



CLASSIQUES
GARNIER

« North America », *Encomia*, n° 34-35, 2010 – 2011, *Bulletin bibliographique de la Société internationale de littérature courtoise*, p. 377-400

DOI : [10.15122/isbn.978-2-8124-4667-2.p.0377](https://doi.org/10.15122/isbn.978-2-8124-4667-2.p.0377)

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NORTH AMERICA

Volume 34 (2010 entries)

I. COLLECTIONS

COTTIER, Jean-François, GRAVEL, Martin, and ROSSIGNOL, Sébastien, eds. *Ad libros! Mélanges d'études médiévales offerts à Denise Angers et Joseph-Claude Poulin*. Montreal: Les Presses de l'Université de Montréal, 2010. 417 pp., 14 halftones.

Festschrift containing nineteen essays (plus appendices and bibliography), including two essays on topics related to courtly literature. (CC)

Keywords: ms. Vatican Lat. 4492; ms. London, British Library Additional ms. 10289; Guillaume de Saint-Pair, *Le Roman du Mont-Saint-Michel*; Douze Pairs de France; Robert de Blois, *Chanson d'Amour*; *Le Roman de Franceis*; *La Vie de Matilde de Toscane*.

EPSTEIN, Robert, and ROBINS, William, eds. *Sacred and Profane in Chaucer and Late Medieval Literature: Essays in Honour of John V. Fleming*. Toronto: University of Toronto Press, 2010. vii+238 pp., 5 halftones.

Includes an Introduction, eight articles, and an essay on the honoree as well as bibliography; five of the articles discuss Chaucer's works (*Troilus and Criseyde*, the *Legend of Good Women*, and the Friar and Pardoner in the *Canterbury Tales*). (CC)

Keywords: Geoffrey Chaucer, *Troilus and Criseyde*; Geoffrey Chaucer, *Legend of Good Women*; Geoffrey Chaucer, *Canterbury Tales* (Friar and Pardoner).

JEFFERIS, Sibylle, ed. *Intertextuality, Reception, and Performance: Interpretations and Texts of Medieval German Literature (Kalamazoo Papers 2007-2009)*. GAG 758. Göppingen: Kümmerle, 2010.

The collection consists of fifteen articles by American and European scholars pertaining to Medieval German Literature, most of them courtly. (SJ)

Keywords: Stricker; *König Rother*; *Nibelungenlied*; *Dietrichepik*; Walther von der Vogelweide; Alberich; Laurin.

II. TEXTS

GUSTAFSON, Kevin, ed. and trans. *Cleanness*. Peterborough, ON: Broadview Press, 2010. 188 pp.

Student edition (partially modernized Middle English text) with facing-page translation into Modern English, with a critical introduction; appendices include selections of primary documents concerning the literary and theological context: selections from the Douay-Rheims Bible, excerpts (in translation) from the *Romance de la Rose*, *The Travels of Sir John Mandeville*, Alain of Lille's *Plaint of Nature*, and various theological writings, as well as bibliography. (CC) **Keywords:** *Cleanness*; alliterative verse; *Gawain*-poet; *Pearl*-poet; history of sexuality; sexual practices; homophobia; vernacular theology; dream interpretation; Noah; Daniel (prophet); Nebuchadnezzar; Belshazzar; Sodom; biblical paraphrase; allegory; legal diction.

OSBORN, Marijane, trans. *Nine Medieval Romances of Magic: Re-Rhymed in Modern English*. Peterborough, ON: Broadview Press, 2010. x+251 pp. Modern English verse translations of nine Middle English and Scots verse romances (Chaucer's "Wife of Bath's Tale" and "The Tale of Sir Thopas," Gower's "Tale of Florent," and Thomas Chestre's *Sir Launfal* as well as *Thomas of Erceldoune*, *Sir Orfeo*, *Emaré*, *Sir Gowther*, and *Floris and Blancheflour*) as well as two additional texts (*Sir Libeaus and the Lamia* and *Tam Lin*), with a general introduction and introductions to the individual texts. (CC)

Keywords: Geoffrey Chaucer, *Canterbury Tales* ("The Wife of Bath's Tale" and "The Tale of Sir Thopas"); John Gower, *Confessio Amantis* ("The Tale of Florent"); Thomas Chestre, *Sir Launfal*; *Thomas of Erceldoune*; *Sir Orfeo*; *Emaré*; *Sir Gowther*; *Floris and Blancheflour*; Middle English romances; Scots romance; ballads; magic: shape-shifters, fairies, magic trees, enchanted clothing and armour, otherworld lovers, enchanted hags, and magic animals; Saracens; prophecy; parody of romance; identity-formation.

III. STUDIES

ALBERS, Irene. "The Passions of the Body in Boccaccio's *Decameron*." *MLN* 125.1 (April 21, 2010): 26-53.

The natural, involuntary physical manifestations of emotional states can also be simulated in accordance with established cultural codes. The *Decameron* exploits these possibilities not only in the novellas but also in the frame, suggesting an analogy between the plague and love sickness, as well as a therapeutic function for story-telling. (DAM)

Keywords: Boccaccio, *Decameron*; psychology.

ARESU, Francesco Marco. *Modalità iconica e istanza metatestuale nella sestina petrarchesca 'Mia benigna fortuna el viver lieto' (Rvf 332)*. *TCult* 5.2 (2010):11-25.

Keywords: Petrarca, Francesco, *sestina*.

BAILEY, Matthew. *The Poetics of Speech in the Medieval Spanish Epic*. Toronto: University of Toronto Press, 2010. ix+147 pp.

Employs discourse analysis to argue that features such as formulaic language, parataxis, double narration, narrative perturbations, and other characteristics of spontaneous speech and of oral discourse in general indicate that the Spanish epics *Cantar de Mio Cid*, *Poema de Fernán González*, and *Mocedades de Rodrigo* were produced by a process (parallel to monastic practice) involving oral composition and oral dictation to scribes writing on wax tablets before the text was edited and a fair copy was committed to parchment; references in contemporaneous Latin texts confirm the existence of parallel narratives in the oral vernacular tradition. (CC)

Keywords: *Cantar de Mio Cid*; *Poema de Fernán González*; *Mocedades de Rodrigo*; *Estoria de España*; *Historia Roderici*; *Poema de Almería*; *Cronica Adefonsi Imperatori*; *Chronica Naierensis*; *Crónica de Castilla*; *Libro de Alexandre*; *General Estoria*; *Chronicon mundi*; *De rebus Hispanie*; *Carmen Campidoctoris*; *Chanson de Roland*; *cuaderna vía*; *mester de clerecía*; *chanson de geste*; epic, Spanish; oral performance; oral composition; oral transmission; oral dissemination; orality; literacy; Alfonso VII, king of León-Castile; Alfonso X, king of León-Castile; Rodrigo Díaz; Fernán González; Gonzalo González; Bernardo del Carpio.

BAROLINI, Teolinda. *The Time of His Life: Petrarch's Marginalia and 'Rerum vulgarium fragmenta' 23*. *TCult* 5.2 (2010): 1-10.

Keywords: Petrarca, Francesco, *marginalia*, *Rerum vulgarium fragmenta*.

BATTLES, Dominique. ‘*Sir Orfeo*’ and English Identity. *SP* 107.2 (2010): 179-211.

Keywords: *Sir Orfeo*; English identity, English romance.

BOLDUC, Michelle. “Troubadours in Debate: The *Breviari d’Amor*.” *RomQ*, 57.1 (2010), 63-76.

