



## Repression in "Cliges"

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Robert Levine

Jean Györy recently proposed that readers of Chrétien de Troyes consider not only the significance of the discursive movement of the verse-narrative, but also the significance of the patterns created by the unconscious, "lateral" movement of the imagination of the poet (the terms resemble, as M. Györy uses them, Max Weber's schematic polarization of rational/irrational).<sup>1</sup> M. Györy devotes most of his attention to incestual fantasies in Chrétien's *Erec*, and skims through some of the other romances, offering a prolegmenon to a study of Chrétien's imagery. The few remarks he devotes to *Cligès* are worth pursuing:

les tentatives pour échapper à la passion abyssale ne sont qu'un aspect de l'ambiguïté où s'ébat, constamment, même dans le lucide et cérébral *Cligès*, la sensibilité du poète. Car, en dépit de ses efforts d'évasion, Chrétien est constamment ancré dans les profondeurs de l'inconscient . . .  
 . . . Tout ce qu'il est loisible d'affirmer avec certitude, c'est que le romancier ne s'est permis de rapports charnels que là où il représentait un commerce exogamique . . . dans l'histoire de *Cligès*, où il voulait paradoxalement décharger son personnage de son péché d'inceste avec Fénice . . . et où réapparaissent, toujours paradoxalement, les symboles de vénérie et de fauconnerie.<sup>2</sup>

These remarks suggest that *Cligès* is, at least, a strange poem whose peculiar incidents and shifts of tone can only partially be accounted for by considering the poem a brave attempt to idealize vulgar material, or by making vaguely structuralist appeals to ". . . molteplici risonanze stilistiche-formali."<sup>3</sup> Most recent work on *Cligès* reflects a mildly amused, coolly detached, academically ironic response to the poem; Frappier's attitude is typical, when he speaks of the poem as ". . . the most intellectual, and in some ways the most amusing of Chrétien's romances. . . an exercise in virtuosity."<sup>4</sup> As a response to a poem which includes the flagellation of a naked heroine, mock necrophilia, displaced incest with fantasies of the impotence of the father-figure, symbolic castration of a voyeur, urogenital fascination, and some mild hair-fetichism, Frappier's remarks display extraordinary *sang froid*. Gaston Paris, 72 years ago, permitted himself a much more violent reaction to the poem; for example, he thought the scene in which Fénice is tortured a ". . . scène atroce et répugnante."<sup>5</sup> Of the detailed description of Fénice's deceptive uroscopy, he wrote: "Le poète aurait bien fait d'appliquer à d'autres circonstances le souci de vraisemblance qu'il montre ici."<sup>6</sup> Of the scene in which Bertrand's leg is brutally amputated by the hero of the poem, Paris wrote: "Ici l'incohérence est vraiment trop choquante."<sup>7</sup> Paris' general

conclusion to his series of five articles on *Cligès* contains an intuition which may help to account for what he considered to be the poem's incoherent and repugnant qualities:

Le poète champenois a ainsi composé une oeuvre intéressante, —bien qu'elle présente plus d'une maladresse et d'une incohérence—qui, malgré la provenance très diverse et, en partie, très ancienne des éléments dont elle est formée, est essentiellement de son pays, médiévale et française, par l'esprit qui y règne comme par l'exécution et le style, et qui a transformé en un panegyrique de l'amour libre, placé hardiment au-dessus de tous les devoirs religieux et de toutes les conventions sociales, un conte originairement inventé pour présenter sous les plus noires couleurs la ruse et l'indomptable tenacité que savent déployer les femmes pour satisfaire leurs passions les moins excusables.<sup>8</sup>

Abhorrence of female sexuality, as Paris suggests and as M. Györy elaborates, is a central element in *Cligès*.

