

Ulrich von Zatzikhovens Lanzelet, written around the turn of the thirteenth century, has long intrigued scholars both within and outside German studies: the only remaining trace of a Lancelot legend free of the adulterous affair with Guinevere, it has been seen both as a precursor of classical Arthurian romance in Germany, and as a post-classical imitation, and attempts to interpret it have often run foul of its contradictions. This new study takes a fresh look at its place in the history of German romance, arguing that Ulrich placed his work firmly in the Arthurian romance tradition, adopting its familiar motifs, courtly vocabulary, and idealised knightly hero, but rather than presenting a hero who falls from grace (as did Chretien), his Lanzelet is truly flawless from the outset. While the repeated episodes and adventures emphasise this aspect of Lancelot, they are also related in strikingly different narrative styles, which Dr McLelland suggests are not the result of authorial incompetence, but rather a source of entertainment, and a challenge to the genre as a whole. NICOLA McLELLAND is a Lecturer at Trinity College, Dublin.

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