



CLASSIQUES
GARNIER

« Great Britain and Ireland. 2013 entries », *Encomia*, n° 36-37, 2012 – 2013,
Bulletin bibliographique de la Société internationale de littérature courtoise, p. 319-
400

DOI : [10.15122/isbn.978-2-406-07408-3.p.0319](https://doi.org/10.15122/isbn.978-2-406-07408-3.p.0319)

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GREAT BRITAIN AND IRELAND

2013 entries

I. COLLECTIONS

GB1. ARBUTHNOT, Sharon J., and PARSONS, Geraldine, eds. *The Gaelic Finn Tradition*. Dublin: Four Courts Press, 2012. 238 p.

Editors' Introduction (p. 9–13) and 13 contributions including discussion of origins, development and transmission, problems with dating the literary corpus, the *Acallam na senórach*, and manuscript collections. (LMG)

GB2. BARNES, John C., and ZACCARELLO, Michelangelo, eds. *Language and Style in Dante: Seven Essays*. Dublin, Four Courts Press, 2013, 234 p.

Essays from lectures in the Dante series in University College Dublin ranging from the panoramic to the single canto (relevant contributions are summarised individually below). (PW)

Keywords: Horace; translation; theological poetics; *tenzone*; Forese Donati.

GB3. BERESFORD, Andrew M., HAYWOOD, Louise M., and WEISS, Julian, eds. *Medieval Hispanic Studies in Memory of Alan Deyermond*.

Collección Tàmesis Serie A: Monografías 315. Woodbridge: Tamesis, 2013. xviii + 316 p.

The volume opens with a personal memoir of her father by Ruth DEYERMOND (pp. xiii–xv), followed by the editors' introduction, "Alan Deyermond, 1932–2009" (p. 1–9), and thirteen essays ranging chronologically from the thirteenth century to Portuguese poetry of the sixteenth century, and covering lyric, hagiography, clerical verse narrative, frontier balladry, historical and codicological studies. It closes with the draft of an unpublished essay found amongst Professor Deyermond's papers, and edited by his literary executor, Professor David HOOK. Composite index. Nine of the contributions are summarised below: others deal with hagiography, Isabel de Villena's religious writing, the *conversos*, and Portuguese poetry of the sixteenth century. (LMG)

GB4. BOFFEY, Julia, and EDWARDS, A.S.G., eds. *A Companion to Fifteenth-Century English Poetry*. Cambridge: D.S. Brewer, 2013. ix + 244 p. Editors' Introduction surveying the scholarly study of fifteenth-century English verse (p. 1–3) and seventeen contributions, divided into Background and Context (see items GB137 and GB177 below), Authors, and Themes and Genres (see items G72, G107, G133, G153, G203, G240, and G251 below). Essays on individual authors and works are: Sheila LINDENBAUM, "Thomas Hoccleve" (p. 35–45); David WATT, "Thomas Hoccleve's *Regiment of Princes*" (p. 47–57); Robert J. MEYER-LEE, "John Lydgate's Major Poems" (p. 59–71); Anthony BALE, "John Lydgate's Religious Poetry" (p. 73–85); Joanna MARTIN, "John Lydgate's Shorter Secular Poems" (p. 87–98); Sarah JAMES, "John Capgrave and Osbern Bokenham: Verse Saints' Lives" (p. 99–112); John SCATTERGOOD, "Peter Idley and George Ashby" (p. 113–125); Susanna FEIN, "John Audelay and James Ryman" (p. 127–141). Chronology, Index of Manuscripts, and General Index. (LMG)

GB5. BORCHERT, Till-Holger, BLOCKMANS, Wim, GABRIËLS, Nele, OOSTERMAN, Johan, and VAN OOSTERWIJK, Anne, eds. *Staging the Court of Burgundy: Proceedings of the Conference "The Splendour of Burgundy"*. Harvey Miller Publishers-Studies in Medieval and Early Renaissance Art History 69. London/Turnhout: Harvey Miller, 2013. iv + 396 p. 200 b/w illus., 50 col. illus.

This interdisciplinary volume, with Editors' Introduction and 33 papers, presents a study of the Burgundian court during the fifteenth century, and provides a forum for new research in the fields of History, History of Art, Literature, and Musicology. Though the court's reputation reached a climax with the pomp and pageantry of the reign of Charles the Bold (1433–1477), the book aims to shed light on Burgundian court culture as an organic whole, between the start of the reign of Philip the Good (1419) and the death of Mary of Burgundy (1482). (NR/LMG)

Keywords: Burgundian ducal politics; chivalry; piety; gender; court and urban relationships; portraiture; furnishings; fashion; architecture.

GB6. BRENNER, Elma, COHEN, Meredith, and FRANKLIN-BROWN, Mary, eds. *Memory and Commemoration in Medieval Culture*. Farnham: Ashgate, 2013. xx + 358 p., 59 bandw illus.

Focusing on France, but incorporating studies from further afield, the essays in this collection bring together such fields of study as art history, historiography, intellectual and religious history. They explore themes of collective memory, the links between memory and identity, the fallibility of memory and the

linking of memory to the future, as an anticipation of what is to come. See in particular items GB163, GB173, and GB207 below. (NR)

Keywords: law; violence; *Roman de Troie*, *Histoire Ancienne*; Guillaume de Machaut; Franco-Italian epic; medievalism.

GB7. BREWER, Charlotte, and WINDEATT, Barry, eds. *Traditions and Innovations in the Study of Medieval English Literature: The Influence of Derek Brewer*. Cambridge: Brewer, 2013. 328 p.

Essays in this collection take their starting point from Derek Brewer's ideas and interests, before offering their own fresh thinking in those key areas of medieval studies in which he pioneered innovations which remain central: Chaucer's knight and knightly virtues; class-distinction; narrators and narrative time; lovers and loving in medieval romance; ideals of feminine beauty; love, friendship and masculinities; medieval laughter; symbolic stories, the nature of romance, and the ends of storytelling; the wholeness of Malory's *Morte Darthur*; modern study of the medieval material book; Chaucer's poetic language and modern dictionaries; and Chaucerian afterlives. (Editors.)

GB8. BROMILOW, Pollie, ed. *Authority in European Book Culture 1400–1600*. Farnham: Ashgate, 2013. 244 p.

This volume explores how religious, intellectual, political or social authority enforced the circulation of certain texts and text versions, or acted to prevent the distribution of others. On the other hand, readers, writers and printers sometimes rebelled against the constraints and restrictions of authority; moreover, the written or printed word itself was sometimes perceived to have a kind of authority. See individual contributions at GB60 and GB235 below. (NR)

GB9. CARNEY, Clíodhna, and McCORMACK, Frances, eds. *Chaucer's Poetry: words, authority and ethics*. Dublin: Four Courts Press, 2013. 204 p. Illus.

Eleven contributors, with new readings of the texts and consideration of twenty-first century approaches. (LMG)

GB10. CAYLEY, Emma, and POWELL, Susan, eds. *Manuscripts and Printed Books in Europe 1350–1550*. Exeter Studies in Medieval Europe. Liverpool: Liverpool UP, 2013. 352 p.

Showcases innovative research on the history of the book in the fields of English and French Studies, History, Music, and Art History. The studies highlight the materiality of the manuscript or printed book as a consumable object, focusing on its consumability in the sense of its packaging and

presentation, its consumers, and on the act of consumption in the sense of reading and reception or literal decay. See in particular items GB89 and GB172 below. (NR)

GB11. DUFFY, Seán, ed. *Princes, Prelates and Poets in Medieval Ireland: essays in honour of Katherine Simms*. Dublin: Four Courts Press, 2013. xxiv + 599 p., illus.

Thirty-three contributions, many historical but with a substantial section on poetry, beginning with Alex WOOLF, "The court poet in early Ireland," p. 377–388. (LMG)

GB12. DUFFY, Seán, and FORAN, Susan, eds. *The English Isles: Cultural Transmission and Political Conflict in Britain and Ireland, 1100–1500*. Dublin: Four Courts Press, 2013. 184 p.

Eleven contributors discuss the outward transmission of English and wider European cultural norms. Subjects include the resilience of the English language in the face of French culture, Anglicisation in medieval Ireland, national identity in Scottish chivalric literature, and foreign apologues in Irish bardic verse. (LMG)

GB13. GUYNN, Noah D., and STAHULJAK, Zrinka, eds. *Violence and the Writing of History in the Medieval Francophone World*. Gallica 29. Woodbridge: Boydell Press, 2013. 224 p.

The articles in the collection use violence as the key term that best demonstrates the making of historical meaning in the Middle Ages through the transformation of acts of physical aggression and destruction into a memorable and usable past. Individual contributions are summarised below. (NR)

GB14. HANDY, Amber, and Ó CONCHUBHAIR, Brian, eds. *The Language of Gender, Power and Agency in Celtic Studies*. Dublin: Arlen House; Syracuse, NY: Syracuse UP, 2013. 233 p.

Seventeen contributors, on medieval, early modern and modern writing. Includes: Hannah ZDANSKY, "Love in Translation: The Irish Vernacularization of the *Aeneid*" p. 43–58; Kristen Lee OVER, "Warrior Ideal or Sinful Beast? Ambiguous Sovereignty in *Culhwch ac Olwen*," p. 75–87; Lawrence ESON, "Demon and Incubus in the Merlin Legend" p. 89–105. (LMG)

GB15. HINDMAN, S., and MARROW, J., eds. *Books of Hours Reconsidered. Studies in Medieval and Early Renaissance Art History* 72. London/

Turnhout: Harvey Miller, 2013. iv + 532 p. 226 bandw illus. 117 colour illus.

Twenty-one essays providing studies on the production, use, and evolution of Books of Hours. (LMG)

GB16. HONESS, Claire E., and TREHERNE, Matthew, eds. *Reviewing Dante's Theology*. Leeds Studies in Dante. 2 vols. Oxford: Peter Lang, 2013. 319 + 332 p.

Twelve essays in two volumes each offering a useful overview of its topic with the aim of opening up new avenues for future thought. The first volume includes essays on key influences on Dante's theology: the concept of "doctrine"; Christian Aristotelianism; Plato and Platonism; Augustine; Gregory the Great; and notions of beatific vision. The second volume has essays on: the relationship between theology and poetry as seen by Dante; Dante's thought on the nature of the Church; the ways in which liturgical practice shaped the poet's work; the links between his political and theological ideas; the importance of preaching in shaping his reception of religious culture; the connection between ethics and theology in his works; and finally an essay examining the question of Dante's orthodoxy. (PW)

GB17. McAVOY, Liz Herbert, and WATT, Diane, eds. *The History of British Women's Writing, 700–1500*. The History of British Women's Writing 1. Basingstoke: Palgrave Macmillan, 2012. xxvi + 268 p.

Twenty-three essays, addressing identity, genre, multilingualism, the role of women in production, transmission, and reception of texts, and individual writers including Christine de Pizan. (LMG)

GB18. NETHERTON, Robin, and OWEN-CROCKER, Gale R., eds. *Medieval Clothing and Textiles* 9. Woodbridge: Boydell Press, 2013. xii + 170 p.

Essays on clothing materials in Apulia (see below, GB58), Norway, Sweden, the Cistercian community at Beaulieu Abbey, medieval Ireland, and, *inter alia*, dagged clothing and its negative significance to moralists. (PW)

GB19. NEWHAUSER, Richard G., and RIDYARD, Susan J., eds. *Sin in Medieval and Early Modern Culture: The Tradition of the Seven Deadly Sins*. York Medieval Press. Woodbridge: Boydell Press, 2012. 358 p.

Fourteen essays on the uses and meanings of the tradition of the seven deadly sins; see in particular items GB128 and GB147 below. (LMG)

GB20. NIEVERGELT, Marco, and KAMATH, Stephanie A. Viereck Gibbs, eds. *The Pèlerinage Allegories of Guillaume de Deguileville*. Gallica 32. Cambridge: D.S. Brewer, 2013. 246 p.

Offers a better understanding of the creation, circulation and reception of Guillaume de Deguileville (or Degulleville)'s *Pèlerinage* allegories between 1330s and 1560s via trans-national, multilingual and interdisciplinary perspectives. Individual contributions are summarised below. (NR)

Keywords: Guillaume de Deguileville, *Pèlerinage de Vie Humaine*, *Pèlerinage de l'Ame*, *Pèlerinage de Jhesucrist*; Philippe de Mézières, *Songe du Vieil Pelerin*.

GB21. Ó BAOILL, Dónall, Ó HAODHA, Donncha, and Ó MURAÍLE, Nollaig, eds. *Saltair saíochta, sanasaíochta agus seanchais: A festschrift for Gearóid Mac Eoin*. Dublin: Four Courts Press, 2013. 542 p.

This collection of essays honours one of Ireland's foremost Celticists. It contains contributions from some forty scholars, many of them his former students or colleagues. The contributions reflect the wide range of Professor Mac Eoin's scholarly interests, literary and linguistic, including all phases of the Irish language, Scottish Gaelic and the other Celtic languages, as well as Indo-European. (Editors.)

GB22. O'CONNELL, Daragh, and PETRIE, Jennifer, eds. *Nature and Art in Dante: Literary and Theological Essays*. Dublin, Ireland: Four Courts Press, 2013, 248 p.

Nine essays, summarised individually below, with Dante's "art" figuring more prominently than "nature", based on lectures given at the annual Dante series in University College Dublin. (PW)

Keywords: colour; inspiration; epic hero; similes; liturgy; vernacular; Aquinas; Alain de Lille; Walter of Châtillon.

GB23. O'SULLIVAN, Daniel E., and SHEPARD, Laurie, eds. *Shaping Courtliness in Medieval France: Essays in Honor of Matilda Tomaryn Bruckner*. Gallica 28. Cambridge: D.S. Brewer, 2013. 312 p.

The articles examine courtliness as both a historical privilege and a literary ideal, and as a concept that operated on and was informed by complex social and economic realities. Individual contributions are summarised below. (NR)

GB24. PLUMLEY, Yolanda, and DI BACO, Giuliano. *Citation, Intertextuality and Memory in the Middle Ages and Renaissance. Volume 2:*

Cross-Disciplinary Perspectives on Medieval Culture. Exeter Studies in Medieval Europe. Liverpool: Liverpool UP, 2013. 288 p.

The essays in this volume address the themes of citation, intertextuality and memory in medieval and early Renaissance sacred and secular music, historiography, sermons and the architecture of funerary chapels. See in particular items GB88, GB139, GB195, GB210, and GB220 below. (NR)

Keywords: Adam de la Halle; Guillaume de Machaut, *Fontaine amoureuse*; Dante, *Divina commedia*; Geoffrey of Monmouth, *Historia regum britanniae*.

GB25. POWELL, Jason, and ROSSITER, William T., eds. *Authority and Diplomacy from Dante to Shakespeare*. Farnham: Ashgate, 2013. 268 p. Twelve essays with two on Italian models of diplomacy (see below, GB79 and GB161), one of the significant influences upon Tudor diplomacy, which is the focus of the latter half of the volume. (PW)

Keywords: Petrarch.

GB26. RUNDLE, David, and PETRINA, Alessandra, eds. *Renaissance Studies* 27.4 (2013). *Special Issue: The Italian University in the Renaissance*. A collection of articles which consider the interplay between the classicizing interests of the *studia humanitatis* and the advanced faculties of law, medicine, and theology at Italian universities; universities in their social context and their relations with their overlords; the interaction between “alien” scholars and institutions in Italy; and the significance of Italian universities to the cultural, religious and political history in other countries. See in particular GB102, GB168, and GB213 below. (PW)

Keywords: periodization; violence; Girolamo Cardano; Thomas Savage; Padua.

GB27. SHEEHAN, Sarah, FINDON, Joanne, and FOLLETT, Westley, eds. *Gablánach in Scélaigeacht: Celtic studies in honour of Ann Dooley*. Dublin: Four Courts Press, 2013. xiv + 282 p., illus.

Sixteen contributors: original essays dealing with early Irish and Welsh literature and history, literary theory, and feminist approaches to medieval Celtic literature. (LMG)

Keywords: Ulster Cycle; Finn Cycle; *Acallam na Senórach*; Troy; *Mabinogion*; Gwydion; Pryderi; Gruffudd ap Cynan.

GB28. SMITH, Gregory, and GADEYNE, Jan, eds. *Perspectives on Public Space in Rome, from Antiquity to the Present Day*. Farnham: Ashgate, 2013. 433 p. 112 BW illus.

Fourteen case studies divided in chronological sections. Two chapters, one in the medieval section (p. 67–85) and the other in the Renaissance section (p. 109–131), may be of interest, on how the legacy of the ancient city was redefined and reinterpreted by the medieval street system, and how the papacy, with reference to La Loggia dell Benedizioni at St Peter's, changed urban planning with its imposition of power. (PW)

GB29. TORRENS, Harriet M. Sonne de, and TORRENS, Miguel A., eds. *The Visual Culture of Baptism in the Middle Ages: Essays on Medieval Fonts, Settings and Beliefs*. Farnham: Ashgate, 2013. xvii + 232 p.

Eight essays showing the wealth of information that baptismal fonts and the documentary evidence in their regard can offer on local families and communities, and on social, political, and ecclesiastical developments. (PW)

Keywords: Florence; Tuscany; St Stephen's Cathedral, Sens; San Isidoro, León; Font of All Saints, Gresford; liturgy.

GB30. VAUGHAN, W.E., ed. *The Old Library, Trinity College Dublin, 1712–2012*. Dublin: Four Courts Press, 2012. 480 p. Illus.

Numerous contributions exploring the building and its contents, with essays on specific holdings including the Kelmscott Chaucer, the Annals of Ulster, and a *Brut* chronicle. (LMG)

GB31. WEISS, Julian, and SALIH, Sarah, eds. *Locating the Middle Ages: The Spaces and Places of Medieval Culture*. King's College London Medieval Studies 23. London: King's College London Centre for Late Antique and Medieval Studies, 2012. xxvi + 250 p. Illus.

An interdisciplinary collection challenging simplistic binaries as well as showing the relevance of medieval material to contemporary issues. Editors' introduction (pp. xv–xxvi) and sixteen essays, nine of which are summarised individually below. Other contributions deal with the evolution of Jerusalem's significance for medieval Christendom, the Avignon papacy, the city of Reval (the lower part of Tallinn in modern Estonia), and modern work that engages with Anglo-Saxon poetry and with *Mandeville's Travels*. (LMG)

GB32. WOGAN-BROWNE, Jocelyn, et al., eds. *Language and Culture in Medieval Britain. The French of England, c. 100–c. 1500*. Woodbridge: York Medieval Press, 2013. 560 p. Illus.

