anglo-Norman source would appear to be more likely. How this twelfth century version became known in Scandinavia and influenced a fourteenth century saga is unknown. If the story had been translated into Old Norse and circulated in written form, then it would surely have been referred to elsewhere in Norse literature. As this is not so, we are bound to rely on the possibility of an oral transmission, possibly via scholars returning home after studies abroad.

Whatever the source or its means of transmission to Iceland, there can be little doubt that the story of Lancelot is reflected in *Samsons saga fagra*, a saga that enjoyed immense popularity in Scandinavia, just as did its counterpart, the versions of Lancelot in the south.

NOTES

1 Gustav Cederschiöld, "Allra kappa kvæði", *Arkiv för nordisk filologi* 1 (1883), pp 62-80 ; Jón Þorkelsson, "Íslensk kappakvæði", *Arkiv för nordisk filologi* IV (1888), pp 251-283 and 370-383.

2 Sven Gren Broberg, ed. *Rémundar saga keisarasonar*. Samfund til udg. af gammel nordisk litteratur Vol. XXXVIII (Copenhagen 1909-12) p. 63.

3 E.F. Halvorsen, *The Norse Version of the Chanson de Roland*. Bibliotheca Arnamagnæana Vol. XIX (Copenhagen 1959) p. 25 ; see also Broberg p XLIV.

4 Wendelin Foerster, ed., *Der Löwenritter (Yvain) von Christian von Troyes* (Halle 1897) p. 3 (v. 54).

5 G.F. Bennecke and K. Lachmann, ed., *Iwein. Eine Erzählung von Hartmann von Aue*. Neu bearbeitet von Ludwig Wolff. Bd. 1 : Text (Berlin 1968), p. 3 (v. 87).

6 Ewald Noreen, ed., *Herr Ivan Lejonriddaren*. Samlingar utg. av Svenska Fornskrift-Sällskapet Heft 50 (Uppsala 1930-32), p. 6 (v. 71f).

7 Foerster, *Löwenritter*, p. 3, notes.

8 Foster W. Blaisdall, ed., *Ívens saga*. Editiones Arnamagnæanæ Ser. B Vol XVIII (Copenhagen 1979), pp cviiif, cxxxii, cxxxix, cxlii.

9 see Pierre Gallais, "Bleheri, la cour de Poitiers et la diffusion des récits arthuriens sur le continent", *Soc. Franc. de Litt. comp. : Actes du sept. congrès national* (Paris 1967), pp 47-79 ; and : Maurice Delbouille, "Des origines du personnage et du nom de Gauvain", *Travaux de Linguistique et de Littérature* (Strasbourg 1973), pp 549-559.

10 Ibid.

11 Wendelin Foerster, ed., *Der Karrenritter (Lancelot) und Das Wilhelmsleben (Guillaume d'Angleterre) von Christian von Troyes* (Halle 1899), pp xixf.

12 Broberg p xxxvii.

13 This saga is unpublished yet ; it is preserved in four young Icelandic manuscripts, namely :
Íslenzk Bókmentafelagi, Reykjavíkdeildar Nr 46, 4to (1849-55) ;
Landsbókasafn Nr. 1510, 4to (1905) ;
Landsbókasafn Nr. 1137, 8vo (1857) ;
Landsbókasafn Nr. 2787, 8vo (1872) ;
(see Páll Egert Ólason : *Skrá um handritasöfn Landsbókasafnsins* (Reykjavík 1918-37), Vol. I, 538 ; Vol. II, p. 218 ; Vol. III, p 214 f. And : Pall Egert Ólason : *Handritasafn Landsbókasafns.* 1. Aukabindi (Reykjavík 1947), p. 893

14 Foerster, *Karrenritter*, pp 14f ; H.O. Sommer : The Vulgate Version of the Arthurian Romances. 8 Vols (Washington D.C. 1909-16), Vol IV, pp 215 ff.

15 John Wilson, ed., *Samsons saga fagra.* Samfund til udg. af gammel nordisk litteratur Vol LXV (Copenhagen 1953).

16 H.G. Leach : *Angevin Britain and Scandinavia* (Cambridge, Mass. 1921), pp 232 f ; Finnur Jónsson : *Den oldnorske og oldislandske Litteraturs Historie.* 2nd Ed. (Copenhagen 1923) Vol. 3, pp 108 f.

17 James Douglas Bruce : *The Evolution of the Arthurian Romance.* (Gloucester, Mass. 1928), Vol 1, p. 195.

18 Bruce, Vol I, pp 213f ; Jean Frappier : "Chrétien de Troyes", R.S. Loomis, ed. *Arthurian Literature in the Middle Ages* (Oxford 1961), p. 178.

19 K.A. Hahn, ed., *Ulrich von Zatzikhofen : Lanzelet* (Frankfurt 1845 . Reprint Berlin 1965).

19a A closer parallel for Smameyjarland is however to be found in the descriptions of fabulous races in *Hauksbok* (p. 166).

20 Margaret Schlauch, *Romance in Iceland* (London 1934), pp 154f.

21 Sommer, Vol. V, pp 249f.

22 Hahn, p. 119 (v. 5062) called "verworrener tan".

23 Ulrich von Zatzikhoven, *Lanzelet.* A romance of Lancelot transl. from the Middle High German by Kenneth G.T. Webster. Rev. and provided with additional notes and an introduction by Roger Sherman Loomis (New York 1951), p. 226.

24 Hahn, p. 285 (in the *Nachwort* by Frederik Norman) ; Webster/Loomis p. 3.

25 Hahn, p. 288 f.

26 Webster/Loomis pp 15ff.

27 W.J.A. Jockbloet, ed., *Roman van Lancelot* (Den Haag 1846).

28 H. Gering (Ed.), Islendzk Aeventyri (Halle 1882), Vol. I pp 84-94, Vol. II pp 70-77.