Matfre Ermengaud’s thirteenth-century *Breviari d’Amor* is a religious summa of courtly love whose purpose is to reconcile love of God with the erotic amors of the troubadour lyric. It concludes with the “Perilho tractatz d’amors,” a debate which centers on discrediting the *maldizans* (detractors) who have spoken ill of the older generations of troubadours. This article examines how Matfre, in his role as narrator and participant in the debate, uses quotations from troubadour lyric dialectically to question the meaning of the troubadours’ lyrics and their poetic legacy in the late thirteenth century. (CRD)

Keywords: Matfre Ermengaud; debate, dialectic; lyric; poetics; troubadours.

BROWN, Katherine A. “Boccaccio Reading Old French: *Decameron* IX.2 and *La Nonete*.” *MLN* 125.1 (April 21, 2010): 54-71.

Decameron IX.2 shows both thematic and lexical similarities to its closest analogue, Jean de Condé’s *fabliau*, *La Nonete*, which suggests written transmission. Boccaccio could have had access to Jean’s work through his connection to the court of Naples, which had close ties to Jean’s patrons in Hainault. (DAM)

Keywords: Boccaccio, *Decameron*; *fabliaux*; Jean de Condé, *La Nonete*; written transmission.

CALLAHAN, Chrisopher. *Thibaut de Champagne and Disputed Attributions*. *TCult* 5.1 (2010):111-132.

Keywords: Thibaut de Champagne; French lyric; trouvère; attribution.

CHRISTOPH, Siegfried. “Hospitality and Status: Social Intercourse in Middle High German Arthurian Romance and Courtly Narrative.” *Arthuriana* 20.3 (2010): 45-64.

An in-depth examination of the hospitality motif in Middle High German Arthurian romances and courtly narratives of the twelfth and thirteenth centuries from the perspectives of both host and guest. Hospitality properly administered reflects the power, status and honor of the most highly esteemed knights and serves as an important expression of the rules governing social

discourse. This is particularly true of King Arthur, whose hospitality draws to his court the best and most worthy knights. (SH)

Keywords: King Arthur, Middle High German Arthurian Romance; hospitality, status, power relations, courtliness, host, guest.

CLASSEN, Albrecht. "Courtliness and Transgression at Arthur's Court With Emphasis on the Middle High German Poet Neidhart and the Anonymous Verse Novella *Mauritius von Craûn*." *Arthuriana* 20.4 (2010): 3-19.

Examines the ideal of the courtly world and its values in light of the thirteenth-century poems of Neidhart and the anonymous verse *Mauritius von Craûn*. These works, in which transgression plays a major role, represent the beginnings of a paradigm shift that reflects the inability of courtly society to live up to and uphold its social ideals. (SH)

Keywords: Neidhart, *Mauritius von Craûn*; King Arthur; courtliness, transgression.

CLASSEN, Albrecht. "The Ultimate Transgression of the Courtly World: Peasants on the Courtly Stage and Their Grotesque Quests for Sexual Pleasures." *Medievalia et Humanistica* 36 (2010): 1-24.

Discusses social conflict between aristocrats and peasants in the manuscript tradition of Neidhart von Reuentel's *Summer Songs* and *Winter Songs*; some discussion of the miniatures of the Manesse manuscript (University Library of Heidelberg, Germany). (KGC)

Keywords: Neidhart von Reuentel, German Poetry, courtly love, the minnesingers, courtly culture, peasant culture, manuscript studies, medieval sexuality, social context of literature.

DE LOOZE, Laurence. "Analogy, exemplum, and the first tale of Juan Manuel's *El Conde Lucanor*." *Hispania* 78.3 (Summer 2010): 301-322.

In the light of recent work on the cognitive function of analogy the author highlights two analogies in the first tale of Juan Manuel's work *El Conde Lucanor* ("Of that which happened to a king and his favourite"). One is the analogy between Count Lucanor's predicament and the exemplum (repeated in the other tales), and the other is between the counseled and the counselor. This second analogy is crucial, for it means that the counseled must accept that there are people (like Petronio) who are wiser than the Count, setting up a relationship which is the basis for the whole book. (CDS)

Keywords: Juan Manuel, *Conde Lucanor*; didacticism; exemplum; analogy.

FAHRENBACH, William. "Rereading Clement in Thomas Chestre's *Octavian* and in BL Cotton Caligula A.II." *Essays in Medieval Studies* 26 (2010), 85-99.

By looking at the character of Clement the merchant in *Octavian*, Fahrenbach draws his discussion of social class expectations, attitudes, and behaviors ranging from aristocratic level to the "socially aspiring" classes. He finds this confirmed by examining the manuscript's other contents which provide evidence of a broad audience for the Middle English texts. The Romance confirms a dominant aristocratic ideology but also acknowledges issues more relevant to non-aristocratic audiences. (CEH)

Keywords: BL Cotton Caligula A.II, *Octavian*, Thomas Chestre, Florent.

FINDLEY, Brooke Heidenreich. "What's in a Name? Machaut, Deschamps, Peronne, and the Uses of Women for Writers in Fourteenth Century France." *Women in French Studies* 18 (2010): 14-28.

Revisits the passages of Guillaume de Machaut's *Voir Dit* and Eustache Deschamps two *balades* that mention Peronne. The encoding of the lady's name in a numerical puzzle and an anagram contained in the former text has already yielded a variety of both plausible and less plausible solutions. Findley thus turns to the miniature program of the oldest manuscript of the *Voir Dit*, BN ms. fr. 1584 to shed more light on the identity and naming of the narrative "I" and Toute Belle. Consideration of both the *Voir Dit* and the Deschamps poems reveals that "passages that appear to involve the lady's name end up pointing back to the name and status of the poet." In other words, "[n]aming the lady provides the poet with the occasion to name and describe himself [. . .]; he establishes his authority and the status from which he speaks in counterpoint to the lady's evasive identity." (BJE)

Keywords: Eustache Deschamps; Guillaume de Machaut, Peronne; Toute Belle; BN ms. fr. 1584; anagrams; encoding; *Voir Dit*; *balade*.

FREDELL, Joel. *Alchemical Lydgate*. *SP* 107.4 (2010): 429-464.

Keywords: Lydgate, John; English poetry.

FUMO, Jamie C. "The Ends of Love: (Meta)physical Desire in Chaucer's *Troilus and Criseyde*." *Sacred and Profane in Chaucer and Late Medieval Literature: Essays in Honour of John V. Fleming*. Ed. by Robert EPSTEIN and William ROBINS. Toronto: University of Toronto Press, 2010. 68-90. [C-EPSTEIN and ROBINS]

Chaucer is seen as presenting love in *Troilus and Criseyde* as a quasi-theological problem with echoes of scholastic controversy, further emphasized by the

tragic distance between the epistemological mechanisms of paganism and the metaphysical structure of Christian belief. Troilus and Criseyde are cast as speculative philosophers with radically different positions on the existential question concerning the existence and nature of love: Troilus as a realist in the Thomist tradition (though eventually approaching mysticism) and Criseyde as a nominalist and even philosophically associated with atheism. Their answers concerning the existence and nature of love are irreconcilable, hence the characters' ultimate incompatibility. (CC)

Keywords: Geoffrey Chaucer, *Troilus and Criseyde*; Troy legend; philosophy (nominalism/realism) in courtly poetry; scholasticism in courtly poetry; mysticism in courtly poetry; love, nature of; paganism.

