

CROSS-LEGGED GODS AND ONE-LEGGED FORESTERS

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Chwedl Iarllles y Ffynnaawn «The Tale of the Lady of the Fountain», a medieval Welsh romance also known as *Owain*, is a narrative closely parallel to the *Chevalier au lion* of Chrétien de Troyes¹. The plot of both romances focuses on a knight of Arthur's court, Owain in Welsh and Yvain in the French version, who in search for adventure encounters a magic fountain, and upon killing its defender, marries its lady. A lengthy separation caused by forgetfulness during a visit to Arthur's court results in the hero's rejection by his wife. His subsequent madness and loss of identity is perhaps one of the most famous episodes in medieval literature, while the grateful lion who befriends him represents a motif of venerable and classical origin.²

¹ For the editions, see *Owein or Chwedyl Iarllles y Ffynnaawn*, Dublin, ed. R. L. THOMSON, Dublin Institute for Advanced Studies, 1968 (coll. Medieval and Modern Welsh Series, 4); CHRÉTIEN DE TROYES, *Le chevalier au lion ou le Roman d'Yvain : édition critique d'après le manuscrit B. N. fr. 1433*, ed. and trans. D. F. HULT, Paris, Livre de Poche, 1994. For translations, see, *The Mabinogion*, trans. S. DAVIES, Oxford, Oxford University Press, 2007 (coll. Oxford World's Classics), pp. 116-138 and CHRÉTIEN DE TROYES, *Arthurian Romances*, trans. W. W. KIBLER and C. W. CARROLL, London, Penguin Books, 1991, pp. 295-380. For a recent discussion of the relationship between the Welsh and French versions, see Ceridwen LLOYD-MORGAN, «Migrating Narratives: *Peredur*, *Owain*, and *Geraint*», *A Companion to Arthurian Literature*, ed. H. FULTON, Chichester, Blackwell, 2012 (coll. Blackwell Companions to Literature and Culture, 58), pp. 128-141.

² For the episode with the lion see ll. 661-783; *Owein...*, pp. 25-29 ed. Thomson; *Mabinogion*, trans. Davies, pp. 133-137 and for a discussion of the grateful lion theme, see Tony HUNT, «The Lion and Yvain», *The Legend of Arthur in the Middle Ages: Studies Presented to A. H. Diverres by Colleagues, Pupils and Friends*, ed. P. B. GROUT, et al., Cambridge, D. S. Brewer, 1983, pp. 86-98; Julian HARRIS, «The Rôle of the Lion in Chrétien de Troyes' *Yvain*», *Publications of the Modern Language Association of America* 64 (1949), pp. 1143-1163; Arthur G. BRODEUR, «The Grateful Lion: A Study in the Development of Medieval Narrative», *Publications of the Modern Language Association of America* 39 (1924), pp. 485-524; Oliver M. JOHNSTON, «The Episode of Yvain, the Lion, and the Serpent in Chrétien de Troies», *Zeitschrift für französische Sprache und Literatur* 31 (1907), pp. 157-166. See also

Despite the commonality of plot, however, there are minute but crucial differences between the two texts. It is with one of these differences that the present study is concerned.

In the course of Yvain's quest for adventure in the *Chevalier au lion*, one of the strangers who directs him towards the fountain is described as a «peasant who resembled a Moor»³. The same character in *Iarllles y Ffynmawn* is endowed with strikingly different characteristics.⁴ For ease of comparison, both descriptions are reproduced side by side in Table 1 below. The French description is an account of the man given by Calogrenant, a knight who had experience the same adventure prior to Yvain. The Welsh extract, while belonging to the equivalent character's narrative⁵, comes from a description given to him by a friendly castellan.

The only significant similarities between the two men consist in their size and their possession of a club. Chrétien's description is reminiscent in style of his description of the ugly damsel in the *Conte du graal* and appears to place an emphasis on ugliness⁶, while the Welsh description, though considerably shorter, presents an image of, at first glance, otherworldly characteristics. Previous interpretations of the *Iarllles y Ffynmawn* description have suggested that the origins of this character (at least in his Welsh incarnation) lie in mythology, drawing parallels with Irish texts in order to reconstruct a possible prototype.⁷ Indeed, such interpretations of various figures in medieval Welsh texts, and giants in particular, appear to be particularly common⁸.

Juliette DE CALUWÉ-DOR, «Yvain's Lion Again. A Comparative Analysis of its Personality and Function in the Welsh, French and English Versions», in *An Arthurian Tapestry: Essays in Memory of Lewis Thorpe*, ed. K. VARTY, Glasgow, University of Glasgow, 1981, pp. 229-238.

³ CHRÉTIEN DE TROYES, *Le chevalier au lion*, ll. 286-311.

⁴ The giant of *Iarllles y Ffynmawn* is discussed in comparison with other giants, of potentially oriental connotations, in Natalia I. PETROVSKAIA, *Medieval Welsh Perceptions of the Orient*, Brepols, 2015 (coll. Curosor Mundi, 21), pp. 171-176, 181.

