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NORTH AMERICA

Volume 35 (2011 entries)

I. COLLECTIONS

ANLEZARK, Daniel, ed. *Myths, Legends, and Heroes: Essays on Old Norse and Old English Literature in Honour of John McKinnell*. Toronto: University of Toronto Press, 2011. 272 pp., 8 halftones.

Includes one article on court/courtly matters (by Joyce Hill, on Sigurðr Jórsalafari's visit to the Byzantine emperor's court as related in *Morkinskinna*, *Fagrskinna*, and *Heimskringla*). (AECC)

Keywords: Snorri Sturluson, *Heimskringla*; *Morkinskinna*; *Fagrskinna*; Icelandic literature; Anglo-Norman; Wace, *Roman de Rou*; Wace, *Geste des Normanz*; *Aymeri de Narbonne*; *Gesta Normannorum Ducum*; burning nuts; prestige; conspicuous consumption; Byzantine setting.

ROBINS, William, ed. *Textual Cultures of Medieval Italy*. Toronto: University of Toronto Press, 2010. 351 pp., 20 illustr.

Includes a substantial Introduction, nine articles, and a Bibliography; articles on codicology and various aspects of the transmission and exchange of literary and other texts in different socio-economic milieus, including one (by Christopher Kleinhenz) on codicological evidence illuminating the poetic exchanges known as *tenzoni*. (AECC)

Keywords: Lyric poetry; sonnet; poets of the Sicilian School (*poeti della scuola siciliana*); *siculo-toscani*; *dolce stil novo*. Italian/Tuscan genres: *tenzone*; *contrasto*; *sonetto dialogato*; *canzone*; *contrasto*; *rime corrispondenza*. Occitan *tenso*; Occitan *joc partit*; epistolary poems; court of Frederick II; Tuscany; codicology. Manuscripts: Florence, Biblioteca Medicea Laurenziana, Redi 9; Florence, Biblioteca Nazionale Centrale di Firenze, Banco Rari 217; Madrid, Biblioteca de San Lorenzo de El Escorial, latino e.III.23; Vatican City, Biblioteca Apostolica Vaticana, Barberini latino 3953; Vatican City, Biblioteca Apostolica Vaticana, Chigi L.VIII.305;

Vatican City, Biblioteca Apostolica Vaticana, Vaticano latino 3793. Poets: Abbot of Tivoli; Bernardo da Bologna; Binduccio da Firenze; Bonagiunta da Lucca/Bonagiunta Orbiciani; Cecco Angiolieri; Cino da Pistoia; Dante Alighieri; Dotto Reali da Lucca; Forese Donati; Francesco Petrarca; Gherarduccio da Bologna; Giacomo da Lentini; Guelfo Taviani; Guido Guinizzelli; Guittone d'Arezzo; Jacopo Mostacci; Meo Abbracciavacca; Mula da Pistoia; Pier delle Vigne.

II. TEXTS

CARLSON, David R, ed., with a verse translation by A. G. RIGG. *John Gower. Poems on Contemporary Events: The Visio Anglie (1381) and Cronica tripartita (1400)*. Toronto: Pontifical Institute of Mediaeval Studies, 2011. 419 pp.

John Gower's *Visio Anglie*, attached as Book I to his previously six-book *Vox Clamantis*, centres on the events of 13-17 June 1381, during the Peasant Rising, when armed groups from Essex and Kent invaded London, here presented as a dream vision which begins in the conventional paradisaic spring/summer landscape but turns into a nightmarish *visio* of men transformed into beasts. The *Visio Anglie* is the only instance of this French and English high-culture form rendered in Latin verse. (AECC)

Keywords: John Gower, *Vox Clamantis*; John Gower, *Visio Anglie*; Peasant Rising (1381); courtly dream vision; *visio*; nightmare landscape; elegiac distichs; translation.

PFEFFER, Wendy, & TAYLOR, Robert A., *Bibliographie de la littérature occitane: trente années d'études (1977-2007)*. Turnhout: Brepols, 2011.

III. STUDIES

ARMSTRONG, Joshua. "The Glorified Woman: Abstraction and Domination in *Le livre du voir dit*." *RR* 102.1-2 (January-March 2011): 91-108.

Behind the glorification of Toute Belle there is an economy of domination and violence in Guillaume's retelling of their love affaire. Speaking through her poems and letters, the woman behind the allegorical construct constitutes a dissonant voice that destabilizes Machaut's masterful wielding of the discourse of *fin' amors*. (DAM)

Keywords: allegory; *fin' amors*; Machaut, Guillaume de, *Voir dit*; women.

BLOCH, R. Howard. "From a Daumier Drawing by a Process of Dehydration." *RR* 101.1-2 (January-March 2010): 67-74.

Beginning in the 1960s, various new approaches attempted to go beyond the classic image of the desiccated philologist by modernizing medieval literary studies. Going forward, we need a "Common Humanities" approach, a higher synthesis of discrete disciplines, an enlarged conversation guided by the elements of shared disciplinarity. (DAM)

Keywords: interdisciplinary studies; scholarship, history of.

BRUCKNER, Matilda Tomaryn. "Between Prophecy and Plainte in the *Roman de Troie*." *Electronic Antiquity*. XIV.1 (Nov, 2010; released Nov. 2011). <http://scholar.lib.vt.edu/ejournals/ElAnt/V14N1>.

Seen in conjunction with one another, prophecy and lament offer a privileged view into the philosophy of history, human life, and art inscribed in the *Roman de Troie*, where the chain of cause and effect builds inexorably from one act of violence to the next, triggered by the mechanism of revenge and required by the code of chivalric honor.

Keywords: prophecy; plainte, *Roman de Troie*.

BRUCKNER, Matilda Tomaryn. "Speaking Through Animals in Marie de France's *Lais* and *Fables*." *A Companion to Marie de France*, ed. Logan E. WHALEN. Leiden: Brill Academic Publishers, 2011. 157-85. Then as now, animals figure our relationship to nature and to ourselves, to the human and the not human, whether above, below or beyond the natural. Marie takes full advantage of the multiple, even ambivalent possibilities

offered by animals, in order to explore the alternate worlds they open for her characters and audience.

Keywords: animals; Marie de France; lais; fables.

CERQUIGLINI-TOULET, Jacqueline. "La littérature médiévale dans l'histoire littéraire et dans la théorie: L'exemple de la *Romanic Review*." *RR* 101.1-2 (January-March 2010): 91-99.

From its founding until World War II, the *Romanic Review* developed in tandem with *Romania*, notably through the reviews of Mario Roques. Numerous connections with the journal *Poétique* reflect a more recent engagement with semiotics and (post)structuralism. (DAM)

Keywords: *Romanic Review*; scholarship, history of; textuality.

COURTS, Jennifer E. "Le Temps Venra: Establishing Visual Legitimacy in the *Petites Heures of Jean De Berry*" *Comitatus* 42 (2011): 135-70.

