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# GREAT BRITAIN AND IRELAND

2012 entries

## I. COLLECTIONS

GB1. AMES-LEWIS, Francis, ed. *Florence*. Artistic Centers of the Italian Renaissance. Cambridge: Cambridge UP, 2011. xxiii + 424 p.

Nine essays focus in particular on patrons, both secular and religious, and their identity during the period from 1300 to 1600. (PW)

**Keywords:** Giotto; Masaccio; Donatello; Brunelleschi; Paolo Uccello; gender theory; Black Death.

GB2. BATES, David, ed. *Anglo-Norman Studies* 34. Proceedings of the Battle Conference 2011. Woodbridge: Boydell Press, 2012. 288 p.

Subjects covered in this collection include the fables on the Bayeux Tapestry, the piety of Earl Godwine, the feudal quota of the pre-1066 Archbishops of Canterbury, Geoffrey Malaterra's treatment of Roger the Great Count, mints and money in Anglo-Norman England, the church of Lastingham, and a reappraisal of Lanfranc as theologian. (RL)

GB2a. BOSE, M.C.A., and J.P. HORNBECK II, eds. *Wycliffite Controversies*. Turnhout: Brepols, 2012. XIV + 359 p.

An interdisciplinary collection of on Wyclif, Wycliffism, and lollardy and the historical, literary, and theological resonances of the Wycliffite controversies.

GB3. BROWN, Jennifer N., and BUSSELL, Donna Alfano eds. *Barking Abbey and Medieval Literary Culture: Authorship and Authority in a Female Community*. Woodbridge: York Medieval Press, 2012. 350 p.

Barking Abbey (founded c. 666) is hugely significant for those studying the literary production by and patronage of medieval women. It had one of the largest libraries of any English nunnery, and a history of women's education from the Anglo-Saxon period to the Dissolution; it was also the

home of women writers of Latin and Anglo-Norman works, as well as of many Middle English manuscript books. The essays in this volume map its literary history, offering a wide-ranging examination of its liturgical, historio-hagiographical, devotional, doctrinal, and administrative texts, with a particular focus on the important hagiographies produced there during the twelfth century. (RL)

GB4. CABRÉ, Lluís, COROLEU, Alejandro, and KRAYE, Jill eds. *Fourteenth-Century Classicism: Petrarch and Bernat Metge*. Warburg Institute Colloquia, 21. London and Turin: The Warburg Institute and Nino Aragno Editore, 2012. ix + 206 p.

A volume which makes a solid contribution to debates on Catalan humanism by focusing on the influence of classical authors and Petrarch at the court of Aragon in the context of its cultural relations with royal French milieus and the papal curia at Avignon. (PW)

**Keywords:** Antoni Canals.

GB5. CAMPBELL, Emma, and MILLS, Robert, eds. *Rethinking Medieval Translation: Ethics, Politics, Theory*. Cambridge: D.S. Brewer, 2012. xii + 292 p. Illus.

Introduction and twelve essays; six of which are shown individually below. (LMG)

GB6. CARDARELLI, Sandra, ANDERSON, Emily Jane, and RICHARDS, John, eds. *Art and Identity: Visual Culture, Politics and Religion in the Middle Ages and Renaissance*. Newcastle upon Tyne: Cambridge Scholars, 2012. xxxi + 283 p.

Eleven essays address questions relating to visual imagery, architecture, and iconography as means of propaganda embodying both the values of individual patrons and entire communities. (PW)

**Keywords:** Florence; Siena; Naples; Milan.

GB7. CARTLIDGE, Neil, ed. *Heroes and Anti-Heroes in Medieval Romance*. Studies in Medieval Romance. Cambridge: D.S. Brewer, 2012. ix + 247 p.

Editor's Introduction, plus essays by fourteen contributors. The first part consists of ten chapters on individual heroes of medieval English literature (Arthurian and other). Part Two has four discussions of "Character-Types": Crusaders, Saracens, Ungallant Knights, and Sons of Devils. (LMG)

GB8. CLARK, Linda, ed. *The Fifteenth Century 11: Concerns and Preoccupations*. Woodbridge: Boydell Press, 2012. xiv + 149 p.