⁵ In the Welsh text, this character is called Cynon.

⁶ Cf. *Conte du graal*, in CHRÉTIEN DE TROYES, *Arthurian Romances*, trans. W. W. KIBLER, pp. 437-438.

⁷ See, for instance *Mabinogion*, trans. S. DAVIES, p. 254 n. 119; Thomas F. O'RAHILLY, 'Buchet the Herdsman', *Ériu* 16, 1952, 7-20 at pp. 13, 18; Roger Sherman LOOMIS, *Celtic Myth and Arthurian Romance*, Chicago, Academy of Chicago Publishers, 1997, Chapter XIII 'The Giant Herdsman', pp. 118-123, esp. pp. 120-122; Arthur C. L. BROWN, 'The Knight of the Lion', *PMLA* 20, 1905, pp. 673-706 at pp. 682-686; De Caluwé-Dor seems also to assume an Otherworldly and mythological connotations for the giant in question, DE CALUWÉ-DOR, «Yvain's Lion Again...», esp. pp. 229-230.

⁸ Another giant interpreted similarly is the *wr du maur* «great black man» in the medieval Welsh romance known as *Historia Peredur fab Efwrawc* «Story of Peredur son of Efwrawc»; see *Historia Peredur fab Efwrawc*, ed. G. W. GOETINK, Cardiff, University of Wales Press, 1976, p. 42, ll. 25-26.

Table 1: descriptions of the ‘big black man’ in *Chevalier au lion* and *Iarlles y Ffynmawn*

<i>Chevalier au lion</i>	<i>Iarlles y Ffynmawn</i>
<p>Uns vileins, qui resanbloit Mor, Leiz et hideus a desmesure, Einsi tres leide criature Qu’an ne porroit dire de boche, Assis s’estoit sor une çoche, Une grant maçe en sa main. Je m’aprochai vers le vilain, Si vi qu’il ot grosse la teste Plus que roncins ne autre beste, Chevox mechiez et front pelé, S’ot pres de .ii. espanz de lé, Oroilles mossues et granz Autiex com a uns olifanz, Les sorcix granz et le vis plat, Ialz de çuete et nes de chat, Boche fandue come lous, Danz de sengler aguz et rous, Barbe rosse, grenons tortiz, Et le manton aers au piz, Longue eschine torte et boçe. Apoiez fu sor sa maçe, Vestuz de robe si estrange Qu’il n’i avoit ne lin ne lange, Einz ot a son col atachiez .II. cuirs, de novel escorchiez, Ou de .ii. tors ou de .ii. bués.⁹</p>	<p>A gwr du mawr a wely ym penn yr orssed ny bo llei no deuwr o wyr y byt hwn; ac vn troet yssyd idaw, ac vn llygat yg knewillyn y tal; a ffon yssyd idaw o hayarn, a diheu yw ytti nat oes deuwr yn y byt ny chaffo eu llwyth yn y ffon. Ac nyt gwr anhygar efo: gwr hgyr yw ynteu. A choydwr ar y koet hwnnw yw. A thi a wely mil o anieileit gwyllt yn pori yn y gylch¹⁰.</p>

⁹ CHRÉTIEN DE TROYES, *Le chevalier au lion*, ed. and trans. HULT, ll. 286-311. «A peasant who resembled a Moor, ugly and hideous in the extreme – such an ugly creature that he cannot be described in words – was seated on a stump, with a great club in his hand. I approached the peasant and saw that his head was larger than a nag’s or other beast’s. His hair was unkempt and his bare forehead was more than two spans wide; his ears were as hairy and as huge as an elephant’s; his eyebrows heavy and his face flat. He had the eyes of an owl and the nose of a cat, jowls split like a wolf’s, with the sharp reddish teeth of a boar; he had a russet beard, tangled moustache, a chin down to his breast and a long, twisted spine with a hump. He was leaning on his club and wore a most unusual cloak, made neither of wool nor linen; instead, at his neck he had attached two pelts freshly skinned from two bulls or two oxen», CHRÉTIEN DE TROYES, *Arthurian Romances*, trans. KIBLER, p. 298.

¹⁰ *Owein*, ed. THOMSON, p. 5. «And you will see on top of the mound an enormous black-haired man no smaller than two men of this world. And he has one foot, and he has one eye in the middle of his forehead; and he has an iron club which I assure you would take two men of this world to lift. He is not a violent man, but he is ugly. And he is keeper of that forest. You will see a thousand wild animals grazing around him», *Mabinogion*, trans. S. DAVIES, pp. 118-119.

The current suggestion is that the forester of *Iarlles y Ffynmawn* is the euhemerised version of the Celtic god Cernunnos.¹¹ Parallels have also been drawn between this anonymous character and Fer Caille, who features in the Irish text *Togail Bruidne Dá Derga* «The Destruction of Dá Derga's Hostel», where he is encountered by the hero, Conaire Mór mac Eterscéle, king of Tara on the way to Da Derga's Hostel and destruction¹². For the sake of comparison, the description of Fer Caille is provided in full below.