Paperback of a collection of essays first published in 2009. [*Encomia* 33 (2011)–GB7.] (LMG)

GB33. WOOLF, Alex, ed. *Beyond the Gododdin: Dark Age Scotland in Medieval Wales. The Proceedings of a Day Conference held on 19 February 2005*. St John's House Papers 13. St Andrews: Committee for Dark Age Studies, University of St Andrews, 2013. 204 p.

Dating and context of early Welsh poetry, in particular the *Gododdin*, is an ever-present question for the contributors. Two of the papers are summarised individually below, see GB129 and GB150. (LMG)

Keywords: Aneirin; Taliesin; Welsh court poets.

II. TEXTS

GB34. BURGESS, Glyn S., and BROOK, Leslie C., eds. and trans. *The Lay of Mantel*. Arthurian Archives 18. French Arthurian Literature 5. Cambridge: D.S. Brewer, 2013. 169 p.

The text of the anonymous *Lay of Mantel*, preserved in five manuscripts, is here edited from MS Paris, Bibliothèque Nationale de France, nouv. acq. fr. 1104. The text is accompanied by a facing translation, and presented with introduction, elucidatory notes, bibliography and indices. (NR)

GB35. CARLOS VILLAMARIN, Helena de, ed. and trans. *La versión de Excidium Troie de un códice Toledano (Madrid, BN MS 10046)*. Papers of the Medieval Hispanic Research Seminar 70. London: Department of Iberian and Latin American Studies, Queen Mary, University of London, 2012. 135 p.

An edition of the Latin text, with a translation into modern Spanish. (LMG)

GB36. DALBY, Andrew, trans. *The Treatise / Le Tretiz of Walter of Bibbesworth*, with the Anglo-Norman text as established by William ROTHWELL. Totnes: Prospect Books, 2012. 160 p.

The Anglo-Norman text of this thirteenth-century verse work, with its Middle English glosses, was published by the Anglo-Norman Online Hub in 2009 [Encomia 34 (2015)-GB37], and is now presented accompanied by the first full English translation. (LMG)

GB37. DELSAUX, Olivier. “Édition du *Martyr d’amour* de Franci, texte inédit composé vers 1464.” *MÆ* 82:2 (2013): 269–292.

Provides an edition of the previously unpublished text of Franci’s *Martyr d’amour*, one of the many texts created in the wake of the scandal of Alain Chartier’s *La belle dame sans merci*. (NR)

Keywords: François Villon, *Lais*, *Testament*.

GB38. DUNCAN, Thomas G., ed. *Medieval English Lyrics and Carols*. Cambridge: D.S. Brewer, 2013. 480 p.

This anthology of newly edited and glossed texts begins with the pre-Chaucerian love lyrics, including the first in English to celebrate romantic love. Poems by Chaucer and his successors present sophisticated later medieval developments, while devotional, moral, penitential, and a range of humorous lyrics are well represented. There is an extensive introduction and commentary. (LMG)

GB39. EDWARDS, Graham Robert. “Making Sense of Deguileville’s Autobiographical Project: The Evidence of Bibliothèque nationale de France MS Latin 14845.” NIEVERGELT and KAMATH, *The Pèlerinage Allegories*, 129–150 [F-GB20].

Demonstrating its intended bilingual structure, argues for the integral, important role of Latin compositions within Deguileville’s *Pèlerinage* corpus. Includes an edition of three of Deguileville’s previously unpublished shorter poems with modern English translation. (NR)

GB40. FALLOWS, Noel, trans. *The Book of the Order of Chivalry. Ramon Llull*. Woodbridge: Boydell Press, 2013. 120 p. Illus.

Composed between 1274 and 1276, Ramon Llull’s book was widely disseminated across Europe through a series of translations. N.F. has worked directly from the original Catalan, thus capturing for the first time in English the nature of Llull’s prose style. An introduction and notes are provided. (LMG)

GB41. FIELD, P.J.C., ed. *Sir Thomas Malory: Le Morte Darthur*. 2 vols. Arthurian Studies 80. Cambridge: D.S. Brewer, 2013. Vol. I xliv + 940 p. Vol. II xxxii + 988 p.

The Arthurian legend is the world’s most successful non-religious story, and Malory’s book is the most successful embodiment of it. The book was transmitted at first by people with no respect for Malory’s wording, but the two earliest texts (a manuscript and an edition by Caxton) are independent of each other, so their mistakes usually come in different places. Previous editions have

favoured one early text or the other: this edition gives them equal weight, and by careful comparison and the use of a century of scholarly investigation of the problems, has produced an authoritative physically beautiful plain text in Volume I. Volume II explains the editor's decisions, clarifies difficult passages, and provides an index of names and a full glossary. (PJCF)

GB42. GRIFFITHS, Jane. "Gower's *Confessio Amantis*: a 'new' manuscript." *MÆ* 82:2 (2013): 244–259.

Describes a privately-owned and hitherto unnoticed early fifteenth-century manuscript, and discusses what the "interestingly atypical selection of material" (p. 244) reveals about the compiler's understanding of Gower's poem. Transcribed extracts are presented (p. 251–257). (LMG)

GB43. GRIGORIU, Brîndușa Elena, Catharina PEERSMAN, and Jeff RIDER, eds. Trans., introduction, and notes, Brîndușa Elena GRIGORIU, and Jeff RIDER. *Le Lai du Conseil*. Critical Editions of French Texts 18. Liverpool: Liverpool Online Series, 2013. 133 p.

A first critical edition of the anonymous thirteenth-century *Le Lai du Conseil* with a facing English translation. Introduction and footnotes. Online at: http://www.liv.ac.uk/media/livacuk/modern-languages-and-cultures/liverpoolonline/Le_Lai_du_Conseil.pdf (NR)

GB44. HAYCOCK, Marged, ed. and trans. *Prophecies from the Book of Taliesin*. Aberystwyth: CMCS Publications, 2013. vii + 200 p.

An edition with translations and extensive notes of ten previously unedited texts, mainly tenth century onwards. An introduction explains the importance of this class of poetry in the Book of Taliesin, discusses dating problems, and compares the material with other vaticinatory material from Wales. (MH)

GB45. HOLDEN, Anthony J., ed. *Le Donei des amanz*. Plain Text Series 17. Oxford: Anglo-Norman Text Society, 2013. 37 p.

Includes the Anglo-Norman text of the *Donei des amanz* with an introduction in English and bibliographical references. (NR)

GB46. HUGHES, Ian, ed. *Math Uab Mathonwy: The Fourth Branch of the Mabinogi*. Medieval and Modern Welsh Series 13. Dublin: Dublin Institute for Advanced Studies, 2013. cxxviii + 154 p. 2 maps.

A complementary volume to the editor's Welsh-language edition (Aberystwyth: Department of Welsh, University of Wales, 2000), with the Welsh text now accompanied by substantial English-language introduction and notes. (LMG)

GB47. JACOBS, Nicolas, ed. *Early Welsh Gnostic and Nature Poetry*. MHRA Library of Medieval Welsh Literature. London: Modern Humanities Research Association, 2012. xlv + 136 p.

The volume presents texts of the gnomic stanzas from the most significant collection, that in the Red Book of Hergest, and from other manuscripts, with a literary and linguistic introduction, discussion of dating, explanatory commentary and extensive glossary. (LMG)

Keywords: Book of Aneirin; Black Book of Carmarthen.

GB48. JAMES, Clive, trans. *Dante Alighieri. The Divine Comedy*. London: Picador, 2013. 560 p.

A version without notes, incorporating some details usually appearing in notes in the text itself. The translation, written in iambic pentameter in quatrains with full masculine rhymes, not the interlocking triple rhymes of Dante's *terza rima*, succeeds for the most part in transmitting the momentum of the original, its energy and clarity. Many reviews are listed on the author's website (www.clivejames.com), notably by Sean O'Brien, *The Independent*, 12 July 2013, and Peter Hainsworth, *Times Literary Supplement*, 9 October 2013. (PW)

GB49. LIVINGSTON, Michael, and BOLLARD, John K., eds. *Owain Glyndŵr: a casebook*. Liverpool UP, 2013. xvi + 619 p. Illus.

Text and English translations of records, documents, poems and chronicles, with notes and essays from international contributors on the historical, social and literary context. (LMG)

GB50. PÁLSSON, Heimir, ed. FAULKES, Anthony, trans. *Snorri Sturluson: The Uppsala Edda*. London: The Viking Society for Northern Research, 2012. cxxxiv + 327 p.

Text in normalised Old Norse, with a facing English translation. A substantial introduction includes biographical information and discussion of differing views about compilation of the work. (LMG)

GB50a. PATERSON, Linda. Critical editions of 19 lyric texts for the Rialto website <<http://www.rialto.unina.it>> during 2011–2013: *BdT* 10.37, 40.1, 41.1, 57.3, 66.2, 66.3, 74.11, 76.15, 76.8, 76.9, 76.15, 107.1, 182.1, 182.2, 206.2, 206.4, 216.1, 216.2, 217.1, 217.4a, 217.8, 226.2, 282.20, 282.23, 312.1, 325.1, 357.1, 365.1, 434a.20, 439.1

GB50b. PATERSON, Linda. English translations and notes to 18 lyric texts on Rialto in editions by others for the Rialto website <<http://www.rialto.unina.it>> during 2011–2013: 80.3, 80.4, 80.30, 154.1, 168.1a, 189.5, 242.6, 242.15, 242.18, 242.24, 242.28, 242.30, 242.33, 242.41, 242.72, 242.74, 248.17, 248.37, 248.48, 248.79

GB51. PATERSON, Linda, with RADAELLI, Anna, BARBIERI, Luca, et al., *Troubadours, trouvères and the Crusades*. Online at: <<http://www2.warwick.ac.uk/fac/arts/modernlanguages/research/french/crusades>> A website containing, *inter alia*, downloadable editions and translations of Old French and Occitan texts. Fifty-one trouvère lyrics relating to the Crusades and some 144 Occitan texts are being placed on the website during the course of 2012–2015. (LMG)

GB52. PRIEST, Paul. *Dante's Hidden God*. Milton Keynes: Lightning Source UK Ltd., 2013. 420 p.
An abridged translation in prose and verse. The book proposes that every scene, character and major image in the *Commedia* is associated with one of the Persons of the Trinity. (PW)

GB53. PURDIE, Rhiannon, ed. *Shorter Scottish Medieval Romances: Florimond of Albany, Sir Colling the Knycht, King Orphius, Roswall and Lillian*. Scottish Text Society Fifth Series. Woodbridge: Boydell Press, 2013. 302 p.

Four hitherto neglected romances are fully edited for the first time, with a glossary and detailed discussion of extant witnesses—including a fragment discovered by R.P. in 2010—date and provenance, context, analogues and influences. An appendix presents the text of the English Percy Folio ballad “Sir Cawline” as derived from the Scots *Sir Colling*. (LMG)

GB54. RODADO RUIZ, Ana María. *Juegos trovados de los cancioneros cuatrocentistas*. Papers of the Medieval Hispanic Research Seminar 61. London: Department of Iberian and Latin American Studies, Queen Mary, University of London, 2012. 159 p.

An introduction with special attention to genre, followed by editions of three texts: Fernando de la Torre, *Juego de naypes por coplas*; *Cancionero de Herberay*; *Juego alfabético* (anon.); Jerónimo de Pinar, *Juego trocado*. (LMG)

GB55. WAY, Arthur S. *The Song of Roland Translated into English Verse*. Cambridge: Cambridge UP, 2013. 160 p.

Originally published in 1913, this book contains Way's verse translation of the *Chanson de Roland* accompanied by Way's Introduction. (NR)

III. STUDIES

GB56. ADAMS, Robert. *Langland and the Rokele Family: the gentry background to Piers Plowman*. Dublin: Four Courts Press, 2013. 160 p., illus. The social and political opinions of the author of *Piers Plowman* derive from, and reflect, a personal background significantly different from that of Chaucer, Gower or the *Pearl*-poet. Langland and the *Pearl*-poet resemble each other in seeming, at first glance, more politically and aesthetically old-fashioned than their two great London contemporaries. And yet, no one has ever addressed the massive evidence of a profound social distance that would have separated «William de la Rokele», at least in his own mind, from the pious author of *Patience* no less than from the City poets. Much of the evidence for this social chasm is extrinsic to *Piers Plowman*, but some of it is internal. This new book illuminates that evidence, mainly by supplying some hitherto neglected facts about Langland's extended family, the Rokeles, and their prominent public role in his own time as well as in the generations that preceded his birth. (RA)

GB57. ALLEGRA, Iafrate, "Of Stars and Men: Matthew Paris and the Illustrations of MS Ashmole 304." *Journal of the Warburg and Courtauld Institutes* 76.2 (2013): 139–177.

Presents the illustrations from a manuscript of which Matthew Paris was both the scribe and the illustrator. It contains six fortune-telling tracts of a type which circulated widely in both Late Antiquity and the Middle Ages: IA traces where possible the iconographical and typological models used, and discusses specific features. (LMG)

GB58. AMATI CANTA, Antonietta. "Bridal Gifts in Medieval Bari." NETHERTON and OWEN-CROCKER, *Medieval Clothing and Textiles* 9, p. 1–43 [F-GB18].

Examines the evidence, and the terms used, for garments, dress accessories, and personal jewellery contained in accounts of dowry provisions in marriage contracts from Bari in the tenth to the fourteenth century. (PW)

GB59. ARCHIBALD, Elizabeth. "The Flight from Incest as a Latin Play: The *Comoedia sine nomine*, Petrarch, and the Avignon Papacy." *MÆ* 82.1 (2013): 81–100.

Argues, in part on the basis of papal library inventory entires and a complex decorative scheme, that this classicizing and sententious version of a "popular vernacular narrative", surviving in a single MS and usually dated to the fifteenth century, can be linked, and is witness, to the humanist erudition of Petrarch's circle in Avignon. It may allude to the papal schism and its alternative title, *Columpnarium*, may refer to Cardinal Giovanni Colonna. (PW)

GB60. ARMSTRONG, Adrian. "Books on the Bridge: Writing, Printing and Viral Authority". BROMILOW, *Authority*, 31–42 [F-GB8].

Using Michel Foucault's concept of «capillary power», studies ways in which textual authority is used by authors and publishers in the fifteenth and sixteenth centuries. Draws parallels with the ways authority is created and used in medieval manuscript books. (NR)

GB61. ARNETT, Scott. "Una veritade ascosa sotto bella menzogna': Dante's *Eclogues* and the World Beyond the Text." *Italian Studies* 68.1 (2013): 36–56.

Comments on the role of external factors in motivating the writing of the *Commedia* by arguing that eleven cantos in *Paradiso*, XV–XXV, are the "ten buckets of milk" mentioned at the end of Dante's first eclogue. The suggestion is that they were written in response to the criticisms of Giovanni del Virgilio, and are intended to underline Dante's classical credentials and to mount a defence of vernacular literature both in terms of argumentation and poetic technique. (PW)

GB62. ATTUORO, Valentina, and MAININI, Lorenzo. "Beatrice, Matelda e le 'altre': Riflessioni dantesche tra *Rime*, *Vita Nova* e *Commedia*." *The Italianist* 33.1 (2013): 1–31.

An intertextual and contextual study which focuses on the last six cantos of the *Purgatorio*, and Matelda in particular, in the light of the lyric tradition, with reference to Guido Cavalcanti, Dante's *Rime*, and the *Vita nuova*. The article aims to suggest the poetic gestation of Matelda who is said to represent *earthly* (with respect to Beatrice) "exemplary" and "legitimate" love. (PW)

Keywords: authorship; memory.

GB63. AUSTIN, Kenneth. "Petrarch's Letters of Recommendation." *Renaissance Studies* 27.3 (2013): 371–388.

This article, on the figure who exerted the greatest influence on Renaissance epistolarity, examines thirteen letters included in Petrarch's two collections, *Rerum familiarum libri* and *Rerum senilium libri*. Aspects critical in shaping and determining their tone, their anything but formulaic content, and the rhetorical strategies adopted, are considered: particular attention is given to the relationships, and especially the friendship, between Petrarch and the people he was recommending and his recipients, the latter generally men of power and influence, and to the placement of the letters in their collections. (PW)

GB64. BAILEY, Merridee. *Socialising the Child in Late Medieval England c. 1400–1600*. Woodbridge: York Medieval Press, 2012. ix + 269 p.

A detailed discussion of courtesy advice books, showing *inter alia* how texts designed for noble households were adapted for wider use. (LMG)

GB65. BANGO DE LA CAMPA, Flor María. "La réception espagnole de Deguileville: *El Pelegrino de la vida humana*." NIEVERGELT and KAMATH, *The Pèlerinage Allegories*, 171–188 [F-GB20].

Focuses on the Castilian translation of a prose adaptation of the first version of the *Pèlerinage de Vie Humaine* and its printing in 1490. Stresses the influential context of the *Reconquista* movement, which lends the translation a militant, crusading edge and crusading rhetoric. (NR)

GB66. BARAŃSKI, Zygmunt G. "Magister Satiricus: Preliminary Notes on Dante, Horace and the Middle Ages." BARNES and ZACCARELLO, *Language and Style*, 13–62 [F-GB2].

Dante scholarship and medieval studies in general has played down Horace's status. This magisterial essay surveys Horace's reception in the Middle Ages, considers Dante's direct knowledge of Horace's works, and argues that it is only by acknowledging the range of his reading that we can begin to appreciate the persistence of Horace's presence throughout his works. In particular, Horace's exceptional dual identity as literary critic and poet is highlighted in order to argue that he was the model for Dante's fundamental ambition, as evident in all his major works, to bring together literature and literary criticism, and that Dante accommodated and tested his novel literary opinions and solutions in terms of the prescriptive Horatian legacy. Dante's delimiting definition of Horace as "satirist", it is suggested, was a strategy to critically curtail precisely those writers whose artistic experience were most like his own, writers whom he feared might threaten his ambition to establish himself as the supreme "modern" *auctor*. (PW)

GB67. BAXTER, Catherine Elizabeth. “*Turpiloquium* in Boccaccio’s Tale of the Goslings (*Decameron*, Day IV, Introduction).” *MLR* 108. 3 (2013): 812–838.