This collection brings together eight contributions dealing with the fifteenth century, including *De Re Militari*, the 1412 expedition to France, Welsh students, papal petitions, Margaret of Anjou, the Bokkyngs of Longham, the Statute Rolls, and Henry VII and merchants of London. See in particular items GB46 and GB98 below. (RL)

GB9. DONAHUE-WALLACE, Kelly, and NICKSON, Tom, eds. *Hispanic Research Journal* 13.5 (2012). Special edition *Visual Arts VI*.

Five essays (shown individually below) based on papers from the conference “Constructing Memory in Medieval Spain,” July 2011, organised by Tom Nickson and hosted by the Centre for Medieval Studies, University of York (from T.N.’s introduction, “Picturing Kingship in Medieval Castile,” p. 385). (LMG)

**Keywords:** memory; kingship.

GB10. EDWARDS, A.S.G., and DA ROLD, Orietta, eds. *English Manuscript Studies 17: English Manuscripts before 1400*. London: British Library, 2012, vi + 301 p. Illus.

These thirteen essays focus on early English manuscripts copied before 1400, demonstrating the complex multicultural and multilingual written culture of this period, examining works written in Old and Middle English, Latin, and Anglo-Norman. Contributors explore a variety of approaches to hitherto neglected topics, such as the historical and cultural importance of documentary records, from charters and forgeries to genealogical chronicles. Other essays examine aspects of the material book, addressing the function of script and illustration and the transmission of early texts into the Renaissance. See in particular items GB72, GB104 and GB144 below. (RL)

GB11. FRESCO, Karen L., and WRIGHT Charles D., eds. *Translating the Middle Ages*. Farnham and Burlington, VT: Ashgate, 2012. xiv + 222 p. illus.

Introduction, plus thirteen contributions; see in particular items GB111 and GB128 below. The volume covers a wide range of languages, texts and genres, *inter alia* Henry, Duke of Lancaster and devotional literature; Dante; Lydgate’s *Fall of Princes*, and Greek at the medieval Papal court. (LMG)

GB12. GAFFNEY, Phyllis, and PICARD, Jean-Michel, eds. *The Medieval Imagination: Mirabile Dictu. Essays in Honour of Yolande de Ponfarcy Sexton*. Dublin: Four Courts Press, 2012. 214 p.

Editors' Preface and twelve contributions, seven of which are shown individually below. Other topics include the *Chanson de Roland*, the *Vie des Pères*, foundation legends, the city of Paris, and St Patrick's Purgatory. (LMG)

GB13. GAMBERINI, Andrea, and LAZZARINI, Isabella, eds. *The Italian Renaissance State*. Cambridge: Cambridge UP, 2012. xiv + 634 p. A collection of mostly translated essays on the states of nearly all the peninsula and the islands, providing an excellent survey of kingdoms, principalities, *signorie*, and republics against a backdrop of wider political themes common to all types of state in the period. (PW)

**Keywords:** Kingdom of Naples; Sicily; Ferrara; Mantua; women; political languages.

GB14. GERTSMAN, Elina, and STEVENSON, Jill, eds. *Thresholds of Medieval Visual Culture: Liminal Spaces*. Boydell Studies in Medieval Art and Architecture. Woodbridge: Boydell Press, 2012. xxiv + 373 p. Illus. Editors' Introduction and essays by thirteen other contributors, plus an appreciation of the book's dedicatee, Pamela Sheingorn, by Colum HOURIHANE. Works discussed include the *Apocalypse* of Jean de Berry; the *Lumere as lais*; Stephen Scrope's *Translatio* of Christine de Pizan's *Epistre Othea*, and Flemish Books of Hours. (LMG)

**Keywords:** text and image; readers; manuscript culture; women's literacy; donors.

GB15. GILLESPIE, Alexandra, and WAKELIN, Daniel, eds. *The Production of Books in England 1350–1500*. Cambridge Studies in Palaeography and Codicology. Cambridge: Cambridge UP, 2011.