FUMO, Jamie C. *The Legacy of Apollo: Antiquity, Authority, and Chaucerian Poetics*. Toronto: University of Toronto Press, 2010. xvi+351 pp., 8 halftones. Explores the status of Apollo as a mythographic icon in Chaucer and the Chaucerian tradition, with emphasis on the reconceptualization of authorship and authority, the capacities of the vernacular, the shifting attitudes regarding poetic inspiration and the poet's role as *vates* and inspired vessel of truth, as well as the wide range of conceptions of Apollo as inspirer, lover, healer, and as both Christ-figure and quasi-Muslim deity or Saracen in romances, *chansons de geste* and a wide range of other texts, including texts pertaining to the Troy legend. (CC)

Keywords: Geoffrey Chaucer, *Anelida and Arcite*; Geoffrey Chaucer, *House of Fame*; Geoffrey Chaucer, *Legend of Good Women*; Geoffrey Chaucer, *Troilus and Criseyde*; Geoffrey Chaucer, *Complaint of Mars*; Geoffrey Chaucer, *Canterbury Tales* (General Prologue, "Knight's Tale," "Clerk's Tale," "Franklin's Tale," "Tale of Sir Thopas," "Squire's Tale," "Manciple's Tale"); Virgil, *Aeneid*; Ovid, *Amores*; Ovid, *Heroides*; Ovid, *Metamorphoses*; Ovid, *Remedia Amoris*; *Ovide moralisé en prose*; *Roman d'Eneas*; *Roman de Thèbes*; Benoît de Sainte-Maure, *Roman de Troie*; John Lydgate, *Temple of Glas*; John Lydgate, *The Floure of Curtesye*; John Lydgate, *Complaint of the Black Knight*; John Lydgate, *Assembly of Gods*; John Lydgate, *Reson and Sensuallyte*; Giovanni Boccaccio, *Il Filostrato*; Giovanni Boccaccio, *Genealogy of Pagan Gods*; William Dunbar, *The Goldyn Targe*; Robert Henryson, *The Testament of Cresseid*; Osbern Bokenham, *Legendys of Hooly Wummen*; John Skelton; Layamon, *Brut*; Isidore of Seville, *Etymologiae*; Jean Froissart; John Gower, *Confessio Amantis*; Guido delle Colonne's *Historia destructionis Troiae*; *Chanson de Roland*; Jean Bodel, *Chanson des Saisnes*; Christine de Pizan, *L'epistre Othea*; Joseph of Exeter, *Ylias Daretis Phrygii*; Dares Phrygius; Dictys Cretensis; Troilus and Cressida; *chanson de geste*; *auctoritas*; poetic authority; *vates*; matter of Rome/matter of Troy; Troy legend; *translatio imperii*; aureation/

aureate poetry; Ovidianism; courtly-mythological poetry; classicizing poetry; Chaucerian tradition; pagan deities; Apollo: as healer, as lover, as diminished deity, as Saracen, as Muslim deity, as Christ-figure; Apollo in the Chaucerian tradition; *Apollo medicus*; Python, the.

GINGRAS, Francis. "Réponse de Normand: Pour et contre le 'roman' d'après un recueil tiré de la Bibliothèque du Mont-Saint-Michel (Londres, British Library Additional 10 289)." *Ad libros! Mélanges d'études médiévales offerts à Denise Angers et Joseph-Claude Poulin*. Ed. by Jean-François COTTIER, Martin GRAVEL, and Sébastien ROSSIGNOL. Montreal: Les Presses de l'Université de Montréal, 2010. 223-242. [C-COTTIER, GRAVEL, and ROSSIGNOL]

Keywords: ms. London, British Library Additional ms. 10289; Guillaume de Saint-Pair, *Le Roman du Mont-Saint-Michel*; Douze Pairs de France; Robert de Blois, *Chanson d'Amour*; *Le Roman de Franceis*.

GÓMEZ-BRAVO, Ana M. "Ser social y poética material en la obra de Antón de Montoro, mediano Converso." *HispRev* 78.2 (Spring 2010): 145-167.

Focuses on the social and material aspects of the work of Antón de Montoro, a fifteenth-century poet from Andalusian Spain. In his activity as a poet he came into contact with the literary elite and the royal courts, but he also faced rejection because of his social status as a clothing merchant and as a "converso." Antón de Montoro, however, used his "cultural capital" to affirm these social identities, and in his poems he made explicit the social relationships and the material conditions that sustained his life and his poetry. (CDS)

Keywords: Antón de Montoro; poetry; cancioneros; conversos; social status.

HODGES, Kenneth. "Why Malory's Launcelot is not French: Region, Nation, and Political Identity." *PMLA* 125.3 (2010): 556-71.

Relying on recent scholarship regarding English nationalism, Hodges elaborates on Launcelot's loyalties in Malory's representation and in the context of the One Hundred Year's War. In contrast to his sources, Malory's Launcelot hails from Guienne in Gascony. Gained by marriage (1152), Gascony was crucial in economic exchanges (their wine for English grain) and stayed English until at least 1451. The historical, political context and Malory's dispersal of regional homes among Launcelot and his kin enable the dramatization of regional and national conflicting identities. Hodges's analyses contribute to comprehending *Le Mort Darthur* in terms of Caxton's printing decisions and

in terms of textual subtleties while offering an understanding of fifteenth-century concepts of nationalism. (NC)

Keywords: Malory, *Le Mort Darthur*; Laucelot; nationalisms.

HOUSTON, Jason M. *Building a Monument to Dante: Boccaccio as Dantista*. Toronto: University of Toronto Press, 2010. x+228 pp., 6 halftones.

Traces Boccaccio's influence on the transmission and reception of Dante, focusing on Boccaccio as editor, biographer, apologist, and commentator in moulding Dante, especially in regard to Dante's *Commedia*, but also including some discussion of Boccaccio's intervention in the transmission of the *Vita Nuova*. (CC)

Keywords: Dante Alighieri, *Vita Nuova*; Dante Alighieri, *canzoni distese*; Giovanni Boccaccio: as editor of Dante; *dolce stil novo*.

JEFFERIS, Sibylle. "The Doctor Scene in Wittenwiler's *Ring*: The Reception of the Novella *Aristoteles und Phyllis*." *Intertextuality, Reception, and Performance*, 1-14. [C-JEFFERIS].

A comparison between the novella *Aristoteles und Phyllis* and the doctor scene in Wittenwiler's *Ring*. Both are comedic and have a lot of correspondences. (SJ)

Keywords: Wittenwiler, *Ring*; *Aristoteles und Phyllis*.

JEFFERIS, Sibylle. "The Influence of the *Alexius*-Legend on the Sigune-Scenes in Wolfram's *Parzival* and *Titirel*." *Intertextuality, Reception, and Performance*, 63-75. [C-JEFFERIS].

Parallels between the Sigune-Scenes in *Titirel* and *Parzival*, courtly epics, and the *Alexius*-Legend as a source. (SJ)

Keywords: Wolfram von Eschenbach, *Parzival*, *Titirel*; *Alexius*-Legend.

JEFFERIS, Sibylle. "Das *Dorotheenspiel* und *Ein Passienbüchlein von den vier Hauptjungfrauen*." *Intertextuality, Reception, and Performance*, 171-241. [C-JEFFERIS]

Both works, the play and the legendary, were written around 1350, probably originally for the Teutonic Order. They were performed and copied many times in German lands until the Reformation. The legend was a source for the play, as demonstrated. Accompanied by a map showing the performances and a stemma showing the *Dorothea*-Legends, as well as the edition of the *Dorothea*-Legend of ms. germ. qu. 2025, f. 78va-82rb, Berlin, Staatsbibliothek, Preußischer Kulturbesitz. (SJ)

Keywords: *Dorotheenspiel*; *Dorothea*-Legends; *Ein Passienbüchlein von den vier Hauptjungfrauen*.

