

obvious (as it seems to the commentators—A. F.) that official chroniclers could be in no way interested in these so unpleasant confessions. It is also logical to suggest that the tales' event should have been retained fast in people's memory (?—A. F.), and the chroniclers could no more ignore the 'people's voice' ..." ([285*], pp. 19–20).

Modern commentators are forced to somehow interpret and explain the observed chronological gaps, though, insignificant in our case, being only half a century.

"The event fixed by history given in songs (as well as Homer's poems allegedly written only several centuries later—A. F.), and confirmed by Spanish chroniclers and Arabic historians, made up the basis for the *Song of Roland* preserved as a mid-12th-c. transcript whose unique authorship is ... ascribed to a certain fantastic Tuoldus. *All the evidence of the legend appeared later than the Oxford copy* (12th c. A.D.—A.F.) ... The spirit piercing the *Song of Roland* can be possibly explained, in the opinion of Bedier, *only by the atmosphere of the Crusades*, starting with the end of the 11th c. A.D. (whereas the Oxford transcript appeared in the 12th c. A.D., which is well consistent with this version—A. F.) ... ([285*], p. 20).

All the above-said ideally corresponds to the GCD, according to which the bulk of the information regarding "Charlemagne's Empire" came "from above", the 10–13th-c. empire shifted downwards by 333 years. Due to the isomorphism below, the original of "Joshua's expeditions" therefore also arises from the epoch of the Crusade or even later.

"According to Bedier, Charlemagne was Christians' defendant and the spirit of the Crusades in person ..." (*ibid.*).

The clearly evangelical tone of the *Song of Roland* shows that the text was already made after Hildebrand's epoch, where the bulk of evangelical legends of Jesus Christ originated.

Certainly, traditional historians prefer the point of view that the described events occurred in the 9th c. A.D., and that all the "Crusade analogues" are "later insertions". We quote:

"The remoteness of the Oxford edition from the recension surely makes the reading of the *Song of Roland* quite difficult ... ([285*], p. 22).

"When the partisans of 'traditionalism' fought with Bedier's ideas, they seemed not to deny at all certain very clever observations regarding the intrusion into the poem of designs and spirit of the *early 11th and late 12th cc. A.D.* ... The most obvious proof of the influence of the ideology of the Crusades is the verbose episode with Baligant, the triumph of the Cross over the Crescent. The scene itself is clearly a later insertion (?—A. F.) contradicting the general scheme and stylistics of the poem" (*ibid.*).

It is important that

"Of all national eposes of the feudal Middle Ages, the most blooming and multiform is that of France (about 90 poems are preserved), the oldest dating from the 12th c. (i.e., transcripts of a very late origin!—A. F.), whereas the latest are dated by the 14th c. A.D. ... The *Song of Roland*, the most famous of heroic French medieval poems, was preserved only in a few copies, and the following are the most important: