Contents

Pro Ab	st of Contributors. XV eface XVII obreviations XIX ote on Transliteration XXI
140	on transmeration
	Introduction
1	Plotting the Map of Medieval Oral Literature
	PART I: CONCEPTS AND APPROACHES
2	Oral Theory and Medieval Literature
3	The Written Word in Context: The Early Middle Ages
4	Orality and Literacy: The Case of Anglo-Saxon England
5	Performance and Performers
6	Oral Poetics: The Linguistics and Stylistics of Orality
7	Oral Literature, Ritual, and the Dialectics of Performance
	Part II: Traditions and Genres
8	Older Germanic Poetry, with a Note on the Icelandic Sagas
9	Oral Tradition and Performance in Medieval Ireland



VI Contents

10	Medieval German Literature: Literacy, Orality and Semi-Orality 295 Jan-Dirk Müller
11	Middle English Romances and the Oral Tradition
12	The Chanson de geste and Orality
13	The Italian <i>Cantari</i> between Orality and Writing
14	Court Poetry, Village Verse: Romanian Oral Epic in the Medieval World 387 Margaret H. Beissinger
15	Hispanic Epic and Ballad
16	The Late-Medieval Ballad
17	Medieval Greek Epic Poetry
18	The Song of Igor and its Medieval Context in Russian Oral Poetry 485 S. N. Azbelev
19	Oral Traditions in a Literate Society: The Hebrew Literature of the Middle Ages
20	Woman's Song in Medieval Western Europe
21	Popular Song and the Middle English Lyric
22	The Pastourelle as a Popular Genre
23	Andalusī-Arabic Strophic Poetry as an Example of Literary Hybridization: Ibn Quzmān's 'Zajal 147' (The Poet's Reluctant Repentance) 601 James T. Monroe

	Contents	VII
24	Orality and the Tradition of Arabic Epic Storytelling	629
25	Orality in Medieval Persian Literature	653
26	Medieval Turkish Epic and Popular Narrative	681
27	Dramatic Pastime, Custom and Entertainment	701
No	etes on the Illustrations	725

Detailed Chapter Contents

Introduction

		nting the Map of Medieval Oral Literature						
	1	Confines of Time and Place						
	_	1.1 Confines of Time						
		1.2 Confines of Place						
	2	Orality and Literacy						
		2.1 Textualization						
		2.2 Litteratus/illitteratus						
		2.3 Orality vs. Literacy						
		2.4 Beyond Verbal Art						
	3	Traces of Orality in the Written Text						
		3.1 Oral Theory and Neotraditionalism						
		3.2 Aurality						
		3.3 Reading Aloud						
		3.4 Fictitious Orality						
		3.5 Variability						
	4	Oral Tradition						
		4.1 Oral Tradition: Training						
		4.2 Remembering vs. Memorizing						
		4.3 Oral Composition						
	5	Oral Literature and Genre						
		5.1 Smaller Genres and 'niedere Dichtung'						
		5.2 The Case of Slavic Epic Poetry						
		5.3 Epic and Romance						
	6	Orality, Folksong and Medieval Lyrics						
		6.1 Folksong						
		6.2 Folksong Collecting and Medieval Lyrics						
		6.3 Refrains 45						
		6.4 Popular Voices from the Iberian Peninsula						
	7	Conclusion						
		Part I: Concepts and Approaches						
2	Oı	ral Theory and Medieval Literature						
	John Miles Foley and Peter Ramey							

	1	Origins and Early History
		1.1 The Homeric Question
		1.2 Philology
		1.3 Anthropology
		1.4 Milman Parry and Albert Lord
		1.5 A Third Stage of Development
	2	Recent Contributions
		2.1 Expanding the Traditional Formula 80
		2.2 Comparative Approaches
		2.3 Middle English Literature
		2.4 Manuscript Transmission
		2.5 Performance and Reception
	3	Opportunities for the Future
		3.1 Comparative Studies and Diversity
		3.2 Aesthetics and Verbal Art
		3.3 Digital and Web-Based Interventions
		·
3		ne Written Word in Context: The Early Middle Ages
	M	ichael Richter
	1	The Medieval 'Latin Church' and its Implications
	2	Latin Europe
	3	Beyond Latin Europe
		3.1 Ireland
		3.2 Britain
	4	The Carolingian Interlude
	5	Glimpses of Oral Culture
		5.1 Ireland
		5.2 Wales
		5.3 The Carolingian World
		5.4 The Continental Saxons
4		rality and Literacy: The Case of Anglo-Saxon England
	K	atherine O'Brjen O'Keeffe
	1	Bede and the Uses of Orality and Literacy
	2	The Literacies of King Alfred
	3	Reading, Speaking, and Remembering
		in the Late Anglo-Saxon Classroom
_		C 1D C
5		erformance and Performers
	•	SEPH HARRIS AND KARL REICHL
	1	Performance and Medieval Performance: General Model 142
	2	Performance and Performers in the Early Middle Ages 146
		2.1 The Performance of Skaldic Poetry
		2.2 The Performance of Eddic Verse
		2.3 West Germanic Oral Performance, with a Note on Celtic 157