Using psychoanalytic categories to talk about sexuality in a twelfth-century romance may merely seem "an exercise in virtuosity." However, to dismiss peremptorily the possibility that the poem is an expression of Chrétien's unconscious as well as conscious mind is merely to provide ". . . one more illustration of the constant resistance that man displays against any danger he may be in of apprehending his inner nature."<sup>9</sup> I do not propose to make *Cligès* "a Freudian obstacle course," nor to propound ". . . a specious hyper-Freudianism which takes for granted a pre-Freudian writer's conscious manipulation of psychoanalytic categories as if they had been common knowledge all along."<sup>10</sup> Instead, I offer the following remarks because they account, in an admittedly approximate and speculative way, for pattern in the poem which seem otherwise unexplainable.

Traditionally, critics have agreed that the poem has something to do with some version of the Tristan-story: "Some critics have seen in *Cligès* an anti-*Tristan*; others a hyper-*Tristan*. It is in fact both, for it aims both to criticize Thomas' poem and to improve on it. It would be more exact to consider it a neo-*Tristan*, a new version of the legend."<sup>11</sup> Whatever the prefix, Chrétien seems to have attempted to moralize the Tristan-story; his moralistic reduction of the complex, amoral sexuality of the story produces a series of incidents which resemble perverted Oedipal fantasies.

In an essay on repression, Freud suggests: ". . . The instinct-presentation develops in a more unchecked and luxuriant fashion if it is withdrawn by repression from conscious influence. It ramifies like a fungus, so to speak, in the dark and takes on extreme forms of expression which when translated and revealed to the neurotic are bound not only to seem alien to him, but to terrify him by the way in which they reflect an extraordinary and dangerous strength of instinct."<sup>12</sup> *Cligès*, however, is characterized not only by a series of violent sexual fantasies, but by a highly idealized notion of sexuality, as the remarks of Paris and Frappier indicate. Freud provides a way of accounting for the combination of grotesque and ideal: ". . . those objects to which men give their preference, that is, their ideals, originate in the same perceptions

and experiences as those objects of which they have most abhorrence. . . it is possible for the original instinct-presentation to be split into two, one part undergoing repression, while the remainder, just on account of its intimate association with the other, undergoes idealization." <sup>13</sup>

Chrétien's attitude toward the sexuality of the Tristan-story is most clearly evident in the way he deals with the problem of a woman who sleeps with two men. On her wedding night, Fénice has given her husband Alis, the Mark-figure, a supposed aphrodisiac, which simulates instead of stimulates erotic activity. Chrétien describes the imaginary defloration in considerable detail:

Il dort et songe, et veillier cuide,  
 S'est an grant poinne et an estuide  
 De la pucelle losangier  
 Et ele li feisoit dongier,  
 Et se desfant come pucele,  
 Et cil la prie, et si l'apele  
 Molt dolcement sa dolce amie;  
 Tenir la cuide, n'an tient mie,  
 Mes de neant est a grant eise,  
 Car neant tient, et neant beise,  
 Neant tient, a neant parole,  
 Neant voit, et neant acole,  
 A neant tance, a neant luite.  
 Molt fu la poisons bien confite  
 Qui si le travaille et demainne.  
 De neant est an si grant painne,  
 Car por voir cuide, et si s'an prise,  
 Qu'il ait la forteresce prise,  
 Et devient lassez et recroit,  
 Einsi le cuide, einsi se croit.  
 A une foiz vos ai tot dit,  
 C'onques n'en et autre delit.

(3308-30) <sup>14</sup>

In Chrétien's version, then, Alis, the Mark-figure is effectively impotent, and Fénice, the Isolde-figure, remains intact.