JUEL, Kristen. "Chess, Love, and the Rhetoric of Distraction in Medieval French Narrative," *Romance Philology*, 64.1 (Spring 2010), 73-97.

This article examines the motif of the chess game primarily in 13th- and 14th-century romances, where it functions as a metaphor for amorous combat between man and lady, in which the power of love overcomes reason. In courtly contexts, the rhetoric of distraction associated with chess anticipates a winner and a loser, as the lady's beauty distracts the man's attention from the game itself. In later moralized texts in Latin the motif depicts a battle between the devil and a sinner who must resist temptation. Two pictorial illustrations are included. (CRD)

Keywords: chess, narrative motif; courtly love; French romances, *Prose Lancelot*, *Prose Tristan*, *Les Echechs Amoureux*, *Les Vœux du Paon*, *Lion de Bourges*, *Jeu des Echechs moralisés*; *Quaedam moralitas de scaccario*.

KIM, Ji-hyun Philippa. "L'Amour courtois de Gaston Paris: une lecture décadente du *Chevalier de la Charrette*?" *FR* 83.3 (2010): 589-606.

Building upon other recent research on this topic, Kim undertakes rereading of the articles in which Gaston Paris defines *amour courtois*. The article underscores the role of the *mouvement décadent* and the historical context of late 19th-century France in giving birth to this concept. (BJE)

Keywords: love/amour/Liebe; Paris, Gaston; Paris, Paulin; *mouvement décadent*; *fin de siècle*; *Romania*; "Études sur les romans de la Table Ronde"; Ulrich de Zatikohoven, *Lanzelet*; *Lancelot du Lac*; Chrétien de Troyes, *Chevalier de la Charrette*; *Histoire poétique de Charlemagne*; *Tristan et Iseut*; Lachmann.

LAMONT, Margaret. *Becoming English: Ronwenne's Wassail, Language, and National Identity*. *SP* 107.3 (2010): 283-309.

Keywords: English language, English identity.

LE JAN, Régine. "Mémoire, compétition et pouvoir: Le manuscrit de la *Vie de Mathilde de Toscane* (Vat. Lat. 4492)." *Ad libros! Mélanges d'études médiévales offerts à Denise Angers et Joseph-Claude Poulin*. Ed. by Jean-François COTTIER, Martin GRAVEL, and Sébastien ROSSIGNOL. Montreal: Les Presses de l'Université de Montréal, 2010. 105-120. [C-COTTIER, GRAVEL, and ROSSIGNOL]

Keywords: Ms. Vatican Lat. 4492; *La Vie de Mathilde de Toscane*.

MANION, Lee. "The Loss of the Holy Land and *Sir Isumbras*: Literary Contributions to Fourteenth-Century Crusade Discourse." *Speculum* 85.1(2010): 65-90.

This article looks at how various interdisciplinary sources contribute to an overall discourse about the Crusades, with a particular emphasis on the Middle English romance, *Sir Isumbras*. Manion suggests that *Isumbras* provides a literary critique of knightly behavior, and promotes crusading action and reform among a non-noble audience. The text is not best understood in isolation Manion argues, so the evolving discussion includes crusade narratives, propaganda pieces, chronicle histories, religious ritual, and other popular romances. His goal, alongside uncovering the anti-Crusading knight agenda, is to illuminate the “breadth of political thought” regarding the Crusades, the Holy Land, and related matters. By celebrating a defunct institution, *Sir Isumbras* sends up the standard, and further reinterprets the discourse of loss and recovery. (MMS)

MARVIN, Julia. “The Suicide of the *Legend of Good Women*.” *Sacred and Profane in Chaucer and Late Medieval Literature: Essays in Honour of John V. Fleming*. Ed. by Robert EPSTEIN and William ROBINS. Toronto: University of Toronto Press, 2010. 113-128. [C- EPSTEIN and ROBINS] Explores the relationship between writer, reader, and text as the narrator of the *Legend of Good Women*’s F-Prologue and “Legend of Dido” moves from a naive celebration of ‘old books’ to a rejection of his sources as he repeatedly follows a pattern of adherence, deviation, elaboration, and rejection, culminating in a travesty of his sources through a mix of assimilation, manipulation, and dismissal: the F-Prologue’s initial celebration of ‘old approved stories,’ demanding credence but evoking scepticism, gives way to a performance which, while ostensibly subservient to authoritative sources, manipulates and subverts them. (CC)

Keywords: Geoffrey Chaucer, *Legend of Good Women* (F-Prologue and “Legend of Dido”); Virgil, *Aeneid*; Ovid, *Heroides*; Dido; Aeneas; Cupid; narrative technique; rhetorical technique; language as means of manipulation.

McGILLIVRAY, Murray. “Editing Chaucer’s Early Poems: A Rationale for Virtual Copy-Text.” *Florilegium* 27 (2010): 159-176.

The article describes a computer-aided method to reconstruct the spelling of an archetype of Chaucer’s *Book of the Duchess* (and other early works), based on the spelling in the Hengwrt manuscript of the *Canterbury Tales*, with illustrations of the methods and its results in comparison to the readings in Benson’s edition. (CC)

Keywords: Chaucer, *Book of the Duchess*; Chaucer, *Legend of Good Women*; Chaucer, *Anelida and Arcite*; Chaucer, *Parliament of Fowls*; Chaucer, *Canterbury Tales*; editing; copy-text; digital humanities; digital edition.

MEIER, Franziska F. "The *Novellino* or 'How to Do Thing with Words': An Early Italian Reflection on a Specific Western Way of Using Language." *MLN* 125.1 (April 21, 2010): 1-25.

In the process of collecting oft-told stories, the *Novellino* experiments with the use of language to propose to its Florentine merchant audience a code of courteous behavior focused on doing things with words. (DAM)

Keywords: courtesy; *Novellino*; speech act theory.

NEIDORF, Leonard. "Aethelred and the Genesis of the *Beowulf* Manuscript." *Philological Quarterly* 89.2/3 (2010): 119-39.

Treats the emotional, political and socio-historical context of the *Beowulf* manuscript (London, British Library, ms. Cotton Vitellius A.XV, fols. 129r-198v). (KGC)

Keywords: English literature, English history, chronicle, oral performance, manuscript studies.

ORTEGO II, James N. "Seeking the Medieval in Shakespeare: The Order of the Garter and the Topos of Derisive Chivalry." *FCS* 35 (2010): 80-104.

The author discusses the behavior, oaths, inductions, and celebrations of knights in *Sir Gawain and the Green Knight*, in Chaucer's *Canterbury Tales*, and in Caxton's "Appeal" (1485) (after publishing *Le Morte D'Arthur*), before describing them in Shakespeare plays, especially *The Merry Wives of Windsor*, always measuring them along the ethics of the Order of the Garter (founded in 1349) and studying the decline of chivalry in some of those knights in literature and in English society. (SJ)

Keywords: *Gawain and the Green Knight*; Chaucer, *Canterbury Tales*; Caxton, "Appeal;" Order of the Garter; chivalry.

OUELLET, Esther. "Poésie des troubairitz et stratégies énonciatives. La métaphorique temporelle." *Florilegium* 27 (2010): 121-143.