Suggests that Boccaccio reworks a tale that traditionally highlights the dangers of the female sex and transforms it into a story concerned with the contemporary treatment of sexual language, and the sin of lewd speech. Seeing a close connection between this tale and the theoretical comments in the *Decameron*’s Conclusion, this essay argues that Boccaccio here responds pre-emptively to a charge his critics might lay against him and that he contrasts his own skill and decorum with Balducci’s linguistic failure in thinking that he can shield his son from the attractiveness of women by calling them “goslings”. (PW)

GB68. BELLIS, Joanna. “Rymes Sette for a Remembraunce: Memorialization and Mimetic Language in the War Poetry of the Late Middle Ages.” *RES* 64.264 (2013): 183–207.

A discussion of the vernacular poetry, from anonymous invective to dynastic propaganda, of the second campaign of the Hundred Years War, focusing on the idea of “remembraunce” and its implications for national identity. (LMG)

GB69. BLISS, Jane. “Vignalis, or Guénaël, of Alderney: A Legend and its Medieval Sources.” *RMS* 39 (2013): 49–64.

Traces the origins of the nineteenth-century legend of Saint Vignalis, the patron saint of the Jersey island of Alderney, to a copying error in the different versions of the medieval bishops’ register known as the *Livre Noir de Coutances*. (NR)

GB70. BOASE, Roger. “The Image of the Phoenix in Catalan and Castilian Poetry from Ausiàs March to Crespí de Valldaura.” BERESFORD et al., *Medieval Hispanic Studies*, 39–69 [F-GB3].

Expands upon Alan Deyermond’s research, “exploring the spectrum of symbolic meanings that the phoenix had, beginning with poems addressed to Lucrezia d’Alagno at the Neapolitan court of Alfonso the Magnanimous, surveying the Petrarchan image of the phoenix in Castilian poetry from Santillana to Boscán, examining this symbol in more detail in the love poetry of Juan de Mena and Roís de Corella, and ending with the way in which this image was applied to Queen Isabel by Pedro Marcuello, Gerónimo Pinar, and Crespí de Valldaura” (p. 39). (LMG)

GB71. BOFFEY, Julia. *Manuscript and Print in London c. 1475–1530*. London: British Library, 2013. 312 p. Illus.

A study of the relationships between manuscript and printed books, demonstrating interaction rather than clear transition, and discussing the factors that contributed to the significance of London. (LMG)

Keywords: Caxton; Margaret of York.

GB72. BOFFEY, Julia. "Popular Verse Tales." BOFFEY and EDWARDS, *A Companion*, 213–223 [F-GB4].

Points out the problems of text survival, and stresses the porous generic boundaries of the known material. Discusses the subject matter—the *fabliau*-like and burlesque tales, and the pious—their propensity for variation, their striking geographical spread, and their survival in the increasingly popular manuscript anthologies, where they may well be found in more literary company. (LMG)

GB73. BOIX JOVANÍ, Alfonso. "Unas observaciones en torno al sueño del Cid en Valencia." *BSpS* 90.3 (2013): 391–395.

Discusses interpretations of lines 2278–2303 of the *Cantar de Mio Cid* and shows how specific context can be reconciled with the wider motif of the sleeping hero. (LMG)

GB74. BOLLARD, John K. "*Menyl ar uy Maryf*: Shame and Honour in *The Mabinogi*." *Studia Celtica* 47 (2013): 123–147.

JKB builds on his earlier suggestion that interlacing themes of feuds, and the friendships and marriages which are intended to resolve them, assist the structural and artistic unity of the Four Branches. "This article extends that analysis to consider in more detail the motivations underlying the various feuds and tensions that arise throughout the work. Central to an understanding of these motivations, I propose, is the notion of shame" (p. 123). Textual analysis is supplemented by several tables and graphs. (LMG)

GB75. BOSCOLO, Claudia. "Dante as Late Gothic: The Artistry of Colour and Detail in the *Commedia*." O'CONNELL and PETRIE, *Nature and Art*, 25–50 [F-GB22].

Considers single colours separately in Dante's poetry and suggests that Dante's taste for brilliance and contrast, so typically medieval (what Umberto Eco has called *suavitas coloris*, a celebration of life and nature amid the adversities of the time), also anticipates, along with his observation of detail and his curiosity in figurative art, the late Gothic style. (PW)

Keywords: *De arte illuminandi*; Abbot Suger.

GB76. BOSSY, Michel-André. "Charles d'Orléans and the Wars of the Roses: Yorkist and Tudor Implications of British Library MS Royal 16 F ii." O'SULLIVAN and SHEPARD, *Shaping Courtliness*, 61–80 [F-GB23]. Examines MS Royal 16 F ii and its design; analyses how the manuscript that preserves hundreds of French texts but only three English poems could have appealed to its Yorkist readers. (NR)

GB77. BOYD, Matthieu. "The Ancients' Savage Obscurity: The Etymology of *Bisclavret*." *Notes and Queries* 60.2 (2013): 199–202. Revisits the question of Bisclavret's name and nature, with reference to proposed etymologies and a close reading of Marie's text. (LMG)

GB78. BRAIDA, Antonella. "Dante and Translation: An Approach to Untranslatability in the Poet's Work." BARNES and ZACCARELLO, *Language and Style*, 63–84 [F-GB2].

Gives a succinct account of Dante's position with regard to his contemporaries' approach to translation and finds continuity of thought between Dante's eloquent statement on the untranslatability of poetry (*Convivio* I, vii) and his approach to the status of the vernacular and of language itself in speaking of the divine. (PW)

GB79. BRILLI, Elisa, "The Art of Saying Exile." POWELL and ROSSITER, *Authority and Diplomacy*, 15–38 [F-GB23].

Considers how Dante's literary innovations bear the marks of his diplomatic experiences as a banished Florentine. (PW)

GB80. BROWN-GRANT, Rosalind. "Commemorating the Chivalric Hero: Text, Image, Violence, and Memory in the *Livre des faits de messire Jacques de Lalaing*". GUYNN and STAHLJAK, *Violence*, 169–186 [F-GB13].

Studies the earliest extant manuscript of the anonymous *Livre des faits de messire Jacques de Lalaing* (BnF MS fr. 16830) which contains eighteen miniatures. The text and the manuscript recuperate the knight's accidental death as an occasion for the literary immortalisation of an exemplary chivalric career. (NR)

GB81. BURNS, E. Jane. "Shaping Saladin: Courtly Men Dressed in Silk." O'SULLIVAN and SHEPARD, *Shaping Courtliness*, 241–253 [F-GB23]. Uncovers medieval texts' tendency to confuse courtliness and knightly virtue with ostentatious luxury. Focusing on the anonymous thirteenth-century

Ordene de chevalerie, shows how clothes remake the infidel Saladin, the iconic «other», into a knight. (NR)

GB82. BURR, Kristin. “*Meraugis de Portlesgue* and the Limits of Courtliness.” O’SULLIVAN and SHEPARD, *Shaping Courtliness*, 83–94 [F-GB23].

Focuses on courtliness and its limitations as presented in Raoul de Houdenc’s thirteenth-century *Meraugis de Portlesgue*. Concludes that unless all parties concerned agree to abide by the same courtly code, courtliness proves elusive and ineffective. (NR)

GB83. BURROW, John. “Dunbar and the Accidents of Rhyme.” *Essays in Criticism* 63.1 (2013): 20–28.

Looks at the “improvisations that allow [Dunbar] to accommodate the accidents of rhyme” (p. 20) in a comic, punning poem addressed to Queen Margaret, wife of James IV. (LMG)

Keywords: Middle Scots; metre.

GB84. BYRNE, Aisling. “The Earls of Kildare and their Books at the End of the Middle Ages.” *The Library: Transactions of the Bibliographical Society* 14.2 (2013): 129–153.

This paper treats the two surviving inventories of the library of the Earls of Kildare. These date from the 1490s and from 1531. Between them, the lists record well over one hundred separate items in Latin, French, English and Irish, in manuscript and in print. This paper provides identifications for the listed items and analyses the Earls’ particular interests as book collectors and as readers. (AB)

GB85. BYRNE, Aisling. “Family, locality and nationality: vernacular adaptations of the *Expugnatio Hibernica* in late medieval Ireland.” *MÆ* 82:1 (2013): 101–118.

This paper examines two late medieval abridgements of Gerald of Wales’ *Expugnatio Hibernica*, one in Hiberno-English and one in Irish. A key conclusion is that the *Expugnatio*, which gives prominence to Gerald’s own relatives, the Fitzgeralds, was prized as a family history by various branches of that powerful family and their allies. (AB)

GB86. CAMPBELL, Emma. “Political Animals: Human/Animal Life in *Bisclavret* and *Yonec*.” *Exemplaria* 25.2 (2013): 95–109.

Studies instances of human/animal metamorphosis in Marie de France's *Bisclavret* and *Yonec*. Argues that although in these medieval texts humanity is presented as a matter of judgement rather than essence, defining what counts as human has consequences for how life may become subject to politically sanctioned violence. (NR)

Keywords: Giorgio Algham, *The Open*; werewolves.

GB87. CARLVANT, K. *Manuscript Painting in Thirteenth-Century Flanders: Bruges, Ghent and the Circle of the Counts*. Harvey Miller Studies in Medieval and Early Renaissance Art History 63. London/Turnhout: Harvey Miller, 2013. ix + 542 p. 280 bandw, 19 colour illus.

The first comprehensive and in-depth study of the earliest figural painting produced in Flanders on a continual basis. The manuscripts are primarily Psalters and other religious books; categories of illuminator, places of work, and patterns of iconography are identified, and information is supplied about the early owners of the books, who were mostly well-to-do laypeople. (LMG)

GB88. CAYLEY, Emma. "Citation as Transvestism in Fifteenth Century French Poetry." PLUMLEY and DI BACO, *Citation*, 51–66 [F-GB24]. Considers how the citation of female voices in two late medieval French debate poems takes the form—both visually and textually—of cross-dressing. Drawing on Judith Butler's notion of "citationality", or the performativity of gender, argues that the unresolved endings of each work direct us to Butler's insights into both textual and gender instability. (NR)

Keywords: *Le Songe de la pucelle*; *Debat de la Noire et de la Tannee*; *Debat de la Damoiselle et de la Bourgeoise*.

GB89. CAYLEY, Emma. "Consuming the Text: Pulephilia in Fifteenth-Century French Debate Poetry." CAYLEY and POWELL, *Manuscripts and Printed Books*, 207–221 [F-GB10].

Traces the origins and salient French literary occurrences of the expression "avoir/mettre la puce en l'oreille" (to have/put a flea on [someone's] ear). Investigates the play between the desire for intercourse and consumption in the fifteenth-century French debate poem. Just as the fleas ravage human flesh, so the interlocutors of these debates desire a "cannibalistic" union with their lovers but are kept in a permanent state of frustration as that union is never achieved. (NR)

Keywords: Guillaume Alexis, *Debat de l'homme mondain et du religieux*; Alain Chartier, *Debat Reveille Matin*.

GB90. CHAS AGUIÓN, Antonio. "Álvaro de Cañizares, poeta de cancionero." *BHispS* 90.5 (2013): 523–537.

Though little of the poet's work survives, this article aims to demonstrate his importance in his own day, including his connections both with leading poets of the time and with the confidants of Juan II. (LMG)

GB91. CHAYTOR, H.J. *From Script to Print: An Introduction to Medieval Literature*. Cambridge: Cambridge UP, 2013. 166 p.

Originally published in 1945, this book discusses medieval literature focusing mostly on French literature. Emphasises the fundamental difference between the medieval period and modern times, most notably the changes produced by the invention of print. (NR)

GB92. CLARK, Robert L. A., and SHEINGORN, Pamela. "Rewriting Joseph in the Life of Christ: The Allegory of the Raptor-Thieves in the *Pèlerinage de Jhesucrist*." NIEVERGELT and KAMATH, *The Pèlerinage Allegories*, 65–87 [F-GB20].

The article studies Deguileville's presentation of an unusual allegorical passage within *Pèlerinage de Jhesucrist*'s Gospel-based narrative and examines six early and varied visual treatments of this passage. (NR)

GB93. CORBETT, George. *Dante and Epicurus: A Dualistic Vision of Secular and Spiritual Fulfilment*. London: Legenda, 2013. xii + 189 p.

With reference in the main to Limbo, *Inferno* X, and the Ante-Purgatory, this book, as the subtitle suggests, focuses on an interpretative question which has a long history, Dante's position relative to two kinds of well-being and happiness, the happiness of this life open to accomplishment on the basis of the moral and intellectual virtues, and that of the next open to accomplishment on the basis of God's self-revelation in scripture and of the call to faith, hope, and love. Though the lead argument is perhaps overstated, that Epicureanism formed the foundations of Dante's dualistic vision, the book usefully reviews the medieval reception of Epicurus and Dante's reading of the ancient philosopher, and provides new perspectives on the misunderstanding between Cavalcanti's father and the pilgrim and on Manfred's prayer to the Virgin Mary. (PW)

GB94. COWELL, Andrew. "The Subjectivity of Space: Walls and Castles in *La Prise d'Orange*." WEISS and SALIH, *Locating*, 185–196 [F-GB31]. Demonstrates the relationship between "castles, walls and social persona" (p. 189): the solidarity of walls becomes illusory when the relationship between a place

and its occupier is disturbed. Shows how the theme of the wall can be used to explore the aristocratic persona, drawing on the Old French *La Prise d'Orange*, a text which can be seen to include “an ironic comment on the porousness of walls and castles” (p. 191). Rather than containing and defining individuals, spaces and boundaries are inhabited by them and draw meaning from them. (LMG)

GB95. COWELL, Andrew. “Violence, History, and the Old French Epic of Revolt.” GUYNN and STAHLJAK, *Violence*, 19–34 [F-GB13]. Investigates the Old French epic of revolt using anthropological scholarship on gift giving and violence. Reads the *chansons de geste* as social histories used to contain or restrict hostility. (NR)

Keywords: *Girart de Rousillon; Renaut de Montauban; Raoul de Cambrai.*

GB96. CREIGHTON, Oliver H. *Designs upon the Land: Elite Landscapes of the Middle Ages*. Woodbridge: Boydell Press, 2013. 272 p., illus. The first full-length survey of designed medieval landscapes; gardens, pleasure grounds and routes of approach which provided settings for castles, palaces, manor houses and monastic institutions. Certain birds and animals added to the elite appearance. (LMG)

GB97. CRITTEN, Rory G. “‘Her Heed They Caste Awry’: The Transmission and Reception of Thomas Hoccleve’s Personal Poetry.” *RES* 64.265 (2013): 386–409.

Questions the dominance of autograph manuscripts in Hoccleve studies, and shows how consideration of the non-autograph traditions can shed light on medieval readers’ varied experiences of his work, as well as on the extent to which some of his texts depart from contemporary cultural norms. (LMG)

GB98. CUNNINGHAM, Bernadette, and FITZPATRICK, Siobhán, eds. *Aon Ambarc ar Éirinn: Gaelic families and their manuscripts*. Dublin: Royal Irish Academy, 2013. 60 p., illus.

A publication produced to accompany an exhibition at the Royal Irish Academy in 2013, with illustrations of, and commentaries on, manuscripts reflecting many strands of medieval Gaelic learning, including information about scribes, scholars, and patrons. (LMG)

GB99. DAY, Jenny. “The Imagery of the Brigandine in Two Fifteenth-Century Welsh Request Poems.” *Studia Celtica* 47 (2013): 167–178.

This paper discusses the depiction of brigandines (a kind of body armour) requested in poems by Guto’r Glyn and Lewys Glyn Cothi. Both liken the

brigandine's plates to animal scales, feathers and roof tiles, and both praise the decorative effect of its rivets, but there are also some differences in the imagery used, and only Guto's poem mentions a lance-rest. The relationship between the imagery here and that in other late-medieval Welsh poems is discussed. (JD)

GB100. DE VENTURA, Paolo. "Notes on Nature and Art in the Earthly Paradise." O'CONNELL and PETRIE, *Nature and Art*, 77–94 [F-GB22]. Considers Dante's Earthly Paradise as a place of beauty more than one of unresolved mysteries and enigmas, and looks at the last six cantos of the *Purgatorio* as a blending of visual art (especially mosaic), poetry, drama and music. (PW)

GB101. DEE, John. "Eclipsed: An Overshadowed Goddess and the Discarded Image of Botticelli's *Primavera*." *Renaissance Studies* 27. 1 (2013): 4–33.

Against the view that Botticelli worked on his painting according to the instructions of Poliziano, argues that two letters from Marsilio Ficino to its owner, Lorenzo de' Medici, when illuminated by Platonic philosophy and the *Three Books on Life*, reveal its intent and imagery: that it was meant to measure up to Dante's *Commedia* in enabling its owner to achieve a "psychic integration with the moral and spiritual order of the cosmos" (p. 33), centred on the figure of *Luna*. (PW)

GB102. DENLEY, Peter. "'Medieval', 'Renaissance', 'Modern'. Issues of Periodization in Italian University History." RUNDLE and PETRINA, *Renaissance Studies* 27.4: 487–503 [F-GB26].

An important challenge to the traditional view of medieval universities as outdated institutions overtaken by the "Renaissance". (PW)

GB103. DESMOND, Karen. "Refusal, the Look of Love, and the Beastly Woman of Machaut's Ballades 27 and 28." *EMH* 32 (2013): 71–118.

Machaut's animal imagery and allegories of secular vices, in particular the character Refusal, are explored in a courtly context, with reference both to bestiaries and to the deadly sins of pride and envy. (LMG)

GB104. DEURBERGUE, M. *Visual Liturgy: Altarpiece Painting and Valencian Culture (1442–1519)*. Etudes Renaissance 8. London/Turnhout: Harvey Miller, 2012. 291 p. 50 bandw illus., 85 col. illus.

Examines the birth of an artistic school in fifteenth-century Spain at a time when foreign influences were challenging local tradition. The study explores

the contemporary cultural context, demonstrating relationships between monarchy, municipality, and learned and popular religion. (LMG)

GB105. DEYERMOND, Alan †, ed. HOOK, David. “‘Esta tan triste partida’ (*Conde Dirlos*, v. 28a): maridos y padres ausentes.” BERESFORD et al., *Medieval Hispanic Studies*, 293–302 [F-GB3].