In Thomas' version of *Tristan* Mark and Isolde not only consummate the marriage, but both enjoy the process very much. <sup>15</sup> Gottfried von Strassburg, whose tendencies in the direction of mystical idealization lead Whitehead to call his *Tristan* "a masterpiece of sublimated love" (an odd phrase, considering the amount of explicit love-making in the poem), not only has no difficulty accepting Isolde's variety of

sexual activities, but tries to create sympathy for her predicament.<sup>16</sup> After Brangaene has sacrificed her maidenhead to preserve her cousin's reputation, Isolde replaces her in Mark's bed:

Nu si dem site gegiengen mite,  
 beidu getrunken nach dem site,  
 diu junge kunigin Isot  
 diu leite sich mit maneger not,  
 mit tougenlichen smerzen  
 ir muotes unde ir herzen  
 zue dem kunege ir herren nider,  
 der greif an sine vroude wider:  
 er twanc si nahe an sinen lip.  
 in duhte wip also wup:  
 er vant ouch die vil schiere  
 von guoter maniere.  
 ime was ein als ander:  
 an ietweder vander  
 golt und messinc.

(12657-71)<sup>17</sup>

For Gottfried, then, the act of love is awkward and meaningless for true lovers unless accompanied by *fin amor*: for Thomas the act of love is pleasurable *per se*: but for neither is the physical act abhorrent.

Chrètien, however, must avail himself of a magic potion, to render Alis impotent, to preserve Fènice pure for Cligès. To read this incident as an Oedipal fantasy is at least superficially attractive.

A literally spectacular example of a perverse sexual fantasy is the scene, more reminiscent of the *Story of O* than an "intellectual romance," in which Fenice who has not yet slept with Cligès, seems to pay merely for desiring extramarital pleasures. Three physicians arrive from Salerno and attempt to bring her out of a simulated death-trance by torturing her. After some verbal cajoling, they resort to flagellation:

Lors li donerent un assalt  
 Par mi le dos do lor corroies;  
 S'an perent contreval les roies,  
 Et tant li batent sa char tendre  
 Que il an font le sanc espendre.  
 Quant des corroies l'ont batue,  
 Tant que la char li ont ronpue  
 Et li sans contreval li cort  
 Qui par mi les plaies li sort,  
 N'en porent il ancor rien faire,

Ne sopir, ne parole traire,  
N'ele ne se crosle, ne muet.

(5900-11)

Not satisfied with flesh merely torn and bleeding, the doctors follow this ineffective treatment with boiling lead, which also fails; when they propose to stretch her naked body on a gridiron the ladies of the town rush in, rescue Fènice, and hurl the doctors out the window, "Si que tuit troi ont pecoiex/ Ces, et costez, et braz, et james (5964-65)." Why the doctors did not immediately threaten to cut her heart out if she refused to come out of the trance, instead of indulging in a series of sadistic exhibitions, is a question that disturbed the highly civilized Gaston Paris, as well it might disturb any reader of *Cligès*.<sup>18</sup>

Compared with the punishment Isolde is threatened with, Fènice's torture is far more elaborate, laden with sadistic detail, and most important, Fènice's punishment *actually* takes place. In the versions by Beroul and Eilhart, generally considered to be more brutal in their treatment of the Tristan-story, Isolde is respectively threatened with being burned at the stake, and being raped by lepers, but neither punishment is carried out, thanks to a timely rescue by Tristan in Eilhart's version, and a cleverly worded oath by Isolde in Thomas' version.<sup>19</sup> In Gottfried's later version, the only harm done when Isolde grasps the red-hot iron is to God's reputation:

in gotes namen greif siz an  
und truogez, daz si niht verbran.  
da wart wol goffenbaeret,  
und al der werlit bewaeret,  
daz der vil tugenhafte Crist  
wintschaffen also ein ermel ist:  
er vueget unde suochet an,  
da manz an in gesuochen kan,  
also geuoge und also wol,  
als er von allem rehte sol.

(15731-40)

Only Chrètien submits his Isolde figure, Fènice, to an actual physical punishment, and for a crime she has only contemplated, not yet consummated.