Is ann dosn-árraid in fear maeldub co n-oensúil & oenláim & oenchois. Mael garb for suidiu. Cía fo-certa míach di fiadublaib for a mullach ní foíchred uball for lár, acht ro gíulad cach uball díb for a findiu. Ó fo-certa a srúb ar géscoe ima-tairisfeadh doib. Sithremir cuing n-imeachtair ceachtair a dá lur-gan. Mét mullaig for got cech meall do mellaib a dromai. Gaballorg iairn ina láim. Muc mael gearr dub dóiti for a muin & sí oc síréighim...¹³

¹¹ Referred to in *Mabinogion*, trans. S. DAVIES, p. 254 n. 119; see also Jean-Claude LOZAC'HMEUR, «À propos des sources du *mabinogi* d' *Owein* et du roman d' *Yvain*», *Études Celtiques* XV (1978), pp. 573-575.

¹² LOOMIS, *Celtic Myth...*, p. 120-21. See also LOZAC'HMEUR, «À propos ...», pp. 574-575. For an edition, see *Togail Bruidne Dá Derga*, ed. E. KNOTT, Dublin, Stationary Office, 1936 (coll. Medieval and Early Modern Irish Series, VIII); for a translation, see Jacqueline BORSJE, *The Celtic Evil Eye and Related Mythological Motifs in Medieval Ireland*, Leuven-Paris-Walpole, Peters, 2012 (coll. Studies in the History and Anthropology of Religion, 2), pp. 269-339, or «The Destruction of Dá Derga's Hostel», trans. W. STOKES, *Ancient Irish Tales*, ed. T. P. CROSS and C. H. SLOVER, New York, Henry Holt and Co., 1936, pp. 93-126. A transcription is also available online on the website of CELT: Corpus of Electronic Texts: a project of University College, Cor <<http://www.ucc.ie/celt/online/G301017.html>> (accessed 11 June 2013). For recent discussions, see, for instance, Máire WEST, «The Genesis of *Togain Bruidne Da Derga*: A Reappraisal of the "Two-Source" Theory», *Celtica* 23, 1999, pp. 413-435; Amy C. EICHHORN-MULLIGAN, «*Togail Bruidne Da Derga* and the Politics of Anatomy», *Cambrian Medieval Celtic Studies* 49, 2005, pp. 1-19; and Jacqueline BORSJE, «Approaching Danger: *Togain Bruidne Da Derga* and the Motif of Being One-Eyed», *Identifying the 'Celtic'*, ed. J. F. NAGY, Dublin, Four Courts Press, 2002 (coll. CSANA Yearbook, 2), pp. 75-99.

¹³ Text quoted from CELT (accessed 11 June 2013). «It is then that a man with black, cropped hair, with (his) one hand and one eye and one foot, overtook them. Rough cropped hair upon him. If a sack of wild apples were flung on a branch they would stick together. Each of his two shins is as long and as broad as an outer yoke. Each of his buttocks is the size of a cheese on a white. A forked iron pole was in his hand. A black-bristled, singed pig was on his back, squealing continually, and a large-mouthed (or: large-lipped), large, dark, inauspicious and hideous woman was behind him. If her snout were flung on a banch, it would stick to it. Her lower lip/mouth (labia) extended to her knees» translation in Jacqueline BORSJE, *The Celtic Evil Eye*, p. 286 (additions in brackets are retained as they are in Borsje's translation).

A crucial similarity between the two figures lies not merely in their appearance but in the function they perform within the narrative. Like the Welsh character, Fer Caille's narrative function is to direct the hero (although in this instance, to his destruction). However, it will be noted that Fer Caille's main characteristics include not only a single eye and single foot as is the case with the one-eyed giant of *Iarllles y Ffynnawn*, but also a single hand and spiky hair. He is also particularly thick-set and appears to be in possession of a wife, whilst no such qualities are attributed to the other. Unlike the one-eyed giant of *Iarllles y Ffynnawn*, it is unclear whether Fer Caille was originally one-eyed, one-legged, and one-armed. On the one hand, these characteristics are, however, paralleled in the single-armed and single-legged (and occasionally single-eyed) Fomoir of the Irish origin legends in the *Lebor Gabála Éirenn*, the «Book for the Taking of Ireland»¹⁴. On the other hand, these characteristics in this instance may be related to what Whitley Stokes described as 'a common incident in Irish magic', where the worker of magic chants spells, stands on one foot, and shuts one eye. One is reminded of *Cath Maige Tuired* 'The Second Battle of Mag Tuired', the story of a battle between the Túatha Dé Danann, the Irish gods, and the similarly supernatural Fomoir, set in the framework of the mythological narrative provided by the *Lebor Gabála*, where in one episode the god-hero Lug does exactly that: «Conid and rocan Lug an cétal-so síos, for lethcois è letsúil timchell fer n-Éenn», the text tells us¹⁵.

