

Jones, George Fenwick, The Ethos of the Song of Roland (Johns Hopkins Press: Baltimore) 1963

p. 1 To ascertain the "inward thoughts" of twelfth-century humanity, one could choose no better work than the Song of Roland, an epic generally accepted as the most significant and most representative literary creation of its time and place.

p. 2 Scholars once believed that the SR represented a culture anterior to the date at which it was written down, but this obviously reflected their romantic view that the completed epic was but a fortuitous compilation of fossilized folk ballads still steeped in the attitudes and customs of a much earlier period.<sup>4</sup> Today most scholars would agree with Faral in believing that the song's "moral physiognomy" belongs to the century in which the song appeared.<sup>5</sup> Joseph Bedier <sup>maintains</sup> ~~maintains~~ that the twelfth-century French romances belonged to ~~the~~ twelfth-century France rather than to the remote Germanic past. "One should treat them as one treats any other epic, One should study them in their relations with the social, religious, <sup>p.3</sup> moral, and imaginative conditions of the epoch which produced them: and that epoch begins in the eleventh century."<sup>6</sup>

Footnote 4, p.2 William A. Stowell (p. 416) says that the presence of "compagno<sup>companion</sup>-age of the higher degree" in the Arthurian Cycle and in the SR " is due to the . . . fact that these works reflect the cultural conditions of a period much earlier than the date of their composition." For a discussion of recent views on the origin of the chansons de geste, see Holmes, pp. 72-81.

Footnote 6. p. 3 . . . Today most scholars try to reconcile individualism and traditionalism. The author remains an inspired individual who used traditional material. See Dougherty, pp. 289-99.

p. 5 For want of a better name, we will call the original poet Turolde, which is the name of the poet, chronicler, or scribe mentioned in the last and most controversial verse of the Oxford manuscript.<sup>15</sup> And, as Pierre Le Gentil states, only the Oxford manuscript deserves the name of Song of Roland.<sup>16</sup>

p. 141 It is significant that Turolde had a Norman name. Whether derived from Thorvaldr or Thorolf, it was clearly of Scandinavian origin;<sup>130</sup> and one can safely assume that Turolde inherited more than just his name from the Norse invaders.