The article offers a comparative analysis of the enunciation of the troubairitz and the troubadours, based on Weinrich's theory concerning the use of the conditional and subjunctive. It analyses the temporal metaphors used by the troubairitz and troubadours to reveal a distinction between male and female writing in *fin'amor*. (CC)

Keywords: troubairitz; troubadours; Gormonda de Montpellier; Felipa à Arnaut Plagues; Clara d'Anduza; Biétris de Romans; Comtessa de Dia; Maria de Ventadorn; female voice.

OWEN, Corey. "Patient Endurance in *Sir Gawain and the Green Knight*." *Florilegium* 27 (2010): 177-207.

The article places Gawain's heroism in the context of medieval discussions of patience as a type of fortitude and explains Gawain's seeming passivity in the latter part of the poem as heroic fortitude of the enduring rather than the aggressive type that forces him to control such emotions as anger and fear in order to face what seems like certain death with equanimity and to endure the Green Knight's blow without the possibility of retaliation.

Keywords: *Sir Gawain and the Green Knight*; *Pearl*; *Patience*; martial & Christian virtues; patience; fortitude; heroism; cowardice.

PADEN, William D. and PADEN, Frances Freeman. "Swollen Woman, Shifting Canon: A Midwife's Charm and the Birth of Secular Romance Lyric." *PMLA* 125.2 (2010): 306-21.

"Tomida Femina" ("A Swollen Woman"), a tenth-century charm from the south of France written in archaic Occitan, drives the inception of secular Romance lyric because it predates the *trobairitz*, *troubadours* and *kbarjas* (thought to be the earliest lyrics in Romance). According to Paden and Paden's interpretation, the charm focuses on a woman in labor with unbroken water. The most probable speaker is the midwife with attendants poised to break the amniotic sac. This convincing argument rewrites lyric history as it relies on linguistic analysis of the charm, comparative analyses of lyrics and charms, and obstetrical records. (NC)

Keywords: Lyric; *trobairitz*, *troubadours*, *kbarjas*; charms; Romance; Gender studies.

ROBINS, William. "Troilus in the Gutter." *Sacred and Profane in Chaucer and Late Medieval Literature: Essays in Honour of John V. Fleming*. Ed. by Robert EPSTEIN and William ROBINS. Toronto: University of Toronto Press, 2010. 91-112. [C-EPSTEIN and ROBINS]

Focuses on Pandarus's explanation in *Troilus and Criseyde* that Troilus entered his house "thorough the goter, by a pryve wente" and explores the reference in terms of the discreet waste facilities of great London houses (and others which Chaucer knew in his official capacities as Clerk of the King's Works and as Controller of the Customs) and of the Trojan sewers described in the Alliterative *Gest Hystoriale of the Destruction of Troye* and in John Lydgate's *Troy Book* and referred to in Guido delle Colonne's *Historia destructionis Troiae* as Ulysses and Diomedes' access route to the Trojan citadel to steal the Palladium; the author sees this undignified entry as both deflationary of the amorous

discourse and as indicative of the work's critique of erotic idolatry parallel to the idolatry connected with the Palladium. (CC)

Keywords: Geoffrey Chaucer, *Troilus and Criseyde*; Virgil, *Aeneid*; Guido delle Colonne, *Historia destructionis Troiae*; Middle English Alliterative *Gest Historiale of the Destruction of Troye*; John Lydgate, *Troy Book*; Servius (grammarian); Ulysses; Diomedes; Pandarus; pagan deities: Pallas Athena; Palladium; domestic architecture of great London houses; sewage/waste disposal infrastructure; garderobe/privy/latrine; Rome's *cloaca maxima*; Chaucer as Clerk of King's Work; Chaucer as Controller of the Customs.

SMITH, Geri L. "Jean de Meun in the 'Cité des Dames': Author versus Authority." *FCS* 35 (2010): 132-142.

Discusses the three allusions to Jean de Meun's *Roman de la Rose* in Christine de Pizan's *Cité des Dames* (1404-1405). In her book, Pizan continues her arguments begun in her *Epistre au Dieu d'Amours* (1399) and in the quarrel over the *Roman de la Rose* (1401 and 1402), in her *Epistres sur le Roman de la Rose*, defending women, marriage, fidelity, and being against misogyny, coming to a judgement and truth in life and as an author with authority, by balancing book-learning and her life's experience. (SJ)

Keywords: Christine de Pizan, *Cité des Dames*, *Epistre au Dieu d'Amours*, *Epistes sur le Roman de la rose*, *Fais et bonnes meurs du sage roy Charles V* (1404).

WADIAK, Walter. "Chaucer's *Knight's Tale* and the Politics of Distinction." *Philological Quarterly* 89.2/3 (2010): 159-84.

Discusses the treatment of *aventure* as both word and literary motif; reads Chaucer's *Knight's Tale* as a response to contemporary medieval romance. (KGC)

Keywords: English literature, Italian literature, genre studies, medieval romance, *aventure*.

WESTPHAL-WIHL, Sarah. "Orgeluse and the Trial for Rape at the Court of King Arthur: *Parzival* 521, 19 to 529, 16." *Arthuriana* 20.3 (2010): 81-109.

Analysis of the rape in book ten of Wolfram's *Parzival* and how Wolfram orchestrates reconciliation of the parties involved through considerations of gender, status and point of view. Wolfram's handling of rape is innovative in its attempt to approach the problem from varying angles. (SH)

Keywords: Wolfram, *Parzival*; Orgeluse, Gawan, Urjans, King Arthur; rape, justice.

ZAERR, Linda Marie. "When Silence Plays Vielle: The Metaperformance Scenes of *Le Roman de Silence* in Performance." *Mosaic* 42.1 (2009): 99-116.

Based on practical performance on the *vielle*, the author explores central irony in *Le Roman de Silence*, namely, that we hear the minstrel-narrator perform the written text for a listening audience, including the dialogue among the minstrels within the text and the internal audience's desire to listen only to Silence, while the external audience cannot participate in their experience but hears only the reaction of others to Silence's minstrelsy since the hero/heroine Silence remains largely silent among the voices of the other characters on the textual level. The tension between performance of the text and the representation of performance *within* the text (metaperformance) is emphasized by numerous instances of wordplay as the *Roman de Silence* explores the textual illusion of action and sound. (CC)

Keywords: Heldris de Cornualle, *Le Roman de Silence*; music; *trouverses*; *jongleurs*; minstrels; minstrel performance; oral performance; wordplay; cross-dressing; cross-gendering; minstrel heroine; allegory; metaperformance; self-reflexivity; musical performance of narrative poetry; romance; *conte*; *Daurel et Beton*; *Galeran de Bretagne*; *Aucassin et Nicolette*.

IV. REVIEWS

ADAMS, Tracy. *Violent Passions: Managing Love in the Old French Verse Romance*. New York: Palgrave, 2005. Rev. by Matilda Tomaryn BRUCKNER. *Encomia* 28 (2006): 19-20.

AMER, Sahar. *Crossing Borders: Love Between Women in Medieval French and Arabic Literatures*. Philadelphia: University of Pennsylvania Press, 2008. Rev. by Kristin L. BURR. *FR* 83.5 (2010): 1072-1073.

BELLOMO, Saverio. *Filologia e critica dantesca*. Brescia: Editrice La Scuola, 2008. Rev. by Igor CANDIDO. *MLN* 125.1 (April 21, 2010): 248-250. A positive review of a general introduction to Dante studies discussing work by work the historical background, the manuscript tradition, the ancient commentaries, and the major modern interpretations. (DAM)

Keywords: Dante; manuscripts; philology.