The article represents the surviving typescript of a lecture delivered by Alan Deyermont in Oviedo in 2003, as the opening session of the *Jornadas de Homenaje Universitario a Isabel Uría Maqua* (15–16 October). DH’s introductory note (p. 293–295) explains the incomplete nature in which it was found, and the editorial work that has been carried out. The subject is the familiar narrative motif of the absent husband and father, and the lecture traces a number of its modulations and articulations in a range of texts with Classical, romance, and historical settings, inviting further research and debate. (LMG)

GB106. DOGETT, Laine E. “The Favorable Reception of Outsiders at Court: Medieval Versions of Cultural Exchange.” O’SULLIVAN and SHEPARD, *Shaping Courtliness*, 229–239 [F-GB23].

Explores notions of hospitality in Tristan narratives, Chrétien de Troyes’s *Cligès* and Marie de France’s *Lanval*. Both the individual (the knight-stranger) and the collective court are put to the test when it comes to recognizing and fulfilling the demands of hospitality. (NR)

GB107. EDWARDS, A.S.G. “Beyond the Fifteenth Century.” BOFFEY and EDWARDS, *A Companion*, 225–236 [F-GB4].

Shows how “the shadow of the literary past” (p. 234) was still clearly visible, with evidence of indebtedness to Chaucer, Gower, and Lydgate (the works of all three were early available in print), until the 1560s. Elizabethan and Jacobean poets “largely repudiated or ignored their own literary history” (p. 234). (LMG)

GB108. EDWARDS, A.S.G. “Identifying Individual Middle English Lyrics: NIMEV 3231, etc.” *Notes and Queries* 60.1 (2013): 22–24.

Demonstrates some of the problems involved in establishing where one text ends and another begins. (LMG)

GB109. EISNER, Martin. *Boccaccio and the Invention of Italian Literature: Dante, Petrarch, Cavalcanti, and the Authority of the Vernacular*. Cambridge

Studies in Medieval Literature. Cambridge: Cambridge UP, 2013. xiv + 243 p.

Much attention has been given to the self-styled authority of Dante and Petrarch. This study redresses the balance in Boccaccio's favour by examining the MS Chigi L V 176 in the Vatican Library, not for the remarkable texts it contains, transcribed by Boccaccio, but as a materialization of his larger efforts to vindicate the emerging vernacular tradition, with an emphasis on an Italian, as opposed to Romance, tradition. The MS shows how vernacular poets were authorised and legitimised, the theme of love being a major problem in achieving status for the vernacular. Boccaccio's activities as mediator indicate the important contribution of material philology, in transmitting texts in new forms, to the invention of new communities and traditions. (PW)

GB110. EVANS, Dylan Foster, LEWIS, Barry J., and OWEN, Ann Parry, eds. *Gwalch Cywyddau Gwŷr: Ysgrifau ar Guto'r Glyn a Chymru'r Bymthegfed Ganrif / Essays on Guto'r Glyn and Fifteenth-Century Wales*. Aberystwyth: Canolfan Uwchefrydiau Cymreig a Cheltaidd Prifysgol Cymru / University of Wales Centre for Advanced Welsh and Celtic Studies, 2013. xiv + 495 p. Seventeen contributions, six of them in Welsh, inspired by gutorglyn.net, the new electronic edition of the poetry of Guto'r Glyn (*fl.* c. 1435–1490). Topics include the manuscript transmission of the poems, history, politics, religion, the material culture of the uchelwyr, music, geography, and warfare. (LMG)

GB111. FISHER, Matthew. "Dismembered Borders and Treasonous Bodies in Anglo-Norman Historiography." GUYNN and STAHLJAK, *Violence*, 83–98 [F-GB13].

Inspired by Michel Foucault's claim that law and order are constituted through acts of physical brutality, studies descriptions of the execution of traitors under Edward I. On the one hand, fragments of the traitors' tortured and butchered bodies signify Edward I's power, on the other, these body parts can be interpreted as relics sanctifying the rebels' actions. (NR)

Keywords: Robert of Gloucester; Langtoft, *Chronicle*; *Scoticchronicon*.

GB112. FLANNERY, Mary C. *John Lydgate and the Poetics of Fame*. Cambridge: D.S. Brewer, 2012. x + 195 p.

Compares Chaucer's and Lydgate's treatment of the subject of fame, and finds in Lydgate's approach a more confident authorial model. Discusses Lydgate's relationship to the fourteenth-century poetic traditions upon which he drew, and challenges critical positions on poets, princes and society. (LMG)

GB113. FREEDMAN, Paul. "Locating the Exotic." WEISS and SALIH, *Locating*, 23–37 [F-GB31].

Reviews the semantic range of the term "exotic" and considers, in particular, European ideas about India. Rigid binary oppositions are challenged, and it is shown that boundaries were more permeable than literature may suggest. As commercial contacts increased, with gems and spices developing economic implications, misinformation of a different kind superseded the old myths. (LMG)

Keywords: Prester John; Edward Said; Marco Polo; China.

GB114. GADSDEN, Carys. "A New Date for the *Chwedleu Seith Doethon Rufein* of Oxford, Bodleian Library, Jesus College MS 20?" *RMS* 39 (2013): 97–101.

Calls for a revision of the textual tradition of the Middle Welsh *Chwedleu Seith Doethon Rufein* ("The Seven Sages of Rome") based on a scribal error occurring in MS Oxford, Bodleian Library, Jesus College MS 20. Rather than being the oldest extant witness of *Seith Doethon*, it is, as Gadsden demonstrates, a fifteenth-century copy of the text appearing in the Red Book of Hergest. (NR)

GB115. GALLIGAN, Francesca. "Dante and Epic: The Artist as Hero." O'CONNELL and PETRIE, *Nature and Art*, 95–120 [F-GB22].

Considers how medieval writers, specifically Walter of Châtillon and Alain de Lille, reformulated the heroes of classical literature into heroes for a Christian age, and suggests that Dante goes further by offering his own example of a new Christian hero, the poet hero as central figure in his epic, the *Commedia*. (PW)

GB116. GATLAND, Emma. "Reyna y señora mía': Fernando de Rojas's *Celestina* as Parodic Construct." *BHispS* 90.4 (2013): 425–441.

A consideration of *Celestina*'s mortality and her relationship to power leads the author to propose that the text's parodic construct is secular rather than sacred, and relates to Isabel I of Castile rather than to the Virgin Mary. (LMG)

GB117. GAUNT, Simon. "Coming Communities in Medieval Francophone Writing about the Orient." GUYNN and STAHULJAK, *Violence*, 187–202 [F-GB13].

Argues that Marco Polo's *Devisement du monde* demonstrates a remarkable attention and openness to difference. The article challenges the accepted notion that certain key texts, such as Marco Polo's account, posit Europe's intellectual, cultural and religious superiority. (NR)

GB118. GAUNT, Simon. *Marco Polo's Le Devisement du Monde: Narrative Voice, Language and Diversity*. Gallica 31. Cambridge: D.S. Brewer, 2013. x + 199 p.

Inspired by multiple disciplines, most importantly postcolonial theory, this study of different versions of *Le devisement du Monde* in French, Italian and Latin offers a reassessment of Marco Polo's place in the European tradition of travel writing. (NR)

GB119. GILSON, Simon. "Divine and Natural Artistry in the *Commedia*." O'CONNELL and PETRIE, *Nature and Art*, 153–186 [F-GB22].

The principal theme here is Dante's conception and representation of God and nature as acting like artists in the *Commedia*, against the background of a very useful examination of the interrelated concepts of nature, art and divine creation in the context of medieval thought. (PW)

GB120. GOERES, Erin Michelle. "How to do things with tears. The funeral of Magnus Inn Góði." *Saga-Book* 37 (2013): 5–26.

In Old Norse literature, collective grief is rare outside mythological and legendary sources. The article explores the presentation of communal lamentation and subsequent societal disruption in skaldic and prose accounts of the funeral of Magnus inn góði (1047). (LMG)

Keywords: prosimetrum; kingship.

GB121. GREENE, Virginie. "Humanimals: The Future of Courtliness in the *Conte du Papegau*." O'SULLIVAN and SHEPARD, *Shaping Courtliness*, 123–138 [F-GB23].

Analyses the image of "humanimal" in the *Conte du Papegau* where knights at court are compared to animals living in cages. (NR)

GB122. GRIMBERT, Joan Tasker. "The Art of 'Transmutation' in the Burgundian Prose *Cligès* (1454): Bringing the Siege of Windsor Castle to Life for the Court of Philip the Good." O'SULLIVAN and SHEPARD, *Shaping Courtliness*, 95–106 [F-GB23].

Demonstrates how texts were shaped and reshaped over time in response to the audiences for whom they were intended. Provides a nuanced reading of the scene of the siege of Windsor Castle in the Burgundian *Cligès* and demonstrates how the *prosateur* employed rhetorical devices typical of epic to amplify the grittiness of the battle scene to which Chrétien dedicates only twenty-five verses. (NR)

GB123. GRMAČA, Dolores. "Body Trouble: The Impact of Deguileville's Allegory of Human Life on Croatian Renaissance Literature." NIEVERGELT and KAMATH, *The Pèlerinage Allegories*, 189–208 [F-GB20].

Studies the influence of Deguileville on *Pilgrin* [*Pilgrim*] by the Croatian Renaissance poet Mavro Vetranović. (NR)

GB124. GUTIÉRREZ GARCÍA, Santiago. "La cantiga de maldecir como modelo de cantar injurioso y la duplicidad satírica de la lírica gallegoportuguesa." *BHispS* 90.7 (2013): 771–787.

Considers the emergence of two distinct Galician-Portuguese satirical genres and argues for caution in using the evidence of the *Arte de trovar*. (IMG)

GB125. GUYNN, Noah D. "Rhetoric, Providence, and Violence in Villehardouin's *La conquête de Constantinople*." GUYNN and STAHULJAK, *Violence*, 35–52 [F-GB13].

Focusing on *La conquête de Constantinople*, shows that Geoffroy de Villehardouin repeatedly calls into question the believability of the events he commemorates in order to insist that God alone could have been their author. (NR)

GB126. HAIDU, Peter. "A Perfume of Reality? Desublimating the Courtly." O'SULLIVAN and SHEPARD, *Shaping Courtliness*, 25–45 [F-GB23].

Considering the representation of the *parlamens* in the *Roman de Thèbes* alongside court documents from the county of Champagne and the English *Domesday Book*, argues for the need for interpretation of medieval courtly texts within their social contexts and juxtaposed to pertinent historical co-texts. (NR)

GB127. HAND, Joni M. *Women, Manuscripts and Identity in Northern Europe, 1350–1550*. Farnham: Ashgate, 2013. xiv + 251 p., illus.

Interpreting the non-textual elements (portraits, coats of arms, and marginalia) as well as the texts of the devotional manuscripts commissioned by women of the Valois courts, explores how the manuscripts were used to express the women's religious, political, and/or genealogical concerns. Interrogates how the manuscripts became a means of self-expression beyond the realm of devotional practice. (NR)

GB128. HAWKINS, Peter. "The Religion of the Mountain: Handling Sin in Dante's *Purgatorio*." NEWHAUSER and RIDYARD, *Sin*, 223–238 [F-GB19].

As well as concentrating on the novelty of Dante's treatment of the process of turning from vice to virtue, with its emphasis on the role of art and worship, this is an introductory essay to several themes in the *Purgatorio*. (PW)

GB129. HAYCOCK, Marged. "Early Poets Look North." Second Anderson Memorial Lecture delivered in St Andrews. WOOLF, *Beyond the Gododdin*, 7–39 [F-GB33].

Discusses the function of the Old North (southern Scotland and northern England) in the medieval Welsh imagination, suggesting that although knowledge of the North was very limited in Wales, it served an important role—rather like the old common Germanic homeland, "a shareable, adaptable and expandable resource". (MH)

GB130. HAYCOCK, Marged. "Marwnad Owain ab Urien." in *Ysgrifau Beirniadol* 31, ed. Tudur Hallam and Angharad Price. Dinbych: Gwasg Gee, 2013, 31–46.

Cast as a Socratic dialogue, and aimed at students, this discusses the elegy, usually attributed to Taliesin, for Owain son of Urien Rheged, with particular attention to its literary features. It draws attention to the interplay of Christian and heroic ideology, the treatment of generosity, and offers new interpretations of several phrases and lines. (MH)

GB131. HAYWOOD, Louise M. "On the Frontiers of Juan Rodríguez del Padrón's *Siervo libre de amor*." BERESFORD et al., *Medieval Hispanic Studies*, 71–90 [F-GB3].

"In this article, I wish to foreground the material frontiers of Juan Rodríguez del Padrón's *Siervo libre de amor* (c. 1440) within its manuscript context as a participant text in a particular *scriptum* ... The focus on the physical context of *Siervo* will permit me some reflections on generic relations and linguistic analogues" (p. 71). The article is a contribution to the field of compilation studies, seeking to assist understanding of transmission, reception and use of compiled works. (LMG)

GB132. HAZBUN, Geraldine. "Memory as *Mester* in the *Libro de Alexandre* and *Libro de Apolonio*." BERESFORD et al., *Medieval Hispanic Studies*, 91–119 [F-GB3].

Revisits a perceived division of early narrative poetry into two schools by exploring the significance of memory to two thirteenth-century works based on material from Greco-Roman antiquity. In developing the art of memory

the thirteenth-century cleric, mindful of its significance in Christian practice, was combining aspects of *clerecía* and *juglaría* in what was both duty and ministry. (LMG)

GB133. HIATT, Alfred. "Historical and Political Verse." BOFFEY and EDWARDS, *A Companion*, 157–169 [F-GB4].

AH explains the difficulty in applying generic distinctions, and concentrates on the moments at which historical and political verse intersected. The turmoil of the fifteenth century contributed to a rise in occasional poems, often pointed and critical; it was also a period which saw considerable increase in commemorative poetry. The reasons for historical and political texts to be composed in verse are explored, with suggestions about the form's particular contemporary appeal at the end of the Middle Ages. (LMG)

GB134. HONESS, Claire E. "'Ecce nunc tempus acceptabile': Henry VII and Dante's Ideal of Peace." *The Italianist* 33. 3 (2013): 484–504.

Traces Dante's thinking on earthly peace from the time of the *Convivio* to the final cantos of the *Paradiso*, looking in detail at Dante's epistles of 1310–1311, Epistle V to the "princes and people of Italy", Epistle VI to the Florentines and Epistle VII to the Emperor Henry VII himself. The argument is that the many Biblical references in the first and third of these in particular shows the seriousness with which Dante believes Henry's authority to be willed by God, and that he craves for more than just the institution of some sort of truce on Italy's warring factions by a stronger power. The failure of Henry's mission marks a clear and definitive turning-point in the poet's thinking about peace on earth, in the knowledge that true peace, associated with the *plenitudo temporis*, could not be realised. (PW)

GB135. HONESS, Claire, E. "The Language(s) of Civic Invective in Dante: Rhetoric, Satire, and Politics." *Italian Studies* 68.2 (2013): 157–174.

Argues that the many linguistic features connecting the mordant invective of Dante's political letters with that of the *Commedia* link these works to the medieval genre of satire, defined as attributing blame with the aim of effecting moral improvement, and suggests that the satirical mode is the fundamental guiding principle for Dante's plurilingual style in his masterpiece. (PW)

GB136. HOOK, David. "Advancing on 'Álora'." BERESFORD et al., *Medieval Hispanic Studies*, 121–138 [F-GB3].

Offers material from late medieval Spanish chronicles to assist in understanding how the ballad of "Álora la bien cercada" may have resonated with

audiences, in particular between 1482 and the end of the century. Stresses the mutual benefit to scholarship of taking into account both historical and literary sources. (LMG)

GB137. HOROBIN, Simon. "Forms of Circulation." BOFFEY and EDWARDS, *A Companion*, 21–31 [F-GB4].

The layout and programme of illustration in the Ellesmere manuscript of the *Canterbury Tales* influenced the early circulation of work by Hoccleve and Lydgate; its model was extended in a new style of vernacular verse manuscript which emerged during the fifteenth century. SH considers the practice of anthologising, and the evidence for book production, patronage, and ownership. (LMG)

GB138. HOUGHTON, Josephine. "Deguileville and Hoccleve Again." *MÆ* 82.2 (2013): 260–268.

A careful textual analysis demonstrates that for his translation of Deguileville's "Virgin's Complaint" incorporated in the Middle English prose *Pilgrimage of the Soul* Thomas Hoccleve did not use the version of the passage from *Le Pèlerinage de l'âme* but a revised version found in *Le Pèlerinage Jhesucrist*. This is why it is "highly unlikely" (p. 266) that Hoccleve was the translator of the *Pilgrimage of the Soul* itself. (NR)

GB139. HOWELL, Naomi. "Sensory Sepulchres: Citations of Christ's Tomb in Twelfth-Century Romance." PLUMLEY and DI BACO, *Citation*, 102–122 [F-GB24].

Shows how historical debates over imagistic representation, the tradition of *ekphrasis* and citations of Christ's Sepulchre illuminate descriptions of tombs in *Floire et Blancheflor* and Chrétien de Troyes' *Le chevalier de la Charrette* and *Cligès*. (NR)

Keywords: *Roman d'Énéas*; Gottfried von Strassburg, *Tristan*.

GB140. HOYNE. Mícheál. "The Political Context of 'Cath Muighe Tuireadh', the Early Modern Irish Version of the Second Battle of Magh Tuireadh." *Ériu* 63 (2013): 91–116.

Two versions of the Second Battle of Magh Tuireadh are extant: an Old Irish version in British Library Harleian MS 5280 and an Early Modern Irish version in RIA MS 24 P 9. Through an analysis of the latter text and its manuscript context, and drawing on the evidence of Bardic poetry and other historical sources, this paper attempts to identify the political context in which the Early Modern Irish version was composed. It is argued that it was produced c. 1398

for a branch of the Mac Diarmada family and that it reflects the contemporary political struggles in which they were involved. (MH)

GB141. HUGHES, Laura. "Machaut's Virtual *Voir Dit* and the Moment of Heidegger's Poetry." *Exemplaria* 25.3 (2013): 192–210.