Courts addresses the overlooked political ambitions of Jean de Valois, duc de Berry (1340-1416) by analyzing his first known commissioned work, the *Petites Heures*. The article provides insight into the way the duke establishes his authority within his court and his court within France. Despite the devotional subject, manuscript details support the legitimacy of the Valois dynasty as rightful heirs of the Capetians. The illuminations invite glossing of political philosophy among the royal princes and intimates of the duke but also beyond the court as the *Heures* was a gift to the antipope Clement VII. The absence of guild regulations within the Duke's court further enabled his mission to display opulent wealth as it enabled the artisans to explore various mediums. (NC)

Keywords: court of Jean de Valois, Duc de Berry; political illuminations; *Petites Heures*.

DESING, Matthew V. "Luciana's story: Text, travel, and interpretation in the *Libro de Apolonio*." *HispRev* 79.1 (Winter 2011): 1-15.

Examines the character of Luciana and her relationship with the written word in the thirteenth century Spanish version of the legend of King Apollonius of Tyre. The author argues that the texts represented in the poem, and especially Luciana's textual exchanges with Apollonius and other characters, are an integral part of the travel narrative of the poem. In particular, the pilgrim's difficult journey that leads to redemption is a metaphor of the indeterminacy of textual discourse, of its multiple interpretations. (CDS)

Keywords: *Libro de Apolonio*; mester de clerecía; medieval women; textual interpretation; travel.

FRANCOMANO, Emily C. "‘Puse un sobreescrito’ [I wrote a new cover]: Manuscript, Print, and the Material Epistolarity of ‘Cárcel de amor.’" *FCS* 36 (2011): 25–48.

The author gives an analysis of the importance and meaning of the letter-writing between the two protagonists Leriano and Laureola, which culminates in the eating of the four letters, the unhappy lover received, on his death bed. The lady only wrote back to him to be polite and to prevent his unrequited love, but she did not love him back and wanted to leave the letters as secret and undiscovered. The essay includes five of sixteen pertinent woodcuts from the 1493 edition in Barcelona, now in Madrid. The romance had numerous editions and manuscript copies with illustrations, as well as an embroidery was made of it. In subsequent printings and the translation into Catalan and French, as well as in the continuation, the set-up of illustrations and the texts were often newly framed, covered, and expanded. The story was widely copied, printed, and read. (SJ)
Keywords: Diego de San Pedro, *Cárcel de amor* [Prison of Love]; Spanish romance; love-letters.

FRANKLIN-BROWN, Mary. "The Lyric Encyclopedia: Citation and Innovation in Matfre Ermengaud's *Breviari d'amor*." *RomN*, 51.3 (2011): 389–396.

Matfre's *Breviari d'amor* is "an unprecedented attempt to wed the highly allusive and formally complex love poetry of the troubadours to the exhaustive but prosaic tradition of the encyclopedists" (389) in the late-thirteenth century. He quotes directly from troubadour love lyrics but chose to write his own expository matter in verse too. How, then, to distinguish the troubadour quotations from Matfre's expository matter, given that manuscript copyists did not demarcate them visually in the mise-en-page? Franklin-Brown demonstrates that Matfre had found a new way to cite the troubadours. She identifies Matfre's "citational practice" (naming troubadour authors and quoting from their lyrics) against the crucial background of late-medieval acoustic citation. She identifies the meter of Matfre's expository writing as a metric verse form frequently exploited by the greatest troubadours, whose reception was aural—a particular form of troubadour dialectics, moreover, in which formal imitation and citation were always implicit. Matfre's troubadour citations are easier to hear than to see, hence aural reception was key, while his own expository verse innovates by making the encyclopedic impetus itself more lyrical in troubadour style. (CRD)

Keywords: Matfre Ermengaud; *Breviari d'amor*, citation, quotation, lyricism, reception; troubadours, lyrics, dialectics, *sirventes*; manuscript, copyists, mise en page.

GEORGI, David. "Reading the Signs in Villon: Puns, Proper Names, and Implied Language Theory in the *Lais*." *RR* 102.1-2 (January-March 2011): 109-127.

The editorial practice of marking with capitals and italics the tavern signs bequeathed by Villon closes off important dimensions of multiple meaning in the text. The textual equivalent of the student prank of unhooking shop signs, Villon's puns on tavern names are an exploration of the semantics of proper names, an experiment in breaking grammatical rules and crossing semiological categories. (DAM)

Keywords: Villon, François, *Lais*; wordplay.

GRAU, Anna Katherine. "Representing 'Women's Songs' in Stories: Lyric Interpolations and Female Characters in *Guillaume de Dole* and the *Roman de la Violette*." *Essays in Medieval Studies* 27 (2011): 33-44.

Examines two romances that interpolate lyric forms into the narrative, arguing that the female characters in the romances are direct developments out of the women 'contained' in the lyrics, with the storyline around the women often elaborating on situations portrayed in the short poems. Also discusses the intertextual nature of the portraits of particular female characters. (CEH)

Keywords: Jean Renart, *Guillaume de Dole*, ca. 1210; Gerbert de Montreuil, *Roman de la Violette*, ca. 1227-29; Women's Songs; *Chanson de toile*; *Chanson de malmariée*.

HARTNETT, Daniel. "Biographical emulation of Dante in Mena's *Laberinto de fortuna* and *Coplas de los siete pecados mortales*." *HispRev* 79.3 (Summer 2011): 351-373.

The author's argument is that Juan de Mena's connection with Dante is revealed not by the borrowing of words and themes but by the strategies he used to create a public image of himself as an Iberian Dante. This can be seen in Mena's major works, where he uses Dantean poetic techniques such as extensive similes and allegorical visions that require readers to be well-versed in classical literature. Like Dante, Juan de Mena placed contemporary Iberian political events within a universal context, and made himself the interpreter of his own cosmogony. (CDS)

Keywords: Juan de Mena, *Laberinto de fortuna*, *Coplas de los siete pecados mortales*; Dante, *Divina commedia*.

HILL, Joyce. "Burning Walnuts: An International Motif in the Kings' Sagas." *Myths, Legends, and Heroes: Essays on Old Norse and Old English*

Literature in Honour of John McKinnell. Ed. by Daniel ANLEZARK. Toronto: University of Toronto Press, 2011. 188-205. [C-ANLEZARK] Compares the folktale and romance elements of the episode of Sigurðr Jórsalafari's visit to the Byzantine emperor's court as related in *Morkinskinna*, *Fagrskinna*, and *Heimskringla*, with special attention to Sigurðr's order to use walnuts for fuel when firewood for the preparation of the feast for the emperor is lacking, thus enhancing his prestige by means of lavish extravagance; also reviews French, Norman, Bavarian, Austrian, and English analogues. (AECC) **Keywords:** Snorri Sturluson, *Heimskringla*; *Morkinskinna*; *Fagrskinna*; Icelandic literature; Anglo-Norman; Wace, *Roman de Rou*; Wace, *Geste des Normanz*; *Aymeri de Narbonne*; *Gesta Normannorum Ducum*; burning nuts; prestige; conspicuous consumption; Byzantine setting.

HULT, David F. "Text Editing: Past, Present, and Future." *RR* 101.1-2 (January-March 2010): 37-50.

Joseph Bédier drew inspiration for his 'best manuscript' method of text editing from American scholar F. B. Luquiens. His respect for variant versions of the *Lai de l'ombre* foreshadows a new approach made possible by the computer. (DAM)

Keywords: Bédier, Joseph; Jean Renart, *Lai de l'ombre*; scholarship, history of; text editing.

