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GREAT BRITAIN AND IRELAND

Volume 35 (2011 entries)

I. COLLECTIONS

GB1. BEADLE, Richard, and BURROW, Colin, eds. *Manuscript Miscellanies c. 1450-1700. English Manuscript Studies 1100-1700* 16. London: British Library, 2011. 256 pp., illus.

Editors' Preface and eleven essays discussing manuscript miscellanies during the period 1450 to 1700. This collection of essays focuses on specific miscellanies as well as considering wider issues in the study of this type of manuscript and their broader textual and cultural contexts. The majority of the contributions deal with the post-medieval period (including some discussion of connections with courtly circles), but see in particular GB137 below. (RL)

Keywords: manuscript miscellanies.

GB2. CONDE, Juan-Carlos, and GATLAND, Emma, eds. *Gaude Virgo Gloriosa: Marian Miracle Literature in the Iberian Peninsula and France in the Middle Ages*. Papers of the Medieval Hispanic Research Seminar 69. Publications of the Magdalen Iberian Medieval Studies Seminar 2. London: Department of Iberian and Latin American Studies, Queen Mary, University of London, 2011. 131 pp.

Six contributions, of which two, GB66 and GB112 below, deal with the *Cantigas de Santa Maria* of Alfonso X "El Sabio." (LMG)

Keywords: Virgin Mary, Marian miracle literature; Alfonso X "El Sabio", *Cantigas de Santa Maria*.

GB3. COUSINS, A. D., and HOWARTH, Peter, eds. *The Cambridge Companion to the Sonnet*. Cambridge Companions to Literature. Cambridge: Cambridge UP, 2011. 296 pp.

Seventeen contributors, with a range of approaches including lyric mode, gender, manuscripts, transmission, and historical development. Several essays deal with the post-medieval period, but see in particular GB92 below. (LMG)
Keywords: sonnet, Dante, Petrarch, gender, subjectivity, lyric mode, parody, manuscript studies.

GB4. EVERIST, Mark, ed. *The Cambridge Companion to Medieval Music*. Cambridge Companions to Music. Cambridge: Cambridge UP, 2011. 510 pp., 15 illus., 2 maps, 56 music examples.

Editor's Introduction and nineteen contributions by specialist scholars, focusing on technical and cultural aspects. The book is divided into three main sections: "Repertory, Styles and Techniques"; "Topography", and "Themes, Topics and Trajectories". (LMG)

Keywords: music, topography.

GB5. FITCH, Fabrice, and KIEL, Jacobijn, eds. *Essays on Renaissance Music in Honour of David Fallows: Bon jour, bon mois, et bonne estrenne*. Studies in Medieval and Renaissance Music. Woodbridge: Boydell Press, with the Royal Northern College of Music, 2011. xix + 422 pp.

Thirty-eight scholars celebrate the contribution of David Fallows in the field of medieval and Renaissance music. Subjects include the life and works of Guillaume Du Fay and of Josquin Desprez, sacred and secular music, reception history, questions of authorship, and new archival discoveries. (LMG)

Keywords: Fallows, David; Du Fay, Guillaume; Desprez, Josquin; music, sacred and secular; new discoveries, reception, authorship.

GB6. KAY, Tristan, McLAUGHLIN, Martin, and ZACCARELLO, Michelangelo, eds and introd. *Dante in Oxford: The Paget Toynbee Lectures*. London: Legenda, 2011.

Nine essays that range in subject matter "from a philological study of Dante's *rime* to major themes of the *Comedy* such as exile, friendship, and evil, as well as an analysis of Dante's knowledge of Florentine history and a concluding chapter which contrast Dantism and Petrarchism" (p. x).

Keywords: Dante, friendship, Florentine history, Petrarch, Ovid.

GB7. MATTHEWS, David, ed. *In Strange Countries: Middle English Literature and its Afterlife: Essays in Memory of J. J. Anderson*. Manchester Medieval Literature and Culture. Manchester: Manchester UP, 2011. xii + 170 pp.

Introduction, nine essays, and a memoir of John Julian Anderson by Alan SHELSTON. See item GB140 below; other contributions deal with Arthurian and religious literature. (LMG)

Keywords: Middle English literature; Anderson, John Julian; *Gawain*-poet, Brutus.

GB8. NIEBRZYDOWSKI, Sue, ed. *Middle-Aged Women in the Middle Ages*. Gender in the Middle Ages. Cambridge: D. S. Brewer, 2011. 168 pp. Introduction and nine essays which demonstrate the energy, defiance, and wit of the middle-aged woman as revealed in studies of literature, history, law, art, and theology. See in particular items GB118 and GB126 below. (LMG)

Keywords: women, middle-aged, gender, law, art, theology.

GB9. NYFFENEGGER, Nicole and RUPP, Katrin, eds. *Fleshly Things and Spiritual Matters: Studies on the Medieval Body in Honour of Margaret Bridges*. Newcastle-upon-Tyne: Cambridge Scholars, 2011. xvi + 253 pp. Editors' Introduction, "(Re-)Writing the Medieval Body" (pp. 1-10), and ten contributions, five of which are shown individually below. (LMG)

Keywords: body; Bridges, Margaret; flehero, Tristan literature.

GB10. PATERSON, Linda. *Culture and Society in Medieval Occitania*. Variorum Collected Studies Series CS970. Farnham: Ashgate, 2011.

A collection of twenty previously published essays (of which two translated from the original French) on different aspects of *troubadour* poetry. (NR)

Keywords: *troubadour* poetry, *tenso*, *partimen*, Marcabru, gender studies, *Chanson des Chétifs*, *Canso d'Antioca*, Occitania.

GB11. PURDIE, Rhiannon, and CICHON, Michael, eds. *Medieval Romance, Medieval Contexts*. Studies in Medieval Romance 14. Cambridge: D. S. Brewer, 2011, ix + 195 pp.

Editors' Introduction, "Romance and its Medieval Contexts" (pp. 1-7) and thirteen essays, listed separately below. There is a composite index. (LMG)

Keywords: romance, Anglo-Norman, Middle English, Anglo-Norman.

II. TEXTS

GB12. BARNETT, David, trans. METGE, Bernat. *Book of Fortune and Prudence (Llibre de Fortuna i Prudència)*. Textos B. Woodbridge: Tamesis, in association with Editorial Barcino, Barcelona, 2011. 224 pp.

A facing-page translation, based on Lluís Cabré's 2010 edition, of a verse fantasy written c. 1381 in which Bernat, as protagonist and narrator, meets Fortuna and subsequently Prudencia. He is consoled by the latter for the troubles he considers have been inflicted on him by the former. (LMG)

Keywords: Bernat Metge, *Book of Fortune and Prudence (Llibre de Fortuna i Prudència)*; Fortuna, Prudencia; Cabré, Lluís.

GB13. BONNER, Anthony, ed. and trans. *Ramon Llull: A Contemporary Life*. Textos B. Woodbridge: Tamesis; Barcelona: Barcino, 2010. 88 pp.

Llull's autobiography was dictated to a group of Carthusians in Paris when he was almost eighty years old: the present volume includes the original Latin version and an English translation. (LMG)

Keywords: Llull, Ramon; autobiography, Carthusians, Paris, Latin.

GB14. BRYANT, Nigel, trans. *Perceforest: The Prehistory of King Arthur's Britain*. Arthurian Studies. Cambridge: D.S. Brewer, 2011.

An English translation of the fourteenth-century romance *Perceforest* with an introduction to the key themes of the work. Although slightly abridged, the version gives a complete account of every episode. (NR)

Keywords: *Perceforest*.

GB15. CHARDONNENS, László Sándor. "Two Newly Discovered Mantic Dream Alphabets in Medieval French". *MÆ* 80.1 (2011): 111-116. Publishes and studies two newly discovered French mantic alphabets in the context of other similar French texts and their Latin sources. (NR)

Keywords: dream books, translation, Anglo-Norman.

GB16. DURLING, Robert M., ed., trans. and introd., with notes by Ronald L. MARTINEZ and Robert M. DURLING. *The Divine Comedy of Dante Alighieri*, vol. III: *Paradiso*. Oxford: Oxford UP, 2011.

A scholarly edition with prose translation and notes. An introduction revisits the truth claims of the poem and additional notes consider broader themes such as “the figure of Beatrice” and “Dante and liturgy.” (PW)

Keywords: Dante Alighieri, *Divine Comedy*, *Paradiso*.

GB17. LAGOMARSINI, Claudio. “The prose *Description of England*: a hitherto unedited Anglo-Norman text from BL, Additional MS 14252.” *MÆ* 80.2 (2011): 325-335.

An edition of the thirteenth-century Anglo-Norman translation of a passage from Henry of Huntingdon’s *Historia Anglorum*. (NR)

Keywords: Anglo-Norman, translation, Henry of Huntingdon, *Historia Anglorum*, ms. London, BL Additional 14252, *Description of England*.

GB18. MORTIMER, Anthony Robert, trans. Guido Cavalcanti. *Complete Poems*. Richmond: Oneworld Classics, 2010.

Fifty-two poems with commentary and translations of documents relating to Cavalcanti’s life. (PW)

Keywords: Cavalcanti, Guido.

GB19. NICHOLS, J. G., trans. Dante Alighieri. *The Divine Comedy: Inferno*. Richmond: Oneworld Classics, 2010.

A parallel translation in verse. (PW)

Keywords: Dante Alighieri, *The Divine Comedy: Inferno*.

GB20. PAGAN, Heather, ed. *Prose Brut to 1332*. Anglo-Norman Texts 69. Manchester: Anglo-Norman Text Society, 2011.

An edition of three manuscripts of the previously unedited short version of the *Prose Brut*: London, BL Harley 200 (base manuscript); Cambridge, Trinity College R.5.32, and Oxford, Bodleian Library Douce 128). The introduction discusses the place of these three manuscripts in the *Brut* tradition and provides a discussion of the sources and possible authorship alongside a description of the language of the text. Notes to the text and a partial glossary follow. (HP)

Keywords: *Brut* tradition, *Prose Brut*, Anglo-Norman, ms. London, BL, Harley 200, ms. Oxford, Bodleian Library, Douce 128, ms. Cambridge, Trinity College R.5.32.

GB21. PURDIE, Rhiannon, ed. “*Sir Isumbras* in London, Gray’s Inn, MS 20: A Revision. *NMS* 55 (2011): 249-283.

A corrected and augmented transcription of the earliest extant fragment of *Sir Isumbras*, with a reassessment of language and transmission history. (LMG)

Keywords: *Sir Isumbras*, ms. London, Gray's Inn, 20, Middle English romance, dialect, transmission.

GB22. RICKETTS, Peter T., ed. *Three Anglo-Norman Chronicles*. Plain Text Series 16. Manchester: Anglo-Norman Text Society, 2011.

An edition of three short Anglo-Norman prose Chronicles from manuscripts from the Bodleian Library and the University of Chicago Library. (NR)

Keywords: *Chronicle of Wigmore Abbey*, *Delapré Chronicle*, *Scottish Chronicle*, Anglo-Norman.

GB23. SPENCE, John, ed. and trans. "The *Mobun Chronicle*: An Introduction, Edition, and Translation." *NMS* 55 (2011): 149-215.