Between roughly 1350 and 1500, the English vernacular became established as a language of literary, bureaucratic, devotional and controversial writing; metropolitan artisans formed guilds for the production and sale of books for the first time; and Gutenberg's and eventually Caxton's printed books reached their first English consumers. This book gathers together work on manuscript books in England made during this crucial but neglected period. (RL)

**Keywords:** Chaucer; Lydgate; Hoccleve; Rolle; manuscript culture.

GB16. GRAGNOLATI, Manuele, KAY, Tristan, LOMBARDI, Elena, and SOUTHERDEN, Francesca, eds. *Desire in Dante and the Middle Ages*. London: Legenda, 2012. xvi + 260 p.

An important and stimulating interdisciplinary collection investigating medieval concepts of desire. Contributions are summarised individually below. (PW)

**Keywords:** Alain de Lille; *Roman de la Rose*; Gottfried von Strassburg, Layamon; Petrarch; Hadewijch; Augustine; psychoanalysis; gender; selfhood; medieval optics; Faridoddin 'Attār.

GB17. HODDER, Karen, and O'CONNELL, Brendan, eds. *Transmission and Generation in Medieval and Renaissance Literature: Essays in Honour of John Scattergood*. Dublin: Four Courts Press, 2012. 155 p.

The volume, marking the retirement of Professor Scattergood, contains an Introduction and ten contributions including Chaucer, history, the Exchequer, Lollardy and post-medieval reception of texts. See in particular items GB69 and GB93 below. (LMG)

GB18. HUMPHREY, Chris, and ORMROD, W.M., eds. *Time in the Medieval World*. Woodbridge: York Medieval Press, 2012. 186 p.

By exploring some of the more important senses of time which were in circulation in the medieval world, scholars from a wide range of disciplines trace competing definitions and modes of temporality in the Middle Ages, explaining their influence upon life and culture. The issues explored include anachronism as a feature in earlier senses of time, perceptions of death and of the Last Judgement, time in literary narratives and in music, constructions of time as used in the professions, and original work on the particular systems and technologies which were used for the keeping of time, such as clocks and calendars. See in particular items GB71 and GB132 below. (RL)

GB18a. LAMBERT, S., and NICHOLSON, H., eds. *Languages of Love and Hate: Conflict, Communication, and Identity in the Medieval Mediterranean*, International Medieval Research (IMR 15). Turnhout: Brepols, 2012. XXX + 286 p.

Fourteen essays examining the role of language in cultural exchanges and clashes in a range of European cultures at the time of the crusades.

GB19. LAW, John E., and PATON, Bernadette, eds. *Communes and Despots in Medieval and Renaissance Italy*. Farnham: Ashgate, 2010. xx + 354 p.

The case studies in this volume challenge assumptions about fundamental differences between communal and despotic states, identifying instead parallels between them. (PW)

**Keywords:** Cremona, Milan; Genoa; Lucca; Piombino; Naples; Medici; Giovanni Bellini; Mario Equicola; Padua; Pisa; Pavia; Florence.

GB20. L'ESTRANGE, Elizabeth, and MORE, Alison, eds. *Representing Medieval Genders and Sexualities in Europe: Construction, Transformation and Subversion, 600–1530*. Farnham: Ashgate, 2011. xv + 202 p. Illus. Ten contributions covering a range of topics including Anglo-Saxon Saints' Lives, thirteenth-century Countesses of Flanders, female humanist scholarship, and early sixteenth-century masculinity. See in particular item GB155 below. (LMG)

GB21. LINDQUIST, Sherry C. M., ed. *The Meanings of Nudity in Medieval Art*. Farnham: Ashgate, 2012. xx + 354 p.

A useful introduction is followed by twelve essays which argue that the role of the nude in art history has been oversimplified and open a broader dialogue than in the past with discourses on the nature of secularity, spirituality, sin, virtue, humanity, gender, and the "other". (PW)

**Keywords:** Venus; *jongleur*; Jean, Duke of Berry; Adam and Eve; Book of Hours.

GB22. MARSH, David. *Studies on Alberti and Petrarch*. Farnham: Ashgate Variorum, 2012, xii + 286 p.