Punishment also follows consummation, but the punishment is inflicted on an innocent young man, chosen practically at random, at a point in the poem when Fènice and Cligès have reached the point of perfect pleasure:

Or est Fenice molt a eise,  
N'est riens nule qui li despleise,  
Quant sor les flors ne sor la fuelle

Ne li faut riens que ele vuelle:  
 Son ami li loist anbracier.  
 El tans qu l'en vet an gibier  
 De l'esprevier et del brachet  
 Qui quiert l'alee et le maslet,  
 Et la quaille et la perdriz trace,  
 Avint c'uns chevaliers de Trace,  
 Bachelers juenes, anvoisiez,  
 De chevalerie prisiez,  
 Fu un jor an gibiers alez  
 Vers cele tor tot lez a lez.  
 Bertranz et non li chevaliers.

(6337-51)

Bertrand, whose very name strikes Gaston Paris as extremely odd for a Greek, has taken no part in the poem previously; he accidentally comes upon Cligès and Fènice "nu à nu" in the garden, recognizes them, and escapes to tell the king, leaving one leg behind. The mutilation is almost totally senseless in terms of plot, theme, or rhetorical embellishment; Bertrand is a perfectly decent, conventional courtier as Chrétien describes him, and his reaction to the sight of Fenice and Cligès lying naked together is a model for behavior under such circumstances:

Soz l'ante vit dormir a masse  
 Fenice et Cliges nu a nu.  
 "Dex, fet it, que m'est avanu!  
 Quiex mervoille est ce que je voi?  
 N'est ce l'empererriz ansamble?  
 Nenil, mes ceste la resanble,  
 Que riens autre si ne sanbla.  
 Tel nos, tel boche, tel front a  
 Con l'empererriz ma dame ot.  
 Onques mes Nature ne sot  
 Feire deus choses d'un sanblant.  
 An cesti ne voi je neant  
 Que an ma dame ne veisse.  
 S'ele fust vive, je deisse  
 Veraiemant que ce fust ele."

(6362-77)

A pear falls near Fènice's ear, waking her; she shouts to wake Cligès, whose response is swift and brutal:

Il saut sus, s'a l'espee prise,  
 Et Bertranz fuit isnelemant,  
 Plus tost qu'il pot au mur se prant,  
 Et oltre estoit ja a bien pres,  
 Quant Cligès li vint si de pres,  
 Et maintenant hauce l'espee,  
 Sel fiert si qu'il li a colpee  
 La janbe desor le genoil,  
 Ausi com un raim de femoil.

(6392-6400)

For those who recall the modern Italian use of the word *finocchio*, Chrétien's comparison of the amputated limb to a fennel stalk may reinforce the notion that the act has the resonance of a symbolic castration.

In addition, the corresponding passage in the Tristan-story has far fewer disturbing resonances; van Hamel points out the parallel passage:

L'autre trait 'est celui de la jambe coupée. Lorsque Bertrand, ayant aperçu Cligès, escalade vivement le mur pour s'enfuir, celui-ci au moment où le chevalier grec enjambe la clôture, lui coupe la jambe au-dessous du genou. Le coup était adroit, plus adroit que celui de Tristan, s'efforçant de trancher la tête à Moldagog, qui n'était parvenu, par suit d'un mouvement rapide du géant, qu'à couper la jambe.<sup>20</sup>

Cutting of the leg of a vaguely described terrible giant is significantly different from cutting off the leg of a "Bachelers juenes, anvoisiez,/ De chevalerie prisiez," particularly since this couplet describes Cligès as accurately as it does Bertrand.

By a kind of dream-logic, then, Bertrand is punished for his voyeurism, providing compensatory pain to balance the quasi-incestuous pleasures of Fènice and Cligès. For a larger symmetry Fènice pays for her pleasure before the act, and Bertrand pays afterward.