The first full edition and translation of the surviving portions of a universal history in Anglo-Norman prose, probably from the mid fourteenth century, with a detailed introduction. The Mohuns, episodes from whose family history survive here in fragmentary form, were lords of Dunster in Somerset. (LMG)

Keywords: *Mobun Chronicle*; Dunster, Somerset; chronicles, Anglo-Norman chronicles, patronage.

GB24. STRAUBHAAR, Sandra Ballif. ed. and trans. *Old Norse Women's Poetry: The Voices of Female Skalds*. The Library of Medieval Women. Cambridge: D. S. Brewer, 2011. 145 pp.

An edition and English translation of Old Norse poetry which can be attributed to women skalds. There are dreams, magic, and prophecy, as well as the drama and violence that reflects the sagas. (LMG)

Keywords: women's poetry, skaldic, skalds, female, Old Norse poetry, Scandinavian literature, violence, sagas, dreams, magic, prophecy, gender.

III. STUDIES

GB25. ADAMS, Tracy. "Faus Semblant and the Psychology of Clerical Masculinity." *Exemplaria* 23.2 (2011): 171-193.

Faus Semblant, of Jean de Meun's *Roman de la Rose*, though an unappealing character, contributes to the study of the emotions, showing an apprentice cleric on the path to self-awareness. (LMG)

Keywords: *habitus*, performance theory, Faus Semblant, Jean de Meun, *Roman de la Rose*, emotions, allegory, gender, psychology, masculinity, clerical.

GB26. ADAMS, Tracy. "The Political significance of Christine de Pizan's third estate in the *Livre du corps de policie*." *Journal of Medieval History* 35.4 (2009): 385-398.

Considers the political significance of the third estate in Christine de Pizan's *Livre du corps de policie*, set in the context of the struggle for power between the duke of Orléans and the duke of Burgundy. (NR)

Keywords: Christine de Pizan, *Livre du corps de policie*; history in literature; Orléans, duke of; Burgundy, duke of.

GB27. AILES, Marianne. "What's in a name? Anglo-Norman Romances or *Chansons de geste*?" PURDIE and CICHON, *Medieval Romance*, 61-75 [F-GB11] Investigates questions of genre definition, aided by analysis of how poets manipulate audience expectations. Focuses on *Otinél*, *La Destruction de Rome* and the *Roman de Horn*, examines the validity of generic labels that have been applied, and finds that all evoke the *chanson de geste* tradition. (LMG)

Keywords: genre definition, audience expectations, Anglo-Norman, romance, *chanson de geste* tradition, *Otinél*, *Destruction de Rome*, *Roman de Horn*, romances, "ancestral" romances.

GB28. ALDEN, Jane. *Songs, Scribes, and Society: The History and Reception of the Loire Valley Chansonniers*. Oxford: Oxford UP, 2010.

Studies the interplay of text, music and image in five *chansonniers* produced in the second half of the fifteenth century in the Loire valley as well as the context of their production and use. (NR)

Keywords: *chansonniers*, Copenhagen *chansonnier*, Dijon *chansonnier*, Laborde *chansonnier*, Nivelles *chansonnier*, Wolfenbüttel *chansonnier*, manuscript studies, music, courtly song, illustration.

GB29. ANDREWS, Rhian M. "The Nomenclature of Kingship in Welsh Court Poetry 1100-1300 Part II: The Rulers." *Studia Celtica* 45 (2011): 53-82.

Keywords: Welsh court poetry, kingship, nomenclature of.

GB30. BECK, Emily S. "'Porque oyéndolas les crescian los corazones': Chivalry and the Power of Stories in Alfonso X and Ramon Llull." *BSpS* 88.1 (2011): 159-176.

A study of how “narrative strategies... to delineate theories about knighthood” (p. 159) help refine social behaviour and assist in an understanding of relations between nobility and monarchy. (LMG)

Keywords: chivalry, power of stories, Alfonso X; Lull, Ramon; narrative strategies, social behaviour, nobility, monarchy.

GB31. BELLIOTTI, Raymond Angelo. *Dante's Deadly Sins: Moral Philosophy in Hell*. Chichester: Wiley Blackwell, 2011.

A summary of the *Inferno* and *Purgatorio* which underscores their moral implications with comparison to secular existentialism, the author being convinced that Dante, like Plato, would think virtue was its own reward and sin its own punishment, independently of his beliefs in personal immortality and the afterlife, and that our choices and deeds reflect and reinforce our characters in profound ways. (PW)

Keywords: Dante Alighieri, moral philosophy, virtue, sin, Plato.

GB32. BELLIS, Joanna. “Purity and *Pueritia*: The Anti-Theme of Childhood Innocence in Late-Medieval English Courtesy Books.” *Leeds Studies in English* n.s. 42 (2011): 1-16.

This article traces the conflicted doctrine of childhood innocence in medieval literature, inherited from the earliest church fathers who upheld the idea of *népiotés* (the purity inherent to the state of ‘pueritia’, or pre-pubescence), and then theologians from Augustine onwards who insisted on the presence of original sin from conception. In particular it focuses on the courtesy books, practical manuals for the instruction of children, and their negotiation of this doctrinal paradox. (JB)

Keywords: childhood innocence, children, instruction, courtesy books, purity, *pueritia*, St Augustine, theology, sin, original.

GB33. BERGER-MEISTER, Katharina. “Mouth, Ears, Eyes: The Body in, behind and between the Lines of the Text.” NYFFENEGGER and RUPP, *Fleshy Things and Spiritual Matters*, 27-50 [F-GB9].

Horn and *Havelock* texts in Anglo-Norman and English “illustrate the coexistence, in a period of predominantly aural reception, of different stages between orality and literacy as far as creation, transmission and performance are concerned” (p. 27). Performer and/or creator relationships with audience and tale are examined in the context of increasing literacy. (LMG)

Keywords: *Horn* literature, *Havelock* literature, Middle English literature, Anglo-Norman literature, reception, orality, literacy, performance, audiences.

GB34. BINSKI, Paul. "The Painted Chamber at Westminster, the fall of tyrants and the English literary model of governance." *Journal of the Warburg and Courtauld Institutes* 74 (2011): 121-154, illus.

In the light of new discoveries and studies, suggests that the Chamber's selection of Old Testament episodes is explicable in terms of "long-established textual uses of biblical example to reflect on the character of kings and kingship" (p. 121). Brings genre, historical context, and a range of texts to bear on an understanding of the images. (LMG)

Keywords: Westminster, Palace of, Painted Chamber in; biblical example, Old Testament, kingship, art, tyranny, genre; John of Salisbury, *Policraticus*; Gerald of Wales, *Liber de principis instructione*; *Liber de tyrannis et morte sesaris*; Chaucer, Geoffrey, "Monk's Tale"; Lydgate, John, *Fall of Princes*; *Tractatus de regimine principum ad regem Henricum sextum*; Mirror for Princes literature.

GB35. BOLENS, Guillemette. "Kit's Sneeze: Bodily Communication, Gender Roles and the Performativity of Literature in the Prologue to the *Tale of Beryn*." NYFFENEGGER and RUPP, *Fleshly Things and Spiritual Matters*, 51-77 [F-GB9].

A theoretical approach to performativity and gender roles, and to the possibility of fifteenth-century literary disturbance of social convention, through an exploration of the presentation of Kit the Tapster in the Prologue to the *Tale of Beryn* or *Canterbury Interlude*. (LMG)

Keywords: *Tale of Beryn*, *The*, or *Canterbury Interlude*, Prologue to; Kit the Tapster, performativity, gender roles, social convention, theory, body.

GB36. BRADBURY, Nancy Mason. "Representations of Peasant Speech: Some Literary and Social Contexts for *The Taill of Rauf Coilyear*." PURDIE and CICHON, *Medieval Romance*, 19-33 [F-GB11].

Compares the "description of the encounter between *rex* and *rusticus*" (p. 22) with that in the *Dialogue of Solomon and Marcolf*. Both texts show how a peasant holds his own against a king noted for his wisdom: an important factor is skill in the use of proverbs. (LMG)

Keywords: peasant speech, peasant and king; *Taill of Rauf Coilyear*, *The*; *Dialogue of Solomon and Marcolf*, wisdom, proverbs, social status.

GB37. BREEZE, Andrew. "Orosius, the *Book of Taliesin* and *Culhwch and Olwen*." *Studia Celtica* 45 (2011): 203-209.

Keywords: Orosius, *Book of Taliesin*, *Culhwch and Olwen*.

GB38. BROWN, Matthew Clifton. “Lo, Heer the Fourme’: Hoccleve’s *Series*, *Formulary*, and Bureaucratic Textuality.” *Exemplaria* 23.1 (2011): 27-49.

Discusses how Hoccleve’s use of bureaucratic apparatus serves his purpose of theorising secular poetic authority. (LMG)

Keywords: authority, bureaucracy, Hoccleve, Thomas.

GB39. BROWN, Peter. *Geoffrey Chaucer (Authors in Context)*. Oxford World’s Classics. Oxford: Oxford UP, 2011. 272 pp., 8 illus.

Sets Chaucer’s life and works against the historical events, culture, and intellectual concepts that influenced his writing, dealing with matters such as patronage, audience, performance, genre, and manuscript culture. Explores the subsequent reception of his work. (LMG)

Keywords: Chaucer, Geoffrey, intellectual concepts, patronage, audience, performance, genre, manuscript culture, reception.

GB40. BURROW, J. A. “The Endings of Stories in *Piers Plowman*.” *Essays in Criticism* 61.1 (2011): 20-30.

Discusses the absence of closure in Langland’s five main stories. (LMG)

Keywords: Langland, William, *Piers Plowman*.

GB41. CALKIN, Siobhain Bly. “Romance Baptisms and Theological Contexts in *The King of Tars* and *Sir Ferumbras*.” PURDIE and CICHON, *Medieval Romance*, 105-119 [F-GB11].

Examines how the two texts take up “late medieval theological understandings of baptism” (p. 105). Romance, like theology, can explore what makes a body Christian, but romance is concerned with acts rather than with verbal formulae: the two texts’ focus on visible physical events is discussed and explained. (LMG)

Keywords: *King of Tars*, *Sir Ferumbras*, baptism, Christianity, wounded body, conversion, Saracens, theology.

GB42. CARRUTHERS, Mary, ed. *Rhetoric beyond Words: Delight and Persuasion in the Arts of the Middle Ages*. Cambridge Studies in Medieval Literature 78. Cambridge: Cambridge UP, 2010. 332 pp., illus, 7 music examples.

Editor’s Introduction and eleven specialist contributions giving an interdisciplinary picture of collaborative activity between performers and audiences, materials and media, showing the interrelationship between writing, music, architecture, and painting, and emphasising that rhetoric can be non-verbal. (LMG)

Keywords: polyphony, rhetoric, non-verbal, performance, audience, writing, music, architecture, painting, arts.

GB43. CARTLIDGE, Neil. "Masters in the Art of Lying? The Literary Relationship between Hugh of Rhuddlan and Walter Map." *MLR* 106.1 (2011): 1-16.

This essay is an examination of the nature of the literary relationship between two of Angevin England's most mercurial literary figures, Hugh of Rhuddlan and Walter Map. It suggests a number of quite specific themes, allusions, and rhetorical manoeuvres that these two writers might be said to have in common, despite the linguistic and generic boundaries that otherwise seem to separate them. (NC, p. 1)

Keywords: Hugh of Rhuddlan, Walter Map, England, Angevin, rhetoric, boundaries, language, genre, lying.