Alternatively, the association for Fer Caille could be with the concept of 'evil eye', which appears to be a prominent theme in *Togail Bruidne Dá Derga*.¹⁶ Indeed, the link between one-eyedness and magic, particularly in terms of this latter concept, in *Togail Bruidne Dá Derga* is also emphasised in the description of one of the several other single-eyed characters in that

¹⁴ See, for instance, §216 in *Lebor Gabála Éirenn. The Book of the Taking of Ireland*, ed. and trans. R. A. Stewart MACALISTER, Dublin, Irish Texts Society, 1940 (coll. Irish Text Society, 63), vol 3, pp. 12-13; referred to in BORSJE, «Approaching Danger...», p. 85 n. 67.

¹⁵ Whitley STOKES, «Bruiden da Chocae/ The Hostel of Da Choca», *Revue Celtique*, 1900 (21), pp. 388-402, p. 395, n. 16; «Then Lug chanted the spell which follows, going around the men of Ireland on one foot and with one eye»; *Cath Maige Tuired. The Second Battle of Mag Tuired*, ed. and trans. E. A. GRAY, Naas, Irish Texts Society, 1982 (coll. Irish Text society, 52), pp. 58 and 59. It is worth noting that Lug's opponent Balor in this text is described as *Birugderc* 'of the piercing eye', having an eye that opened only in battle (with the aid of four men) and wrought terrible destruction upon the enemy; *ibid.*, pp. 60-61. For a discussion of the relationship between this narrative and the *Lebor Gabála*, see *ibid.*, pp. 8-11.

¹⁶ For a discussion of the 'evil eye' motif in *Togail Bruidne Dá Derga*, see BORSJE, *The Celtic Evil Eye...*, pp. 83-118, and esp. pp. 94-101 for a discussion of Fer Caille.

text, Ingcél.¹⁷ While two-legged, many-pupiled, and aggressive, which precludes his candidacy as a suitable parallel to the friendly forester of *Iarllles y Ffynnawn*, Ingcél shares one characteristic with that character that Fer Caille does not, namely his giant size.¹⁸ It ultimately appears that Fer Caille belongs to a different tradition of one-eyed creatures than the forester of *Iarllles y Ffynnawn*.¹⁹

An instance of a one-eyed giant black man from another Welsh romance, the *Historia Peredur fab Efwrawc*, confirms the uniqueness of the character in *Iarllles y Ffynnawn*. The one-eyed man in *Historia Peredur* is specifically described as having lost his eye in a previous engagement²⁰. The giant of *Iarllles y Ffynnawn* thus stands apart from both Fer Caille, since he is not one-armed has no wife, and there is no ambiguity about his condition being congenital, and from the one-eyed man of *Historia Peredur*, also for the latter reason.

¹⁷ Discussed in EICHHORN-MULLIGAN, «*Togail Bruidne Da Derga* and the Politics of», pp. 9-10. For a further discussion of this and other one-eyed characters and varying types of one-eyedness in this tale, see BORSJE, 'Approaching Danger', and in particular pp. 80-84 for Ingcél's association with the 'evil eye'.

¹⁸ It has on occasion been argued that giant size and marvellous characteristics (such as, for instance, single-eyedness) were expected to suggest an aggressive nature to the audience (on the lines of Ingcél). Whilst in support of this argument one could offer the addition in the Welsh narrative, *ac nyt gur anbygar efo* «he is not a violent man», it is worth noting that the addition of *fer anmin mór úathmar anaichnid in t-Ingcél* «a rough, large, horrible and uncouth man was Ingcél» to the description of *Ingcél*. The latter could be argued to signify that his size or one-eyedness alone would not suggest aggressiveness to the audience. *Owein*, ed. R. L. THOMSON, p. 5; *Mabinogion*, trans. S. DAVIES, p. 119; «The Destruction of Dá Derga's Hostel», ed. W. STOKES, p. 47, trans. Jacqueline BORSJE, *The Celtic Evil Eye*, p. 288. For discussions associating giant size and aggression in medieval narrative, see, for example, Suzanne Conklin AKBARI, *Idols in the East: European Representations of Islam and the Orient, 1100-1450*, Cornell University Press, 2009, p. 166; Jeffrey Jerome COHEN, *Of Giants: Sex, Monsters, and the Middle Ages*, Minneapolis and London, University of Minnesota Press, 1999 (coll. Medieval Cultures, 17), for instance p. 167; for associations with wildness, with reference to Chrétien's giant, see John Block FRIEDMAN, *The Monstrous Races in Medieval Art and Thought*, New York, Syracuse University Press, pp. 33-34.

¹⁹ Borsje's conclusion relating to the Irish one-eyed characters as bearers or fore-runners of evil, seems not to fit (except, with some effort, in relation to Cynon), to the Welsh forester; J. BORSJE, «Approaching Danger...», p. 99. Indeed, in his discussion of the Fomorian-type single-eyed characters in Celtic myth, Kim McCone makes no reference to the Welsh giant of *Iarllles y Ffynnawn*; Kim R. MCCONE, «The Cyclops in celtic, Germanic and Indo-European Myth», *Studia Celtica*, 30 (1996), 89-111.