KAY, Sarah. "The Monolinguisism of the Parrot, or the Prosthesis of Origins, in *Las novas del papagay*." *RR* 101.1-2 (January-March 2010): 23-35.

Speaking for the lover Antiphonor, the parrot employs a technique of quotation pioneered in the *novas* of Raimon Vidal. Despite the multilingual dimension of a complex manuscript tradition, the tale illustrates Derrida's claim that the 'monolingual' act of speaking a language makes of it both a source of identity and an alien appendage. (DAM)

Keywords: Derrida, Jacques; *novas*; *Papagay*, *novas del*; Raimon Vidal.

KLEINHENZ, Christopher. "Adventures in Textuality: Lyric Poetry, the *Tenzone*, and Cino da Pistoia." *Textual Cultures of Medieval Italy*. Ed. by William ROBINS. Toronto: University of Toronto Press, 2010. 81-111. [C-ROBINS]

Discusses the critical problems associated with the copious but neglected genre of the *tenzone*, produced by poets active at the court of Frederick II and in the textual community of later 13th-century Tuscany and consisting of an

exchange of sonnets (or, occasionally, of *canzoni*) in a poetic contest between two or more poets and offering serious discourses on the nature of love and on moral, religious, and political themes, or vituperative attacks on individuals; the transcription of well over a thousand *tenzoni* in three 13th-century Tuscan codices was crucial to the elevation of the Tuscan dialect. Critical problems concern the poems' transmission before their transcription, the impact of performance or oral transmission on the process of composition, and the organizational principles used in the codices. (AECC)

Keywords: Lyric poetry; sonnet; poets of the Sicilian School (*poeti della scuola siciliana*); *siculo-toscani*; *dolce stil novo*. Italian/Tuscan genres: *tenzone*; *contrasto*; *sonetto dialogato*; *canzone*; *contrasto*; *rime corrispondenza*. Occitan *tenso*; Occitan *joc partit*; epistolary poems; court of Frederick II; Tuscany; codicology. Manuscripts: Florence, Biblioteca Medicea Laurenziana, Redi 9; Florence, Biblioteca Nazionale Centrale di Firenze, Banco Rari 217; Madrid, Biblioteca de San Lorenzo de El Escorial, latino e.III.23; Vatican City, Biblioteca Apostolica Vaticana, Barberini latino 3953; Vatican City, Biblioteca Apostolica Vaticana, Chigi L.VIII.305; Vatican City, Biblioteca Apostolica Vaticana, Vaticano latino 3793. Poets: The Abbot of Tivoli; Bernardo da Bologna; Binduccio da Firenze; Bonagiunta da Lucca/Bonagiunta Orbicciani; Cecco Angiolieri; Cino da Pistoia; Dante Alighieri; Dotto Reali da Lucca; Forese Donati; Francesco Petrarca; Gherarduccio da Bologna; Giacomo da Lentini; Guelfo Taviani; Guido Guinizzelli; Guittone d'Arezzo; Jacopo Mostacci; Meo Abbracciavacca; Mula da Pistoia; Pier delle Vigne.

KÜPPER, Joachim. "*Mundus imago laurae*: Il sonetto petrarchesco 'Per mezz'i boschi' e la 'modernità' del *Canzoniere*." *MLN* 126.1 (May 2011): 1-28.

The *Canzoniere* ascribes to the lyric "I" a specific, "subjective" viewpoint whereby the speaker continually claims to see his beloved Laura. Petrarch assigns Laura a position traditionally held by God, always present in his creation, thus using the medieval *topos* of the *liber naturae* to express an attitude that may be read as anticipating modern autonomy and secularism. (DAM)

Keywords: Christianity; modernity; Petrarch, *Canzoniere*; subjectivity.

LEGASSIE, Shayne Aaron. "Chivalric Travel in the Mediterranean: Converts, Kings, and Christian Knights in Pero Tafur's *Andanças*." *Journal of Medieval and Early Modern Studies* 41:3 (Fall 2011): 515-44.

The 15th-century travel narrative of Pero Tafur embodies the issues surrounding chivalric identity and interfaith contact at this time. The narrative incorporates motifs from courtly romance, the idiom of the *Reconquista*, and intercultural

courtly hospitality as Tafur makes his way around the Mediterranean. He visits Cairo, Jerusalem, Constantinople, Ferrara, and elsewhere, and the narrative incorporates his own experiences alongside locally placed anecdotes. The narrative as a whole reflects Tafur's concept of himself as a noble, a knight-errant, and a Christian. (CEH)

Keywords: Tafur, Pero, ca. 1410-ca. 1487; *Andanças é viajes de Pero Tafur por diversas partes del mundo avidos*; Medieval travel accounts; *Reconquista*; John VIII Palaeologus; Council of Ferrara, 1438; King Enrique IV of Castile; Muslim-Christian interaction.

LÉGLU, Catherine E. *Multilingualism and Mother Tongue in Medieval French, Occitan, and Catalan Narratives*. University Park, PA: Pennsylvania State UP, 2010. Rev. by Simone VENTURA. RR 102.1-2 (January-March 2011): 277-280.

A positive review of a study of nineteen medieval texts that illustrate various kinds of literary contact, tension, and interaction between competing Romance languages. (DAM)

Keywords: Multilingualism; myths, linguistic; Romance languages.

LORENZO GRADÍN, Pilar. "Orden y desorden en el cancionero gallego-portugués *B*: Las claves del texto y del libro." RR 102.1-2 (January-March 2011): 27-47.

Medieval anthologies of Gallego-Portuguese poetry such as ms. *B* (Lisbon, National Library, cod. 10991) are organized according to the dual principles of genre and chronology. Perturbations in the disposition of authors and texts can be ascribed to later additions in an ongoing tradition. (DAM)

Keywords: Gallego-Portuguese poetry; manuscripts; Martin Soarez.

LUFT, Joanna. "The Play of Repetition and Resemblance in the *Romance of the Rose*." RR 102.1-2 (January-March 2011): 49-63.

Despite their differences, the Narrator-Lover, Fair Welcome, and the rosebud all resemble each other in their indeterminacy. Predicated upon a poetics of repetition, these indeterminacies create irresolvable tensions, forcing the reader to acknowledge that any one reading of the poem is only partial. (DAM)

Keywords: Guillaume de Lorris; Jean de Meun; repetition; *Roman de la Rose*.

MOREAU, John. "Une Anthologie de vers du 'Roman de la rose' du x^v^e siècle (Princeton University Library, ms. 153)." FCS 36 (2011): 85-102. The author describes the manuscript Princeton 153, of 196 folios (written in France in the last quarter of the 15th century) and editing the part of the 471

verses excerpted from the *Roman de la rose*, folios 187r-196r. The manuscript belonged to the French collector Joseph Mazodier at Saint-Etienne and was sold at Sotheby's in London 1994 to the English library of Sam Fogg, from where the Firestone Library at Princeton bought it in 1995. Moreau found out that 102 verses came from Guillaume de Lorris and 365 from Jean de Meun. He remarked that the chosen quotations are courtly and anti-feminine. They are taken out of context, and all the references to Latin classical learned literature from antiquity are omitted. With the text-edition, in one column, the comparative verse-numbers of Ernest Langlois' edition are given. (SJ)

Keywords: *Roman de la rose*; Guillaume de Lorris; Jean de Meun; manuscript Princeton 153.