GB44. CHAMBERS, Mark. "'Hys surcote was ouert': The 'Open Surcoat' in Late Medieval British Texts." *Medieval Clothing and Textiles* 7 (2011): 87-109, illus.

The effect of multilingualism on mid fourteenth-century terminology make it difficult to match a name to a garment. MC focuses on a group of clothing words, discussing borrowing from Anglo-Norman into Middle English and suggesting newly available sources of medieval vocabulary that can help in study both of lexicology and of garments.

Keywords: surcoat, multilingualism, clothing, Anglo-Norman, Middle English, vocabulary, lexicology, garments, clothing.

GB45. CICHON, Michael. "'As ye have brewd, so shal ye drink': the Proverbial Context of *Eger and Grime*." PURDIE and CICHON, *Medieval Romance*, 35-46 [F-GB11].

Considers three groups of proverbs: those involving comparison, with meaning generated by convention; those referring to women, which can show stereotyping linked to audience response, and those concerned with reciprocity, relevant to a romance dealing with both brotherhood and revenge. There is an appendix of proverbial phrases in the text. (LMG)

Keywords: *Eger and Grime*, proverbs; women, stereotyping of; audience response, reciprocity, brotherhood, revenge, convention, literary.

GB46. CLARKE, K. P. "Chaucer and Italy: Contexts and/of Sources." *Literature Compass*, 8.8 (2011): 526-533.

An outline of critical trends, including work tending to concentrate on sources as well as more recent criticism mainly concerned with interpretative questions, which will be of considerable interest to Chaucerians. (PW)

Keywords: Chaucer, Boccaccio, Dante Alighieri, Petrarch.

GB47. COHEN, Rip, and PARKINSON, Stephen, "The Medieval Galician-Portuguese Lyric." *A Companion to Portuguese Literature*, ed. Cláudia PAZOS ALONSO and T. F. EARLE. Woodbridge: Tamesis, 2009, 25-44.

Survey of the Medieval Galician-Portuguese lyric, highlighting the preponderance of courtly elements over popular ones, the interplay between the three main genres, and the recurrence of a limited number of 'moves' or speech acts in the love poetry. (SP)

Keywords: lyric, Galician-Portuguese, Portuguese literature, Galician literature, genre, lyric, love poetry.

GB48. COIRA, M. Pía. "The high-kingship of Alba in classical poetry of Scotland: the evidence from classical and pre-classical poetry." *Scottish Gaelic Studies* 28 (2011): 21-48.

The motif of the high-kingship of Ireland is well attested in classical Gaelic poetry, but the high-kingship of Scotland is absent from the extant corpus. This article suggests that the motif may well have once formed part of the repertoire of the Gaelic court poets. (MPC)

Keywords: kingship, high-kingship, Gaelic poetry, court poets, Gaelic, Ireland, Scotland.

GB49. COIRA, M. Pía. "Law and the rhetoric of sovereignty in late-medieval Ireland: perspectives from the work of Tadhg Óg Ó hUiginn." *Éigse* 36 (2008): 195-214.

An assessment of the poet's use of legal terminology and principle in order to argue his patrons' cases. (MPC)

Keywords: law, patronage, poetry, Gaelic, Tadhg Óg Ó hUiginn, rhetoric, Ireland.

GB50. COLDIRON, Anne E. B. *English Printing, Verse Translation, and the Battle of the Sexes, 1476-1557*. Women and Gender in the Early Modern World. Farnham: Ashgate, 2009. xvi + 264 pp.

Discusses verse texts, translated from French sources, which deal with gender relations. Includes translations of Christine de Pizan by Caxton as well as

several little-known early sixteenth-century satires: those without a modern edition are transcribed in appendices. (LMG)

Keywords: printing, English, translation, verse; sexes, battle of the; satire, Christine de Pizan; Caxton, William, gender relations, marriage.

GB51. COLWELL, Tania M. "Patronage of the poetic *Mélusine* romance: Guillaume l'Archevêque's confrontation with dynastic crisis." *Journal of Medieval History* 37.2 (2011): 215-229.

Examines Coudrette's *Melusine (Roman de Parthenay)* in conjunction with evidence provided by feudal, financial, and legal sources and concludes that Guillaume l'Archevêque's patronage was motivated by his anxieties about the imminent extinction of the Parthenay dynasty. (NR)

Keywords: Coudrette, *Melusine*; patronage, history in literature; Guillaume l'Archevêque, lord of Parthenay; romance, ancestral.

GB52. CORNISH, Alison. *Vernacular Translation in Dante's Italy: Illiterate Literature*. Cambridge: Cambridge UP, 2011.

A well-informed and thought-provoking synthesis of recent philological work on vernacular translations and the translation practices during the thirteenth to fifteenth century communal period of those who rendered Latin and French works in the vernacular for a monolingual and non-Latin literate audience. There are chapters on the status of *volgarizzamenti* relative to their source texts, with a focus on Livy, and an analogy between the access of "illiterates" to the learning of high culture and women's appropriation of luxury, or *haute couture*; on how translators modified their translations to the point of becoming authors themselves; on the cross-fertilization between French and Italian vernaculars, particularly in the Franco-Veneto region, and in relation to encyclopaedic, historical, and chivalric literature; on religious translation of the Bible and saints' lives in devotional works and preaching, the most widely-read category of *volgarizzamento* which has received little scholarly interest; on Dante's attitude towards translations, his use of them, and their position within his linguistic theories and poetics in general, with reference to Brunetto Latini; and an overview of the turn away from the vernacular at the end of the 14th century, a moment epitomized by Petrarch. (PW)

Keywords: Dante, Boccaccio, Petrarch, translation, vernacular; Latini, Brunetto; Livy.

GB53. CROCKER, Holly A. "Disfiguring Gender: Masculine Desire in the Old French Fabliau." *Exemplaria* 23.4 (2011): 342-367.

Argues that many examples of the *fabliau* genre challenge the prescriptive gender binary associating masculinity with reason and femininity with desire. These texts offer a version of sexual desire that includes masculinity within the domain of erotic excitation. (NR)

Keywords: gender, sexuality, desire, *fabliaux*, *Lai d'Aristote*, *Fevre de Creuil*, *Cele qui se fist foutre sur la Fosse de son Mari*, *Saineresse*, *Aloul*, *Berengier au long cul*, *Coille noire*, *Moigne*, *Porcelet*, *Quatre Sobais Saint Martin*, *Pucele qui voloit voler*, *Cele qui fu foutue et desfoutue*, *Frere Denise*, *Auberee*, *Meunier d'Arleux*, *Guillaume au Falcon*, *Braies au Cordelier*, *Chevalier qui fist sa Dame confesse*, *Chevalier a la Robe vermeille*, *Sorisetete des Estopes*, *Dame qui se venja du Chevalier*, *Borgoise d'Orliens*, *Constant du Hamel*, *Sire Hain et Dame Anieuse*, *Tresces*, *Dame escoillee*, *Foteor*.

GB54. CRUSE, Mark. *Illuminating the 'Roman d'Alexandre': Oxford, Bodleian Library, MS Bodley 264. Manuscript as Monument*. Gallica 22. Cambridge: D.S. Brewer, 2011. 252 pp., illus.

Studies the texts and images in Bodley 264 in the cultural context of the manuscript's production in the north of France in the fourteenth century and its later reception in England. Argues that the manuscript presents Alexander's world as an ideal version of medieval court culture and presents Alexander as a proto-crusader. (NR)

Keywords: *Roman d'Alexandre*, *Prise de Defur*, *Vœux du Paon*, *Voyage au Paradis*, manuscript studies, art history, ms. Oxford, Bodleian Library Bodley 264.

GB55. DANIELS, Rhiannon. "Rethinking the Critical History of the *Decameron*: Boccaccio's Epistle XXII to Mainardo Cavalcanti." *Modern Language Review*, 106.2 (2011): 423-447.

This is a close reading in context which argues that the judgements Boccaccio expresses in this letter to his friend and patron refer to the whole of his vernacular output and not just to the *Decameron* as is commonly assumed. The argument engages with fundamental questions about how information on fourteenth-century authors is pieced together and interpreted, comments interestingly on Boccaccio's attitudes to his reader, and aims overall to dismantle the all too common concept of a writer who recants the playful eroticism of a youth in moral old age. (PW)

Keywords: Boccaccio; Cavalcanti, Mainardo; reader, eroticism, youth, old age.

GB56. DAY, Jenny. "Shields in Welsh Poetry up to c.1300: Decoration, Shape and Significance." *Studia Celtica* 45 (2011): 27-52.

Keywords: Welsh poetry, shields.

GB57. DODD, Gwilym. "Writing wrongs: The drafting of supplications to the crown in later fourteenth-century England." *MÆ* 80.2 (2011): 217-246. Studies the form and the process of writing of Anglo-French petitions to the Crown in the fourteenth century. (NR)

Keywords: Anglo-Norman, Anglo-French, Crown, petitions.

GB58. DOWNES, Stephanie. "Thomas Hoccleve's *Letter of Cupid* and 'Martir Margarete'." *Notes and Queries* 58.2 (2011): 186-188.

Discusses Hoccleve's reference to St Margaret of Antioch, not found in Christine de Pizan's *l'Epistre au dieu d'Amours* which he is translating, and the apparent inconsistency of the narrator Cupid's address to the saint. (LMG)

Keywords: Hoccleve, Thomas, *Letter of Cupid*; St Margaret of Antioch, translation, narrator, Cupid, Christine de Pizan, *l'Epistre au dieu d'Amours*.

GB59. DRONKE, Peter. "Metamorphoses: Allegory in early medieval commentaries on Ovid and Apuleius." *Journal of the Warburg and Courtauld Institutes* 72 (2009): 21-39.

Commentators whose work is discussed include the anonymous writer whose work is preserved in the early twelfth-century manuscript Munich, Bayerische Staatsbibliothek Clm 4610 (and who cites Manegold of Lautenbach as an authority), Alain of Lille, and Arnulf of Orléans. (LMG)

Keywords: allegory, metamorphosis, Ovid, Apuleius, ms. Munich, Bayerische Staatsbibliothek Clm 4610, Manegold of Lautenbach, Alain of Lille, Arnulf of Orléans.

GB60. EDWARDS, Suzanne. "The Rhetoric of Rape and the Politics of Gender in the *Wife of Bath's Tale* and the 1382 *Statute of Rapes*." *Exemplaria* 23.1 (2011): 3-26.

Reads the representation of rape in Chaucer's tale in the light of contemporary juridical reform in England. (LMG)

Keywords: gender; Chaucer, Geoffrey, "Wife of Bath's Tale"; rape, law.

GB61. ELEY, Penny. *Partonopeus de Blois: Romance in the Making*. Gallica 21. Cambridge: D.S. Brewer, 2011. ix + 260 pp.

Studies the anonymous *Partonopeus de Blois* as the textual space of *fusion* of different *matières* and literary traditions while maintaining a focus on the historical context. Argues that the first versions of *Partonopeus* went into circulation in the early 1170s, which places it at the early stage of the development of the romance genre. (NR)

Keywords: *Partonopeus de Blois*, *Partonopeus* Continuation, *Roman de Thèbes*, *Roman d'Alexandre*, *Florimont*, manuscript studies, authorship.