²⁰ Cf. G. W. GOETINCK, ed., *Historia Peredur*, p. 42; DAVIES, trans., *Mabinogion*, pp. 86-87.

The objections to the association with Fer Caille and the Irish tradition are so far minor. It is worth therefore to continue further, to examine the implications of the association, and the suggestion that the characters represent the various incarnations of a Celtic diety. It thus becomes necessary to address the issue of Cernunnos, the Celtic deity characterised primarily as lord of animals.²¹ He is also associated with the underworld.²² These two features appear to be what has led to his invocation in discussions of *Iarllles y Ffynmawn*. The one-eyed, one-legged giant encountered by the hero is seated on top of a mound – a topographical feature conventionally associated with otherworldly apparitions in medieval Welsh literature²³ – and surrounded by animals²⁴. These two features might lead one to the conclusion that he represents the Celtic diety. However, crucial differences between the conventional iconography of Cernunnos and the appearance of the giant in the Welsh romance must also be acknowledged. While Cernunnos is typically represented as an antlered man wearing a torque, seated cross-legged among animals (a ram-horned snake, bull and ram in particular²⁵), our giant, whilst similarly surrounded by animals, is constitutionally incapable of assuming a cross-legged position and is not described as possessing either a torque or horns²⁶. Further, while the reference to *deuur o wyr y byt hwn* «two men of this world» in the description of the giant in *Iarllles y Ffynmawn* might, at first

²¹ David LEEMING, *Oxford Companion to World Mythology*, Oxford, Oxford University Press, 2005, p. 70.

²² *Ibid.*

²³ For more on the association of the otherworld with mounds in Welsh as well as Irish contexts, see *The Mabinogion*, trans. J. GANZ, London, Penguin Books, 1976, p. 14; William SAYERS, «La Joie de la Cort» (Érec et Énide), Mabon, and Early Irish «síð», *Arthuriana*, 17.2 (2007), pp. 10-27, esp. p. 19 and p. 26 n. 29; Tomas Ó CATHASAIGH, «The Semantics of «síð», *Éigse*, 17 (1977/78), pp. 137-155. The latter article contains a discussion of the otherworld in the Irish tradition focusing specifically on *Togain Bruidne Da Derga*, but also includes a discussion of the otherworld in Welsh literature on pp. 150-154. For arguments that Fer Caille represents the Lord of the Otherworld, see Próineas ní CHATHÁIN, «Swincherds, Seers, and Druids», *Studia Celtica* 14/15, 1979/80, pp. 200-211, esp. p. 201.

²⁴ See *Owein*, ed. R. L. THOMSON, p. 5 and *Mabinogion*, trans. S. DAVIES, pp. 118-119.

²⁵ See S. DAVIES, trans., *Mabinogion*, p. 254 n. 119. The most famous representation considered to be of Cernunnos is on the Gundestrup cauldron (late 2nd/early 1st century BC), now in the National Museum of Denmark; an image can be found on the National Museum of Denmark website at < <http://en.natmus.dk/historical-knowledge/denmark/prehistoric-period-until-1050-ad/the-early-iron-age/the-gundestrup-cauldron/the-gundestrup-cauldron-the-caldron-of-fate/> > (accessed 2 February 2016).

²⁶ See quotation above, p. 2.

glance, suggest an otherworldly association, it is likely that in this case the phrase has the more general sense of “any two men”, with no implied opposition between this world and the other world²⁷. It is also unlikely that the medieval author, redactors, scribes, or audience of the this text would have been thinking in mythological terms.

Thus to seek the origins of this particular giant in reconstructed Bronze Age pan-Celtic religion does not seem to be an entirely satisfactory approach. There is no suggestion in the text that the giant had lost an eye and a leg. Rather, the description states that his single eye was «in the middle of his forehead»²⁸. Thus we may well assume that he is in essence what can be described as a one-legged Cyclops²⁹. Such a description would be neither anachronistic nor inappropriate for the twelfth- or thirteenth-century context of the text. Not only is the immediate association invoked that of the *Aeneid*³⁰, a text well known in the medieval period³¹, but encyclopaedic texts composed in the twelfth century also presented information about Cyclopes.

²⁷ Similar turns of phrase can be found in *Culhwch ac Olwen* «How Culhwch Won Olwen»; *Culhwch ac Olwen*, ed. R. BROMWICH and D. S. EVANS, Cardiff, University of Wales Press, 1997, p. 28, l. 761; *Mabinogion*, trans. S. DAVIES, p. 200.

²⁸ S. DAVIES, trans., *Mabinogion*, p. 118.

²⁹ It is striking that this interpretation appears to be one that most immediately suggests itself. Teaching this text at the Dept. of Anglo-Saxon, Norse and Celtic, University of Cambridge, over the past several years it was interesting to note that students often would describe this giant a Cyclops in their essays.