NACHTWEY, Gerald. "Scapegoats and Conspirators in the Chronicles of Jean Froissart and Jean le Bel." *FCS* 36 (2011): 103-125.

The author demonstrates the difference in style and sentiment between le Bel and Froissart but juxtaposing the events before and during the Jacquerie, an uprising and slaughter in 1358, beginning in Beauvais and culminating in Paris, during the Hundred-Years-War between France and England. Froissart based his *Chroniques* on the *Vrayes Chroniques* of le Bel, but he excuses the nobility more. In both accounts different events, personalities, and places are expanded on. Le Bel balances free will and divine predestination in his historiography. He was an eyewitness and portrayed the malice of a few men. Froissart, in hindsight, broadens the disaster of the Jacquerie, but makes it more powerful by having more noblemen participating. The nobility were all complicit in allowing social order to unravel. (SJ)

Keywords: Jean le Bel, *Vrayes Chroniques*; Jean Froissart, *Chroniques*; Jacquerie.

NEILLY, Mariana. "The 'Fairfax Sequence' Reconsidered: Charles d'Orléans, William de la Pole, and the Anonymous Poems of Bodleian MS Fairfax 16." *FCS* 36 (2011): 127-136.

The author compares the 'Fairfax Sequence' with the English poems by Charles d'Orléans of MS Harley 682 (of 1439-1440) and comes to the conclusion that the Fairfax MS 16, of twenty English poems (of ca. 1450), was written by William de la Pole, duke of Suffolk (1396-1450), but with the knowledge of the poems by Charles d'Orléans, since both were friends. William de la Pole was tried between January and March 1450, and his lyrics are autobiographical and political, less allegorical than the ones by Charles d'Orléans. The author summarized that the patently legalistic phrasing of the Fairfax poems, the dating of Cupid's adjourned parliament, and the presence of one of the sequences in the autograph manuscript of Charles d'Orléans, in addition

to the literary tradition of the flower and the leaf provides a credible argument for William de la Pole as author of the sequence. (SJ)

Keywords: Charles d'Orléans; William de la Pole; *Fairfax Sequence*.

NICHOLS, Stephen G. "Philology as a Blood Sport: The *Romanic Review*'s First Decade." *RR* 101.1-2 (January-March 2010): 77-89.

The founding concept of rivalry between competing schools and generation is illustrated already in the initial controversy surrounding the title of the *Romanic Review* and later in polemics opposing several of its contributors with W. A. Nitze on the interpretation of *Erec et Enid*. (DAM)

Keywords: Chrétien de Troyes, *Erec et Enid*; Nitze, William A.; *Romanic Review*; scholarship, history of.

NIEVERGELT, Marco. "The Quest for Chivalry in the Waning Middle Ages: The Wanderings of René d'Anjou and Olivier de la Marche." *FCS* 36 (2011): 137-167.

In this long but well-written essay without subdivisions, the author reports about the biographies and works of René d'Anjou and Olivier de la Marche (1425-1502), focusing especially on *Le Livre du Cœur d'Amour Espris* (the Book of the Love-Smitten Heart) of the former and the *Chevalier Délibéré* of the latter, as examples of narratives that have become theoretical, speculative quests in search of the elusive nature of chivalry itself in the 15th century. René d'Anjou writes in a more ornamental style and Olivier de la Marche in a more modern and direct style. In both narratives the central heroes' disillusionment is charged with the sense of anxiety and urgency that endows these intimate, obliquely autobiographical explorations with a philosophical depth, and lends the two poems the status of cultural icons or epitaphs through their obsessive reliance on monumental and funerary aesthetics. The author describes and analyzes both works in a more detailed, subtle, and introspective way, considering the culture and biographies, than Johan Huizinga and other scholars have done. (SJ)

Keywords: René d'Anjou, *Le Livre du Cœur d'Amour Espris*; Olivier de la Marche, *Chevalier Délibéré*; Huizinga.

PFEFFER, Wendy. "L'Occitan aux USA: Histoire de la revue *Tenso*," *L'Occitanie invitée de l'Euregio*. Liège 1981-Aix-la-Chapelle 2008. Bilan et perspectives, Actes du 9^e congrès international de l'AIEO. Ed. Angelika RIEGER (Aachen: Shaker 2011): 1027-1032.

Discusses the learned journal *Tenso*, which covers all matters relating to Occitan language and literature.

Keywords: *Tenso*; Occitan.

PFEFFER, Wendy. "Jofre de Foixa, *Subrafusa ab cabirol* (BdT 304.4)," *Lecturae tropatorum* 4 (2011) 13 pp. <http://www.lt.unina.it/>

In online journal that includes only new editions of medieval Occitan lyrics.

Keywords: Jofre de Foixa, *Subrafusa ab cabirol* (BdT 304.4); troubadour lyric.

PFEFFER, Wendy. "Vengeance Is Sweet and Nothing Compares to a Good Insult." *Cultures courtoises en mouvement*. Ed. Isabelle ARSENEAU & Francis GINGRAS Montréal: Presses de l'Université de Montréal, 2011: 462-473.

Keyword: Peire Cardenal.

QUINN, William A. "Red Lining and Blue Penciling: *The Kingis Quair*." *SP* 108.2 (2011): 189-214.

Is the poem autobiographical? Is it a coherent work of art? (SNR)

Keywords: Scottish poetry; English poetry; dream-vision; autobiography; James I of Scotland.

ROOT, Jerry. "Marvelous Crystals, Perilous Mirrors: *Le Roman de la Rose* and the Discontinuity of the Romance Subject." *RR* 102.1-2 (January-March 2011): 65-89.

Like Chrétien's *Yvain*, Guillaume de Lorris's *Roman de la Rose* offer a juxtaposition of progress and obstacle, promise and lack of fulfillment, articulated around the central image of a fountain. Confirmed by the illuminations of a 13th-century ms. of the *Rose*, this specular relationship points to a discontinuity of the subject, not only in this poem but in romance generally. (DAM)

Keywords: Chrétien de Troyes, *Yvain*; Guillaume de Lorris, *Roman de la Rose*; manuscript illuminations; romance; subjectivity.

ROSENBERG, Samuel N. "Galeotto Before the Fall." In "*Accessus ad Auctores*": *Studies in Honor of Christopher Kleinbenz*, 51-59. Ed. Fabian Alfie and Andrea Dini. Tempe, AZ: ACMRS, 2011.

The image of Galeotto (Galehaut) in early Italian literature. (SNR)

Keywords: literature, Italian; Galeotto; Galehaut; Lancelot; Dante; Boccaccio.

SERAFINI-SAULI, Judith Powers. "The Pleasures of Reading: Boccaccio's *Decameron* and Female Literacy." *MLN* 126.1 (May 2011): 29-46.