Bertrand's symbolic castration and Fènice's flagellation are the most vivid examples of perverse sexual fantasizing in the poem. In addition, the technique of the transposed urine, one of the ruses Fènice uses to trick Alis, suggest an odd, if not pre-Oedipal interest in uro-genital activities. Chrétien expends his usual rhetorical skill on the passage, including a speech which Fènice's Brangaene-figure, Thessala delivers to the emperor Alis:

A chascun jor un orinal  
 Li portoit por veoir s'orine,  
 Tant qu'ele vit que medecine  
 Ja mes eidier ne li porroit  
 Et meismes ce jor morroit



Cele a l'orine raportee,  
 Si l'a estroitement gardee,  
 Tant que l'empereres leva.  
 Maintenant devant lui s'an va,  
 Si li dist: "Se vos comandez,  
 Sire, toz voz mires mandez,  
 Car ma dame a s'orine feite,  
 Qui de cest mal molt desheite;  
 Si vialt que li mire la voient,  
 Mes que ja devant le ne soient."  
 Li mire vindrent an la sale,  
 L'orine voient pesme et male,  
 Si dit chascuns ce que lui sanble,  
 Tant qu'a ce s'acordent ansanble  
 Que ja mes ne repassers,  
 Ne ja none ne passera  
 Et se tant vit, dont au plus tart  
 An prandra Dex l'ame a sa part.

(5662-84)

In this passage, Chrètien is debasing a commonplace he has used several times earlier in the poem—the idealized convention of love as a sickness. In describing Guinevere's inability to perceive the fact that Alexander and Soredamors, Cligès' prospective parents, are in love, Chrètien borrows from the Tristan-story, punning on the convention of love as a sickness:

La reine garde s'an prant,  
 Qui l'un et l'autre voit sovant  
 Descolorer et ampalir;  
 Ne set don ce puet avenir,  
 Ne set por coi il le font  
 Fors que por le mer ou il sont.  
 Espoir bein s'an aparceust  
 Se la mers ne la decuest;  
 Mes la mers l'angingne et decoit  
 Si qu'an la mer l'amor ne voit;  
 An la mer sont, et d'amer vient,  
 Et d'amors vient li max ques tient.

(533-44)

In this passage the change in the color of the lovers is a symptom of their disease; Guinevere thinks they may be sea-sick, but Chrètien tells us that they are in love.

Later in the poem, Thessala detects Fènice's disease by a change in her complexion:

"Dex, fet ele, estes vos fesnice,  
 Ma dolce dameisele chiere,  
 Qui si avez taint la chiere?  
 Molt me mervoil que voz avez.  
 Dites, le moi, qui le savez,  
 An quel leu cist max vos tient plus.  
 Car se garir vos an doit nus,  
 A moi vos an poez atandre,  
 Car bien vos savrai sante randre.  
 Je sai bien garir d'itropique,  
 Si sai garir de l' arcetique,  
 De quinancie et de cuerpous;  
 Tant sai d'orines et de pous  
 Que ja mar avrois autre mire . . ."

(2974-87)

In Thessala's speech, then, occurs the first connection in the poem among love, disease, color of complexion, and urine. Immediately following her speech, however, Fènice reasserts the ideal aspects of love as a disease, echoing the erotic paradoxes of the Tristan-story:

Mestre, fet ele, sanz mantir,  
 Nul mal ne cuidoié santir,  
 Mes je le cuiderai par tans.  
 Ce seulement que je i pans  
 Me fet grant mal et si m'esmaie.  
 Mes comant set qui ne l'essaie  
 Que puet estre ne max ne biens?  
 De toz max est divers li miens,  
 Car se voir dire vòs an vuel,  
 Molt m'abelist, et si m'an duel,  
 Et me delit an ma meseise.  
 Et se max puet estre qui pleise,  
 Mes enuiz est ma volantez,  
 Et ma dolors et ma santez,  
 Ne ne sai de coi je me plaigne,  
 Car rien ne sant don max me vaingne,  
 Se de ma volonte ne vient.  
 Mes voloirs est max, se devient,  
 Mes tant ai d'aise an mon voloir

Que dolcement me fet doloir  
 Et tant de joie an mon enui  
 Que dolcement malade sui.