³⁰ One thinks in particular of the lines introducing the appearance of Polyphemus: *summo cum monte videmus / ipsum inter pecudes vasta se mole moventem / pastorem Polyphemum et litora nota petentem, / monstrum horrendum, informe, ingens, cui lumen ademptum / trunca manu pinus regit et vestigia firmat; / lanigeræ comitantur oves*: VIRGIL, *Aeneid*, Book III, ll. 655-660, ed. H. R. FAIRCLOUGH, Cambridge and London, Harvard University Press (coll. Loeb Classical Library), 1916, pp. 414-416: «we saw the shepherd Polyphemus himself high up on the mountain among his sheep, heaving his vast bulk down to the shore he knew so well. He was a terrifying sight, huge, hideous, blinded in his one eye and using the trunk of a pine tree to guide his hand and give him a firm footing. His woolly sheep were coming with him» (VIRGIL, *The Aeneid*, trans. D. WEST, London, Penguin Classics, 1991, p. 77). The blindness of the unique eye of the Cyclops here is a reference, of course, to Polyphemus's encounter with an earlier set of visitors, those led by Odysseus/Ulysses.

³¹ For more on the reception of Virgil in the middle ages, see Domenico COMPARETTI, *Virgilio nel medio evo*, Livorno, F. Vigo, 1872, 2 vols; Christopher BASWELL, *Virgil in Medieval England: Figuring the Aeneid from the Twelfth Century to Chaucer*, Cambridge, Cambridge University Press, 1995 (coll. Cambridge Studies in Medieval Literature, 24); J. M. ZIOLKOWSKI and M. C. J. PUTNAM, ed., *The Virgilian Tradition: the First Fifteen Hundred Years*, New Haven, Conn., and London, Yale University Press, 2008.

For instance, the geographical section of the *Imago mundi*, a Latin encyclopaedia written by Honorius Augustodunensis in the early twelfth century, contains a brief reference to Cyclopes alongside other exotic creatures in its description of India.³² It is particularly striking that in this description the one-eyed Cyclopes are presented in close proximity to one-legged Scenopodes (otherwise known as Sciapodes): *Ibi sunt Monoculi qui et Arimaspi et Ciclopes. Sunt et Scenopode qui uno tantum fulti pede auram cursu vincunt, et in terra positi umbram sibi planta pedis erecta faciunt*³³. The full stop dividing the two sentences in the quotation above is editorial and is not necessarily present in the manuscripts. The list might therefore seem in some cases to continue and include Scenopodes, in which case the description of the latter might appear to the uninitiated to apply also to the other peoples in the list. Figure 1 below, which presents an image of the relevant section of the text from Cambridge, Corpus Christi College 66 (s. xii), illustrates this point.

The significance of this particular example is that the text of *Imago mundi* in Corpus 66 is closely related to the Welsh translation of this treatise, *Delw y Byd* «*Image of the World*»³⁴. This Welsh text occurs in some of the same manuscripts as *Iarllles y Ffynmawn*, in particular the «Red Book of Hergest»,

³² For more on Honorius and *Imago mundi*, see V. I. J. FLINT, «Honorius Augustodunensis», in *Authors of the Middle Ages* ii, n° 5–6: *Historical and Religious Writers of the Latin West*, ed. by P. J. GEARY, V. I. FLINT, and C. J. MEWS, Aldershot, Variorum, 1995, pp. 89–183

³³ HONORIUS AUGUSTODUNENSIS, *Imago mundi*, ed. V. I. J. FLINT, , *Archives d'histoire doctrinale et littéraire du moyen Age* 49, Paris, 1982, p. 54. «There are Monoculi and Arimaspi and Cyclopes. There are also Scenopodes, who are propped up by one leg only, they conquer the air with their running, and lying on the earth, make themselves a shade from the upright foot» (author's translation). There is some uncertainty on the meaning and origin of the word *monoculus*. It appears to be a form based on the combination of Greek *μόνος* and Latin *oculus* and used to gloss Greek *μονόφθαλμος*; Charlton T. LEWIS and Charles SHORT, *A Latin Dictionary*, Oxford, Clarendon Press, 1879, s.v. *monoculus*. There is a suggestion, however, that it is a corruption of the word *monocolus*, which occurs in the writings of Plinius and Solinus and is derived from the Greek *μονόκωλος*, and meaning single-legged (thus synonymous with monopod or sciapod); see Christian Hünemörder, 'Das Lehrgedicht „De Monstris Indie“ (12. Jh.). Ein Beitrag zur Wirkungsgeschichte des Solinus und Honorius Augustodunensis', *Rheinisches Museum für Philologie* 119, 1976, pp. 276–284, p. 280; LEWIS and SHORT, *A Latin Dictionary*, s.v. *monocolus*. Honorius uses *monoculus* to mean one-eyed, as a synonym for Cyclops.