Conduct books of Boccaccio's time show a reluctance to teach women to read for fear of exposing them to erotic influences from literature. Their tenets can serve to reframe aspects of the *Decameron* and to illuminate some of its narrative

strategies. Boccaccio challenges conventional morality on the relationship of women to reading and literature, embedding subversive, empowering messages to his idle lady readers. (DAM)

Keywords: Boccaccio, *Decameron*; courtesy books; literacy; women.

STEGNER, Paul D. "Foryet it thou, and so wol I': Absolving Memory in *Confessio Amantis*." *SP* 108.4 (2011): 488-507.

Treats the poem's penitential structure and the restoration of the lover's memory. (SNR)

Keywords: John Gower, *Confessio Amantis*; memory; penitential poetry.

SZKILNIK, Michelle. "The Art of Compiling in Jean de Bueil's 'Jouvencel' (1461-1468)." *FCS* 36 (2011): 169-179.

The *Jouvencel* is a romance with a treatise on the art of warfare with biography, in which Jean de Bueil has incorporated a poem by Alain Chartier, several pages from Christine de Pizan's *Livre des fais d'armes et de chevalerie*, and Philippe le Bel's ordinance about duels. Pizan's writing, in turn, is based on the Latin treatise on war, *De Rei Militari*, by Vegetius. Jean de Bueil brings his knowledge about warfare from his own experience fighting for the king in Italy and elsewhere. He camouflages his own contributions by declaring that this modern art of warfare stems from a *memorial* of the king. This is how de Bueil sees a compilation, namely that one has to alter and modernize old sources. He includes metaphors of architecture and nature and starts the trip of the narrator and the story of the young man Jouvencel, who gets instructed, on March 24, the equinox and the day of the Annunciation. The author is focusing on one particular episode in the second part of the *Jouvencel*, to demonstrate how de Bueil uses and reworks his sources, during the instruction of Jouvencel. He elevates his own modern writing, the *memorial*, by supplementing it with the well-known treatise by Vegetius. (SJ)

Keywords: Jean de Bueil, *Jouvencel*; Christine de Pizan, *Livre des fais d'armes et de chevalerie*; Vegetius, *De Rei Militari*.

TRACHSLER, Richard. "From the Cradle ... The Rise of Romance Philology in American Academia (1900-1970)." *RR* 101.1-2 (January-March 2010): 52-66.

European immigrants have played a key role in the development of American philological studies. Two such scholars illustrate different modes of interaction with the new environment: Alfred Adler's fidelity to European traditions of scholarship consigned him to relative obscurity, whereas Leo Spitzer achieved notoriety through his efforts to reform what he viewed as excessive American positivism. (DAM)

Keywords: Adler, Alfred; positivism; scholarship, history of; Spitzer, Leo.

VALENTINI, Andrea. "Gui de Mori: Misogyne ou allié de Christine de Pisan?" *RR* 101.4 (November 2010): 593-618.

Gui de Mori's 1290 revision of Jean de Meun's *Roman de la Rose* eliminates some antifeminist passages while rearranging others and leaving yet others in place. His "courtly paternalism" makes him a partial precursor and ally of Christine de Pisan's "zero-wave feminism." (DAM)

Keywords: Antifeminism; Christine de Pisan; feminism; Gui de Mori; Jean de Meun, *Roman de la Rose*; Quarrel of the Rose.

VANDER ELST, Stefan. "Chivalry, Crusade, and Romance on the Baltic Frontier." *Mediaeval Studies* 73 (2011): 287-328.

Examines the ambivalent association of romance motifs such as *aventure* and *Frauendienst* with crusade, especially in the Baltic, as occasioned by knighthood's military and social crisis in the late thirteenth and fourteenth centuries, with literary representations of chivalry, especially in Arthurian romance, becoming the ideal for a reforming of Christian knighthood. (AECC)

Keywords: crusade as *Frauendienst*; crusade as *aventure*; Baltic crusades; Christian knighthood; Teutonic Order; chivalric orders (Order of the Garter, Order of the Star); Sir Thomas Gray, *Scalacronica*; John Gower, *Confessio Amantis*; John Gower, *Vox Clamantis*; John Gower, *Mirror de l'Omme*; Jean Froissart, *Chroniques*; *Perlesvaus*; *Parzifal*; the Alliterative *Morte Arthure*; Nicolaus of Jeroschin, *Krönike von Prüzinlant*; Peter Suchenwirt, *Von Herzog Albrechts Ritterschaft*; the Old French Second Crusade Cycle; Philippe de Mézières, *Songe du Vieil Pelerin*.

WOOD, Lucas. "The Werewolf as Möbius Strip: Becoming Bisclavret." *RR* 102.1-2 (January-March 2011): 3-25.

Deprived of speech, Bisclavret becomes a being of pure language, using his body to perform human reason through ceremonial gestures of feudal homage that advertize his induction into a political community. The humanity restored to him in the end is a simplified, homeosocial identity that resolves the courtly conflict of allegiances by excluding the feminine. (DAM)

Keywords: body language; courtly culture; Marie de France, *Bisclavret*; misogyny; werewolf.

ZINK, Michel. "Le Collège de France et la philologie romane." *RR* 101.1-2 (January-March 2010): 13-21.

The early history of modern scholarship on medieval French literature reveals tensions between romanticism and positivism, philology and literary studies.

Torn today between doubtful scientific methods and hyper-specialization, the discipline must demonstrate its relevance going forward. (DAM)

Keywords: Bédier, Joseph; Paris, Gaston; positivism.

IV. REVIEWS

ADAMS, Tracy. *The Life and Afterlife of Isabeau of Bavaria*. Baltimore: Johns Hopkins University Press, 2010. Rev. by Beverly J. EVANS. *Dalhousie French Studies* 96 (Fall 2011): 118-120.

Keywords: Queen Isabeau of Bavaria; *cour amoureuse*; obesity; incest; Christin de Pizan; the Queen's Manuscript (MS London, BL Harley 4431).

ALLEN, Jane. *Songs, Scribes and Society: The History and Reception of the Loire Valley Chansonniers*. New York: Oxford University Press, 2011. Rev. by Helen DEEMING, *Early Music* 40.2 (2012): 313-315.

ANDERSEN-WYMAN, Kathleen. *Andreas Capellanus On Love: Desire, Seduction, and Subversion in a Twelfth-Century Latin Text*. New York: Palgrave Macmillan, 2007. Rev. by Don MONSON. *Encomia* 32-33 (2010-2011): 28-31.

BARLETTA, Vincent. *Death in Babylon: Alexander the Great and Iberian Empire in the Muslim Orient*. Chicago: University of Chicago Press, 2010. Rev. by Bretton RODRIGUES. *Comitatus* 42 (2011): 226-28.

Barletta traces the way the legends of Alexander inform the imperial aims of Portugal, Castile and Aragon in the fifteenth and sixteenth centuries. Relying on the theoretical framework of Levinas and Heidegger, Barletta analyzes Alexander's mythos as a way to confront the otherness of Asia and Africa and that of death. Whereas the breadth of the study sacrifices depth in terms of the literary heritage of Alexander, the study contributes to the interdisciplinary relationship between stories and political goals within the Iberian kingdoms. (NC)

Keywords: Iberia; Alexander the Great; empire; alterity.