BLANCHARD, Joël, ed. *Philippe de Commines: Mémoires*. 2 vols. Geneva: Droz, 2007. [*Encomia* 31 (2007)-S4]. Rev. by Edelgard E. DUBRUCK. *FCS* 35 (2010): 152-154.

BROWN-GRANT, Rosalind. *French Romance of the Later Middle Ages: Gender, Morality, and Desire*. Oxford & New York: Oxford UP, 2008. Rev. by Tracy ADAMS. *Speculum* 85.3 (2010): 649-51.

BURNS, E. Jane. *Sea of Silk: A Textile Geography of Women's Work in Medieval French Literature*. Philadelphia: University of Pennsylvania Press, 2009. Rev. by Cristina STANCIOIU. *Comitatus* 41 (2010): 236-38. Relying on historians of economics, textiles, and art, Burns investigates representations of silk and its workers in Old French texts such as *Yvain*, *Le Dit de l'Empereur Constant*, *Le Roman de la Rose*, *Le Roman d'Enéas*, *Aucassin et Nicolette*, *Le Pèlerinage de Charlemagne*. Not only does the wearing of silk bespeak social class, but the workers in silk figuratively bridge differences among distant geographies and religious ideologies and so familiarize the unfamiliar. *Sea of Silk* contributes to understanding the Mediterranean world, cultural identities, and does so by aligning different disciplines with literary studies. (NC) **Keywords:** *Yvain*; *Le Dit de l'Empereur Constant*; *Le Roman de la Rose*; *Le Roman d'Enéas*; *Aucassin et Nicolette*; *Le Pèlerinage de Charlemagne*; Interdisciplinary studies; Mediterranean world; Women's Studies; material culture.

CANITZ, A. E. Christa, and TAYLOR, Andrew, eds. *Confronting the Present with the Past: Essays in Honour of Sheila Delaney [sic]*. Special issue, *Florilegium* 23.1 (2006). Rev. by Diane WATT. *UTQ* 79.1 (2010): 440-441. [*Encomia* 31 (2009)-1]

Keywords: medieval Jewish studies; gender studies; Jacob Ben El'azar, *The Story of Maskil and Peninah*; romance, in Hebrew; *maqamah* (Arabic genre); Arabic literary form; Arabic literary influence; prosimetrum; rhymed prose; inter-cultural/cross-cultural contact; allegory, Platonic allegory; monstrosity; giant; hybridity; "gazelles" (love objects); *Convivencia*; *Reconquista*; al-Andalus; Almohad incursion; Moors; Iberian Jewish author; Jewish literature; Iberian poetry, in Hebrew; Toledo; Christine de Pizan, *Epistre au Dieu d'amours*; *Le livre du chevalier de la Tour Landry*; William Caxton, *The Book of the Knight of the Tower*; Alain Chartier; Geoffrey Chaucer; Christine de Pizan, *The boke of the cyte of ladyes*; *Les quinze joyes de mariage*; Thomas Hoccleve, *Letter of Cupid*; *querelle des femmes*; gender.

CHEREWATUK, Karen, and WHETTER, K. S., eds. *The Arthurian Way of Death: The English Tradition*. Cambridge, UK: D. S. Brewer, 2009. Rev. by Rob BRETON. *ESC* 36.2-3 (2010): 213-216.

Keywords: Death; regicide; King Arthur; Geoffrey of Monmouth, *Historia regum Britanie*; Mordred's sons; Alliterative *Morte Arthure*; Sir Thomas Malory, *Le Morte*

Darthur; Sir Gawain and the Green Knight; Winchester Manuscript (ms. London, British Library, Additional ms. 59678); scribal performance; manuscript marginalia.

CLASSEN, Albrecht, ed. *Words of Love and Love of Words in the Middle Ages and the Renaissance*. Rev. by Joseph M. SULLIVAN. *JEGP* 109, No. 1 (2010): 96-98.

CYRUS, Cynthia. *The Scribes for Women's Convents in Late Medieval Germany*. Toronto: University of Toronto Press, 2009. Rev. by Kathryn BEEBE. *GQ* 83 (2010): 373-374.

DELL, Helen. *Desire by Gender and Genre in Trouvère Song*. Gallica 10. Cambridge: D. S. Brewer, 2008. Rev. by Christopher CALLAHAN. *FR* 83.3 (2010): 650-651.

DOGGETT, Laine E. *Love Cures: Healing and Love Magic in Old French Romance*. University Park: Pennsylvania State UP, 2009, pp. 256. Rev. by Elizabeth A. HUBBLE. *Medieval Feminist Forum* 46 (2010): 135-37.

DUFOURNET, Jean. *Philippe de Commynes: Mémoires, livres I-VI*. Présentation et traduction (bilingue). 2 vols. Paris: GF Flammarion, 2007. Rev. by Edelgard E. DUBRUCK. *FCS* 35 (2010): 156-158.

FURROW, Melissa. *Expectations of Romance: The Reception of a Genre in Medieval England*. Cambridge, UK: D. S. Brewer, 2009. Rev. by James WELDON. *ESC* 36.2-3 (2010): 255-259.

Keywords: romance; genre definition; genre study; reception theory; reception of romance; book ownership; medieval lists of romances; Anglo-Norman romances; Middle English romances; *Estoire des Engleis*; *Havelok the Dane*; *Le Lai d'Havelok*; *Horn*; *King Horn*; *Boeve de Haumtone*; *Bevis of Hampton*; *Amadas et Ydoine*; *Roman de Thèbes*; *Roman de Alexandre*; *Sir Degrevant*; *Émare*; *Richard Cœur de Lion*; *Guy of Warwick*; *The Squire of Low Degree*; *Ipomadon*; *Ipomedon*; *Launfal*; *Octavian*; *Isumbras*; *Sir Gawain and the Green Knight*; *Lancelot de Lac*; *Donnei des Amants*; *Partonopeus de Blois*; *The Siege of Troy*; Benoît de Sainte-Maure, *Roman de Troie*; Geoffrey Chaucer, *Troilus and Criseyde*; Geoffrey Chaucer, *Canterbury Tales* ("Knight's Tale," "Tale of Sir Thopas," "Franklin's Tale," "Squire's Tale"); John Gower, *Confessio Amantis*; John Lydgate, *Temple of Glas*; William of Nassington. *Speculum Vitae*; John Barbour, *Bruce*; Marie de France: *lais*; Thomas Hoccleve, *Remonstrance*; Tristram and Isolde story; *Cursor Mundi*; *The Laud Troy Book*; *chanson de geste*.

GALLAGHER, Edward J., trans. *The Lays of Marie de France, Translated, with Introduction and Commentary*. Indianapolis and Cambridge: Hackett Publishing Company, 2010. Rev. by Hans R. RUNTE. *Dalhousie French Studies* 91 (Summer 2010): 131-132.

Keywords: Marie de France: lais; Anglo-Norman; prose translation.

GAUNT, Simon, and KAY, Sarah, eds., *The Cambridge Companion to Medieval French Literature*. Cambridge: Cambridge University Press, 2008. Rev. by Wendy PFEFFER, *FR* 83.3 (2010): 649-650.

GILES, Ryan D. *The Laughter of the Saints: Parodies of Holiness in Late Medieval and Renaissance Spain*. Toronto: University of Toronto Press, 2009. Rev. by Marla PAGÁN-MATTOS. *HispRev* 78.4 (Autumn 2010): 584-587.