Drawing on Heidegger (the ideas of the *Augenblick* and that of the poet), examines the play of temporality on Machaut's *Voir Dit*. The narrative disruption and formal interplay that are characteristic of the book can be read as strategies of preservation and offer glimpses of a virtual book that would safeguard the author's work against the ravages of time. (NR)

GB142. HULT, David. "Thomas's *Raisun*: Désir, Vouloir, Pouvoir." O'SULLIVAN and SHEPARD, *Shaping Courtliness*, 107–121 [F-GB23]. Focusing on Tristan's monologue before marrying Yseut aux Blanches Mains (Sneyd fragment), studies the abstract vocabulary employed by Thomas. The challenge taken up by the author was to communicate the story of desire and passion through a discourse of reason and thus to reconcile the rational vision of the *clerk* and the feelings of a lover. (NR)

GB143. HUME, Cathy. "*The Storie of Asmeth*: a fifteenth-century commission and the mystery of its epilogue." *MÆ* 82:1 (2013): 44–65. The narrator explains that his translation from Latin has been made at the request of a lady: C.H.'s discussion of patronage and women book owners leads to a suggested identification, and to exploration of the fifteenth-century context. (LMG)

GB144. INNES, Sim. "Fionn in Hell." *Scottish Gaelic Studies* 29 (2013): 21–53.

"This article seeks to investigate the fate of Fionn's soul in late medieval and early modern Gaelic literature, both Irish and Scottish" (p. 21). (LMG)

Keywords: *Acallam na Senórach*; Gaelic literary conventions; Scots poetry.

GB145. JACKSON, Kate. "Chaucer's *Melibee*: What Can we Learn from Some Late-Medieval Manuscripts?" *Leeds Studies in English* 43 (2012): 93–115.

GB146. JACOBS, Nicolas. "The three props of Langland's Tree of Charity." *MÆ* 82:1 (2013): 126–132.

Considers the imagery employed in the account given by Langland's dreamer, the use of word association and allegory, and the possible influence of Deguileville. (LMG)

GB147. JAMISON, Carol. "John Gower's Shaping of 'The Tale of Constance' as an *Exemplum contra* Envy." NEWHAUSER and RIDYARD, *Sin*, 239–259 [F-GB19].

By comparison with Chaucer's and Nicholas Trivet's versions of the Constance narrative, CJ shows how in the *Confessio Amantis* Gower employs pastoral rhetoric to transform the figure of Constance into a representative of Charity as remedy to Envy. (LMG)

GB148. JONES, Aled Llion. *Darogan: Prophecy, Lament and Absent Heroes in Medieval Welsh Literature*. Cardiff: University of Wales Press, 2013. xxiv + 317 p.

Explores the body of political prophecy in the earliest Welsh-language manuscripts, setting it within a wider multilingual and multinational literary tradition, thereby raising critical and theoretical questions (LMG)

GB149. JONES, Chris. "Inclinit to Diuersiteis: Wyntoun's Song on the Death of Alexander III and the 'Origins' of Scots Vernacular Poetry." *RES* 64.263 (2013): 21–38.

This article aims to articulate the mouvance of the work through history as well as across textual instantiations through a detailed reading that attends to both manuscript and print variants in order to trouble the assumption that these lines can be used as an origin text in any straightforward sense. The article concludes by suggesting an alternative way of understanding their use as foundational to vernacular Scots poetry. (CJ)

GB150. JONES, Nerys Ann. "Hengerdd in the Age of the Poets of the Princes." WOOLF, *Beyond the Gododdin*, 41–80 [F-GB33].

This paper investigates the way in which the court poets of twelfth- and thirteenth-century Wales viewed the poetry traditionally regarded as belonging to earlier centuries and how they used them in their own compositions, by firstly examining the references they make to their predecessors, and secondly the quotations or echoes from earlier poetry found in their work. (NAJ)

GB151. KAGAY, Donald J., and VILLALON, L.J. Andrew. "Winning and Recalling Honor in Spain: Pro-English Poetry in Celebration of the Battle of Nájera (1367)." *Journal of Medieval Military History* 11 (2013): 133–166.

Medieval poetry served both to glorify war as chivalric heroism, or in some cases, including that of Chaucer, to question its conduct and lament the

destruction it caused. It could also replace prose as the medium for chronicle, as is the case with two extensive panegyric pro-English accounts of the Battle of Nájera, one written in French by the Chandos Herald, the other in Latin by Walter of Peterborough. The article discusses how the two poets portray events and celebrate their respective protagonists, the Black Prince and his younger brother John of Gaunt. (LMG)

GB152. KAY, Sarah. "Is Interdisciplinarity the New Theory? Recent Studies on Guillaume de Machaut and His Songs." *Exemplaria* 25.4 (2013): 303–312.

A book review essay, dealing with items GB359, GB369, GB380, GB393, and GB403 below, exploring the priorities of the renewal in Machaut studies within both literary and musicological scholarship, and stressing the desirability of increased engagement of the former with the latter. (LMG)

GB153. KING, Andrew. "Romance." BOFFEY and EDWARDS, *A Companion*, 187–198 [F-GB4].

AK finds "generation, movement and the crossing of new boundaries" (p. 187) in fifteenth-century romance, coupled with continuity both with the past and across an imposed medieval/early modern division. Fourteenth-century romance and its narrative patterns still formed part of a living literary culture, with relevant contemporary resonances, as witnessed by the Auchinleck Manuscript and the work of Robert Thornton. Henry Lovelich's translations provided chivalric literature for a London mercantile audience, while the Anglo-Norman romances were also transformed for a new century. In the wake of Chaucer, new works were composed by named authors, such as John Lydgate and John Metham, with their own aspirations and fictionalised personae; Chaucer's legacy maintained the poetic tradition despite the rise of prose. (LMG)

GB154. KINOSHITA, Sharon. "Locating the Medieval Mediterranean." WEISS and SALIH, *Locating*, 39–52 [F-GB31].

KS focuses on the Mediterranean zone rather than on nation or religion, considering "ways of conceiving Mediterranean space" (p. 41), looking at how Mediterranean Studies can benefit the analysis of literary and textual culture, and showing how a specific text, Fakhraddin Gorgani's Persian *Vis and Ramin*, with its close resemblance to the story of Tristan and Iseut, can demonstrate the potential of a Mediterranean perspective. (LMG)

Keywords: multilingualism; Iberian literature.

GB155. KIRKPATRICK, Robin. "Actions of Truth: The Theological Poetics of *Paradiso* VII." BARNES and ZACCARELLO, *Language and Style*, 161–196 [F-GB2].

Argues that the answer the pilgrim receives on justice in this canto cannot be understood in terms of rational argumentation alone, but only comprehended by one fully mature in the understanding of love. With reference to Hans Georg Gadamer and Nicholas Lash, the suggestion is that the precondition of clarity is here revealed to be an attitude of faith, in recognition of the hidden origins of being and thought. Humility and obedience are for Dante crucial and even creative principles in the intellectual as well as the spiritual life, and also principles of his artistic procedures, and in this canto he brings to a conclusion a long engagement with the question of rationality which began in *Vita Nuova* with his first engagement with the person of Beatrice. (PW)

GB156. KJAER, Lars. "Matthew Paris and the Royal Christmas: Ritualised Communication in Text and Practice." *TCE 14: Proceedings of the Aberystwyth and Lampeter Conference 2011* (2013): 141–154.

Administrative evidence from thirteenth-century England provides rich source material for an exploration of "the vexed question of the relationship between rituals-in-text and rituals-in-practice" (p. 141). The debate can be furthered by a close examination of Matthew Paris's writings. (LMG)

GB157. KLINCK, Anne L. "What's in a Name? Pinning Down the Middle English Lyric." *Leeds Studies in English* 43 (2012): 21–60.

GB158. KNOX, Philip. "The English Glosses in Walter of Bibbesworth's *Tretiz*." *Notes and Queries* 60.3 (2013): 349–359.

Our understanding of the patterns of glossing remain limited: PK examines in detail two strikingly different manuscript witnesses and attempts "to challenge the orthodoxy that Walter's poem must be understood as representing a decline in French literacy in England" (p. 349). (LMG)

GB159. L'HERMITE, Nicolas. "The Troubadours Through the Eyes of Nietzsche." *Exemplaria* 25.2 (2013): 110–129.

Engaging with three songs, "Be-m cuidei de chantar sofrir" by Bernart de Ventadorn, "Era-m platz" by Guiraut de Borneil, and Guilhem IX's "Farai un vers de dreit nien," considers the relationship between troubadour texts and Nietzsche's philosophy. Nietzsche's account of the concept of "gay science" is used to understand the figure of contradiction fostered by troubadours. (NR)

GB160. LAWSON, James. "The Extrinsic in the Architectural Thinking of Leon Battista Alberti: A Reading of Sant'Andrea in Mantua." *Renaissance Studies* 27. 2 (2013): 253–269.

A re-reading which has the physical, social, political and moral environment as central architectural concerns of the building rather than its material and formal aspects. (PW)

GB161. LEE, Alexander. "Petrarch and the Venetian-Genoese War of 1350–1355." POWELL and ROSSITER, *Authority and Diplomacy*, 39–56 [F-GB23].

Offers a penetrating re-evaluation of Petrarch's diplomatic activities and a new insight into his absorption of classical and patristic sources in relation to political affairs, his concern to broker a peace between the two maritime republics being the outcome of an attachment to a conception of *pax* derived from patristic sources rather than from the classical tradition. Petrarch's diplomatic missions are seen not as uncharacteristic favours granted by a reluctant and uninterested humanist, but rather as marks of his deep concern for civil life where it coincided with the interests of his patrons. (PW)

GB162. LÉGLU, Catherine. "The Child of Babylon and the Problem of Paternity in Medieval French *Alexander* Romances." *RMS* 39 (2013): 81–96.

Studies the theme of paternity in medieval *Alexander* romances, focusing on the anonymous fifteenth-century Burgundian version entitled *Faits et conquestes*. Explicates the role of the description of the monstrous child and the figure of Alexander's son Alyor in the fabric of the narrative. (NR)

GB163. LEVY, John F. "Acrostics as Copyright Protection in the Franco-Italian Epic: Implications for Memory Theory." BRENNER, COHEN, and FRANKLIN-BROWN, *Memory and Commemoration*, 195–217 [F-GB6].

Argues that the poet Niccolò da Verona sought to protect his Franco-Italian epic narrative on Roman history from appropriation by *jongleurs* by inserting signature verses in an acrostic. This strategy was not altogether successful since the process by which songs were transmitted relied on both memory and creativity. (NR)

GB164. MADDOX, Donald. "Shaping the Case: the *Olim* and Parlement de Paris under King Louis IX." O'SULLIVAN and SHEPARD, *Shaping Courtliness*, 47–59 [F-GB23].

Considers cases from the *Olim* (collected judicial acts of the Parliament of Paris) in the light of André Jolles's concept of the "Simple Form" (*Einfache Formen*, 1972). Argues that reconsidering the intersections of legal and literary discourse sheds light on culturally important attitudes and practices. (NR)

GB165. MARFANY, Marta. "Traducciones en verso del siglo XV." *BHispS* 90.3 (2013): 261–273.

A discussion of poetical translation, metrics and tradition which analyses the Catalan translation of Alain Chartier's *La Belle Dame sans merci* and compares it with other versions, relating them to Spanish translations of Petrarch's *Triumphs* and Dante's *Commedia*. (LMG)

GB166. MARGOLIS, Nadia. "From Chrétien to Christine: Translating the Twelfth-Century Literature to Reform the French Court during the Hundred Years War." O'SULLIVAN and SHEPARD, *Shaping Courtliness*, 213–225 [F-GB23].

Studies Christine's fervent engagement in *translatio studii* and her shaping of a broad range of materials to justify the imperial ambitions of the French royal court. Also addresses Christine's uses of twelfth-century sources, including Chrétien, and draws out parallels between conflicts faced by the twelfth-century knight and Christine's contemporaries in the court bureaucracy. (NR)

GB167. MARGOLIS, Oren J. "Cipriano de' Mari's Lucianic Speech for René of Anjou (St-Dié, MS 37): Humanism and Diplomacy in Genoa and Beyond." *Renaissance Studies* 27. 2 (2013): 219–235.

Argues that the speech, published here for the first time in an Appendix, at the Castel Nuovo of Naples in 1441, contributes to our understanding of the cultural-political programme pursued by King René, likened in the speech to Scipio Africanus, and his Italian allies. The life of Cipriano, naval captain and man of letters, ambassador and diplomat, whose contacts included élite figures in Liguria, Provence, France and Castile, illuminates the politics, society and culture of the Mediterranean world. (PW)

GB168. MARTELLOZZO FORIN, Elda. "Notes from the Archives concerning the Paduan Days of Thomas Savage (1481–1482)." RUNDLE and PETRINA, *Renaissance Studies* 27.4: 560–571 [F-GB26].

Reconstructs the events of the year when the future Archbishop of York was rector of the law students by examining unpublished documents: the *rotulus* (the list of teaching posts) and the doctorates in civil law he was awarded. (PW)

GB169. MARVIN, Julia. "John and Henry III in the Anglo-Norman Prose *Brut*." *TCE 14: Proceedings of the Aberystwyth and Lampeter Conference 2011* (2013): 169–182.

Summarises the development of, and scholarship on, the prose *Brut* tradition, before demonstrating how the Oldest Version's accounts of John and Henry III "make for good case studies of the chronicler's compositional habits" (p. 171). The *Brut* has much to offer as a source for contemporary perspective. (LMG)

GB170. MATHIS, Kate Louise. "Mourning the *Maic Uislenn*: Blood, Death and Grief in *Longes mac n-Uislenn* and 'Oidheadh Chloinne hUisneach'". *Scottish Gaelic Studies* 29 (2013): 1–20.

Considers "descriptions of Deirdre's grief" and re-examines "the extent of her association with blood-drinking as part of her mourning for the sons of Uisliu" (p. 1). (LMG)

GB171. MAW, David. "'Bona cadentia dictaminum': Reconstructing Word Setting in Machaut's Songs." *MusL* 94.3 (2013): 383–432.

A comment in the anonymous *Tractatus de discantu* on "bona cadentia dictaminum" (good word setting) indicates the importance of the subject for medieval musicians. The Machaut music manuscripts provide an unusual opportunity for study, enabling DM to propose an editorial model for reconstructing the word setting in Machaut's works, and to further the understanding of his handling of poems. (LMG)

GB172. MAXWELL, Kate. "The Order of Lays in the 'Odd' Machaut Manuscript BnF, fr. 9221 (E)." CAYLEY and POWELL. *Manuscripts and Printed Books*, 32–47 [F-GB10].

Studies the order of Guillaume de Machaut's lays in one of the six manuscripts which appear to contain his complete works. Argues for the importance and consistency of the packaging of the lays and their presentation on the page, suggesting that the "package" might almost be as significant for medieval patrons, readers and the author as the contents themselves. (NR)

GB173. MAXWELL, Kate. "'Quant j'eus tout recordé par ordre': Memory and Performance on Display in the Manuscripts of Guillaume de Machaut's *Voir dit* and *Remede de Fortune*." BRENNER, COHEN and FRANKLIN-BROWN, *Memory and Commemoration*, 181–193 [F-GB6]. Considers how memory functioned in the creation and reception of two of Machaut's works and the roles of the author-narrator, scribe and reader.

Examines the use of the scribe's memory in the visual presentation of the music in three separate manuscripts. (NR)

GB174. McGRADY, Deborah. "Guerre ne sert que de tourment': Remembering War in the Poetic Correspondence of Charles d'Orléans." GUYNN and STAHULJAK, *Violence*, 151–168 [F-GB13].

Argues that late medieval poets, Charles d'Orléans in particular, explored poetry's power to reshape history through the commemoration of violent conflict and through an acknowledgement of poetry's power to change the course of events. The poet's secret lyric correspondence with the Duke of Burgundy reveals covert attempts (during his captivity) to influence peace negotiations and eventually (after his liberation) overt attempts to specify the social and historical context of his earlier writings. (NR)

GB175. McKINNELL, John. "Personae of the Performer in *Hávamál*." *Saga-Book* 37 (2013): 27–42.

Looks at "the personae adopted by the 'performing voice' of *Hávamál*, his uses of the first person pronoun and the fictive relationships with his audience that are suggested by the use of the second person pronoun" (p. 27). (LMG)

GB176. McMANUS, Damian. "Surnames and Scions: Adjectival qualification of Christian names and cognomina in Classical Irish poetry." *Ériu* 63 (2013): 117–143.

Given the importance attached in Bardic poetry to the nobility and genealogy of the persons addressed, it is perhaps not surprising that surnames and words denoting "descendant", whether remote or recent, figure largely in the genre. This paper will explore some unique or unusual features of the meaning and morphology of the words *mac* "son" and *ó* grandson, and will move on to an examination of adjectival qualification of these words and the personal names with which they combine to form surnames, sept-names and loose designations of remote ancestry. (DMcM)

GB177. MEALE, Carole. "The Patronage of Poetry." BOFFEY and EDWARDS, *A Companion*, 7–20 [F-GB4].

CM explores the relationship of patronage to the work of poets including John Lydgate, Osbern Bokenham, John Walton, John Capgrave, Thomas Hoccleve, Gilbert Banester, Henry Lovelich, and John Metham. Patronage was not unconditional, and was informed by class and gender, status and wealth, and political factors. Motives, selection of texts for translation, metre, audiences, and "hierarchy of address" (p. 11) are considered. (LMG)

GB178. MEYLAN, Nicolas. "The Magical Power of Poetry." *Saga-Book* 37 (2013): 43–60.

There was a devaluation of skaldic poetry at the royal Norwegian court by the early thirteenth century, as new literary models arrived and generational tastes changed. NM shows how Snorri Sturluson and his colleagues attempted to shore up its prestige by drawing on links between poetry and magic. (LMG)

GB179. MILLSPAUGH, Scott. "Trobar clus in the Early Italian Lyric: Textual Enclosure, Social Space, and the Poetry of Guittone d'Arezzo." *Italian Studies* 68.1 (2013): 1–16.

Argues that Guittone d'Arezzo, following the example established by Marcabru a century earlier, "cleaves signifier from signified in order to reveal the emptiness of Amor as a discursive category and to condemn the moral bankruptcy that results from the sham of courtly love" (p. 16). (PW)

GB180. MOONEY, Linne R., and STUBBS, Estelle. *Scribes and the City: London Guildhall Clerks and the Dissemination of English Literature, 1375–1425*. Woodbridge: York Medieval Press, 2013. 168 p. Illus.