BESCH, Werner, and KLEIN, Thomas, eds. *Der Schreiber als Dolmetsch: sprachliche Umsetzungstechniken beim binnensprachlichen Texttransfer in*

Mittelalter und Früher Neuzeit. Sonderheft zum Band 127. ZfdPh. Berlin: Erich Schmidt, 2008. Rev. by Albrecht CLASSEN. *GQ* 84 (2011): 97-98.

BJORK, Robert, ed. *The Oxford Dictionary of the Middle Ages*. 4 vols. Oxford: Oxford University Press, 2010. Rev. by Daniel J. RANSOM. *Encomia* 32-33 (2010-2011): 31-34.

BOLLARD, John K. *Tales of Arthur: Legend and Landscape of Wales*. Llandysul, Wales: Gomer Press, 2010. Rev. by Andrew WELSH. *Speculum* 86.3 (July 2011): 730-31.

BRUCKNER, Matilda Tomaryn. *Chrétien Continued: A Study of the 'Conte du Graal' and Its Verse Continuations*. Oxford, New York: Oxford University Press, 2009. Rev. by Douglas KELLY. *Encomia* 32-33 (2010-2011): 34-37.

BRYANT, Nigel, trans. *'Perceforest': The Prehistory of King Arthur's Britain*. Arthurian Studies 77. Cambridge, U.K.: D. S. Brewer, 2011. Rev. by Jane H. M. TAYLOR. *Encomia* 32-33 (2010-2011): 37-39.

BURGESS, Glyn S., and PRATT, Karen, eds. *The Arthur of the French: The Arthurian Legend in Medieval French and Occitan Literature*. Cardiff: University of Wales Press, 2006. Rev. by Kristin L. BURR. *Encomia* 32-33 (2010-2011): 39-41.

CARNÉ, Damien de. *Sur l'organisation du 'Tristan en prose'*. Nouvelle Bibliothèque du Moyen Âge 95. Paris: Champion, 2010. Rev. by Keith BUSBY. *Encomia* 32-33 (2010-2011): 45-48.

CHRISTINE de Pizan *et al.* *Debate of the Romance of the Rose*. Ed. and trans. David F. HULT. The Other Voice in Early Modern Europe. Series eds. Margaret L. KING and Albert RABIL, Jr. Chicago: University of Chicago Press, 2010. Rev. by Beverly J. EVANS. *Women in French Studies* 19 (2011): 156-157.

CLARK, David, and McCLUNE, Kate, eds. *Arthurian Literature* 28: *Blood, Sex, Malory: Essays on the 'Morte Darthur'*. Cambridge: D. S. Brewer, 2011. Rev. by Allyson McNITT. *Encomia* 32-33 (2010-2011): 42-44.

COATES, Geraldine. *Treacherous Foundations: Betrayal and Collective Identity in Early Spanish Epic, Chronicle, and Drama*. Woodbridge, UK: Tamesis, 2009. Rev. by Elizabeth DAVIS. *HispRev* 79.2 (Spring 2011): 332-336.

CORBELLARI, Alain, FOEHR-JANSSENS, Yasmina, MÜHLETHALER, Jean-Claude, TILLETTE, Jean-Yves, and WAHLEN, Barbara, eds. *Mythes à la court, Mythes pour la court. Courtly mythologies. Actes du XII^e Congrès de la Société Internationale de Littérature courtoise, 29 juillet-4 août 2007 (Université de Lausanne et de Genève)*. Publications romanes et francaises 248. Genève: Droz, 2010. Rev. by Jean-Jacques VINCENSINI. *Encomia* 32-33 (2010-2011): 44-45.

DOGGETT, Laine E. *Love Cures: Healing and Love Magic in Old French Romance*. University Park, PA: Penn State UP, 2009. Rev. by Mary F. WACK. *Speculum* 86.3 (July 2011): 743-44.

DOSS-QUINBY, Eglal, GROSSEL, Marie-Geneviève, and ROSENBERG, Samuel N., eds. "*Sottes chansons contre amours*": *parodie et burlesque au Moyen Âge*. Essais sur le Moyen Âge 46. Paris: Honoré Champion, 2010. Rev. by Wendy PFEFFER. *Encomia* 32-33 (2010-2011): 48-50.

DUFOURNET, Jean. *Jean Renart: Le Roman de la Rose ou de Guillaume de Dole*. Presentation and translation of the text edited by Félix Lecoy (1979). Paris: champion, 2008. Rev. by Edelgard DUBRUCK. *FCS* 36 (2011): 208-211.

ELEY, Penny. '*Partonopeus de Blois*': *Romance in the Making*. Gallica 21. Cambridge, U. K.: D. S. Brewer, 2011. Rev. by Keith BUSBY. *Encomia* 32-33 (2010-2011): 50-53.

EVERIST, Mark, ed. *The Cambridge Companion to Medieval Music*. Cambridge University Press, 2011. Rev. by Lisa COLTON. *Early Music* 40.2 (2012): 308-310.

FOURNIVAL, Richard de. *Le Bestiaire d'Amour et la Response du Bestiaire*. Rev. by Norris J. LACY. *FR* 84.6 (May 2011): 1291-1292.
Keywords: *Bestiaire d'Amour; Response du Bestiaire*.

FOX, John, and ARN, Mary-Jo, eds., with English translations by R. Barton PALMER and an excursus on literary context by Stephanie

A. V. G. KAMATH. *Poetry of Charles d'Orléans and His Circle: A Critical Edition of BnF MS. fr. 25458, Charles d'Orléans Personal Manuscript*. Arizona Studies in the Middle Ages and the Renaissance 34; Medieval and Renaissance Texts and Studies 383. Tempe, AZ: ACMRS (Arizona Center for Medieval and Renaissance Studies), in collaboration with Brepols, 2011. Rev. by William PADEN. *Encomia* 32-33 (2010-2011): 53-55.

FRIEDMAN, John Block. *Brueghel's Heavy Dancers: Transgressive Clothing, Class, and Culture in the Late Middle Ages*. Syracuse: Syracuse University Press, 2010. Rev. by Lisa BOUTIN. *Comitatus* 42 (2011): 244-46.

With Brueghel's paintings as visual touchstones, Friedman addresses the *pastourelle* (and *bergerie*) and other poetic genres from France, Spain, Italy, Germany and England to emphasize the foundational influence of class. His analyses of descriptions of clothing, physical appearance, and social behaviors provide new insights on familiar works, such as Chaucer's *Canterbury Tales*, elaborate on the distinctions among genres, and demonstrate the increasing discomfort of the aristocracy toward the lower classes while verifying the social mobility within the regions discussed. (NC)

Keywords: *pastourelle*; *bergerie*; *fabliau*; Chaucer's *Canterbury Tales*; social class.

FURROW, Melissa. *Expectations of Romance: The Reception of a Genre in Medieval pastourelle; bergerie, fabliau*; Chaucer's *Canterbury Tales*; social class *England*. Woodbridge, Eng. and Rochester, NY: Boydell & Brewer, 2009. Rev. by Myra SEAMAN, *Speculum* 86.2 (Apr. 2011): 490-92.