GRASSNICK, Ulrike. *Ratgeber des Königs: Fürstenspiegel und Herrscherideal im spätmittelalterlichen England*. Köln: Böhlau, 2004. Rev. by Noel Harold KAYLOR, Jr. *FCS* 35 (2010): 160-162.

GRIEVE, Patricia E. *The Eve of Spain: Myths of Origins in the History of Christian, Muslim, and Jewish Conflict*. Baltimore: Johns Hopkins University Press, 2009. Rev. by Barbara F. WEISSBERGER. *HispRev* 78.3 (Summer 2010): 440-443.

HANNA, Ralph, ed. *The Knightly Tale Of Golagros And Gawane*. Rev. by Timothy L. STINSON. *JEGP* 109, No. 4 (2010): 544-545.

HARVEY, Carol J., ed., with assistance from Margaret BURRELL. *'Queil boen professeur, mult enseinné, queil boen colleague': Essays in Honour of Brian Merrilees / Mélanges offerts à Brian Merrilees*. Special issue, *Florilegium* 24 (2007 Rev. by Maureen BOULTON. *UTQ* 79.1 (2010): 441-442.).[*Encomia* 31 (2009)-3]

Keywords: Anglo-Norman language; Anglo-Norman literature; medieval French literature; lexicography; Richard de Fournival, *Le Bestiaire d'amour*; profane love, analysis of; ms. Pierpont Morgan 459; translation/adaptation: Italian adaptation of a French text; redaction; textual transmission across linguistic/cultural boundaries; animal exempla; Lombardy; scribal culture; scribal prerogatives; scribal changes; *arriereban*; *King Hart*; René d'Anjou, *Le Livre du cuer d'amours espris*; René d'Anjou, *Le Mortifiement de Vaine Plaisance*; quest romance; religious

allegory; love allegory; book of the heart; intertextuality; autobiography/pseudo-autobiography; Gavin Douglas; Middle Scots poetry; source study; Nero; suicide; St Peter, apostle, martyrdom of; St Peter, apostle, martyrdom of; Apostles; Martyrdom; Suetonius, *Lives of the Caesars*; Cassius Dio, *Roman History*; Tacitus, *Histories, Annals*; Juvenal; Boethius; *Consolation of Philosophy*; John of Salisbury, *Policraticus*; Jacques de Voragine, *Legenda Aurea*; Brunetto Latini, *Li Livres dou Tresor*; *La Chanson d'Aspremont*; *Bâtard de Bouillon*; François Villon; Christine de Pizan, *Le livre de la cité des dames*; Chrétien de Troyes; *Le Dictionnaire électronique de Chrétien de Troyes* (DECT); Chrétien de Troyes, linguistic analysis of; Chrétien de Troyes, electronic dictionary; research tools.

HEYWORTH, Gregory. *Desiring Bodies: Ovidian Romance and the Cult of Form*. Notre Dame: University of Notre Dame Press, 2009. Rev. by Heather SOTTONG. *Comitatus* 41 (2010): 261-64.

Taking *forma* and *corpus* as transposable in the first line of Ovid's *Metamorphoses*, Heyworth argues for a principle of "forms changed into new bodies" and traces its cultural development in six essays covering literatures from 1170-1670. The absent/incomplete body drives the desires in the narratives of courtly romance and also determines the genre as the idealized form displaces the physical body. Addressing the *Lais* of Marie de France, Chrétien de Troyes's *Cligès* and *Perceval*, Chaucer's *Canterbury Tales*, and Petrarch's *Rime sparse* in addition to later works, Heyworth considers the desire for wholeness, social inclusiveness, and autonomy as they play out in structuring the genre. However polemical and complex, *Desiring Bodies* forces an interrogation of current assumptions regarding Ovid's influence and the dynamic relationship between literature and culture. (NC)

Keywords: *Lais* of Marie de France; Chrétien de Troyes's *Cligès* and *Perceval*; Chaucer's *Canterbury Tales*; Petrarch's *Rime sparse*; Ovid's *Metamorphoses*; romance genre.

HOCHNER, Nicole. *Louis XII: Les Dérèglements de l'image royale, 1498-1515*. Seyssel: Champ Vallon, 2006. Rev. by Geri L. SMITH. *FCS* 35 (2010): 165-168.

HOURIHANE, Colum, ed. *Spanish Medieval Art: Recent Studies*. Princeton: Princeton University Press, 2007. Rev. by John K. MOORE. *Hispanófila* 159 (October 2010): 107.

HUGHES, Jolyon Timothy. *Wolfram von Eschenbach's Criticism of 'Minnedienst' in His Narrative Works*. Lanham, MD: University Press of America, 2009. Rev. by Albrecht CLASSEN. *GerSR* 33 (2010): 438-440.

KEM, Judy, ed. *Symphorien Champier: La Nef des dames vertueuses*. Paris: Éditions Champion, 2007. Rev. by Nicole HOCHNER. *FCS* 35 (2010): 168-171.

KNAPE, Joachim. *Poetik und Rhetorik in Deutschland 1300-1700*. Wiesbaden: Harrassowitz, 2006. Rev. by Elizabeth I. WADE-SIRABIAN. *FCS* 35 (2010): 171-176.

KOCHER, Suzanne. *Allegories of Love in Marguerite Porete's Mirror of Simple Souls*. Turnhout: Brepols, 2008. Rev. by Kristin L. BURR. *FR* 84.2 (2010): 377-379.

KOSTA-THÉFAINE, Jean-François, ed. *Istoire de la Chastelaine du Vergier et de Tristan le Chevalier*. London: Modern Humanities Research Association, 2009. Rev. by Hans R. RUNTE. *Dalhousie French Studies* 90 (Spring 2010): 169.

Keywords: *La Chastelaine du Vergier*; source for Marguerite de Navarre's *Heptameron*; *Istoire de la Chastelaine du Vergier et de Tristan le Chevalier*; ms. Paris, BnF, nouv. acq. fr. 6639.

KOWALESKY, Maryanne and GOLDBERG, P. J. P., eds. *Medieval Domesticity: Home, Housing and Household in Medieval England*. Cambridge: Cambridge University Press, 2008. Rev. by Cristina STANCIOIU. *Comitatus* 41 (2010): 273-276.

Within this collection of essays, Janet S. Loengard addresses Chaucer's *Clerk's Tale*: "Weeping for the virtuous wife: laymen, affective piety, and Chaucer's 'Clerk's tale.'" The context of domesticity provided by the collection allows Loengard to examine masculine authority in marriage in light of the new urban values of abstemiousness and solemnity complementing the sole, masculine role of female protector. Most of the essays target material culture in elite and bourgeois households and the index and bibliography provide excellent resources for those working in this field.

Keywords: Chaucer, *Clerk's Tale*; material culture; gender studies.

LANSING, Carol. *Passion and Order: Restraint of Grief in Medieval Italian Communes*. Ithaca: Cornell University Press, 2008. Rev. by Kimberly SHEPHARD. *Comitatus* 41 (2010): 267-69.

In analyzing the historical change from exuberant, public grieving (12th-13th centuries) to restrained, stoic witnessing of death (14th century), Lansing relies

on literature by Albertano and by Petrarch to support the primary legal, theological/philosophical, and visual sources informing her argument. The restrictions regarding male displays of grief dovetail with gender analysis associating emotionality with the feminine to form a contrast to male displays of grief prior to legislation. While at times repetitive, off-topic, and imprecise, the study impressively contributes to understanding medieval death culture and the constituting of a civil community. (NC)

Keywords: Petrarch; Albertano; Medieval death culture; gender studies.