Detailed analysis of paleographical evidence reveals the identity of scribes, including Chaucer's Adam, thus enabling discussion of their working environment and their contribution to the culture of English language and literature. (LMG)

GB181. MOREAU, John. "'Ce mauvais tabellion': Satan and Marian Textuality in Deguileville's *Pèlerinage de l'Ame*". NIEVERGELT and KAMATH, *The Pèlerinage Allegories*, 113–128 [F-GB20].

Discusses the powerful resonance of the figure of Satan as an inflexible, unforgiving notary in the *Pèlerinage de l'Ame*. The writing of the *Pèlerinage de l'Ame* functions as an eschatological vindication of authorial control and orthodoxy, tempered by Deguileville's admission of the inherent human fallibility of his own experience of "pilgrimage". (NR)

GB182. MORGAN, Enid. "Revenge and Reconciliation: A Girardian Reading of the Four Branches of the Mabinogi." *Studia Celtica* 47 (2013): 149–166.

Hunting, idealised in medieval art, could in both history and literature result in conflict. The opening to the First Branch of the Mabinogi exemplifies a cardinal feature of the mimetic theory of René Girard, which EM introduces. She then draws attention to "stories and themes that are highlighted in the Four Branches and so offer a useful tool for understanding the perceptions

and purpose of their redactor/author" (p. 152). What is revealed is "a deeply Christian handling of pagan material and of a human society struggling to cope with the problems of conquest" (p. 166). (LMG)

GB183. MOSS, Rachel E. *Fatherhood and its Representations in Middle English Texts*. Cambridge: D.S. Brewer, 2013. ix + 224 p.

In an interdisciplinary study that draws on late medieval letters and romances, the author explores the ideological constructs that underpinned the patriarchal figure, stressing the importance of the male heir and taking into account differing social communities. (LMG)

GB184. MÜLLER, E.C. "Melancholic Masks: Loss, Love and the Poetic Word in the *Libro de buen amor*." *BHisps* 90.8 (2013): 897–919.

Explores "the link created between desire, melancholia and the poetic word" (p. 897). The second part of a study; the first appeared as: MÜLLER, Eugenia C. "'Scattered Genealogies': Melancholia and the *Libro de buen amor*." *BSpS* 89.1 (2012): 1–32. [*Encomia* 36 (2017)-GB120.]

Keywords: Juan Ruiz.

GB185. MURRAY, David. "Oswald von Wolkenstein's Multilingual Songs in European Context: Theory and Practice." *German Life and Letters* 66.4 (2013): 350–367.

An investigation of Oswald von Wolkenstein's multilingual lyrics. The essay focuses on courtly love lyric as a pan-European phenomenon, and considers the way in which this lyric travelled across boundaries and languages. (SB)

Keywords: lyric; multilingualism; manuscript culture.

GB186. NELSON, Ingrid. "Premodern Media and Networks of Transmission in the *Man of Law's Tale*." *Exemplaria* 25.3 (2013): 211–230.

"This essay argues that the *Man of Law's Tale* represents cultural and textual transmission through a network of premodern media" (author). In particular, IN considers Constance's journeys of conversion and the question of medieval cultural mobility. (LMG)

Keywords: Chaucer; Christianity; translation; communication theory.

GB187. NEWHAUSER, Richard. "John Gower's Sweet Tooth." *RES* 64.267 (2013): 752–769.

Discusses Gower's use of sensory terms in his critique of English society, and particularly the clergy, in light of the later fourteenth-century fashion of sweetening food, especially with sugar. (LMG)

GB188. NOWLIN, Steele, "The Legend of Good Women and the Affect of Invention." *Exemplaria* 25.1 (2013): 16–35.

The Legend of Good Women conceptualizes invention as an affective force, linking the processes of emergence that precede the mind's conscious recognition of emotion with the inventional processes which culminate in poetic art. The Prologue introduces a theoretical method for reconceptualizing invention, and the legends dramatize the process by which affect and invention collapse into emotion and poetry. In so doing, the poem attempts to gesture behind both the discourses that shape late medieval ideas of gender and the affect that infuses those discourses with their personal and cultural power. (SN)

Keywords: Chaucer; poetics.

GB189. O'CONNELL, Daragh. "Dante's Silent Ship: Similes, Swimming and Seafaring in the 'Commedia'." O'CONNELL and PETRIE, *Nature and Art*, 121–152 [F-GB22].

Considers how Dante's nautical metaphors, similes and pseudo-similes enact moments in his creative process and articulate his poetics. (PW)

GB190. Ó RIAIN, Gordon. "Two quatrains in *Cath Maighe Rath*." *Ériu* 63 (2013): 145–153.

Discusses a late thirteenth- or fourteenth-century poem listing exploits of the Ulstermen. (LMG)

GB191. O'SULLIVAN, Daniel E. "Na Maria: Shaping Marian Devotion in Old Occitan Song." O'SULLIVAN and SHEPARD, *Shaping Courtliness*, 183–199 [F-GB23].

Argues that courtly lyric traditions and Latin prayers shape devotional lyric. The article defends spiritual readings of a number of texts that have proven resistant to courtly interpretation and argues that such readings do not limit but instead enhance the play of the texts. Offers a spiritual interpretation of the dialogue (*tenzo*) between N'Alaisina Yselda and Na Carenza. (NR)

GB192. OSTRU, Nicolay. "Enclosures of Love: Locating Emotions in the Arthurian Romances *Yvvain / Iwein*." WEISS and SALIH, *Locating*, 175–184 [F-GB31].

Twelfth- and thirteenth-century courtly romances contain numerous allegorical motifs that reflect the contemporary upsurge in castle building, linking architecture and a range of feelings. The article discusses the intersection of castle space and emotions in Apuleius' story of Cupid and Psyche, Chrétien de

Troyes' *Yvain*, and Hartmann von Aue's *Iwein*, and the potential for expression and reflection offered to protagonist and audience. (LMG)

GB193. OTTER, Monika. "*Sufficientia*: a Horatian topos and the boundaries of the self in three twelfth-century poems." *ANS 35: Proceedings of the Battle Conference 2012* (2013): 245–258.

Shows how a Horatian topos of rural plenty was fashioned into a form of self-writing by three twelfth-century poets. The semantic charges of "*sufficientia*" are explored and its paradoxes brought out. In the poems studied, God is affirmed rather than Fortuna, and poets are aware of the existence of envy in public and at court; *honor*, with its implied worldly status, can impose its own burdens. (LMG)

Keywords: Baudri of Bourgueil, "De sufficientia votorum suorum"; Hildebert of Lavardin, "De casu huius mundi"; Henry of Huntingdon, "De statu suo".

GB194. OWEN, Morfydd E. "Rachel Sheldon Bromwich 1915–2010." *Studia Celtica* 47 (2013): 183–187.

An obituary notice with much bibliographical information, in particular on Rachel BROMWICH's work on *Trioedd Ynys Prydein* and subsequently on the poems of Dafydd ap Gwilym. (LMG)

GB195. PALMER, R. Barton. "The Rhetoric of Allusion in Machaut's *Fonteinne amoureuse*." PLUMLEY and DI BACO, *Citation*, 148–161 [F-GB24].

Assesses the remarkable self-citation that is present in Machaut's literary *œuvre* and suggests that its reflexivity directs our attention both away from Machaut's own writing and back towards it in a dual centrifugal and centripetal motion. (NR)

GB196. PASCUAL-ARGENTE, Clara. "'A guisa de varón': Masculinity and Genre in the *Poema de mio Cid*." *BHisS* 90.5 (2013): 539–556.

Responds to recent work on the relationship of the epic poem to courtly and chivalric culture, and argues that the poem's construction of masculinity indicates a conscious dialogue. (LMG)

GB196a. PATERSON, Linda. "Guillem Fabre, *Pus dels majors* (BdT 216.2) *Hon mais vey, pus truep sordeyor* (BdT 216.1)," *Lecturae tropatorum*, 6, 2013, <http://www.lt.unina.it/Paterson-2013.pdf>

GB196b. PATERSON, Linda “Peire del Vilar, *Sendatz vermelhs, endis e ros* (BdT 365.1).” *Lecturae tropatorum*, 6, 30 June 2013, p. 1–18, <http://www.lt.unina.it/Paterson-2013b.pdf>

GB197. PERGOLETTI, Anna. “‘Di retro al sol’: Nota per una diversa lettura di *Inferno* XXVI. 117.” *The Italianist* 33. 1 (2013): 32–48.

With reference to a similar expression in *Aeneid* VI, 791–797, suggests that this line, generally interpreted as “westwards”, since it is taken to refer to the daily course of the sun, should be understood as “beyond the tropic of Capricorn”, that is “beyond the annual course of the sun”. Also considers Petrarch’s development of the theme of the Antipodes in his *Canzoniere* (XX. 13–14; L. 1–3). (PW)

GB198. PERKINS, Nicholas, and Alison WIGGINS. *The Romance of the Middle Ages*. Oxford: Bodleian Library, 2012. 176 pp, 80 colour illus. Produced to accompany an exhibition at the Bodleian Library. The editors contribute contextualising discussion of manuscripts, art, and medieval romance. (LMG)

GB199. PETERS, Ursula, and KABLITZ, Andreas, “The *Pèlerinage* Corpus: A Tradition of Textual Transformation across Western Europe.” NIEVERGELT and KAMATH, *The Pèlerinage Allegories*, 25–46 [F-GB20]. The article demonstrates that adaptations of Deguileville’s *Pèlerinages* throughout Europe employ a wide range of strategies to grapple with issues of authorial responsibility and textual authority. In many cases, a hybrid model prevails, layering, mingling or blurring the identities of Deguileville and later adapters, translators, scribes or readers: the authority of the *Pèlerinage* tradition is confirmed even as the identity of the *author* begins to fade away. (NR)

GB200. PETRIE, Jennifer. “Art, Arte, Artistry and the Artist.” O’CONNELL and PETRIE, *Nature and Art*, 11–24 [F-GB22]. A useful look at Dante’s own use of the term “arte”, which is then applied to the question of the poet’s aesthetic outlook. (PW)

GB201. POE, Elizabeth W. “Lombarda’s Mirrors: Reflections on PC288,1 as a Response to PC 54,1.” O’SULLIVAN and SHEPARD, *Shaping Courtliness*, 165–182 [F-GB23].

The puzzling *coblas* in the *tenso* with Bernard Arnaut are explained through an intertextual reading of poems by Bernart de Ventadorn and Arnaut de

Maroill. The reading of the *coblas* as a subtle and playful *vituperum* releases the humour and gentle derision of the trobairitz's response to her interlocutor and illuminates the description of Na Lombarda as "insegnada" in her *vida*. (NR)

GB202. POMEL, Fabienne. "Les écrits pérégrins ou les voies de l'autorité chez Guillaume de Deguileville: le modèle épistolaire et juridique." NIEVERGELT and KAMATH, *The Pèlerinage Allegories*, 91–111 [F-GB20]. Argues that Deguileville's allegory is highly sensitive to the fragile and contestable status of the written world, as is reflected in the poet's ubiquitous use of reified writing within his narratives: circulating scrolls, charters and other materials depicted within Deguileville's allegorical diegesis enable the production and transaction of meaning. (NR)

GB203. PUTTER, Ad. "Fifteenth-Century Chaucerian Visions: *The Flower and the Leaf*, *The Assembly of Ladies*, *La Belle Dame sans Mercy*, and *The Isle of Ladies*." BOFFEY and EDWARDS, *A Companion*, 143–155 [F-GB4]. A discussion of the literary merits of a number of fifteenth-century visions, paying particular attention to the use of dreams and allegory. (AP)

GB204. RADULESCU, Raluca. *Romance and its Contexts in Fifteenth-Century England: Politics, Piety and Penitence*. Cambridge: D.S. Brewer, 2013. xiv + 238 p.

This monograph focuses on the anonymous pious Middle English romances alongside Malory's *Morte Darthur* and Henry Lovelich's translation of the Old French Vulgate *History of the Holy Grail* from the perspective of vocabularies of suffering and genealogical concerns. *Sir Isumbras*, *Sir Gowther* and *Roberd of Cisely* are analysed through the prism of fifteenth-century piety, politics and penitence (long after their initial composition), while Lovelich's work is examined against the metropolitan culture it originated from. Overall, romance reception is investigated through analysis of the manuscript transmission and circulation of these texts alongside contemporary devotional and political texts and chronicles. (RR)

GB205. RECTOR, Geoff. "Literary Leisure and the Architectural Spaces of Early Anglo-Norman Literature." WEISS and SALIH, *Locating*, 161–174 [F-GB31].

Explains the delay in emergence of Anglo-Norman literature by looking at cultural evolution, and specifically architectural innovation, among the Normans, finding that "early Anglo-Norman literature seems to have been

designed for consumption in the spaces and sociabilities of the elite bed-chamber” (p. 162). Numerous examples demonstrate a connection between Anglo-Norman architecture and literature, and illuminate the development of the new literary culture that emerged in England during the reign of Henry I. (LMG)

GB206. REGALADO, Nancy Freeman. “*Force de parole: Shaping Courtliness in Richard de Fournival’s Bestiaire d’amours*, Copied in Metz about 1312 (Oxford, Bodl. MS Douce 308).” O’SULLIVAN and SHEPARD, *Shaping Courtliness*, 255–270 [F-GB23].

Argues that Richard de Fournival’s mid-thirteenth-century *Bestiaire d’amours* presents a confident vision of courtliness that draws on and transforms existing traditions. This argument is illustrated by the material history of Oxford, Bodl. MS Douce 308. (NR)

GB207. RODRÍGUEZ PORTO, Rosa María. “Beyond the two Doors of Memory: Intertextualities and Intervisualities in Thirteenth-Century Illuminated Manuscripts of the *Roman de Troie* and the *Histoire Ancienne*.” BRENNER, COHEN, and FRANKLIN-BROWN, *Memory and Commemoration*, 55–76 [F-GB6].

Explores how memory functioned in thirteenth-century illuminated manuscripts of the history of the Trojan War. Visual similarities between these manuscripts indicate that there existed an accepted tradition of telling this story. (NR)

GB208. RODWAY, Simon. *Dating Medieval Welsh Literature: Evidence from the Verbal System*. Aberystwyth: CMCS Publications, 2013. ii + 344 p. Different dates have been proposed for anonymous Middle Welsh texts, but have not gained the status of orthodoxy. This book considers the contribution of linguistic evidence to the debate. By analysing a comprehensive collection of verbal forms from datable poetry, it proposes approximate dates for a number of developments in verbal morphology to provide a framework for discussions of the date of individual texts. (SR)

GB209. ROLLO, David. “Political Violence and Sexual Violation in the Work of Benoît de Sainte-Maure”. GUYNN and STAHULJAK, *Violence*, 117–132 [F-GB13].

Studies Benoît de Saint-Maure’s *Chronique des ducs de Normandie* alongside the poet’s earlier *Roman de Troie*; argues that the chronicle does not glorify William

the Conqueror and the Plantagenet line but subtly erodes Plantagenet claims to unbroken succession by drawing attention to specious genealogical claims and suspicions of illegitimacy. (NR)

GB210. ROSE-STEEL, Tamsyn. “‘An Unjust and Trecherous Word’: The Use of Citational Practices and Language in a Fauvel Motet.” PLUMLEY and DI BACO. *Citation*, 162–184 [F-GB24].

Studies the celebrated copy of the early fourteenth-century *Roman de Fauvel* (Paris, BnF fr. 146), “inflated” by its musical interpolations. Focuses on a single motet to show how this bilingual Latin-French work is involved in non-linear forms of hybridity. The French text of the motet is an “infiltration” in the Latin text in the same way the motet itself is an incursion into the larger *roman*. (NR)

GB211. ROSENFELD, Jessica. *Ethics and Enjoyment in Late Medieval Poetry: Love after Aristotle*. Cambridge Studies in Medieval Literature. Cambridge: Cambridge CUP, 2013. 245 p.

Studies the idea of enjoyment from Plato to Peter Abelard and the troubadours and presents a literary and philosophical history of the medieval ethics of love, centred on the legacy of the *Roman de la Rose*. Readings of Machaut, Froissart, Chaucer, Dante, Deguileville and Langland demonstrate that the poets were aware of the overlapping ethical languages of philosophy and erotic poetry. (NR)

Keywords: ethics in psychoanalysis; Lacan.

GB212. ROUND, Nicholas G. “Gómez Manrique’s *Exclamación e querella de la gobernación*: Poem and Commentary.” BERESFORD et al., *Medieval Hispanic Studies*, 149–174 [F-GB3].

Explores how and at what stage the poem’s didactical and satirical/political register fits into the historical context of the collapse of Castilian royal authority in the 1460s and the dilemmas it presented to individuals. Shows how the imagery of Rome’s fall was employed to compare the Castilian court, and discusses the identity and work of the prose commenator “el doctor Pero Díaz.” (LMG)

GB213. RUNDLE, David. “Beyond the Classroom: International Interest in the *Studia humanitatis* in the University Towns of Quattrocento Italy.” RUNDLE and PETRINA, *Renaissance Studies* 27.4, 533–548 [F-GB26]. Challenges the view that the *ultramontani* visitors to Italy necessarily came into contact with the *studia humanitatis* or that they only came to seek out specific teachers, such as Guarino da Verona. (PW)

GB214. RYAN, Christopher. *Dante and Aquinas: A Study of Nature and Grace in the "Comedy"*. Revised with an introd. by John TOOK. London: University College London Arts and Humanities Publications and Ubiquity Press, 2013. x + 158 p.

A revision and reshaping, with updated bibliography, of the late Christopher Ryan's unpublished work on Dante and Aquinas which honours its central contention: "Dante gives greater weight than Aquinas to the power inherent in nature, even in sinful man, and he attributes an overriding importance to external revelation, in contrast to Aquinas, who radically subordinates such revelation to the internal operation of grace" (p. iv). Dante "champions a quite individual and distinctive configuration of moral and religious beliefs" (p. vi). The text is freely downloadable from the Ubiquity Press website. (PW)

GB215. RYDER, Jeff. "Vice, Tyranny, Violence, and the Usurpation of Flanders (1071) in Flemish Historiography from 1093 to 1294." GUYNN and STAHLJAK, *Violence*, 55–70 [F-GB13].