GB62. EMERSON, Catherine. "No Way to Treat Your Mother: Understanding Jean de Saintré's Rage." *FS* 65.4 (2011): 429-443.

Studies the relationship between mother and son in Antoine de la Sale's *Jean de Saintré*. Argues that this work presents a critique of the infantilizing tendencies of courtly society. (NR)

Keywords: Antoine de la Sale, *Jean de Saintré*.

GB63. ERWIN, Bonnie J. "A Good Woman Is Hard to Find: Conversion and the Power of Feminine Desire in *Bevis of Hampton*." *Exemplaria* 23.4 (2011): 368-389.

Drawing upon postcolonial theory, illuminates the ambiguous situation of Josian, the Saracen princess who converts to Christianity. Idealised yet unsettling, her alterity challenges the community to which she ostensibly conforms. (LMG)

Keywords: postcolonial studies, Saracens, masculinity, chivalric, femininity, conversion, *Bevis of Hampton*, Josian, Christianity.

GB64. EVANS, Sandy. "*Pays Gaste* and *Pucelle Gaste*: Gendering Resistance in *Garin le Loberenc*, *Gerbert de Mez*, and *Raoul de Cambrai*." *Exemplaria* 23.4 (2011): 317-341.

Argues that epics of revolt *Raoul de Cambrai*, *Garin le Loberenc* and *Gerbert de Mez* invert the topos of the woman's rebellious nature by depicting noblewomen and queens who resist patriarchal dominance through their words and their desires. Through the figures of the rebellious women the poets voice an ideal of the feudal order predicated upon loyal service and just reward. (NR)

Keywords: *Raoul de Cambrai*, *Garin le Loberenc*, *Gerbert de Mez*, epics of revolt, gender studies, queenship, rape.

GB65. FERREIRA, Maria do Rosário. "'Terra de Espanha': A Medieval Iberian Utopia." *Portuguese Studies* 25.2 (2009): 182-198.

Shows how the concept of "Spain" as an entity with an inherent unity transcending geographical divisions is linked ideologically to the process of territorial appropriation known as the Reconquest and with the collective memory of an original sin that had led to the loss of the land. The reconquest, taken as a military expiation of the sin, generated messianic expectations embodied in warrior figures of mixed Christian and Moorish descent. (Mdrf)

Keywords: Spain, Iberia, medieval, Reconquest, sin, original, memory, collective, warrior figures, historiography, Hispanic, Alfonso X, Christians, and Moors.

GB66. FIDALGO, Elvira. "Cantigas de amor para Santa María." CONDE and GATLAND, *Gaude Virgo Gloriosa*, 87-106 [F-GB2].

Alfonso X declares that he abhors worldly love to devote himself to praising the miracles of the Virgin. Nevertheless in some of his *cantigas* (10, 130, 140, 160, 260, 200, etc.) he chooses the lexicon and the model of the profane *cantiga de amor* to write genuine love songs to the Virgin with the most refined "fin'Amors" expression. (EF)

Keywords: Virgin Mary, Marian miracle literature, Alfonso X "El Sabio", *Cantigas de Santa Maria*, *cantiga de amor*, love songs, "fin'Amors".

GB67. FIELD, Rosalind. "'Pur les francs homes amender': Clerical Authors and the Thirteenth-Century Context of Historical Romance." PURDIE and CICHON, *Medieval Romance*, 175-188 [F-GB11].

Re-examines the author-patron relationship for Anglo-Norman romance with a focus on authorship. Clerical authorship did not mean a pious persona: intertextuality indicates shared worldly concerns as well as moral issues, as "a self-fashioning of the Anglo-Norman barony" (p. 181) is provided, drawing on the pre-Conquest past to promote a concept of clerical-baronial common interest; a concept encapsulated in Magna Carta. (LMG)

Keywords: Anglo-Norman barony; romance, Anglo-Norman; historical, authorship, clerical, intertextuality, moral issues, Magna Carta, patronage, author-patron relationship.

GB68. FINKE, Laurie. "(Dis)embodying Men: The Visual Regimes of Homosexuality in the Middle Ages." NYFFENEGGER and RUPP, *Flesbly Things and Spiritual Matters*, 209-228, illus. [F-GB9].

Explores the male gaze on the male body in medieval literature and art, and how it contributes to an understanding of what constitutes male identity in the Middle Ages. (LMG)

Keywords: Chaucer, Geoffrey, "Miller's Tale"; art, *Sir Gawain and the Green Knight*, theory, gender, gender definition; Lacan, Jacques; body, male.

GB69. FLANNERY, Mary C. "A Bloody Shame: Chaucer's Honourable Women." *RES* 62.255 (2011): 337-357.

Sensibility to shame is central to Chaucer's narratives of honourable women. Examining the treatment of shamefastness (most simply understood as

modesty) in the Chaucer canon, I argue that he depicts it as a point of tension between medieval concepts of manliness and feminine honour. (From an abstract by MCF)

Keywords: shame; Chaucer, Geoffrey; women, honourable, manliness, feminine honour.

GB70. FRANKE, William. "Dante's 'New Life' and the New Testament: An Essay on the Hermeneutics of Revelation." *The Italianist*, 31.3 (2011): 335-366.

A fascinating defence, against Robert Pogue Harrison, of a "revelo-centric" reading of the *Vita nuova*, in the light of critical studies on the New Testament where the purpose of gospel writing is not to record facts but to witness to the miracle of faith within the lives of individuals in the Christian community. The language of existential theology renders a convincing reading of Dante: the focus is specifically on the lyrical dimension in religious experience where subjective response and feeling are constitutive parts of objective events, not secondary and less real, and the prophetic and revelatory powers of poetry are intimately bound up with the rapture created by its lyrical qualities. (PW)

Keywords: Dante, *Vita nuova*; theology, poetic, Christianity, power of poetry; Harrison, Robert Pogue; New Testament.

GB71. GAFFNEY, Phyllis. *Constructions of Childhood and Youth in Old French Narrative*. Farnham: Ashgate, 2011. 236 pp.

Studies representations of childhood in over 60 texts (*chansons de geste* and romances) written between 1100 and 1220. Whereas juvenile epic heroes display precocious strength and wisdom, children in romance require guidance and instruction. *Enfances* poems combine epic and romance features. (NR)

Keywords: childhood, hero, *chansons de geste*, romance, *enfances*, *Chanson de Roland*, *Gormont et Isembart*, *Aliscans*, *Couronnement de Louis*, *Chevalerie Vivien*, *Jourdain de Blaye*, *Raoul de Cambrai*, *Aiòl*, *Roman de Thèbes*, *Piramus et Tisbé*, *Lai de Narcisse*, *Floire et Blancheflor*; *Escoufle*, Chrétien de Troyes, *Cligès*; *Floris et Lyriopé*.

GB72. GECK, John A. "'For Goddes love, sir, mercy!': Recontextualising the Modern Critical Text of *Floris and Blancheflor*." PURDIE and CICHON, *Medieval Romance*, 77-89 [F-GB11].

Explores differences and similarities among the Middle English manuscript versions of *Floris*. Modern critical oversimplification of the tale, and the deviation of the Auchinleck text from other versions, becomes evident when manuscripts are compared. The importance of ambiguity is stressed, with relation both to Floris's religion and to his gender. (LMG)

Keywords: *Floris and Blancheflor*, Floris, ms., the Auchinleck, conversion, ambiguity, Saracens, Christianity, sexuality, gender.

GB73. GILBERT, Jane. *Living Death in Medieval French and English Literature*. Cambridge: Cambridge UP, 2011. viii + 283 pp.

Chapters on the *Chanson de Roland*, non-cyclic prose *Lancelot*, the *ubi sunt* in Deschamps and Villon, *Pearl*, and Chaucer's *Book of the Duchess* and *Legend of Good Women*. Explores "living dead" figures from various theoretical perspectives, widening out from Lacan's "between-two-deaths" to include anamorphosis, anthropology, phenomenology and queer theory. (JG)

Keywords: *Chanson de Roland*, *Lancelot en prose*, non-cyclic, *ubi sunt*, Eustache Deschamps, François Villon, *Pearl*, Chaucer, Geoffrey, *Book of the Duchess*; *Legend of Good Women*; living dead, theory; Lacan, Jacques; anamorphosis, anthropology, phenomenology, queer theory.

GB74. GOODMAN, Peter. "The Archpoet and the Emperor." *Journal of the Warburg and Courtauld Institutes* 74 (2011): 31-58.

"Free association has usurped the place of historical facts" (p. 31). PG explores evidence for the twelfth-century figure of the Archpoet, his function, milieu, and attitudes, in the context of his *Salve, Mundi domine!*, an encomium on the Emperor Barbarossa. (LMG)

Keywords: Archpoet, the, *Salve, Mundi domine!*; poetry, praise Barbarossa, Emperor.

GB75. GREEN, D. H. *Women and Marriage in German Medieval Romance*. Cambridge Studies in Medieval Literature 74. Cambridge: Cambridge UP, 2009, 274 pp.

Argues against the view of a uniformly negative attitude to women during the Middle Ages, and draws on vernacular literature from Germany to show that around 1200 conventional gender relationships were debated and significantly challenged. (LMG)

Keywords: gender, romance, German, women, marriage.

GB76. GRIFFITH, David. "A Newly Identified Verse Item by John Lydgate at Holy Trinity Church, Long Melford, Suffolk." *Notes and Queries* 58.3 (2011): 364-367.

The full extent of the poetic texts associated with John Lydgate and painted within the chantry chapel of Holy Trinity Church has not been realised. (LMG)

Keywords: texts, painted, Lydgate, John, newly identified verse by; Long Melford, Suffolk, Holy Trinity Church.

GB77. HARDMAN, Phillippa. "Learning Lessons in Middle English Romance." *RMS* 37 (2011): 1-13. Special issue: *Preaching, Teaching, and Manipulating in Medieval Literature*.

Despite the strictures of works including the *Cursor Mundi*, there is evidence that romances were used for teaching as well as for recreation. Those selected, such as *Sir Isumbras*, tended to deal with fall and (chastened) restoration. Manuscript context and educational purposes, and the depiction of education itself in a range of Middle English texts, are discussed: the relationship between romance and education is not always comfortable. (LMG)

Keywords: *Cursor Mundi*, *Sir Isumbras*, education, teaching, fall and restoration, manuscript context, manuscripts, household, Middle English romances, romance, "household manuscripts".

GB78. HARDMAN, Phillippa. "Roland in England: Contextualising the Middle English *Song of Roland*." PURDIE and CICHON, *Medieval Romance*, 91-104 [F-GB11].

Discusses the text contained in British Library MS Lansdowne 388, fols. 381-395. Explores its identity "as a fragmentary 'Song of Roland', both in relation to the French *Chanson* and in terms of its new context within the tradition of Middle English romance" (p. 91). Finds emphasis on fellowship, counsel, and the hero as both lord and Christian leader. (LMG)

Keywords: Middle English romance, *Song of Roland*, Middle English, Roland tradition, *Chanson de Roland*, ms. London, British Library Lansdowne 388, readership, English, hero, fellowship, counsel, Christianity.

GB79. HARPER, April. 'The Image of the Female Healer in Western Vernacular Literature of the Middle Ages'. *Social History of Medicine*, 25.1 (2011): 109-124.