(3023-44)

The juxtaposition of Fènice's exquisite paradoxes of erotic pathology, and Thessala's grotesque, materialistic notion of illness in general is a way of dealing in narrative with Yeats' lyrical perception, ". . . Love has pitched his mansion in/ The place of excrement."

In a passage that echoes Andreas Capellanus' rule XV, "omnis consuevit amans in coamantis aspectu pallescere,"<sup>21</sup> Chrétien again speaks of the symptoms of love:

Vos qui d'amors vos sages,  
 Et les costumes et l'urage  
 De sa cort maintenez a foi,  
 N'onques ne faussastes sa loi,  
 Que qu'il vos an doie cheoir,  
 Dites se l'en puet nes veoir  
 Rien qui por Amor abelisse,  
 Que l'en n'an tresaille ou palisse.  
 Ja de ce contre moi n'iert nus,  
 Que je ne l'en ramie confus,  
 Car qui n'en palist et tressaut,  
 Et sans et mimoires li faut;  
 En larrecin porchace et quiert  
 Ce que par droit ne li afiert.

(3819-32)

That the lovers' color is a symptom of the disease of love is an established notion in the poem. In the passage immediately preceding the description of the fallacious uroscopy, Chrétien explicitly makes the connection between the types of illness:

L'empererriz, sanz mal qu'ele ait,  
 Se plaint et malade se fait,  
 Et l'empereres qui la croit  
 De duel feire ne se recroit  
 Et mires querre li envoie,  
 Mes el ne vialt que nus la voie,  
 Ne les leisse a li adeser.  
 Ce puet l'empeoreor peser  
 Qu'ele di que ja n'i avra  
 Mire fors un qui li savra

Legieremant doner sante,  
 Quant lui vendra a volante.  
 Cil la fera morir ou vivre,  
 An celui se met a delivre

Et de sante, et de sa vie  
 De Deu cuident que ele die,  
 Mes molt a male entencion  
 Qu'ele n'antant s'a Cliges non:  
 C'est ses Dex qui la puet garir  
 Et qui la puet feire morir.

(5627-46)

Since Chrétien explicitly makes the connection between love and Fènice's feigned illness, the process of examining the color of Fènice's urine takes on the aspect of a parody of the notion that love displays chromatic symptoms in the lover. That Chrétien uses an uroscopy as an element in the parody suggests that a dialectic between the ideal and abhorrent responses to sexuality occurs in *Cligès*.

Gaston Paris' suggestion that the poem is in some way "un panégyrique de l'amour libre" is the least accurate of his responses to *Cligès*. Instead, the poem seems to be an awkward attempt to provide a fantasy solution to the problem of a bad marriage, as opposed to the Tristan-story, which merely articulates, without attempting to resolve the problem. Chrétien is generally uncomfortable with the erotic activity of the characters in his poem, unless they are married to each other, thus violating the axiom appealed to be Andreas' lover in the dialogue between a man of the higher nobility and a woman of the lesser nobility: "Vehementer tamen admirer, quod maritalem affectionem quidem, quam quilibet inter se coniugati adinvicem post matrimonii copulam tenentur habere, vos vultis amoris sibi vocabulum usurpare, quam liquide constat inter virum et uxorem amorem sibi locum vindicare non posse."<sup>22</sup>

For example, in Chrétien's *Erec*, Eric and Enid are married lovers, and their domestic difficulties form the central concern of the poem. With brutal speed, Ywain, Chrétien's hero, marries Laudine the day after he has killed her husband, and the poem becomes a marriage-problem romance. Chrétien is also embarrassed by the Lancelot-story, and assigns responsibility both for its *matiere* and for *san* to his patroness, Marie de Champagne:

matiere et san le done et livre  
 la contesse, et il s'antremet  
 de panser, que gueres ni met  
 fors sa painne et s'antencion.<sup>23</sup>

(26-29)

Furthermore, Chrétien was not responsible for finishing *Lancelot* (cf. 7102 ff.), a poem which contains, among many other strange fantasies, a blood-soaked adulterous love-making scene between Lancelot and Guinevere.