Nineteen essays (five on Petrarch) which have appeared in print since 1983 are usefully republished here to compare in myriad ways the contribution of these two authors to humanism and the Renaissance. (PW)

GB23. McIVER, Katherine A., ed. *Wives, Widows, Mistresses, and Nuns in Early Modern Italy: Making the Invisible Visible through Art and Patronage*. Farnham: Ashgate, 2012. xvii + 286 p.

A discussion of the women obscured by history (wives overshadowed by their husbands or by their husband's mistress, mistresses by their sons, etc.) or quite simply overlooked in modern literature. Most of the essays deal with the sixteenth century; essays on an earlier period discuss women of the Sforza, Montefeltro, Varano, and Rossi dynasties of Pesaro, Urbino, Camerino, and Parma respectively. (PW)

GB24. MERKLEY, Paul A., ed. *Music and Patronage*. The Library of Essays on Music, Politics and Society. Farnham: Ashgate, 2012. xxvii + 598 p.

In this extremely broad volume, both chronologically and geographically, there is one new essay by the editor on the court of Ludovico Sforza and the networks of musical patronage in Milan. Four other essays fall within the medieval and early modern period. (PW)

GB25. PLUMLEY, Yolanda, DI BACCO, Giuliano, and JOSSA, Stefano, eds. *Citation, Intertextuality and Memory in the Middle Ages and Renaissance*. Exeter: University of Exeter Press, 2011. xvi + 272 p.

This volume has thirteen chapters, many with illustrations and musical transcriptions, five of which concern Machaut. (PW)

**Keywords:** Ambrogio Lorenzetti; Poliziano; love poetry; music; gender; parody; Matteo da Perugia.

GB25a. RANKOVIC, S., ed. *Modes of Authorship in the Middle Ages*, Papers in Mediaeval Studies 22. Turnhout: Brepols, 2012. VIII + 428 p.

The volume opens with three articles that discuss changing conceptualisations of key terms (principally “author” and “authorship”) in literary theory. The next seven papers consider the relations between medieval theory and practice in the attitudes towards authorship of specific Latin, German and Italian writers as diverse as Meister Eckhart, William of Malmesbury, John of Salisbury, Lawrence of Durham, the verse of Peter Riga, Ariosto’s *Orlando Furioso* and late exegesis on the Book of Psalms. These are followed by four papers which apply medieval and modern ideas about distributed authorship to various genres of Old Norse literature, by five which consider the contributions of scribes, redactors, translators and compilers to the making of Old Norse literary manuscripts, and finally by two which approach the idea of authorship in medieval art and in commemorative rune stones.

GB26. ROGERS, Clifford J., DeVRIES, Kelly, and FRANCE, John, eds. *Journal of Medieval Military History* 10. Woodbridge: Boydell Press, 2012. 226 p.

Nine contributions, some of literary as well as historical interest, in particular pieces dealing with the nature of chivalric warfare as presented in the contemporary biography of “le bon duc” Louis de Bourbon (1337–1410), and with the *Lay of the Cid*. (LMG)

GB27. SANGER, Alice E., and WALKER, Siv Tove Kulbrandstad, eds. *Sense and the Senses in Early Modern Art and Cultural Practice. Visual Culture in Early Modernity*. Farnham: Ashgate, 2012. xv + 258 p.

This volume is useful to students of sensory history across the disciplinary spectrum. Each of the traditional five senses receives treatment, as well as the use of space, the importance of the sacred, and the agency of objects. (PW)

**Keywords:** medieval bestiaries; Lactantius; Augustine; Cicero; Xenophon; *Hypnerotomachia Poliphili* or *The Dream of Poliphilus*; Petrarch.



GB28. SMITH, Timothy B., and STEINHOFF, Judith, eds. *Art as Politics in Late Medieval and Renaissance Siena*. Farnham: Ashgate, 2012. xiii + 246 p.