A very broad overview of the public perception of women medical practitioners (as surgeons, physicians, apothecaries, sorceresses, and midwives) in Icelandic and Scandinavian literature, Arthurian romances, Hildegard of Bingen, *Aucassin et Nicolette*, Marie de France, Chrétien de Troyes, Boccaccio, and Petrarch, noting that from the fourteenth century a decrease in the presence of female healers across all genres of literature echo developments in medicine from the twelfth century onwards, when the rise of the universities and the subsequent licensing of physicians excluded women and enforced the superiority of "knowledge" over "experience." (PW)

Keywords: medicine, Women and medicine, magic, Icelandic literature, Scandinavian literature, Old Norse, Arthurian romance, Hildegard of Bingen, *Aucassin et Nicolette*, Marie de France, Chrétien de Troyes, Boccaccio, Petrarch, genre.

GB80. HASKINS, Susan. "Mary Magdalen and the Burgundian Question." *Journal of the Warburg and Courtauld Institutes* 73 (2010): 99-135, illus.

This article discusses the role of Mary Magdalen in the context of Burgundian Hapsburg dynastic politics of the late fifteenth and early sixteenth centuries, and particularly in art work commissioned by Margaret of Austria (1480-1530). It will attempt to show how the figure of the saint was used symbolically to refer to the most vigorously contested part of the Burgundian Hapsburg inheritance: the duchy of Burgundy in France." (SH, p. 99)

Keywords: Mary Magdalen; Burgundy, duchy of; politics, art, Margaret of Austria, Hapsburg dynasty.

GB81. HAZBUN, Geraldine. "'Más avremos adelant': Minaya Álvar Fáñez and the Heroic Vision in the *Cantar de Mio Cid*." *BSpS* 88.4 (2011): 463-486.

"Antithesis and correlation ... division and cohesion" (p. 463) are integral to the poem's mindset. GH reads Minaya as a form of literary double, "assessing whether the Cid and Minaya retain essentially independent identities or are conflated into a single heroic vision, and what this brings to our interpretation of the poem. Inherent in this discussion, therefore, is the poem's propensity to link and to differentiate as a way of conveying meaning" (p. 464). (LMG)

Keywords: Cid, Álvar Fáñez, Minaya, doubling, epic, *Cantar de Mio Cid*, heroic vision, identity.

GB82. HEDEMAN, Anne D. "Advising France through the Example of England: Visual Narrative in the *Livre de la prise et mort du roy Richard* (Harl. MS. 1319)." *Electronic British Library Journal* (2011).

Examines the visual narrative of Harley 1319, a copy of Jean Creton's account of King Richard II's deposition in 1399 owned by Duke John of Berry, uncle of King Charles VI of France. Shows the significance of the work for a French courtly audience. (LMG)

Keywords: Richard II, King; ms. London, British Library, Harley 1319; Jean Creton, *Livre de la prise et mort du roy Richard*; John, Duke of Berry; Charles VI, King of France, audience, courtly, illustration.

GB83. HEFFERNAN, Carol Falvo. "Chaucer's *Troilus and Criseyde* V. 1821 and Dante's *Paradiso* XXII. 135: Laughter and Smiles." *Notes and Queries*, 58.3 (2011): 358-360.

A commentary specifically on the "laughter and smiles" of this well-known parallel, with reference to Boccaccio *Teseida* (II. 3). (PW)

Keywords: Boccaccio, Chaucer, Geoffrey, *Troilus and Criseyde*; Dante, laughter, smiles.

GB84. HEFFERNAN, Carol F. "The Nun's Priest's Identity and the Purpose of his Tale." *Leeds Studies in English* n.s. 42 (2011): 43-52.

This new reading of the problematical "preestes three" in the *General Prologue* attempts to give a greater sense of identity to the anonymous Nun's Priest by suggesting that Chaucer conflated him with another clergyman: the Clerk. This association helps shed more light on the Nun's Priest's relationship to the tale he tells. (CFH)

Keywords: Chaucer, Geoffrey, *General Prologue*; "Nun's Priest's Tale".

GB85. HIJANO VILLEGAS, Manuel. "Fuentes romances de las crónicas generales: el testimonio de la *Historia menos atajante*." *Hispania* 12.2 (2011): 118-34.

The text being studied relates the struggles between the Castro and Lara families during the minority of Alfonso VIII of Castile. There are vestiges of a generic memorialisation of the deeds of the Castilian nobility. (LMG)

Keywords: *Historia menos atajante*; Alfonso VIII of Castile, King; memorialisation. Castilian nobility.

GB86. HOLTON, Amanda. "An Obscured Tradition: The Sonnet and its Fourteen-Line Predecessors." *RES* 62.255 (2011): 373-392.

The sonnet in English is usually located as a sixteenth-century innovation, firmly linked to Italian influences, and frequently associated with a distinctively modern consciousness. Yet the speed and comfort with which the form settled into English reflects the fact that the sonnet *per se* was preceded by a longstanding tradition of 14-line poems in English written in forms derived from French. (From an abstract by AH.)

Keywords: sonnet form, poetry, in English; in French; English poetry, French influence on; Italian influence on French poetic forms.

GB87. HUNTER, Brooke. "*Remnants of Things Past: Memory and the Knight's Tale*." *Exemplaria* 23.2 (2011): 126-146.

Explores the resonance of memory and the trauma of memorialisation in the *Knight's Tale* and its narration. (LMG)

Keywords: Boethius Chaucer, Geoffrey, "Knight's Tale"; Knight, Chaucer's; narration, memory, memorialisation.

GB88. HUWS, Byron. “*Manawydan uab Llyr*: A Tale of the Norman Occupation of Deheubarth.” *Transactions of the Honourable Society of Cymmrodorion* n.s. 16 (2010): 7-23.

Keywords: *Manawydan uab Llyr*, Normans, Deheubarth, Welsh history; literature, *Mabinogi*, Flemish.

GB89. JACK, Kimberley. “What Is the Pearl-Maiden Wearing, and Why?” *Medieval Clothing and Textiles* 7 (2011): 65-85, illus.

“In most critical examinations, the details of the Pearl-Maiden’s attire blur and contract into an ornate, white setting described only to highlight the centrally located *wonder perle*” (p. 67). KJ examines the garment itself, editorial descriptions of which do not correspond with the visual record from funerary and other depictions of contemporary fashions. Rather, the Pearl-Maiden’s gown is a specific form of aristocratic dress which would have had meaning for late fourteenth-century readers. (LMG)

Keywords: Pearl-Maiden, her garment; clothing, aristocratic, fashion, late fourteenth-century readers.

GB90. JANIN, Erica. “El rey y la nobleza en el *Poema de Alfonso Onceno* y la *Gran Crónica de Alfonso XI*: construcción ejemplar del rey en el relato del proceso de pacificación interna de Castilla.” *HispRJ* 12.1 (2011): 3-17. The construction of the figure of Alfonso XI as exemplary king is examined. (LMG)

Keywords: *Poema de Alfonso Onceno*, *Gran Crónica de Alfonso XI*; Alfonso XI, King; kingship, exemplary, Castile.

GB91. KELLER, Angelina Keller. “Grotesquely Articulate Bodies: Medicine, Hermeneutics and Writing in the *Canterbury Tales*.” NYFFENEGGER and RUPP, *Fleshly Things and Spiritual Matters*, 79-124 [F-GB9].

Some “curious representations of verbal performances”, notably in Chaucer’s “Second Nun’s Tale” and “Prioress’s Tale”, are “strongly reminiscent of Mikhail Bakhtin’s grotesque bodies” (p. 79). The author goes further by exploring how medieval medicine portrays the human body with linguistic articulation from parts not meant to be associated with speech. (LMG)

Keywords: performance, verbal; Chaucer, Geoffrey, *Canterbury Tales*; “Second Nun’s Tale”; “Prioress’s Tale”; Bakhtin, Mikhail; body, medicine, speech.

GB92. KENNEDY, William J. “European Beginnings and Transmissions: Dante, Petrarch and the Sonnet Sequence.” *Cambridge Companion to the Sonnet*, 84-104 [F-GB3].

A survey of the sonnet's early development from its invention in the thirteenth century to its dissemination throughout Europe in the sixteenth century. (PW)

Keywords: Dante, Petrarch, subjectivity.

GB93. KHALAF, Omar. "An Unedited Fragmentary Poem by Anthony Woodville, Earl Rivers in Oxford, Bodleian Library, MS Bodley 264." *Notes and Queries* 58.4 (2011): 487-490.

A short, overlooked text may provide decisive information on the life of the manuscript between 1466, when it was bought by Richard Woodville, first Earl Rivers, and the end of the century. (LMG)

Keywords: Woodville, Richard, first Earl Rivers; Woodville, Anthony, Earl Rivers; ms. Oxford, Bodleian Library, Bodley 264.

GB94. LEEDHAM, Suzanne. "(Mis)Remembering the Past: The Middle English *Song of Roland*'s Contemporary Religious Alterations to a French Tradition." *RMS* 37 (2011): 27-39. Special issue: *Preaching, Teaching, and Manipulating in Medieval Literature*.

The fifteenth-century English fragmentary *Song of Roland* "has its own purposes and identity" (p. 28). A comparison with its French counterparts reveals an increased emphasis on religious motivation and faith rather than on worldly concerns. In the light of current research on late medieval religion, the article brings out the fragment's relevance to a late fifteenth-century lay audience. (LMG)

Keywords: *Song of Roland*, Middle English, Roland tradition, religion, late medieval, audiences.

GB95. LÉGLU, Catherine. "Antoine de la Sale's *La Sale*: The Cannonball and the Prince's Head." *FS* 65.2 (2011): 143-155.

Studies ways in which Antoine de la Sale's 'mirror for princes' *La Sale* (1451) breaks with its narrative frame (a translated and Christianized version of Valerius Maximus's *Facta et dicta memorabilia*) and at once promotes and questions the authority of the tutor. (NR)

Keywords: Antoine de la Sale, *La Sale*; *Jean de Saintré*; Valerius Maximus, *Facta et dicta memorabilia*; *nouvelle*, *exemplum*, 'mirror for princes' literature.

GB96. LEWIS, Barry J. "Late Medieval Welsh Praise Poetry and Nationality: The Military Career of Guto'r Glyn Revisited." *Studia Celtica* 45 (2011): 111-130.

Keywords: Welsh praise poetry, Welsh nationality, Guto'r Glyn.

GB97. LIU, Yin. "Romances of Continuity in the English Rous Roll." PURDIE and CICHON, *Medieval Romance*, 149-159 [F-GB11].

Defends the reputation of John Rous, fifteenth-century Warwick chantry priest "whose armorial rolls pressed both romance and genealogy into the service of his patrons, the earls of Warwick" (p. 149). Explores a genealogical problem related to the Anglo-Norman *Gui de Warewic*, and finds an ingenious use of heraldry to link the historical earls of Warwick with the romance figures Guy and Enyas (the Knight of the Swan). (LMG)

Keywords: Rous, John, *Rous Roll*; Warwick, earls of; *Gui de Warewic*, Anglo-Norman, genealogy, heraldry, Guy of Warwick, Enyas (Knight of the Swan), patronage.