HARVEY, Carol J. *Medieval French Miracle Plays: Seven Falsely Accused Women*, with a Foreword by Kathy M. KRAUSE. Dublin: Four Courts Press, 2011. Rev. by Beverly J. EVANS. *Dalhousie French Studies* 96 (Fall 2011): 117-118.

Keywords: Cagé Manuscript (ms. Paris BnF fr. 118-20); *Miracles de Notre dame par personnages*; French drama; miracles of the Virgin Mary; miracle plays; lyrics interpolated into dramatic text; St. Éloi; Goldsmiths' Guild of Paris; *L'empereris de Romme*; *Miracle d'Oton, roy d'Espagne*; *La fille du roy de Hongrie*; *Miracle de Berthe*; *Miracle du Roy Thierry*; *La Fille d'un roy*; *La Manekine*.

HÜE, Denis. *Rémanences. Mémoire de la forme dans la littérature médiévale*. Essais sur le Moyen Âge. Paris: Honoré Champion, 2010. Rev. by Jacques E. MERCERON. *Encomia* 32-33 (2010-2011): 55-58.

HUGHES, Timothy Jolyon. *Wolfram von Eschenbach's Criticism of 'Minmediensdienst' in his Narrative Works*. Lanham: University Press of America, 2009. Rev. by Albrecht CLASSEN. *GQ* 84 (2011): 98-99.

HUNT, Tony, ed. *Three Anglo-Norman Treatises on Falconry*. Oxford: Society for the Study of Medieval Languages and Literature, 2009. Rev. by Robin S. OGGINS. *Speculum* 86.1 (Jan. 2011): 219-220.

JOHNSON, Mark D. ed. *Medieval Conduct Literature: An Anthology of Vernacular Guides to Behaviour for Youths, with English Translations*. Toronto: University of Toronto Press, 2009. Rev. by M. R. WEINBERG. *Comitatus* 42 (2011): 273-75.

With an introduction by Roberta KRUGER, Johnson's anthology provides a resource for scholars of courtly literature. Covering the period from the early thirteenth to the beginning of the sixteenth century, the twelve examples derive from six literary traditions. Their audiences range from Louis IX's children who become Philip III of France and Queen Isabelle of Navarre to children of the bourgeois. Advice extends from the virtuous behavior in conducting a love life to the care for a sword. The second chapter addresses chivalry with the texts of *Enssenhamen de L'escudier* and *Essenhamen de la donzela* (1278-1295) by Amanieu de Sescás, and the third chapter includes *Der Winsbecke* and *Die Winsbeckin* with a parody of the former (13th century). In the fourth chapter, Stoppino includes selections from Francesco da Barberino's *Reggimento e constume di donna* and *Documenti d'amore* (14th century) in addition to other treatises such as *Castigos del Rey don Sancho*, *Castigos y dotrinas que un sabio dava a sus fijas*, *How the Good Wijf Taughte Hir Doughtir*, *How the Wise Man Taught His Sonne*. (NC)

Keywords: conduct literature; Amanieu de Sescás: *Enssenhamen de L'escudier*, *Essenhamen de la donzela*; *Der Winsecke*; *Die Winsbeckin*; Francesco da Barberino: *Reggimento e constume di donna*, *Documenti d'amore*; parody.

KEITH, Alison, and RUPP, Stephen, eds. *Metamorphosis: The Changing Face of Ovid in Medieval and Early Modern Europe*. Essays and Studies 13. Toronto: Centre for Reformation and Renaissance Studies, 2007. *Encomia* 32 (2010): 167. Rev. by Lindsay Anne REID. *UTQ* 80.2 (2011): 273-275. **Keywords:** Ovid, *Metamorphoses*; *Ovide Moralisé*; Christine de Pizan; metaphor; allegory; Pierre Bersuire, *Ovidius moralizatus*; Geoffrey Chaucer, *Canterbury Tales*; John Gower, *Confessio Amantis*; kingship; marriage as metaphor for kingship; courtly allegory as vehicle for political discourse; Giles of Rome,

De regimine principum; mirror for princes / *miroir du prince* / *speculum principis*; manuscript illuminations/miniatures.

KELLETT, Rachel E. *Single Combat and Warfare in German Literature of the High Middle Ages: Stricker's 'Karl der Große' and 'Daniel von dem Blühenden Tal.'* London: Maney Publishing, 2008. Rev. by Christopher R. CLASON. *GQ* 84 (2011): 365-366.

KERTH, Thomas. *King Rother and His Bride: Quest and Counter-Quest.* Rochester, NY: Camden House, 2010. Rev. by Salvatore CALOMINO. *GQ* 84 (2011): 497-498.

KLEINHENZ, Christopher, and BUSBY, Keith, eds. *Medieval Multilingualism: The Francophone World and its Neighbors.* Turnhout, Belgium: Brepols, 2010. Rev. by Catherine BLUNK. *Encomia* 32-33 (2010-2011): 41-42.

KNIGHT, Stephen. *Merlin: Knowledge and Power through the Ages.* Ithaca, NY and London: Cornell UP, 2009. Rev. by Antone MINARD. *Speculum* 86.3 (July 2011): 775-77.

KONRAD von Stoffeln. *German Romances, 2: Gauriel von Muntabel.* Trans. Siegfried Christoph. Woodbridge, Eng. and Rochester, NY: Boydell & Brewer, 2007. Rev. by David F. TINSLEY. *Speculum* 86.1 (Jan. 2011): 232-33.

KOOPMANS, Jelle, ed. *European Medieval Drama 11.* Turnhout: Brepols, 2007. Rev. by Edelgard DUBRUCK. *FCS* 36 (2011): 211-217.

KOOPMANS, Jelle, ed. *European Medieval Drama 12.* Turnhout: Brepols, 2008. Rev. by Edelgard DUBRUCK. *FCS* 36 (2011): 217-220.

KOSTA-THEFAINE, Jean-François, ed. *Istoire de la Chastelaine du Vergier et de Tristan de le Chevalier.* London: Modern Humanities Research Association, 2009. Rev. by Nancy Vine DURLING. *Speculum* 86.1 (Jan. 2011): 234-35.

LACY, Norris J., gen. ed. *'Lancelot-Grail': The Old French Arthurian vulgate and Post-Vulgate in Translation.* 10 vols. Paperback. Cambridge: D.

S. Brewer, 2010. Vol. 1: *Preface* by Norris J. LACY; *Introduction* by E. Jane BURNS; *The History of the Holy Grail*, trans. Carol J. CHASE. Vol. 2: *The Story of Merlin*, trans. Rupert T. PICKENS. Vol. 3: *Lancelot*, part I, trans. Samuel N. ROSENBERG; *Lancelot*, part II, trans. Carleton W. CARROLL. Vol. 4: *Lancelot*, part III, trans. Samuel N. ROSENBERG; *Lancelot*, part IV, trans. Roberta L. KRUEGER. Vol. 5: *Lancelot*, part V, trans. William W. KIBLER; *Lancelot*, part VI, trans. Carleton W. CARROLL. Vol. 6: *The Quest for the Holy Grail*, trans. E. Jane BURNS. Vol. 7: *The Death of Arthur*, trans. Norris J. LACY. Vol. 8: *The Post-Vulgate Cycle. The Merlin Continuation*, trans. Martha ASHER. Vol. 9: *The Post-Vulgate Cycle. The Quest for the Holy Grail and the Death of Arthur*, trans. Martha ASHER. Vol. 10: *Chapter Summaries for the Vulgate and Post-Vulgate Cycles* by Norris J. LACY, with Carol J. CHASE, Martha ASHER, Cynthia HOOD, Anne P. LONGLEY, and David S. KING; *Index of Proper Names* by Samuel N. ROSENBERG with Daniel GOLEMBESKI. Rev. by Joan Tasker GRIMBERT. *Encomia* 32-33 (2010-2011): 58-62.