However, I am not as comfortable as M. Györy with the proposition that all of Chrétien's poems are fantasies of perverse sexuality. Only *Cligès* has a central situation rich enough in ambiguous possibilities. In the context of the passage already discussed, even the conventional embrace of the lovers in Fènice's tomb (ll. 6124 ff.) and Cligès' worship of the garment that contains some of Fènice's hair (ll. 1600 ff.) take on at least a gentle Gothic quality. The poem, however, is finally too limited to yield the kind of material *Hamlet* offered Ernest Jones, since, as the rhetoric books taught Chrétien to say:

. . . li solauz  
Estaint les etoiles menues.

Nevertheless, the number of sexually ambiguous incidents in *Cligès*, and the strange resonances produced by the combination and juxtapositions Chrétien makes of these incidents, together with a comparison of similar passages in the *Tristan*-story, all suggest that Chrétien's attempt to provide a *Tristan moralisé* produced a poem whose structure can partially be accounted for as a series of perverse sexual fantasies arising from the Oedipal implications of the central situation, and from Chrétien's need to repress what Gottfried was capable of indulging in so brilliantly. As Jean Frappier says of Chrétien: ". . . he missed the human and tragic truth of *Tristan*." <sup>24</sup>

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#### NOTES

1. "Prologomènes à une imagerie de Chrétien de Troyes," *Cahiers de Civilisation Médiévale*, X (1967), 361-384; XI (1968), 29-39.
2. *Ibid.*, p. 35.
3. Valérie Bertolucci, "Di nuovo su *Cliges e Tristan*," *Studi Francesi*, VI (1962), p. 413.
4. Jean Frappier, "Chrétien de Troyes," in *Arthurian Literature in the Middle Ages*, ed. R. S. Loomis (Oxford, 1969), p. 171, p. 175.
5. Gaston Paris, "*Cligès*," *Journal des Savants*, 1902, p. 453.

6. *Ibid.*, p. 452 (in footnote).
7. *ibid.*, p. 455.
8. *Ibid.*, p. 655.
9. Ernest Jones, *Hamlet and Oedipus* (London, 1949).
10. These admonitory phrases are from an excellent essay, using Freudian intuitions, by Frederick Crews, "The Power of Darkness," *Partisan Review* (Fall, 1967), p. 521.
11. Frappier, op. cit., pp. 171-72.
12. Reprinted in *A general Selection from the Works of Sigmund Freud* (New York, 1967), p. 90.
13. *Ibid.*, p. 91.
14. Quotations from *Cligès* refer to Micha's edition, Paris, 1957.
15. See *Le Roman de Tristan*, ed. by Joseph Bédier (Paris, 1905), volume I, 157.
16. Frederick Whitehead, "The Early Tristan Poems," in Loomis' *Arthurian Literature* (see footnote 2), p. 143.
17. Gottfried von Strassburg, *Tristan und Isold*, ed. Friedrich Ranke, 4th edition (Berlin, 1959).
18. Paris, op. cit., p. 453.
19. See Bédier's edition of *Tristan*, pp. 210-11, and Helaine Newstead, "The Origin and Growth of the Tristan Legend," in Loomis, op. cit., p. 124, n. 1.
20. Anton G. van Hamel, "Cliges et Tristan," *Romania*, xxxiii (1904), p. 482.
21. *Andreae Capellani Regii Francorum De Amore Libri Tres*, ed. E. Trojel (Munich, 1964), reprint of 1892 edition, p. 310.
22. *Ibid.*, p. 141.
23. *Le Chevalier de la Charrete*, ed. Mario Roques (Paris, 1958).
24. Loomis, op. cit., p. 175.