GB98. LUXFORD, Julian M. "A Fifteenth-century version of Matthew Paris's *Procession with the relic of the Holy Blood* and evidence for its Carthusian context." *Journal of the Warburg and Courtauld Institutes* 72 (2009): 81-101, illus.

Describes and explains Eton College manuscript 213, which contains a fifteenth-century version of Matthew Paris's drawing of Henry III's procession with the relic of the Holy Blood. Discusses the drawing's provenance and transmission, and the implications for Matthew Paris's historical reputation and for the study of fifteenth-century English art. (LMG)

Keywords: ms. Eton College 213, Matthew Paris, illustration, Henry III, Holy Blood, art, fifteenth-century English, Carthusians.

GB99. MANZARI, Francesca. "Harley MS. 2979 and the Books of Hours Produced in Avignon by the Workshop of Jean de Toulouse." *Electronic British Library Journal* (2011).

Discusses the originality of the iconographic programme of what appears to be one of the finest and most elegant surviving examples of work from the atelier of Jean de Toulouse. (LMG)

Keywords: iconography, illumination, Jean de Toulouse, Books of Hours, Avignon, ms. London, British Library, Harley 2979.

GB100. MARINO, Nancy F. *Jorge Manrique's Coplas por la muerte de su padre: A History of the Poem and its Reception*. Monografías A. Woodbridge: Tamesis, 2011. 226 pp.

Explores the historical setting of the poem, completed shortly before its author's death in 1479, its earliest transmission, the enduring reputation of Jorge Manrique, and the reception of his work over the centuries. (LMG)

Keywords: Jorge Manrique, *Coplas por la muerte de su padre*, transmission, reception.

GB101. McCABE, T. Matthew N. *Gower's Vulgar Tongue: Ovid, Lay Religion, and English Poetry in the Confessio Amantis*. Publications of the John Gower Society. Cambridge: D. S. Brewer, 2011. 266 pp.

Explores in detail Gower's language choice and its implications during the 1380s, the conditions for writing in English at the time, Gower's appropriation of Ovidian, devotional, and romance elements, his audience, and the significance of his remarkable achievement. (LMG)

Keywords: Gower, John, *Confessio Amantis*; language, choice of; English, poetry, Ovid, religion, lay, romance, audience.

GB102. McTURK, Rory. "Redemption through Iambic Reversal? The Case of Henryson's *Cresseid*." *Leeds Studies in English*. Special edition: *Essays in Honour of Oliver Pickering*. n.s. 41 (2010): 134-145.

Henryson's poem contains a significant number of cases where the name *Cresseid* is stressed on the first syllable, in contrast to Chaucer's *Troilus and Criseyde*, in which stress is almost entirely on the second. The difference may have semantic and thematic significance: in the course of Henryson's response to Chaucer, he employs the metrical possibilities of *Cresseid*'s name as he makes her a tragic heroine. (LMG)

Keywords: Pickering, Oliver; Henryson, Robert, *Testament of Cresseid*; Chaucer, *Troilus and Criseyde*, metrics.

GB103. MILES, Brent. *Heroic Saga and Classical Epic in Medieval Ireland*. Studies in Celtic History 30. Cambridge: D. S. Brewer, 2011. x + 272 pp.

The puzzle of Ireland's role in the preservation of classical learning into the middle ages has always excited scholars, but the evidence from the island's vernacular literature—as opposed to that in Latin—for the study of pagan epic has largely escaped notice. In this book the author breaks new ground by examining the Irish texts alongside the Latin evidence for the study of classical epic in medieval Ireland, surveying the corpus of Irish texts based on histories and poetry from antiquity, in particular *Togail Troi*, the Irish history of the Fall of Troy. He argues that Irish scholars' study of Virgil and Statius in particular left a profound imprint on the native heroic literature, especially the Irish prose epic *Táin Bó Cúailnge* ("The Cattle-Raid of Cooley"). (BM)

Keywords: heroic saga, Irish, classical, epic; learning, in Ireland, Irish literature, *Togail Troi*, Fall of Troy, Virgil, Statius, *Táin Bó Cúailnge* ("The Cattle-Raid of Cooley"), epic.

GB104. MONTERO, Ana Isabel. "From Margins to the Centre: Libidinous Imagery in MS. 2653 of the *Cancionero de Palacio*." *BSpS* 88.1 (2011): 1-23, illus.

Erotic marginal illumination of a fifteenth-century anthology, composed in the court of Aragon, adds layers of meaning to the courtly songs of love and provides new challenges for scholarly exploration of the manuscript. (LMG)
Keywords: manuscript illumination, erotic imagery, anthology; Aragon, court of; ms. Salamanca, Biblioteca Universitaria MS 2653, love song, courtly.

GB105. MULLALLY, Robert. *The Carole: A Study of a Medieval Dance*. Farnham: Ashgate, 2011. xvi + 148 pp., 9 illus., 5 musical examples.

Considers that the *carole* has been widely misunderstood in recent citations. Investigates primary sources for details of the history, choreography and performance of the dance, finding that it was performed by all classes of society. Explores etymology and terminology as well as music, iconography and geographical distribution. (LMG)

Keywords: *carole*, dance, music, iconography, performance.

GB106. NÄRÄ, Katarina. "Dieux y ait part': Surviving Stormy Seas in Froissart's *Chroniques*." *Romance Studies* 29.3 (2011): 135-145.

God and Fortune played a role in man's survival of wilderness, including the oceans. The article analyses Froissart's manner of depiction of stormy seas and his motivation for including the passages in his work. (LMG)

Keywords: Jean Froissart, *Chroniques*; storms, ocean, wilderness, divine intervention, Fortune, God.

GB107. NAUS, James L. "The French Royal Court and the Memory of the First Crusade." *NMS* 55 (2011): 49-78.

How and why the history of the First Crusade was fashioned to accommodate questions raised about the status of the royal court. (LMG)

Keywords: Philip I of France, Hugh of Vermandois, First Crusade, Robert the Monk, memory, kingship, French royal court.

GB108. NIEVERGELT, Marco. "Paradigm, intertext, or residual allegory: Guillaume de Deguileville and the *Gawain*-poet". *MÆ* 80.1 (2011): 18-40.

Studies the influence of Guillaume de Deguileville on the *Gawain*-poet in the context of the reception of Deguileville's works in late fourteenth-century England. (NR)

Keywords: Guillaume de Deguileville, *Gawain*-poet, allegory, reception.

GB109. OLDFIELD, Paul. ‘The medieval cult of St Agatha of Catania and the consolidation of Christian Sicily’. *Journal of Ecclesiastical History*, 62.3 (2011): 439-456.

Keywords: Sicily, history, hagiography, St Agatha of Catania.

GB110. ORR, Natalie. “The Clerk and the Courtier: Debating the Tristan Problem”. *RMS* 37 (2011): 41-57.

Argues that neither *Cligès* nor *Chevalier de la charette* is intended to solve the ‘Tristan problem’; the narratorial persona adopted by Chrétien (clerk or *trouvère*) determines the treatment of the theme in each romance. (NR)

Keywords: Chrétien de Troyes, *Cligès*, *Le chevalier de la charette*; Tristan literature, narratorial persona.

GB111. PARKINSON, David J. “Henryson’s Matter of Style: *The Garmont of Gud Ladeis*.” *RES* 62.256 (2011): 520-537.

Deals with style and signification, and the layers of allegory in a deceptively simple lyric which can illuminate Henryson’s better-known works. (LMG)

Keywords: Henryson, Robert, his poetic style; *Fables*; *The Garmont of Gud Ladeis*; allegory, lyric.

GB112. PARKINSON, Stephen, “The Miracles Came in Two by Two: Paired Narratives in the Cantigas de Santa Maria.” CONDE and GATLAND, *Gaude Virgo Gloriosa*, 65-85 [F-GB2].

Develops a lighthearted comparison between Alfonso’s Cantigas and Noah’s Ark, to explain how pairs or larger sets of poems using the same miracle story are included in Alfonso’s collection. Some represent different branches of tales which were part of the central miracle tradition, others are parallel developments of the same story, often relocated to local shrines. The main motivation is the need to reach the target number of poems required to complete the architecture of the collection. (SP)

Keywords: Marian miracle literature, Alfonso X “El Sabio”, *Cantigas de Santa Maria*; Noah’s Ark, narratives, paired.

GB113. PEARSALL, Derek. “The Pleasure of Popular Romance: A Prefatory Essay.” PURDIE and CICHON, *Medieval Romance*, 9-18 [F-GB11].

Provides a personal retrospect on the changing nature of criticism of Middle English metrical romance. Considers the patterns and characteristics of the stories, and the satisfying ways in which audience expectations are met. (LMG)

Keywords: romance, family; metrical; Middle English; popular, Family romances, Breton lays, criticism.

GB114. PÉREZ-SIMON, Maud. "Beyond the Template: Aesthetics and Meaning in the Images of the *Roman d'Alexandre en prose* in Harley MS. 4979." *Electronic British Library Journal* (2011).

Explores the relationship of text and image, and its implications, in Harley 4979 and iconographically related manuscripts, showing the effects of the process of translation, transcription, and illustration, as the work's concerns are transformed into those of a *miroir de prince*. (LMG)

Keywords: aesthetics, *Roman d'Alexandre en prose*, illustration, text and image, ms. British Library, Harley 4979, translation, transcription, *miroir de prince*.

GB115. PERKINS, Nicholas. "Ekphrasis and Narrative in *Emaré* and *Sir Eglamour of Artois*." PURDIE and CICHON, *Medieval Romance*, 47-60 [F-GB11].

Deals with objects and exchanges, focusing on "the relationships between description and narration," and arguing that "the techniques of describing objects and the people who own, carry or wear them bear on aspects of romance narrative itself, and in particular on how romances engage or provoke their reading or listening audience" (p. 47). (LMG)

Keywords: *Emaré*, *Sir Eglamour of Artois*, material culture, exchange, narration, description, narrative, romance narrative, audience, late-medieval, ekphrasis, rhetoric.

GB116. PITTAWAY, Sarah. "In this signe thou shalt ouercome hem alle': Visual Rhetoric and Yorkist Propaganda in Lydgate's *Fall of Princes* (Harl. MS. 1766)." *Electronic British Library Journal* (2011).

The rearranged text of Harley 1766 reveals a concern for kingship linked to motifs found in Yorkist rolls and genealogies that focused on Edward IV's claim to the throne. SP argues that these links probably result from patronage by the Tyrell family, and explains the political context. (LMG)

Keywords: rhetoric, Lydgate, John, *Fall of Princes*; ms. London, British Library Harley 1766, kingship, Yorkist propaganda and politics, Edward IV, King; patronage, Tyrell family, politics.

GB117. QUINN, William A. "William Dunbar's Fear of Fame." *Essays in Criticism* 61.3 (2011) 215-231.

Revisits the chequered critical history of Dunbar's "Timor Mortis" or "The Lament for the Makars." (LMG)

Keywords: Dunbar, William, “Timor Mortis” or “The Lament for the Makars”.

GB118. RADULESCU, Raluca L. “Preparing for Mature Years: the Case of Margaret of Anjou and her Books.” NIEBRZYDOWSKI, *Middle-Aged Women*, 115-136 [F-GB8].