Focuses on the shift in the representation of violent historical events (Robert the Frisian's usurpation of the county of Flanders and his assassination of Arnold III) from the description of the ruler's flawed character (Lambert of Saint-Omer's *Liber Floridus*) to that of women's vices (the anonymous *Flandria Generosa*). (NR)

GB216. SAINT-CRICQ, Gaël. "A new link between the motet and trouvère chanson: the *pedes-cum-cauda* motet." *EMH* 32 (2013): 179–223. Investigates a corpus of sixteen thirteenth-century motets whose structures are rigorously modelled on the AAB formal type of the trouvère chanson, explains the implications for dating the hybridization of song styles, and explores the form and texture of the works. (LMG)

GB217. SALIH, Sarah. "Lydgate's Landscape History." WEISS and SALIH, *Locating*, 83–92, illus. [F-GB31].

Analyses the presentation copy of John Lydgate's *Lives of St Edmund and St Fremund* (BL Harley 2278) made for Henry VI in 1434, showing how landscape interacts with events during the construction of a sense both of Englishness and of regional identity. From its historical connections with Scandinavia, East Anglia turns instead to London. (LMG)

GB218. SALTER, David. "'He is ane Haly Freir': *The Freiris of Berwik, The Summoner's Tale*, and the Tradition of Anti-Fraternal Satire." *Scottish Literary Review* 5.2 (Autumn/Winter 2013): 23–40.

Explores the relationship of the fifteenth-century Scottish fabliau, *The Freiris of Berwik*, to the tradition of anti-fraternal satire, comparing and contrasting Chaucer's *Summoner's Tale*. (LMG)

GB219. SALTZSTEIN, Jennifer. *The Refrain and the Rise of the Vernacular in Medieval French Music and Poetry*. Gallica 30. Cambridge: D.S. Brewer, 2013. xii + 194 p.

Through a close examination of the refrain, a short phrase of music and text quoted intertextually across thirteenth- and early fourteenth-century musical and poetic genres, studies the relationship between song quotation and the elevation of French as a literary language that could challenge the cultural authority of Latin. (NR)

Keywords: Adam de la Halle; Guillaume de Machaut; motets; *trouvère* songs; romance.

GB220. SALTZSTEIN, Jennifer. "Refrain Citation and Vernacular Authority in the Music of Adam de la Halle." PLUMLEY and DI BACO, *Citation*, 185–202 [F-GB24].

Argues that Adam's self-citation, unusual in medieval musical refrains, creates an intertextual identity for the author. (NR)

GB221. SCHENK, William. "From Convent to Court: Ermengarde d'Anjou's Decision to Reenter the World." O'SULLIVAN and SHEPARD, *Shaping Courtliness*, 202–212 [F-GB23].

Focuses on the life of Ermengarde in the light of the model of devotion provided by the three *vitae* of Saint Radegund. (NR)

GB222. SEVERIN, Dorothy Sherman. "The *Misa de amor* in the Spanish *Cancioneros* and the Sentimental Romance." BERESFORD et al., *Medieval Hispanic Studies*, 175–188 [F-GB3].

The *Misa de amor* is a more significant aspect of religious parody in the Spanish sentimental romance than may at first appear: the article explores its expression in the parodic treatment of the worship of the Lady in Church, and of the Mass itself. In the romances it reaches its culmination in *Celestina*, while there also appears to have been a flourishing poetic genre. Contemporary reception is considered, and it is suggested that though of initial fully humorous intent, with the idea of the elevation of love to a religion itself being mocked and criticised, adaptations for court reception may have acquired a certain ambivalence; at the same time both parody and cautionary tale. (LMG)

GB223. SHEPARD, Laurie. "The Poetic Legacy of Charles d'Anjou in Italy: The Politics of Nobility in the *Comune*." O'SULLIVAN and SHEPARD, *Shaping Courtliness*, 271–283 [F-GB23].

The courtly "other" is explored as the translation of troubadour poetics to the Italian *communi* in the period following the advent of Charles d'Anjou in Italy (1265). The political impact of Charles's power in Italy—which reinforced Gueft and papal power—had a direct impact on the poetics of the sweet new style. (NR)

GB224. SHOPKOW, Leah. "Marvelous Feats: Humor, Trickery, and Violence in the *History of the Counts of Guines and Lords of Ardres* of Lambert of Ardres". GUYNN and STAHULJAK, *Violence*, 71–82 [F-GB13].

Demonstrates how humour in historical writing becomes a response to the violence of the ruling elites and a form of comic relief for the powerless who suffer under their yoke. (NR)

GB225. SMITH, Nicole D. "Love, Peraldus, and the *Parson's Tale*." *Notes and Queries* 60.4 (2013): 498–502.

In light of recent discoveries, the note illustrates further the centrality of William Peraldus's *Summa de vitiis* to Chaucer's *Parson's Tale*. (LMG)

GB226. SMYTH, Karen. "Pestilence and Poetry: John Lydgate's *Danse Macabre*." *The Fifteenth Century 12: Society in an Age of Plague* (2013): 39–56.

Though Langland was translating from a French work of the previous century, plague and pestilence were still very prevalent at the time he wrote. The article considers how Langland's work intellectualises the confrontation with Death at all social levels; the graphic descriptions from earlier works (though still present) have at least in part been replaced by "a moral form of resistance to mortality" (p. 55). LMG

GB227. SPENCE, John. *Reimagining History in Anglo-Norman Prose Chronicles*. Woodbridge: York Medieval Press, 2013. 236 p.

Studies the Anglo-Norman prose chronicles within the multilingual context of late medieval England and considers how these texts rewrite the past in order to advance contemporary political and personal agendas of their authors and patrons. (NR)

Keywords: Geoffrey of Monmouth *Historia*; *Anglo-Saxon Chronicle*; *Scalacronica*; *Fouke Fitz Waryn*.

GB228. STAHULJAK, Zrinka. "The Sexuality of History: The Demise of Hugh Despenser, Roger Mortimer, and Richard II in Jean Le Bel, Jean Froissart, and Jean d'Outremeuse." GUYNN and STAHULJAK, *Violence*, 133–148 [F-GB13].

Comparing depictions of the execution of Hugh Despenser (Edward II's lover) and that of Roger Mortimer (Queen Isabella's lover), argues that historians of the Hundred Years War do not single out same-sex practices for punishment and moral condemnation; instead, they indict any form of sexual compulsion and excess that contributes to political instability. (NR)

GB229. STEINER, Emily. *Reading Piers Plowman*. Cambridge: Cambridge UP, 2013. 273 p. Illus.

A guide which relates Langland's difficult but effective English poetics to contemporary concerns about politics, gender, poverty, learning, lordship and servitude, and Christianity. (LMG)

GB230. STONE, Charles Russell. "'And Sodeynly He Wax Therwith Astoned': Virgilian Emotion and Images of Troy in Chaucer's *Troilus*." *RES* 64.266 (2013): 574–593.

Shows how Chaucer ultimately figures the end of the lovers' affair in the demise of Troy. Points out two central moments of viewing Troy, and a fundamental but unnoticed influence from Book One of the *Aeneid*. (LMG)

GB231. STONES, Alison. *Gothic Manuscripts, 1260–1320: Part One*. 2 vols. A Survey of Manuscripts Illuminated in France. London/Turnhout: Harvey Miller, 2013. Vol. 1, 153 p. + 838 black-and-white illustrations and 77 colour plates. Vol. 2, 598 p.

The period c. 1260–1320 marks the flowering of what is known as the "courtly style" in French painting. While royal, courtly, academic and ecclesiastical patrons were critical to the cultural and artistic production of the capital, books made in provincial centres manifest an independence and originality that can be attributed to fruitful interaction with neighbouring cultures. Women and children from the burgeoning bourgeois class emerged in this period as important patrons of fine manuscripts. This book surveys the major manuscripts—liturgical, devotional hagiographical, legal, historical, medical, scientific, literary, luxuriously painted in colours and gold and highly valued. (AS)

GB232. STRATFORD, Jenny. *Richard II and the English Royal Treasure*. Woodbridge: Boydell Press, 2013. 528 p. 20 colour, 40 b/w illus.

Richard II's gold and silver treasure from England and France is illustrated, and the objects, their provenance, and their diplomatic and financial role explored. A newly discovered roll in the National Archives at Kew names English courtiers and Valois princes among the donors; publication of the inventory leads to new perspectives on Richard II's court and its splendour. (LMG)

GB233. SULLIVAN, Karen. "The Good, the Bad, and the Beautiful: Violence in the *Canso de la Crozada*." GUYNN and STAHULJAK, *Violence*, 99–114 [F-GB13].

Demonstrates how, in the *Canso*, each side of the conflict seeks to invalidate the enemy's violence and glorify their own. Violence is intelligible only insofar as it sustains or weakens an ideologically privileged ethos. (NR)

GB234. SUNDERLAND, Luke. "Multilingualism and Empire in *L'Entrée d'Espagne*." WEISS and SALIH, *Locating*, 55–65 [F-GB31].

Introduces the neglected Franco-Italian literary tradition, in particular *L'Entrée d'Espagne*, a fourteenth-century epic with a multilingual, Christian, and courtly Roland in exile in the East. In the light of medieval political theory and that of Derrida, LS explores the contrast between Roland's cultural imperialism and the military imperialism of Charles in Spain, to show how the code-defying text, with its nuanced ethnic and religious relationships, can best be understood. (LMG)

GB235. SWIFT, Helen. "Competing Codes of Authority in mid-Fifteenth-Century Burgundy: Martin Le Franc and the Book that Answers Back." BROMILOW, *Authority*, 43–65 [F-GB8].

Focuses on the mid-fifteenth-century *La complainte du livre du "Champion des dames" a maistre Martin le Franc son acteur*, a dream-vision in which Martin le Franc's book *Le Champion des dames* complains to its "acteur" of its unfavourable reception by the duke of Burgundy (c. 1442). Argues that juxtaposing the *Champion* with this sequel in a second presentation manuscript offered to Philip the Good was a way to promote the work but also to attract attention to the poem's underlying political agenda (a need for reconciliation with France and peace in Europe). These arguments are supported by a comparison with the *Complainte's* literary model, Ovid's *Tristia*. (NR)

GB236. TALBERT, Richard. "Peutinger's Map Before Peutinger: Circulation and Impact, AD 300–1500." WEISS and SALIH, *Locating*, 3–21. Illus. [F-GB31].

Suggests that, rather than being a travellers' guide, the map served to affirm Rome's centrality and claim to world rule, providing a model for mapping of empires of man or of God. It, or a version of it, appears to have been known to the maker of the Gough Map, to which it is "uncannily close in design and presentation" (p. 10). (LMG)

GB237. TAMBLING, Jeremy. "Illusion and Identity: The Looking-glass World of *Inferno* XXX." BARNES and ZACCARELLO, *Language and Style*, 111–132 [FGB2].

Offers a close reading of the multifarious style of this canto focusing on illusions and identity-loss, understanding identity as depending on separation from what would contaminate it, and style as relating to the ability to form identity. (PW)

GB238. TASIOULAS, Jacqueline, "'Dying of imagination' in the First Fragment of the *Canterbury Tales*." *MÆ* 82:2 (2013): 213–235.

Explores "the role of the imagination in the first three *Canterbury Tales*: its position and function in the cerebral process, and its contribution to the amorous desire that afflicts almost every creature in those tales" (p. 214). The differing forms of lovesickness suffered by Chaucer's characters are considered in the light of philosophical and medical writing influential in his time. (LMG)

GB239. TAYLOR, Craig. *Chivalry and the Ideals of Knighthood in France during the Hundred Years War*. Cambridge: Cambridge CUP, 2013. 358 p. Examines the wide-ranging French debates on the martial ideals of chivalry and knighthood in the period of the Hundred Years War. Writings on the topic by Jean Froissart, Geoffroi de Charny, Philippe de Mézières. Honorat Bovet, Christine de Pizan, Alain Chartier and Antoine de la Sale are considered in the wider historical and cultural context. (NR)

GB240. TIMMERMANN, Anke. "Scientific and Encyclopaedic Verse." BOFFEY and EDWARDS, *A Companion*, 199–211 [F-GB4].

"Scientific poetry in late medieval and early modern England was closely associated with royal sponsorship" (p. 200). Discusses the demand in fifteenth-century England for scientific texts, particularly in verse form; the patrons (notably Humfrey, Duke of Gloucester); the poets (John Lydgate, Thomas Norton, George Ripley, Sir Gilbert Hay, and others), and the subject-matter (primarily alchemy, but also medicine, astrology and cosmology). Indicates how widely the encyclopaedic verse may range. Proposes a direction of future study. (LMG)

GB241. TOOK, John. *Conversations with Kenelm: Essays on the Theology of the "Commedia"*. London: University College London Arts and Humanities Publications and Ubiquity Press, 2013. vi + 201 p.

This exquisite rendering of its author's position, which draws on the work of Paul Tillich, contributes to a growing discourse about different modes of reader-engagement with the poem as a theological text. Careful statement throughout distinguishes Kenelm Foster's view of Dante's "over-readiness to conceive of moral virtue in isolation from Charity" (quoted here p. 192), from the author's own, that grace brings a "re-potentialization of man's humanity in respect of the transhumanity to which it is called from beforehand" (p. 193). The text is freely downloadable from the Ubiquity Press website. (PW)

GB242. TOOK, John. "Style and Existence in Dante: An Essay in Cognitive Poetics." BARNES and ZACCARELLO, *Language and Style*, 197–222 [F-GB2].

The guiding principles here are that the ontological component of the text in Dante, a "preoccupation with the existence of the I-self or of the We-self" (p. 198), is its ultimate object of concern, and that the "nature of love is a matter, less of acquisition, than of disposition, of the opening out of the spirit on a good greater than self and of this as the way of intimate renewal on the planes of knowing and loving" (p. 198). The theological project, the commitment to this ontological way, has its most consummate expression in the *Commedia*. The argument is developed here in a specifically literary direction where image and style are a means of fundamental elucidation and affirmation in circumstances of ontological concern and understanding. (PW)

GB243. TORRES, Sara V. "Remembered *Pèlerinage*: Deguileville's Pilgrim in Philippe de Mézières's *Songe du Vieil Pelerin*". NIEVERGELT and KAMATH, *The Pèlerinage Allegories*, 153–170 [F-GB20].

Demonstrates the strong interest de Mézières and Deguileville share in the role of the written, embodied word within the broader conceptual metaphor of the human pilgrimage. De Mézières uses the *Pèlerinage de Vie Himaine* as an objectified piece of writing, both a model and a catalyst for his own poem. (NR)

GB244. TREHERNE, Matthew. "Art and Nature Put to Scorn: On the Sacramental in *Purgatorio*." O'CONNELL and PETRIE, *Nature and Art*, 187–210 [F-GB22].

Argues that the physical and performative aspects of medieval Christianity are a dynamic and integral part of the *Commedia's* theology. Focusing on the

bas-reliefs of *Purgatorio* X, parallels are drawn between the language Dante uses to describe them, together with his bewilderment at what his senses seem to be saying, and the language used in the liturgy and theology to speak of the Eucharist. Without naming it directly, Dante makes quite precise and consistent allusion to the Eucharist throughout *Purgatorio*, and that reference is linked with a developing understanding of the universe's condition of createdness. (PW)

GB245. TURNER, Denys. "Reason, Poetry and Theology: 'Venacularity' in Dante and Aquinas." O'CONNELL and PETRIE, *Nature and Art*, 211–234 [F-GB22].

Explores "vernacularity" as a theological category by speaking of the intimate connection in Dante's mind between language, body and community and of the vernacular for Dante as the most embodied and expressive, and so most fully human, form of language. There is also an important explanation and qualification of what Aquinas means by poetry being "infima inter omnes doctrinas" ("the lowest of all forms of teaching"). (PW)

GB246. VAN DIJK, Conrad. *John Gower and the Limits of the Law*. Publications of the John Gower Society 8. Cambridge: D.S. Brewer, 2013. viii + 221 p.

A study of Gower's engagement with contemporary legal debate reads his work in relation to Ricardian politics and compares the poetic concerns of Chaucer and Langland. (LMG)

GB247. VANWIJNSBERGHE, D. "*Ung bon ouvrier nommé Marquet Caussin*". *Peinture et enluminure en Hainaut avant Simon Marmion*. Contributions to the Study of the Flemish Primitives 12. London/Turnhout: Harvey Miller / Centre International de Recherches "Primitifs Flamands", 2013. ix + 502 p. 46 bandw illus., 400 col. illus.

Until now, little was known about manuscript illumination in Hainault before the arrival of Simon Marmion at Valenciennes around 1458. This monograph intends to bridge that gap by highlighting the work of Marc Caussin, a Hainault miniaturist active in Valenciennes from the 1430s to the 1470s, who worked for Philip the Good, Duke of Burgundy, and other notable bibliophiles. Caussin's family background, professional network and milieu are explored. (LMG)

GB248. VELÁZQUEZ-MENDOZA, Omar. “La España altomedieval y su continuo sociolingüístico: ¿sociedad diglósica o monolingüe?” *BHisps* 90.6 (2013): 627–648.

“This paper joins the debate surrounding the sociolinguistic contact in which *Latin* and *Romance* coexisted in Spain during the High Middle Ages (eighth-thirteenth century)” (p. 627).

GB249. VEYSSEYRE, Géraldine. “Manuscripts à voir, manuscrits à lire, manuscrits lus: Les *marginalia* du *Pèlerinage de Vie Humaine* comme indices de sa réception médiévale.” NIEVERGELT and KAMATH, *The Pèlerinage Allegories*, 47–63 [F-GB20].

Considers more than fifty medieval manuscripts of Deguileville’s *Pèlerinage de vie humaine* containing marginal notes in French and, occasionally, in Latin. Concludes that readers’ interest in the *Pèlerinage* was sustained yet extractive (proverbs and *exempla* are mostly noted) and the poet’s didactic message is retained at the expense of his chosen form (frequent marginal elucidation of allegorical puzzles). (NR)

GB250. VITZ, Evelyn Birge. “*Le Roman de la Rose*, Performed in Court.” O’SULLIVAN and SHEPARD, *Shaping Courtliness*, 151–161 [F-GB23]. Focusing on Guillaume de Lorris’s *Le Roman de la Rose*’s potential for visual, auditory and even olfactory performance and appealing to the evidence of manuscript iconography, ventures a hypothesis that this text may have been performed at court. (NR)

GB251. WAKELIN, Daniel. “Classical and Humanist Traditions.” BOFFEY and EDWARDS, *A Companion*, 171–185 [F-GB4].