³⁴ The Welsh text is edited in *Delw y Byd*, ed. H. LEWIS and P. DIVERRES, Cardiff, University of Wales Press, 1928. For detailed discussions of the relationship between these texts, see Natalia I. PETROVSKAIA, «La disparition du *quasi* dans les formules étymologiques des traductions galloises de l'*Imago Mundi*», *La Formule au Moyen-Âge*, ed. E. LOUVIOT, Turnhout, Brepols, 2012 (coll. Atelier de recherches sur le textes médiévaux, 15), pp. 123–141; Natalia I. PETROVSKAIA, «*Delw y Byd*: une traduction médiévale galloise», *Études*

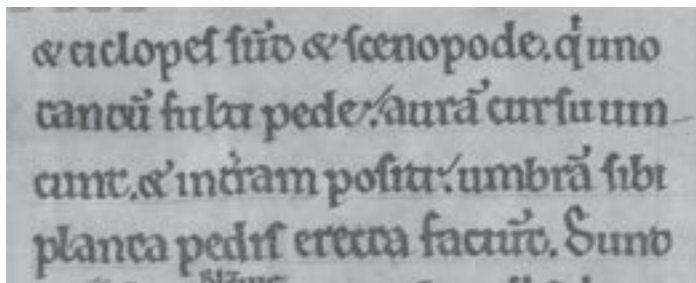


Figure 1: Cambridge, Corpus Christi College MS 66, p. 10 (fragment), ll. 1-4; the manuscript image is reproduced with the permission of the Master and Fellows of Corpus Christi College, Cambridge.

et Cyclopes. Sunt et Scenopode qui uno tantum fulci pede auram cursu vincunt, et in terram positi umbram sibi planta pedis erecta faciunt. Sunt «...and Cyclopes [there] are and Scenopodes, who are propped up by one leg only, they conquer the air with their running, and lying on the earth, make themselves a shade from the upright foot. There are ...»³⁵.

where both texts are in the hand of the same scribe, known as Hywel Fychan «Hywel the small»³⁵³⁶. There is a certain confusion regarding this particular list of creatures and their characteristics in *Delw y Byd*, which is worth examining in more detail. This text survives only in fragments, in five manuscripts³⁷. Three of the fragments contain the relevant section of the text, and their various readings are reproduced in Table 2 below. Note that in the manuscripts all three extracts belong to sections copied in the hand of Hywel Fychan.

The above extracts belong to two independent Welsh translations of *Imago Mundi*. In light of this relationship between the texts, the disappearance of

Celtiques 39 (2013), pp. 257-277, and N. PETROVSKAIA, *Medieval Welsh Perceptions of the Orient*, pp. 7-15.

³⁵ Author's transcription.

³⁶ The manuscript is Oxford, Jesus College 111 (c. 1382-1402); for identifications of scribes for each item in the Red Book, see Daniel HUWS, «Llyfr Coch Hergest», *Cyfoeth y Testun. Ysgrifau ar Lenyddiaeth Gymraeg yr Oesoedd Canol*, ed. I. DANIEL et al., Cardiff, University of Wales Press, 2003, pp. 1-30, at pp. 4-7; see also Daniel HUWS, *Medieval Welsh Manuscripts*, Aberystwyth, 2000, p. 60.

³⁷ There are two fragments in Red Book of Hergest, Oxford, Jesus College 111; and a fragment each in the following manuscripts: Aberystwyth, National Library of Wales, Peniarth 17 (s. xiii²); White Book of Rhydderch, Aberystwyth, National Library of Wales, Peniarth 5 (c. 1350); Oxford, Bodleian Library, Rawlinson B 467 (c. 1400); Philadelphia, Library Company of Philadelphia, 8680 (c. 1382-1402).

Table 2: Marvellous changes to Cyclopes in *Delw y Byd*³⁸.

Red Book, f. 244r, col. 980, ll. 35-40 (A version)	Red Book, f. 122r, col. 505, ll. 28-36 (B version)	Philadelphia 8680, f. 1r, ll. 1-6 (B version)
Yno y maent ry6 bobyl vnl-lygeitya6c, ac a elwir arismapi, a siclopes. Ereill yssyd yno a seithtroet udunt, ac o vntroet, buanach ynt nor awel wynt, a thra orff6yssent ar y dayar, y dyrchauant yn wasca6t udunt, g6adyn vn oc eu traet.	Ereill yssyd yno unllygeida6t ³⁹ . Yno y mae arismabi, a ciclopes a whethroet udunt. Ac ar eu hun troet kynt nor g6ynt y kerdant. A phan eistedhont nyt reit udunt wasga6t, namyn drychael gwadneu eu traet vch eu penn.	ereill yssyd yno vnlllygeita6c ac yno y mae aryssmabi a ciclopes yu vn troeda6t ac ar ei vn treety ⁴⁰ kynt nor g6ynt y kerdant a phan eisdedont nyt reit vdunt 6asga6t namyn drachauael g6adyn eu troet vch eu pen.
«There is a kind of one-eyed people, and they are called Arismapi and Siclopes. There are others who have seven legs, and [others] of one leg, they are faster than a gust of wind, and when they rest on the earth, they raise the sole of one of their feet as a shelter over them».	«There are others there [who are] one-eyed. There are Arismabi, and Ciclopes who have six legs; and they run faster than the wind with their one leg. And when they sit, they do not need a shelter, except raising the sole of their feet above their head».	«There are others there one-eyed, and there are Arismabi and Ciclopes are one-legged and and they run faster than the wind with their one leg, and when they sit they do not need a shelter except raising the sole of their foot above their head».