Examines the energetic queenship of Henry VI’s consort, and her endeavours to promote the Lancastrian cause after his death, in the context of her education and upbringing. Her patronage and ownership of literary works may be seen as an investment for comfortable later years which contemporary politics did not permit her. (LMG)

Keywords: Margaret of Anjou, Queen of England; Henry VI, King of England; queenship, education, lineage, genealogy, patronage, politics, English fifteenth-century, book ownership.

GB119. REIS, Levilson C. “The Paratext to Chrétien de Troyes’s *Cligés*: A Reappraisal of the Question of Authorship and Readership in the Prologue”. *FS* 65.1 (2011): 1-16.

Studies the manuscript tradition of Chrétien’s *Cligés* to re-examine the question of authorship and readership in the romance’s Prologue. (NR)

Keywords: Chrétien de Troyes, *Cligés*; authorship, manuscript studies, *chevalerie*, *clergie*.

GB120. ROBERTS, Jane. “On giving Scribe B a name and a clutch of London manuscripts from c.1400.” *MÆ* 80.2 (2011): 247-270, illus. This article seeks to review the recent controversy over the identification of the main scribe of the Hengwrt and Ellesmere manuscripts of the *Canterbury Tales* with Adam Pynkhurst, a London scrivener. (JR, p. 247)

Keywords: scribes, manuscripts, London, ms., the Hengwrt (of Chaucer), ms., the Ellesmere (of Chaucer), Chaucer, *Canterbury Tales*; Pynkhurst, Adam.

GB121. ROICK, Matthias. “‘Learn Virtue and Toil.’ Giovanni Pontano on Passion, Virtue and Arduousness.” *History of Political Thought*, 32.5 (2011): 732-750.

Keywords: Pontano, Giovanni; passion, virtue.

GB122. RONCHETTI, Alessia. “Speaking Pines: A Topological Reading of *Filocolo* v. 6-8.” *Modern Language Review*, 106.1 (2011): 115-129.

An exploration of the complex meaning of the figure of the shepherd-poet Idalagos who is metamorphosed into a pine tree after being abandoned by his beloved Alleiram and introduced to reflect on the meaning of the main

story of love between Florio and Bianciflore. Intriguing similarities are pointed out between this text and Virgil's *Eclogue VIII*, where the shepherd-poets Damon and Alphesiboeus engage in a poetic *certamen* by assuming the roles of abandoned lovers. Boccaccio's "dilettevole boschetto," in contrast to the lifeless wood of Dante's suicide Pier della Vigne, is described as a fertile and nourishing symbolic space in which poetic autobiography develops. (PW)

Keywords: Boccaccio, autobiography, poetic, autobiography, Virgil, Dante Alighieri, metamorphosis, shepherd-poets.

GB123. ROSENFELD, Jessica. *Ethics and Enjoyment in Late Medieval Poetry: Love after Aristotle*. Cambridge Studies in Medieval Literature 85. Cambridge: Cambridge UP, 2010. viii + 248 pp.

Studies the history of the ethics of medieval vernacular love poetry through the prism of the medieval reception of Aristotle and the idea of enjoyment from Plato to Abelard. Argues that medieval poets were aware of the overlapping ethical languages of philosophy and erotic poetry. (NR)

Keywords: ethics, Lacan, Jacques; Abelard, Peter; Aristotle, Plato, troubadours, Guillaume de Machaut, *Roman de la Rose*; Jean Froissart, Chaucer, Dante, Guillaume de Deguileville; Langland, William; poetry, erotic, love, reception, philosophy, *Dit amoureux*, Fabliaux, allegory, friendship.

GB124. ROSS, Margaret Clunies. *A History of Old Norse Poetry and Poetics*. Cambridge: D. S. Brewer, 2011. 294 pp.

Paperback of a work first published in hardback in 2005. Describes the poetic tradition of early Scandinavia and its social context, analysing the eddic and skaldic poetic modes, the contexts in which the poetry has been preserved, and problems of interpretation. (LMG)

Keywords: Old Norse poetry, Scandinavian literature, Scandinavia, Iceland, eddic poetry, skaldic poetry.

GB125. ROUSE, Robert. "Walking (between) the Lines: Romance as Itinerary/Map." PURDIE and CICHON, *Medieval Romance*, 135-147 [F-GB11].

"As much as it is a narrative of the development of the ideal knight, the romance also participates in the articulation of geographical knowledge" (p. 135). Through an analysis of the deployment of geography in *Guy of Warwick*, RR shows the importance of an understanding of the nature of romance geography and landscape, and explores the implications of changing readership and expectations. The protagonist travels from the known to the exotic, but names were familiar from war, trade, and the Bible: romance served as a linear guide. (LMG)

Keywords: geography, *Guy of Warwick*, romance, as itinerary; geography; landscape, readers' expectations, war, trade, Bible.

GB126. SAUNDERS, Corinne. "Middle Age in Romance? Magic, Enchantment and Female Power." NIEBRZYDOWSKI, *Middle-Aged Women*, 37-52 [F-GB8].

Explains the different models of age which competed in the medieval period. Finds that "a surprising number of romance women may be identified as middle-aged," and focuses on those "whose power is situated in their practice of magic, though they may also be queens, wives or mothers" (p. 39). Natural, learned, magic, which can have positive uses, is contrasted with the darker art of "nigromancy." (LMG)

Keywords: magic, female power, middle age, models of age, women, in romance; middle-aged, power, nigromancy.

GB127. SAYERS, William. "Flax and Linen in Walter of Bibbesworth's Thirteenth-Century French Treatise for English Housewives." *Medieval Clothing and Textiles* 6 (2010): 111-126.

Walter of Bibbesworth's *Tretiz*, a forerunner to better-studied later household manuals, provided the mistress of the house with relevant French vocabulary. WS examines the French terms for the processing of flax, and the English glosses in Cambridge University Library MS Gg. 1.1. He concludes that Walter's work poses important questions of multilingualism in thirteenth-century Britain. (LMG)

Keywords: ms. Cambridge, University Library Gg. 1.1, Walter of Bibbesworth, *Tretiz*; household manuals, French vocabulary, flax, linen, Middle English glosses, multilingualism, vocabulary.

GB128. SCOTT-MACNAB, David. "New Information Regarding the Ashton Manuscript of Twiti's *The Art of Hunting*." *Notes and Queries* 58.3 (2011): 352-356.

Discusses a lost manuscript of a fifteenth-century English translation of William Twiti's *L'Art de venerie*. (LMG)

Keywords: ms., the Ashton; Twiti, William, *L'Art de Venerie/The Art of Hunting*; translation

GB129. SHOAF, R. Allen. "'A Pregnant Argument': Bodies and Literacies in Dante's *Comedy*, Chaucer's *Troilus*, Henryson's *Testament*'. NYFFENEGGER and RUPP, *Fleshy Things and Spiritual Matters*, 193-208 [F-GB9].

An investigation of walls between lovers in Ovid's and Gower's versions of *Pyramus and Thisbe* and the texts of the title. The author suggests a possible reading of *Inferno* V, 106 and considers Chaucer's attitude to closure, the enclosed female body, and the wall building of patriarchal control. (PW)

Keywords: Dante; Chaucer, Geoffrey, *Troilus and Criseyde*; Henryson, Robert, *Testament of Cresseid*, Ovid; Gower, John; closure, walls, body, female, *Pyramus and Thisbe*.

GB130. SHORT, Ian. 'Frère Angier: Notes and Conjecture'. *MAE* 80.1 (2011): 104-110.

Considers the time frame and circumstances of the composition of Frère Angier's *Dialogues de Saint Grégoire* and *Vie de Saint Grégoire*. (NR)

Keywords: Anglo-Norman, Frère Angier, *Dialogues de Saint Grégoire*; *Vie de Saint Grégoire*, manuscript studies.

GB131. SIMS-WILLIAMS, Patrick. *Irish Influence on Medieval Welsh Literature*. Oxford: Oxford UP, 2010. 448 pp.

A new examination of controversial matters, stressing the difference between Latin and vernacular contact, and viewing the question in the context of the rest of medieval literature and international folklore. There is particular attention to *Branwen*, the Second Branch of the *Mabinogi*. (LMG)

Keywords: Irish literature, Welsh literature, Latin, folklore, *Branwen*, *Mabinogi*.

GB132. SINGER, Julie. *Blindness and Therapy in Late Medieval French and Italian Poetry*. Gallica 20. Cambridge: D.S. Brewer, 2011.

Studies rhetoric "remedies" (irony, metaphor, metonymy, and synecdoche) for the blindness caused by love in late-medieval French and Italian poetry. (NR)

Keywords: rhetoric, Petrarch, Guillaume de Machaut, Charles d'Orléans, Henri d'Andeli, Christine de Pizan, Alain Chartier, Gilles li Muisis, Martin le Franc, *Estrif de Fortune et de Vertu*, Pierre Michault, *Dance aux aveugles*; optics, medieval, medicine, history, lyric poetry, *stilnovisti*, Sicilian poets, metaphor, Charles d'Orléans.

GB133. SMALL, Graeme. *George Chastelain and the Shaping of Valois Burgundy: Political and Historical Culture at Court in the Fifteenth Century*. Royal Historical Society Studies in History New Series. Woodbridge: Boydell Press, 2011. 312 pp.

Paperback of a work first published in hardback in 1997. An account of Chastelain's life and career, followed by a study of his chronicle and its insights

into the rule and role of dukes Philip the Good and Charles the Bold of Burgundy, together with its subsequent cultural influence. (LMG)

Keywords: Burgundy, dukes of; Philip the Good, Duke of Burgundy; Charles the Bold, Duke of Burgundy, George Chastelain, chronicle, court culture, Burgundian.

GB134. STAHULJAK, Zrinka, GREENE, Virginie, KAY, Sarah, KINOSHITA, Sharon, and McCracken, Peggy. *Thinking Through Chrétien de Troyes*. Gallica 19. Woodbridge: D. S. Brewer, 2011.

A collaborative book that attempts to move Chrétien scholarship away from the focus on the medieval “individual” and modern psychology. The authors consider works attributed to Chrétien as produced by a milieu rather than an individual. In Chrétien’s *œuvre* poetry takes precedence over narrative and Lacan’s *logical time* (“thinking on the spot”) is more important than chronological time. (NR)

Keywords: Chrétien de Troyes; *Erec et Enide*; *Chevalier au lion*; *Cligès*; *Le chevalier de la charette*; *Le conte du graal*; *Guillaume d’Angleterre*; *Philomena*, authorship, manuscript studies, Lacan, Jacques.

GB135. SUNDERLAND, Luke. “Linguistic and Political Ferment in the Franco-Italian Epic: The *Geste Francor* as Minor Literature.” *Exemplaria* 23.3 (2011): 293-313.

Uses Deleuze and Guattari’s theory of *minor literature* to study the medieval Franco-Italian epic collection *La Geste Francor*. Often ignored or condemned because of its hybrid generic and linguistic nature, this text can be seen as a space for managing and harmonising rival cultural, linguistic and political claims in medieval Northern Italy as well as indicating potential for change and innovation. (NR)

Keywords: Deleuze, Gilles; Guattari, Félix, epic, Franco-Italian, *Geste Francor*, hybridity, postcolonial studies, genre, Italy.

GB136. TAMMEN, Björn R. “A Feast of the Arts: Joanna of Castile in Brussels, 1496.” *Early Music History* 30 (2011): 213-248.