LAUER, Claudia. *Ästhetik der Identität: Sängere-Rollen in der Sangspruchdichtung des 13. Jahrhunderts*. Rev. by Sibylle JEFFERIS. *GQ* 83 (2010): 99-100.

LEPAGE, Yvan, et MILAT, Christian, eds. *Por s'onor croistre. Mélanges de langue et littérature médiévales offerts à Pierre Kunstmann*. Ottawa: Éditions David, coll. Voix vivantes, 2008. Rev. by Corrine DENOYELLE. *UTQ* 79.1 (2010): 146-151.

Keywords: *Le Charroi de Nîmes*; *chanson de geste*; romance; *Chanson de Bertrand du Guesclin*; Bernart de Ventadorn, *Quan vei la lauzeta mover*; ms. BnF Lat. 14748; ms. BnF fr. 794; ms. BnF fr. 25458; lexicography; linguistics; stylistics; poetics; music; Charles d'Orléans; Wolfram von Eschenbach, *Parzival*; Lohengrin /la légende du chevalier au cygne /legend of the Knight of the Swan; René d'Anjou, *Le Livre du cœur d'amour espris*.

MARVIN, William Perry. *Hunting Law and Ritual in Medieval English Literature*. Rev. by Cynthia J. NEVILLE. *MP* 107, No. 4 (2010): 87-89.

MATHEY-MAILLE, Laurence. *Écriture du passé: histoires des ducs de Normandie*. Paris: Champion, 2007. [*Encomia* 31 (2007)-F63]. Rev. by Michelle SZKILNIK. *FCS* 35 (2010): 176-178.

McWEBB, Christine, ed. *Debating the 'Roman de la rose': A Critical Anthology*. Introduction and Latin translations by Earl Jeffrey RICHARDS. New York: Routledge, 2007. Rev. by Wendy PFEFFER. *FR* 83.5 (2010): 1071-1072. Rev. by Hans R. RUNTE. *Dalhousie French Studies* 90 (Spring 2010): 169-171.

Keywords: Guillaume de Lorris, *Roman de la rose*; Jean de Meun, *Roman de la rose*; *Querelle de la rose*; Guillaume de Digulleville; Pierre d'Ailly; Jean Gerson; Christine de Pizan, *Le Livre des épistres du debat sus le Rommant de la Rose*;

Christine de Pizan, *Le Livre de fais d'armes*; Christine de Pizan, correspondence; ms. London, British Library, Harley 4431; Isabeau de Bavière; Gontier Col; Pierre Col; Guillaume de Tignonville; Gilles li Muisis; Pierre Ceffons; Raoul de Presles; Philippe de Mézières; Jean le Fèvre; Jean de Montreuil; Eustache Deschamps; Jean Froissart; Guillaume de Machaut; Petrarch; invective; misogyny; text with facing-page translation.

MIESZKOWSKI, Gretchen. *Medieval Go-Betweens and Chaucer's Pandarus*. Rev. by Peter G. BEIDLER. MP 107, No. 3 (2010): 13-17.

MOTTA, Attilio, and ROBINS, William, eds. *Antonio Pucci: Cantari della Reina d'Oriente*. Bologna: Commissione per i testi di lingua, 2007. Rev. by Mary-Michelle DECOSTE. UTQ 78.1 (2009): 233-234.

Keywords: Antonio Pucci, *Cantari della Reina d'Oriente*; *cantari*; *canterini*; female power; cross-dressing; female homoeroticism; orientalism; female autonomy; textual editing.

MÜLLER, Ulrich, BENNEWITZ, Ingrid, and SPECHTLER, Franz Viktor, eds. *Neidhart-Lieder: Texte und Melodien sämtlicher Handschriften und Drucke*. Berlin and New York: Walter de Gruyter, 2007. Rev. by Albrecht CLASSEN *Medievalia et Humanistica* 36 (2010): 172-74. (KGC)

Keywords: German poetry, Neidhart von Reuental, courtly love, manuscript studies.

NEAL, Derek G. *The Masculine Self in Late Medieval England*. Chicago: University of Chicago Press, 2008. Rev. by Caitlin Cornell HOLMES. *Comitatus* 41 (2010): 281-83.

Neal connects literary romances to the formation of masculine identity and specifically to the transformation from adolescent to adult performances. In so doing, he elaborates on the work of historians, Karen Harvey and Alexandra Shepard, to argue for contradictory societal expectations. Beginning with court records that equate thievery with assaults on masculinity, Neal then addresses marital roles, the masculine body, and concludes with analyses of *Partanope of Blois*, *Bevis of Hampton*, *Ywain and Gawain*, and *Lybeaus Desconus*, among others. Neal's method of psychoanalysis (Freud, Chodorow), familiar to many literary critics, yet highlights the language of romance to expose medieval neuroses within a cross-disciplinary analysis.

Keywords: Gender studies; Romances: *Partanope of Blois*; *Bevis of Hampton*; *Ywain and Gawain*; *Lybeaus Desconus*.

PURDIE, Rhiannon. *Anglicising Romance: Tail-Rhyme and Genre in Medieval English Literature*. Woodbridge, UK & Rochester, NY: Boydell & Brewer, 2008. pp. xi+272. Rev. by Mark C. AMODIO. *Speculum* 85.4 (October 2010): 1014-15.

RÉGNIER-BOHLER, Danielle, ed. *Voix de femmes au moyen âge: savoir, mystique, poésie, amour, sorcellerie, XI^e-XV^e siècle*. Paris: Robert Laffont, 2006. Rev. by Tracy ADAMS. *FCS* 35 (2010): 178-181.

ROBINSON, Jon. *Court Politics, Culture and Literature in Scotland and England, 1500-1540*. Rev. by Kate McCLUNE. *JEGP* 109, No. 2 (2010): 258-260.

ROUX, Simone. *Christine de Pizan: Femme de tête, dame de cœur*. Paris: Payot, 2006. Rev. by Tracy ADAMS. *FCS* 35 (2010): 182-184.

SCHNEIDER, Christian. *Hovezucht: Literarische Hofkultur und höfisches Lebensideal um Herzog Albrecht III. von Österreich und Erzbischof Pilgrim II. von Salzburg (1365-1396)*. Beiträge zur älteren Literaturgeschichte. Heidelberg: Universitätsverlag Winter, 2008. Rev. by Albrecht CLASSEN. *GerSR* 33 (2010): 201-202. Rev. by Will HASTY. *JEGP* 109, No. 2 (2010): 270-272.

SCHUHMAN, Martin. *Reden und Erzählen. Figurenrede in Wolframs 'Parzival' und 'Titurel'*. Frankfurter Beiträge zur Germanistik 49. Heidelberg: Universitätsverlag Winter, 2008. Rev. by Albrecht CLASSEN. *GerSR* 33 (2010): 202-203.

SMITH, Geri L., *The Medieval French Pastourelle Tradition: Poetic Motivations and Generic Transformations*. Gainesville: University of Florida Press, 2009. Rev. by Christopher CALLAHAN. *FR* 83.6 (2010): 1344-1345.

STARKEY, Kathryn and WENZEL, Horst, eds. *Visual Culture and the German Middle Ages*. Rev. by Rosmarie Thee MOREWEDGE. *JEGP* 109, no. 1 (2010): 87-91.

WAGENER, Olaf, LASS, Heiko, KÜHTREIBER, Thomas, and DINZELBACHER, Peter, eds. *Die imaginäre Burg*. Beihefte zur

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