the reference to Scenopodes, which results in the attribution of their description to Cyclopes in all three instances, is particularly striking. In Oxford, Bodleian Library, Rawlinson B 484, ff. 1-6 (s. xii^{ex}), a manuscript of *Imago mundi* belonging to that branch of the tradition which gave rise to the B version of *Delw y Byd* preserved in the Red Book of Hergest and the Philadelphia manuscript, the text still retains the reference to Scenopodes⁴¹. Thus it appears that the reference was dropped in the course of translation into Welsh. The reading in Rawlinson B 484 is as follows: *Ibi sunt et monoculi, qui*

³⁸ Transcriptions and translations are the author's. A digital facsimile of the Red Book of Hergest is available online on the Early Manuscripts at Oxford University website at <<http://image.ox.ac.uk/>> (accessed 25 June 2013). For more on the Philadelphia manuscript, see Ben GUY, «A Welsh Manuscript in America: Library Company of Philadelphia, 8680.O», *National Library of Wales Journal*, 36(2014), pp. 1-26.

³⁹ Sic.

⁴⁰ Sic.

⁴¹ N. I. PETROVSKAIA, «*Delw y Byd...*», p. 272.

*et arimaspi, qui ciclopes uocantur. Et scenopodes qui uno tantum pede auram cursu uuincunt. et in terra positi, umbram sibi planta pedis erecta faciunt*⁴². Note, however, the confusion regarding the number of legs. While the reading of Philadelphia 8680 retains the single leg of the Scenopodes, the two versions of the Red Book of Hergest text are confused, introducing the number of legs as seven in one case and six in the other, but returning to the count of one leg in the more detailed description which follows.⁴³ The reading of the A version is ambiguous, and the phrase *ac o vntroet* could also be interpreted to mean that were the beings described using only one of their seven legs, they would still be faster than the wind. However, it is difficult to suggest a similar reading for the B version, where *ar eu hun troet* most likely implies only one leg being available for use, since it employs *hun*, as a form of *un*, meaning 'one' in the sense of 'only' or 'single'.⁴⁴ Whether the text of the A version is read as suggesting the creatures run very fast using even only one of their many legs, or whether it is to be read as suggesting the creatures have only one leg, confusing the number of limbs as a result of the loss of the reference to Scenopodes, the result remains that the concept of single-leggedness is applied to the Cyclops figure in this text, ambiguously in the Red Book A version, confusedly in the Red Book B version, and unambiguously in the Philadelphia. Indeed, it is worth noting that, due to the specifics of punctuation mentioned above, already in the Latin of Corpus 66 there is a certain amount of ambiguity as to whether the single leg is a quality of Scenopodes only or of Cyclopes also. With the disappearance of Scenopodes in the Welsh, the attribution switches to the Cyclopes.

It is unclear whether in *Delw y Byd* the Cyclopes are also considered to be one-eyed, or whether that attribute is considered to belong to other creatures in this case. While this makes it unlikely that *Delw y Byd* was the origin of the one-eyed one-legged giant of *Iarllles y Ffynnaawn*, it seems possible that the character emerged from a similar context of confused rendering of pan-European classical and pseudo-scientific knowledge. The proximity of Scenopods and Cyclopes in *Imago mundi*, a text known in Wales, and the transferral of the attributes of the former to the latter in *Delw y Byd*, created in a Welsh context,

⁴² Rawlinson B 484, f. 2r, ll. 21-23; author's transcription.

⁴³ This suggests that the error might have been introduced in the exemplars of the Red Book versions, and consequently that Philadelphia 8680 and the Red Book B version did not share an exemplar, indicating that there was at least one more stage in transmission between our manuscripts and the original translation.

⁴⁴ See GPC s.v. *un*.

is suggestive of a specific Welsh literary or cultural phenomenon. While this discussion has not had at its inception the ambitious aim of clarifying the relation between the *Chevalier au lion* and *Iarllles y Ffynnawn*, the case of the one-legged giant appears to suggest that while Chrétien was drawing on his own stock motifs (which he was to reuse in later works), the Welsh redactor may have been influenced by a different brand of continental writing. Whether or not *Iarllles y Ffynnawn* represents a translation of *Chevalier au lion*, this particular episode seems to draw on contemporary geographical lore. Native its reinterpretation may be, but it has no roots in Celtic religion, and the mythological approach to the analysis of this text can hereby be retired.