LAURANT, Francoise. *Pour Dieu et pour le roi: Rhétorique et idéologie dans 'l'Histoire des ducs de Normandie' de Benoît de Sainte-Maure*. Essais sur le Moyen Âge 47. Paris: Champion, 2010. Rev. by Raymond CORMIER. *Encomia* 32-33 (2010-2011): 62-63.

LEACH, Elizabeth Eva. *Guillaume de Machaut: Secretary, Poet, Musician*. Ithaca, NY: Cornell University Press, 2011. Rev. by David MAW, *Early Music* 40.2 (2012): 310-313.

LEPAGE, Yvan G., & MILAT, Christian, ed. *'Por s'onor croistre': mélanges de langue et de littérature médiévales offerts à Pierre Kunstmann*. Rev. by Michelle BOLDUC. *FR* 84, NO. 3 (Feb. 2011): 587-588.

LIVINGSTON, Amy. *Out of Love for My Kin: Aristocratic Family Life in the Lands of the Loire, 1000-1200*. Ithaca: Cornell University Press, 2010. Rev. by J. Michael COLVIN. *Comitatus* 42 (2011): 267-71.

Responding to George Duby, Livingston relies on charters, romance literature, obituaries, epistles and hagiographies (including all of their sub-genres) to argue that lineal agnatic-paternal and cognatic-maternal relationships trump primogeniture in terms of inheritance. Understanding land ownership to be the primary determinant of power, she traces familial relationships in the

transfer of land and demonstrative of affective bonds. In so doing, her richly documented study undercuts long-held scholarly assumptions about aristocratic marriages and family lives. (NC)

Keywords: primogeniture; family; inheritance.

MANN, Jill. *From Aesop to Reynard: Beast Literature in Medieval Britain*. Oxford: Oxford University Press, 2009. Rev. by Mihaela FLORESCU. *Comitatus* 42 (2011): 271-72.

Mann traces the development of the beast fable from its earliest written record through the Carolingian court where it flourished and through the eleventh century when it became a teaching text, the topic for epics and sermons. Her study includes work by Marie de France, Chaucer, Henryson and such debate poems as *The Owl and Nightingale* among others. Although diachronic with a focus on Anglo-Norman writing, Mann's analyses note the distinctive contribution of each author. Marie's language, for example, reveal her focus on courtliness and companionship. Within a theoretical framework differentiating human from animal, two themes emerge to characterize beast literature: nature's power and the relationship between words and deeds. (NC)

Keywords: Beast Literature; Chaucer, *Parliament of Fowls*, *Tales of The Squire*, *Nun's Priest*, and *Manciple*; Henryson, *Morall Fabillis*; Marie de France, *Fables*.

MINNIS, Alastair, and JOHNSON, Jan, eds. *The Cambridge History of Literary Criticism*. Volume II: *The Middle Ages*. Cambridge and New York: Cambridge University Press, 2005. Rev. by Samuel N. ROSENBERG. *Encomia* 32-33 (2010-2011): 64-66.

MOORE, John K., Jr. *Libro de los huéspedes (Escorial MS b.I.13): A Critical Edition*. Arizona State University, Arizona Center for Medieval and Renaissance Studies, 2008. Rev. by Ryan GILES. *Hispanófila* 161 (January 2011): 114-116.

MURRAY, K. Sarah-Jane. *From Plato to Lancelot: A Preface to Chrétien de Troyes*. Syracuse, NY: Syracuse UP, 2008. Rev. by Logan E. WHALEN. *Speculum* 86.1 (Jan. 2011): 248-50.

PERAINO, Judith. *Giving Voice to Love: Song and Self-Expression from the Troubadours to Guillaume de Machaut*. New York: Oxford University Press, 2011. Rev. by Elizabeth Eva LEACH, *Early Music* 40.3 (2012): 495-498.

ROTHENBERG, David. *The Flower of Paradise: Marian Devotion and Secular Song in Medieval and Renaissance Music*. New York: Oxford University Press, 2011. Rev. by Catherine BRADLEY, *Early Music* 40.3 (2012): 498-500.

SELZER, Stephan. *Die mittelalterliche Hanse*. Darmstadt: Wissenschaftliche Buchgesellschaft (WBG), 2010. Rev. by Andrew T. WACKERFUSS. *GerSR* 34 (2011): 653-654.

SMITH, Geri L. *The Medieval French Pastourelle Tradition: Poetic Motivations and Generic Transformations*. Gainesville, FL: University Press of Florida, 2009. Rev. by Joan McCRAE. *Encomia* 32-33 (2010-2011): 66-67.

SUNDERLAND, Luke. *Old French Narrative Cycles: Heroism Between Ethics and Morality*. Gallica 15. Cambridge, UK: D. S. Brewer, 2010. Rev. by Valerie M. WILHITE. *Encomia* 32-33 (2010-2011): 67-69.

TURNER, Wendy, editor. *Madness in Medieval law and Custom*. Leiden: Brill, 2010. Rev. by Andrea JONES. *Comitatus* 42 (2010): 267-71.

Among this collection of essays treating mental illnesses within European legal practice, Kate McGrath's essay, "Royal Madness and the Law: the Role of Anger in Representations of Royal Authority in Eleventh-and Twelfth Century Anglo-Norman Texts," examines works by William of Poitiers, William of Malmesbury, and Bérout, and in the anonymous *Roman de Thebes*, *Raoul de Cambrai* and the Oxford *Chanson de Roland*. She finds these texts and authors legitimize royal anger as comparable to God's anger against sinners. Whereas such anger creates anxiety as it verges on unreasonableness and madness, the result is a particular unease among ecclesiastical writers. (NC)

Keywords: Royal anger in William of Poitiers; William of Malmesbury; Bérout; *Roman de Thebes*; *Raoul de Cambrai*; Oxford *Chanson de Roland*.

WEISS, Judith, trans. *The Birth of Romance in England: The 'Romance of Horn', the 'Folie Tristan', the 'Lai of Haveloc', and 'Amis and Amilun'. Four Twelfth-Century Romances in the French of England*. The French of England Translation Series 4. Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2009. Rev. by Maureen BOULTON. *Encomia* 32-33 (2010-2011): 69-71.

WOLTERS, Reinhard. *Die Schlacht im Teutoburger Wald: Arminius, Varus und das römische Germanien*. München: Beck, 2008. Rev. by Bruce CAMPBELL. *GerSR* 34 (2011): 161-162.