	Detailed Chapter Contents	λı
	2.4 The Problem of Music	163 166 168 176 180 184
6	Oral Poetics: The Linguistics and Stylistics of Orality	203
	1 Breakthrough into Performance	204 205 214 219 220 221
7	Oral Literature, Ritual, and the Dialectics of Performance	225
	1 Oral Traditional Literature: Comparative Perspectives	229
8	Older Germanic Poetry, with a Note on the Icelandic Sagas Joseph Harris	253
	1 Oral Literature and Writing 2 'New' Comparative Poetics 2.1 Ordering Affinity. 2.2 Renewing Poetics 2.3 The Role of Metrics 3 'Old' Comparative Literature 3.1 Heroic Legend and its Realizations 3.2 Old Germanic Genres 4 A Note on the Icelandic Sagas	254 257 257 260 261 263 263 268 272
9	Oral Tradition and Performance in Medieval Ireland JOSEPH FALAKY NAGY	279
10	Medieval German Literature: Literacy, Orality and Semi-Orality JAN-DIRK MÜLLER	295
	1 The Semi-Oral Culture of the German Middle Ages	295

		1.1 Orality	vs. Literacy	, Latin v	s. the V	⁷ ernacu	ılar		 	 	295
			ure' under (
		Verse -	Rhyme - S	Strophe -	- Form	ula			 	 	298
	2	Periods							 	 	302
		2.1 The Ea	rly Middle 1	Ages					 	 	302
		2.2 The Hi	gh Middle	Ages					 	 	304
		2.3 The La	te Middle A	Ages					 	 	 308
	3	Genres							 	 	310
			Epic								
			uchdichtun								
			ang / Lied .								
			is and Secul								
	4	Conclusion.									
11	Mı	ddle English F	lomances ar	nd the O	ral Tra	dition			 	 	 335
	ΑD	PUTTER									
12		e Chanson de		rality					 	 	 353
	Do	minique Bo	UTET								
	1	The Condition	ons of Oral	Commu	ınicatio	on	<i>.</i> .		 	 	353
	2	The Style of	the <i>Chanson</i>	ns de gest	te and	Orality	·		 	 	 355
	3	The Discussi									
	4	An Aesthetic									
	5	Orality and t	he History	of the G	enre .				 ٠.	 	 366
13		e Italian <i>Cant</i> FFAELE MOR		ı Orality	and W	riting			 	 	 371
14		ourt Poetry, Vil ARGARET H. I	Beissinger	ર		_					
	1	Story in Son									
	2	Early Epic: T									
	3	Epic in Medi									
	4	Epic Songs N									
	5	Oral Epic: T									
	6	Conclusion.							 	 	 405
	7	Additional C	ommentary	y on the l	Music	and In	strum	ents			
		of Romanian	Epic						 	 	 406
15		spanic Epic an OGER WRIGHT							 	 	 411
	1	Ballads							 	 	 411
	2	Epics									
	3	Scholarly Dis									
	4	Scholarly Dis									

	Detailed Chapter Contents	XIII
16	The Late-Medieval Ballad	429
	1 The Ballad as Narrative: Towards a Contextual Formalism	430 433 435 449
17	Medieval Greek Epic Poetry	459
	1 Preamble. 2 Medieval Greek 3 Twelfth-Century Background. 4 Digenis Akritis 5 The Fourteenth Century and Oral Poetry. 6 Epic. 7 Conclusion.	459 460 461 463 468 476 476
18	The Song of Igor and its Medieval Context in Russian Oral Poetry S. N. Azbelev	485
19	Oral Traditions in a Literate Society: The Hebrew Literature of the Middle Ages	499
20	Woman's Song in Medieval Western Europe	521
	1 What is Woman's Song? 2 An Oral or Popular Mode? 3 Defining the Parameters of Woman's Song. 4 Medieval Terms for Woman's Songs 5 Old English. 6 Early Celtic and Norse. 7 Hispano-Arabic. 8 Woman's Song in a 'Latent State': Evidence from the Church. 9 Occitan. 10 Northern French. 11 Medieval Latin.	521 522 524 526 527 528 529 531 531 533 535
	12 German	537 540 541 544
	16 Mode and Gender: Markers of Author and Voice	

	Popular Song and the Middle English Lyric	55
	1 Orality and Literacy in England after the Norman Conquest	57 58
22	The Pastourelle as a Popular Genre	
	Appendix: Marcabru's 'L'autrer jost' una sebissa'	94
23	Andalusī-Arabic Strophic Poetry as an Example of Literary Hybridization: Ibn Quzmān's 'Zajal 147' (The Poet's Reluctant Repentance)	91
	1 Preliminary Remarks	04 08 09 12
24	Orality and the Tradition of Arabic Epic Storytelling	29
25	Orality in Medieval Persian Literature	53
	 The Shāh-nāma and the Quest for Orality: Sources and their Provenance; Patterns of Composition and Transmission 6 The dāstān Genre in Medieval Persian Literature: 	
	Aspects of Production	66
26	Medieval Turkish Epic and Popular Narrative	81
	1 Popular 'Romance' 6 2 The Book of Dede Korkut 6 3 Epic Singers, Minstrels, Public Entertainers 6	87
27	Dramatic Pastime, Custom and Entertainment	01
	1 Textual Imperatives	'06 '14