A fifteenth-century couplet from Ovid is included in “a small but intriguing set of fifteenth-century translations from Latin” (p. 171). DW considers why prose works were turned into poetry, the evidence for translators’ attitudes to their sources and to antiquity, and the ideas and interests of the poets and their readers. (LMG)

Keywords: patronage; English vocabulary; Italian humanism; Chaucer.

GB252. WALKER, Greg. *Reading Literature Historically: Drama and Poetry from Chaucer to the Reformation*. Edinburgh: Edinburgh UP, 2013. 206 p. Demonstrates both the value and the risks of studying literature in historical and cultural context, and includes case studies of the interaction of literature and politics during the period covered. (LMG)

Keywords: reception; readers; audiences; Chaucer; *Sir Gawain and the Green Knight*; Sir David Lyndsay, *A Satire of the Three Estates*.

GB253. WATT, David. *The Making of Thomas Hoccleve's "Series"*. Exeter Medieval Texts and Studies. Liverpool: Liverpool UP, 2013. xiv + 258 p. The author explores the context of the making of Hoccleve's work, with particular reference to audiences, readers, book production, and the role of the narrator. (LMG)

GB254. WEBB, Heather. "Power Differentials, Unreliable Models, and Homoerotic Desire in the *Comedy*." *Italian Studies* 61.1 (2013): 17–35. Focusing on *Inferno* XV–XVI, and *Purgatorio* XXVI, this is a fascinating exploration of Dante's representation of elements of activity and passivity in sexual acts, of sodomy in particular, mirrored in the prosecution of homosexual behaviour in Florentine documents, where younger passive partners of older men were not held responsible in the way the active, adult partners were. The subtleties of Dante's treatment are explored, a treatment more sophisticated than our contemporary discussions of sexuality often are, and, it is claimed, lead to an understanding of the necessary state of spiritual submission, allowing oneself to be conquered, that the pilgrim must attain through his journey, a kind of humility that serves as a synecdoche for love of God, a case of the flesh imitating what is a proper spiritual state. (PW)

GB255. WEISS, Julian. "Remembering Spain in the Medieval European Epic: A Prospect." WEISS and SALIH, *Locating*, 67–82 [F-GB31]. Explores the idea of Spain and the latent meanings of the term Hispania in Carolingian epics composed elsewhere. The Oxford *Chanson de Roland*, the *Charroi de Nîmes*, and the Franco-Italian *La Spagna* provide examples of Spain as political *lieu de mémoire*, with challenging implications for the meaning of "Europe". (LMG)

Keywords: Alexander the Great; Thomas of Kent, *Roman de toute chevalerie*; France; Homi Bhabha.

GB256. WEISS, Julian. "Vernacular Commentaries and Glosses in Late Medieval Castile, II: A Checklist of Classical Texts in Translation." BERESFORD et al., *Medieval Hispanic Studies*, 237–271 [F-GB3].

The second in a series of checklists devoted to documenting the scope of vernacular commentaries and glosses on Castilian literary and religious texts during the later Middle Ages. The current list covers manuscripts and printed editions of the classics in Castilian translation. In his introductory comments

JW gives examples of the potential opened up by the study of commentaries and glosses. (LMG)

GB257. WHALEN, Logan E. "A Matter of Life or Death: Fecundity and Sterility in Marie de France's *Guigemar*." O'SULLIVAN and SHEPARD, *Shaping Courtliness*, 139–149 [F-GB23].

Examines how Marie de France uses images of fecundity and sterility (or love productive and unproductive) across the *lais* and in *Guigemar* in particular to shape both the narrative and the vision of courtliness. (NR)

GB258. WILSON, Robert. "'Quando amor mi spira': Inspiration and Art in *Purgatorio*." O'CONNELL and PETRIE, *Nature and Art*, 51–76 [F-GB22].

Plato's distinction between inspiration and art and the discussions of inspiration found mostly among theologians and commentators of Scripture provide a useful starting-point for another look at *Purgatorio* XXIV where Dante makes a short but much discussed statement about poetic inspiration. (PW)

GB259. WOOD, Sarah. *Conscience and the Composition of Piers Plowman*. Oxford English Monographs. Oxford: Oxford UP, 2012. xii + 188 p. Provides a detailed account of how Conscience changes and develops as episodes and versions of the poem are composed, thus offering a new approach to reading the serial versions of the poem and a way of comprehending Langland's revisions. (LMG)

GB260. YIACOUP, Şizen. "Games of Love and War in the Castilian Frontier Ballads: *El romance del juego de ajedrez* and *El romance de la conquista de Antequera*." BERESFORD et al., *Medieval Hispanic Studies*, 273–291 [F-GB3].

Focuses on the ways in which the two frontier ballads "employ games—those of chess and of jousting respectively—not only as a means of denoting emotional and military conquest, but as an enduringly evocative means of recalling the unique cultural identity shared by Castilians and Granadans on the medieval frontier that simultaneously foreshadows and resists its demise" (p. 273). (LMG)

GB261. YOUNGS, Tim. *The Cambridge Introduction to Travel Writing*. Cambridge: Cambridge UP, 2013. ix + 240 p.

Argues that travel writing redefines the myriad genres it comprises and is best understood on its own terms. Surveys travel literature from the medieval period to the twenty-first century. (NR)

Keywords: Marco Polo, *Devisement du monde* (Marco Polo's *Travels*); Mandeville, *Travels*.

GB262. ZACCARELLO, Michelangelo. "The Chicken or the Egg? *Purgatorio* XXIII and the *Tenzzone* with Forese." BARNES and ZACCARELLO, *Language and Style*, 133–160 [F-GB2].

Argues against a reading of the episode, ll. 115–117 in particular, as a palinode, or as helping to prove the authenticity of the *tenzone*, and considers the authenticity of the exchange of sonnets between Dante and Forse Donati is far from incontrovertible. (PW)

IV. REVIEWS

GB263. ABELEDO, Manuel, ed. *Crónica de la población de Ávila*. Incipit Ediciones críticas 7. Buenos Aires: SECRI, 2012. Rev. David HOOK. *MÆ* 82.1 (2013): 175–176.

GB264. ALLEN, Mark, and FISHER, John H., eds, with the assistance of Joseph TRAHERN. *The Canterbury Tales: Wife of Bath's Prologue and Tale*. A Variorum Edition of the Works of Geoffrey Chaucer 11. 2 vols. Norman, OK: University of Oklahoma Press, 2012. Rev. Orietta DAROLD. *RES* 64.263 (2013): 148–150.

GB265. AMSLER, Mark. *Affective Literacies: Writing and Multilingualism in the Late Middle Ages*. Late Medieval and Early Modern Studies 19. Turnhout: Brepols, 2011. Rev. Katie L. WALTER. *MÆ* 82.2 (2013): 319–320.

GB266. ARBESÚ, David, ed. and study. *Crónica de Flores y Blancaflor*. Medieval and Renaissance Texts and Studies 374. Tempe: Arizona Center for Medieval and Renaissance Studies, 2011. Rev. Gregory Peter ANDRACHUK. *BSpS* 90.6 (2013): 1044–1045.

GB267. ARBUTHNOT, Sharon J., and PARSONS, Geraldine, eds. *The Gaelic Finn Tradition*. Dublin: Four Courts Press, 2012 [F-GB1]. Rev. Sim INNES. *Scottish Gaelic Studies* 29 (2013): 307–313.

GB268. ASCOLI, Albert Russell. *Dante and the Making of a Modern Author*. Cambridge: Cambridge UP, 2008. Rev. Francesca GALLIGAN. *MÆ* 82.2 (2013): 350.

GB269. BAILEY, Matthew. *The Poetics of Speech in the Medieval Spanish Epic*. Toronto: University of Toronto Press, 2010. Rev. Juan Carlos BAYO. *BSpS* 90.3 (2013): 404–406.

GB270. BARNETT, David, trans. Bernat Metge. *Book of Fortune and Prudence (Llibre de Fortuna i Prudència)*. Textos B. Woodbridge: Tamesis, in association with Editorial Barcino, Barcelona, 2011. [*Encomia* 35 (2015)–GB12.] Rev. Juan-Carlos CONDE. *MÆ* 82.1 (2013): 186–187. Rev. Jill R. WEBSTER. *BSpS* 90.7 (2013): 1193–1194.
Keywords: Lluís Cabré.

GB271. BARSELLA, Susanna. *In the Light of Angels: Angelology and Cosmology in Dante's "Divina Commedia"*. Florence: Leo S. Olschki, 2010. Rev. Simon GILSON. *MÆ* 82.1 (2013): 154–155.
Keywords: Beatrice.

GB272. BASSI, Simonetta, ed., with SEVERINI, Maria Elena. *Bruno nel XXI secolo. Interpretazioni e ricerche. Atti della giornate di Studio (Pisa, 15–16 ottobre 2009)*. Florence: Olschki, 2012. Rev. Arielle SAIBER. *MÆ* 82.2 (2013): 376.

GB273. BAUSCHKE, Ricarda, COXON, Sebastian, and JONES, Martin H., eds. *Sehen und Sichtbarkeit in der Literatur des deutschen Mittelalters: XI. Anglo-German Colloquium, London 2009*. Berlin: Akademie, 2011. Rev. Bettina BILDHAUER. *MLR* 108.3 (2013): 986–988.
Keywords: visibility; Middle High German literature.

GB274. BECKER, Karin. *Le Lyrisme d'Eustache Deschamps: entre poésie et pragmatisme*. *Recherches littéraires médiévales* 12; *Le Lyrisme de la fin du Moyen Âge* 1. Paris: Classiques Garnier, 2012. Rev. Miren LACASSAGNE. *FS* 67.4 (2013): 544–545.

GB275. BÉDIER, Joseph, ed. CORBELLARI, Alain. *Le Roman de Tristan et Iseut*. *Textes Littéraires Français* 619. Geneva: Droz, 2012. Rev. Sylvia HUOT. *MÆ* 82.2 (2013): 364.

GB276. BÉDIER, Joseph, trans. GALLAGHER, Edward J. *The Romance of Tristan and Iseut*. Indianapolis, IN: Hackett, 2013. Rev. Sylvia HUOT. *MÆ* 82.2 (2013): 364.

GB277. BENEŠ, Carrie E. *Urban Legends: Civic Identity and the Classical Past in Northern Italy, 1250–1350*. University Park, PA: Penn State UP, 2011. Rev. David RUNDLE. *MÆ* 82.2 (2013): 359–360.

Keywords: Padua; Genoa; Siena; Perugia; Rome.

GB278. BERTELLI, Sergio. *La tradizione della “Commedia” dai manoscritti al testo, I: I codici trecenteschi (entro l’antica vulgata) conservati a Firenze, Biblioteca dell’ “Archivum Romanicum”*. Serie I: Storia, Letteratura, Paleografia 376. Florence: Leo S. Olschki, 2011. Rev. K.P. CLARKE. *MÆ* 82.1 (2013): 185.

GB279. BLANCHARD, Joël, ed. *1511–2011, Philippe de Commynes. Droit, écriture: deux piliers de la souveraineté*. Études de philologie et d’histoire 100. Geneva: Droz, 2012. Rev. Pauline SOULEAU. *FS* 67.3 (2013): 399–400.

GB280. BOWERS, John M. *An Introduction to the Gawain Poet*. Gainesville, FL: University Press of Florida, 2012. Rev. Catherine S. COX. *RES* 64.265 (2013): 518–519.

GB281. BURGESS, Glyn S., and BROOK, Leslie C., eds. and trans., with the assistance of POE, Elizabeth W. *The Old French Lays of “Ignaure”, “Oiselet” and “Amours”*. Gallica 18. Cambridge: D.S. Brewer, 2010. [*Encomia* 34 (2015)-GB28.] Rev. Andreea WEISL-SHAW. *MÆ* 82.1 (2013): 173–174.

GB282. BUSCHINGER, Danielle, DULAC, Liliane, LE NINAN, Claire and RENO, Christine, eds. *Christine de Pizan et son époque: actes du colloque international des 9, 10 et 11 décembre 2011 à Amiens*. Médiévales 53. Amiens: Presses du Centre d’études médiévales, Université de Picardie-Jules Verne, 2012. Rev. Angus J. KENNEDY. *FS* 67.3 (2013): 399.

GB283. CAMPBELL, Emma, and MILLS, Robert, eds. *Rethinking Medieval Translation: Ethics, Politics, Theory*. Cambridge: D.S. Brewer,

2012. [*Encomia* 36 (2017)-GB5.] Rev. Merryyn EVERITT. *MÆ* 82:2 (2013): 367. Rev. Serge LUSIGNAN. *FS* 67.4 (2013): 547–548.

Keywords: Charles d'Orléans; *Beuve de Hantone*.

GB284. CARLSON, David R. *John Gower, Poetry and Propaganda in Fourteenth-Century England*. Publications of the John Gower Society. Cambridge: D.S. Brewer, 2012. [*Encomia* 36 (2017): GB68.] Rev. John SCATTERGOOD. *MÆ* 82.2 (2013): 338–339.

GB285. CASAS RIGALL, Juan. *Humanismo, gramática y poesía: Juan de Mena y los "autores" en el canon de Nebrija*. USC, Editora 1. Santiago de Compostela: Universidade de Santiago de Compostela, 2010. Rev. Rodrigo CACHO CASAL. *MÆ* 82.1 (2013): 158–159.

GB286. CASTELLANI, Marie-Madeleine, ed. *Philippe de Rémi: La Manekine: Édition bilingue*. Champion Classiques. Paris: Champion, 2012. Rev. Eliza ZINGESSER. *MÆ* 82.2 (2013): 363–364.

GB287. CAVELL, Emma. *The Herald's Memoir 1486–1490: Court Ceremony, Royal Progress and Rebellion*. Donington: Richard III and Yorkist History Trust in association with Shaun Tyas, 2009. Rev. Sean CUNNINGHAM. *English Historical Review* 128.533 (2013): 947–949.

GB288. CERQUIGLINI-TOULET, Jacqueline. PREISING, Sara, trans. *A New History of Medieval French Literature*. Baltimore, MD: Johns Hopkins University Press, 2007. Rev. Anon. *MÆ* 82.1 (2013): 181.

GB289. CHAZAN, Mireille, and REGALADO, Nancy Freeman, eds. *Lettres, musique et société en Lorraine médiévale: autour du Tournoi de Chauvency (ms Oxford Bodl. Douce 308)*. Publications romanes et françaises 255. Geneva: Droz, 2012. Rev. Elizabeth Eva LEACH. *FS* 67.2 (2013): 244–245.

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GB291. CLARKE, K.P. *Chaucer and Italian Textuality*. Oxford English Monographs. Oxford: Oxford UP, 2011. [*Encomia* 36 (2017)-GB73.] Rev. Peter BROWN. *MÆ* 82.2 (2013): 336–337.

Keywords: Boccaccio; Filippo Ceffi; Dante; Francesco d'Amaretto Mannelli; Ovid; Petrarch; Statius.

GB292. COATES, Geraldine, ed. *Treacherous Foundations: Betrayal and Collective Identity in Early Spanish Epic, Chronicle, and Drama*. Woodbridge: Tamesis, 2009. Rev. Francisco BAUTISTA. *HispRJ* 14.6 (2013): 554–556.

Keywords: identity; Juan de la Cueva; Bernardo del Carpio; Fernán González; Sancho II; Alfonso II; Alfonso X; critical theory; kingship.

GB293. COIRA, M. Pía. *By Poetic Authority: The Rhetoric of Panegyric in Gaelic Poetry of Scotland to c. 1700*. Edinburgh: Dunedin Academic Press, 2012. [*Encomia* 36 (2017)-GB75.] Rev. Anon. *Cothrom* 73 (2012): 43. Rev. Ronald BLACK. *The Scotsman* 30 March 2013. Online at <http://www.scotsman.com/gaelic/gaelic-codaichean-reatorraig-anns-an-t-seann-bhardachd-ghaidhlig-1-2866672>. (Accessed 15 Jan. 2015.) Rev. Sim INNES. *Scottish Historical Review* 92.2 (2013): 290–292. Rev. Michelle MacLEOD. The University of Aberdeen: Research Institute of Irish and Scottish Studies, online at http://www.abdn.ac.uk/riiss/content-images/Macleod_M_TracingPanegyricCode.pdf. (Accessed 15 Jan. 2015.) Rev. Pádraig Ó MACHÁIN. *Scottish Gaelic Studies* 29 (2013): 298–301.

Keywords: metre; genealogy; sovereignty; loyalties; identities.

GB294. CONDÉ, Juan-Carlos, ed. *Ramón Menéndez Pidal After Forty Years: A Reassessment*. Publications of the Medieval Hispanic Research Seminar 67. Publications of the Magdalen Iberian Medieval Studies Seminar 1. London: Department of Hispanic Studies, Queen Mary, University of London, 2010. [*Encomia* 34 (2015)-GB5.] Rev. David ARBESÚ. *BSpS* 90.6 (2013): 1041–1042.

Keywords: *Cantar de Mio Cid*; epic; ballad; *Romancero*, the.

GB295. CORMIER, Raymond J. *The Methods of Medieval Translators: A Comparison of the Latin Text of Virgil's "Aeneid" with its Old French Adaptations*. Lewiston, NY: The Edwin Mellen Press, 2011. Rev. Sylvia HUOT. *MÆ* 82.1 (2013): 150–151.

GB296. CRÉPIN, André, and LECLANT, Jean, eds. *Approches techniques, littéraires et historiques: II^e journée d'études anglo-normandes, organisée par l'Académie des inscriptions et belles-lettres, Palais de l'Institut, 21 mai 2010*. Paris: Académie des inscriptions et belles-lettres, 2012. Rev. Hannah SKODA. *FS* 67.4 (2013): 548.

GB297. CROPP, Glynis, ed. *Boèce de Confort remanié*. Vol. 1 of European Translations. London: Modern Humanities Research Association, 2011. Rev. Helen J. SWIFT. *MLR* 108:2 (2013): 642–643.

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