As the only late fifteenth-century picture book devoted to a ‘joyous entry’, inv. 78.D.5 of the Staatliche Museen zu Berlin – Kupferstichkabinett is a source of singular importance, conveying a total of twenty-seven *tableaux vivants* staged for Joanna of Castile (‘the Mad’) on the occasion of her entry into Brussels, 15 December 1496, as duchess of Brabant. The present contribution focuses on two tableaux with musical subject matter, consciously displayed at the very beginning and at the very end. (From an extract by BRT.)

Keywords: ms. Staatliche Museen zu Berlin – Kupferstichkabinet inv. 78.D.5, ‘joyous entry’, Joanna of Castile, duchess of Brabant; Brussels, *tableaux vivants*.

GB137. VERWEIJ, Sebastiaan. “Ten Sonnets from Scotland: Text, Context and Coterie Writing in Cambridge University Library Ms Kk.5.30.” BEADLE and BURROWS, *Manuscript Miscellanies c. 1450-1700*, 141-169 [F-GB1].

Assesses Cambridge University Library MS Kk.5.30 (the Tibbermuir manuscript), which contains, amongst other texts, a Middle English version of the Arthurian *Sir Lamwell*, sonnets, poems by the Elizabethan courtier Edward Dyer and writing by James VI/I. The wider literary and cultural context of the manuscript is outlined, as well as individual poems and their overarching themes and connections. (RL)

Keywords: Scotland, *Sir Lamwell*, sonnets, Dyer, Edward; James VI/I, King; ms. Cambridge University Library MS Kk.5.30 (the Tibbermuir manuscript).

GB138. VINES, Amy N. *Women’s Power in Late Medieval Romance*. Studies in Medieval Romance. Cambridge: D. S. Brewer, 2011. 184 pp. Medieval romances provide an under-explored source for, and examples of, the cultural and social power of women in the Middle Ages. Female readers would have learned from the explicit demonstrations of how a woman’s resources can be used. Examples are drawn from selected Middle English texts. (LMG)

Keywords: women’s power, readers, female, Middle English romance.

GB139. WEBER, Ben. “‘Smothe and plain and al grene’: *Sir Orfeo*’s Flat Fairyland.” *Notes and Queries* 58.1 (2011): 24-28.

Explores the provenance of a detail that appears to have escaped scholarly notice: the flatness of Fairyland that Orfeo sees as he emerges from the passage through the mountains. (LMG)

Keywords: landscape, Fairyland, *Sir Orfeo*, Orfeo.

GB140. WEINBERG, Carole. “Recasting a role: Brutus in Lazamon’s *Brut*.” MATTHEWS, *In Strange Countries*, 46-56 [F-GB7].

Lazamon’s view of the past is influenced by his background as a priest, and in his *Brut* there are clear echoes of the biblical Moses and the biblical narrative of Joshua in the depiction of Brutus’s conquering of the island of Albion and his founding of a homeland for the Britons. (CW)

Keywords: Lazamon, *Brut*, biblical narrative, Moses, Joshua, Brutus, Albion, Britons.

GB141. WEISL-SHAW, Andreea. "Gender Humour and the Art of Story-Telling in *Calila e Dimna*." *HispRJ* 12.3 (2011): 195-206.

The use of deception and trickery takes the stories' complexity beyond inter-gender conflict. (LMG)

Keywords: *Calila e Dimna*, humour, gender conflict, trickery, hermeneutics.

GB142. WEISS, Judith. "Modern and Medieval Views on Swooning: the Literary and Medical Contexts of Fainting in Romance." PURDIE and CICHON, *Medieval Romance*, 121-134 [F-GB11].

A "necessarily incomplete investigation of when and why medieval fictional people faint, and who do so" (p. 121), starting with polarised reactions to the swoon of Chaucer's Troilus. Anachronistic attitudes to fainting have influenced criticism: it was not a gendered action in French epic, and can be inspirational as well as parodic or stereotypical. Medical writings known in the Middle Ages link the emotion involved to sexual deprivation. (LMG)

Keywords: swooning, fainting, medical writings, Chaucer, *Troilus and Criseyde*; criticism, epic, gender, sexuality.

GB143. WIJSMAN, Hanno. "Good Morals for a Couple at the Burgundian Court: Contents and Context of Harley 1310, *Le Livre des bonnes meurs* of Jacques Legrand." *Electronic British Library Journal* (2011).

Harley 1310 contains a treatise for the French elite on how to live a morally correct life. Its illumination and ownership, and the popularity of the text, are discussed. (LMG)

Keywords: Jacques Legrand, *Le Livre des bonnes meurs*; Burgundian court, illumination, illustration, morals, elite, French, ms. London, British Library Harley 1310.

GB144. WILSON, A. N. *Dante*. London: Atlantic, 2011.

An immensely readable book for Dante novices providing a survey of the world in which the *Comedy* was conceived, with polemical reflections on the solace Dante may bring to a world fractured by modern technology. (PW)

Keywords: Dante, Florentine history.

GB145. WINGFIELD, Emily. "'Ex Libris domini duncani / Campbell de glenwrquhay/miles': *The Buik of King Alexander the Conqueror* in the household of Sir Duncan Campbell, seventh laird of Glenorchy." PURDIE and CICHON, *Medieval Romance*, 161-174 [F-GB11].

Discusses the late sixteenth-century manuscript contexts of Sir Gilbert Hay's *Buik of King Alexander the Conqueror*, with particular reference to flyleaf

inscriptions, and situates Sir Duncan Campbell's ownership of both surviving manuscripts within the context of his literary collection. (LMG)

Keywords: Campbell, Sir Duncan, of Glenorchy; Hay, Sir Gilbert, *The Buik of King Alexander the Conquerour*; manuscripts in sixteenth-century Scotland; manuscripts, flyleaf inscriptions in; Scottish literature.

IV. REVIEWS

GB146. ACQUAVIVA, Paolo, and PETRIE, Jennifer, eds. *Dante and the Church: Literal and Historical Essays*. Dublin: Four Courts, 2007. Rev. Francesca GALLIGAN. *MÆ* 80.2 (2011): 372.

Keywords: Church history, Dante.

GB147. ADAMS, Tracy. *The Life and Afterlife of Isabeau of Bavaria*. Baltimore, MD: Johns Hopkins UP, 2010. Rev. Oren J. MARGOLIS. *MÆ* 80.2 (2011): 352-353.

Keywords: Christine de Pizan, ms. London, BL Harley 4431 ("Queen's Manuscript"), Isabeau of Bavaria, Queen of France.

GB148. ALBERT, Sophie. 'Ensemble ou par pieces': 'Guiron le Courtois' (XIII^e-XV^e siècles): *La Cohérence en question*. Nouvelle Bibliothèque du Moyen Âge 98. Paris: Champion, 2010. Rev. Luke SUNDERLAND. *MÆ* 80.2 (2011): 351-352.

Keywords: *Guiron le Courtois*, *Lancelot en prose*, *Tristan en prose*, Tristan literature.

GB149. ANDREOSE, Alvisé, and MÉNARD, Philippe, eds. Ordoric de Pordenone. *Le Voyage en Asie. Traduit par Jean le Long, OSB: Iteneraire de la Peregrinacion et du voyage (1351)*. Textes Littéraires Français 602. Geneva: Droz, 2010. Rev. Sylvia HUOT. *MÆ* 80.2 (2011): 358-359.

Keywords: translation, Jean le Long, OSB; Ordoric de Pordenone, *Le Voyage en Asie*.

GB150. [Anon., ed.] *Amadís de Gaula, 1508: quinientos años de libros de caballerías*. Madrid: Biblioteca Nacional de España – Sociedad Estatal de Commemoraciones Culturales, 2008. Rev. Juan-Carlos CONDE. *BHisps* 88.1 (2011): 114-116.

Keywords: *Amadís de Gaula*.

GB 151. ASHE, Laura, DJORDJEVIĆ, Ivana, and WEISS, Judith, eds. *The Exploitations of Medieval Romance*. Cambridge: D. S. Brewer, 2010. [*Encomia* 34 (in the current double-volume)-GB1.] Rev. Marianne AILES. *MÆ* 80. 1 (2011): 184. Rev. Emily WINGFIELD. *NMS* 55 (2011): 295-300.

Keywords: exploitations, Middle English romance, genre.

GB152. ASHURST, David. *The Ethics of Empire in the Saga of Alexander the Great. A Study based on MS AM 519a 4to*. Studia Islandica 61. Reykjavik: Bókmenntafræðistofnun Háskóla Íslands, 2009. Rev. Jonatan PETTERSSON. *Saga-Book* 34 (2010): 135-138.

Keywords: *Alexanders saga*, ethics, ms. Copenhagen, Arnamagnæan Collection AM 519a 4to, translation.

GB153. BALE, Anthony, and EDWARDS, A. S. G., eds. *John Lydgate's Lives of Ss Edmund & Fremund and the Extra Miracles of St Edmund*. Middle English Texts 41. Heidelberg: Winter, 2009. Rev. E. G. STANLEY. *Notes and Queries* 58.1 (2011): 152-153.

Keywords: Lydgate, John, *Lives of Ss Edmund & Fremund*; *Extra Miracles of St Edmund*.

GB154. BARAŃSKI, Zygmunt G., and CACHEY, Theodore J., Jr, eds, with the assistance of Demetrio S. YOCUM. *Petrarch & Dante: Anti-Dantism, Metaphysics, Tradition*. Notre Dame, Ind.: University of Notre Dame Press, 2009. Rev. Tristan KAY. *MLR* 106.1 (2011): 267-269.

Keywords: Dante, Petrarch.

GB155. BARNES, John C., and PETRIE, Jennifer, eds. *Dante and his Literary Precursors: Twelve Essays*. Dublin: Four Courts, 2007. Rev. Francesca GALLIGAN. *MÆ* 80. 1 (2011): 185-186.

Keywords: Dante.

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Keywords: Boccaccio, Chaucer, comedy, *fabliaux*, satire, Latin comedy.

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Keywords: Jehan Wauquelin, *Alexandre le Grand*.

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Keywords: Dafydd ap Gwilym, poetry, Welsh.

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Keywords: Marguerite Porete, *Mirror of Simple Souls*; women's literary culture, allegory, manuscript studies, love.

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Keywords: Christine de Pizan, *Epistre au dieu d'amours*; *Querelle de la Rose*, letter writing, Héloïse and Abélard, Marguerite de Navarre, Michel de Montaigne.

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Keywords: *Istoire de la Chastelaine de Vergier et de Tristan le chevalier*, *mise en prose*.

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Keywords: economic history, consolation, Cremona, Eleanor of Aquitaine, Empoli, Hawkwood, John; Herluca, Lucca, Innocent III, Pope; Petrarch, women, and warfare, Ireland Meek, Christine.

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Keywords: *Prise d'Orange*.

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Keywords: didacticism, education.

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Keywords: Dante Alighieri.

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Keywords: women and writing, print culture, manuscript culture, education, home, manuscripts, "household miscellanies", readers.

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Keywords: *chansons de geste*, orientalism.

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Keywords: Boethius, *Consolation of Philosophy*; Jean Froissart, Guillaume de Machaut, Christine de Pizan, Antoine de la Sale, *Le Réconfort de Madame de Fresne*; *Troilus and Criseyde*, Boccaccio.

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Keywords: Chaucer, Petrarch.

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