This volume conveys well the complexity of the motives behind the Siense use of both art and architectural style to promote civic identity and to convey political ideology, which frequently drew on ostensibly religious images or, from the thirteenth century onwards, stylistic elements from antiquity. (PW)

GB29. TERRY-FRITSCH, Allie, and LABBIE, Erin Felicia, eds. With a foreword by W.J.T. MITCHELL. *Beholding Violence in Medieval and Early Modern Europe*. Visual Culture in Early Modernity. Farnham: Ashgate, 2012. xxvii + 269 p.

Eleven essays (five dealing with the medieval period) on how violence functions for the spectator or reader in visual images, material objects, literary texts, and performance. (PW)

**Keywords:** Giovanni Pisano; Julian of Norwich; The Three Living and the Three Dead; illness; iconography.

GB30. TROTTER, David, ed. *Present and Future Research in Anglo-Norman: Aberystwyth Colloquium, 21–22 July 2011 / La recherche actuelle et future sur l'anglo-normand: actes du colloque d'Aberystwyth, 21-22 juillet 2011*. Aberystwyth: Anglo-Norman Online Hub, 2012.

A collection of essays on the current state of research into Anglo-Norman language and multilingualism in medieval England with a particular focus on online dictionaries and databases. (NR)

**Keywords:** Anglo-French; Middle English.

## II. TEXTS

GB31. BRYANT, Nigel, trans. *The Medieval Romance of Alexander: The Deeds and Conquests of Alexander the Great*. Cambridge: D.S. Brewer, 2012.

A translation into English of Jehan Wauquelin's fifteenth-century French Alexander text (Bibliothèque Nationale MS français 9342). (RL)

GB32. BRYANT, Nigel, trans. *A Perceforest Reader: Selected Episodes from Perceforest: The Prehistory of Arthur's Britain*. Cambridge: D.S. Brewer, 2012. 128 p.

A paperback in which extensive sections of this lengthy romance are given a full translation, linked by compressed accounts of other passages. (LMG)

GB33. BURGESS, Glyn S., ed. and trans. "The lay of *Espervier*." GAFFNEY and PICARD, *The Medieval Imagination*, 17–46 [F-GB12]. An introduction discusses international sources and analogues of this early thirteenth-century humorous lay of accusation and escape, explaining the importance of the chivalric context to the present version. The edition has a parallel-text English translation. (LMG)

**Keywords:** *fabliau*; genre; jealousy.

GB34. CLASSEN, Albrecht, trans. *Late-Medieval German Women's Poetry: Secular and Religious Songs*. Library of Medieval Women. Cambridge: D.S. Brewer, 2012. 164 p.

Paperback reprint, first published 2004. (SB)

GB35. COLWELL, Tania M. "Fragments of the *Roman de Mélusine* in the Upton House Bearsted Collection." *The Library* Seventh Series 13.3 (2012): 279–315, illus.

The article deals with a Warwickshire collection of fifteenth-century manuscript fragments of the prose romance by Jean d'Arras, bringing out the importance of the fragments and their iconography within the *Mélusine* manuscript corpus. Description and discussion is followed by an edition of the fragments in parallel with the same passages from Adam Steinschaber's 1478 Geneva incunabulum, the woodcuts of which the miniatures resemble closely. (LMG)

GB35a. DUGGAN, J.J., and REJHON, A., eds and trans. *The Song of Roland: Translations of the Versions in Assonance and Rhyme of the Chanson de Roland*. Turnhout: Brepols, 2012.

The medieval corpus of the Roland consists of seven substantial manuscripts, two in assonance and five in rhyme. The only complete text among the rhymed versions is found in two manuscripts housed respectively in Châteauroux and Venice, and thus known as CV7, which has never before been translated into a modern language. CV7 dates to the end of the twelfth century. It introduces five new episodes and expands others substantially, transforming the substance and sense of the narrative. The present volume contains complete

translations of Oxford and CV7, plus an introduction, notes, and indices of proper names and place-names that pertain to both texts.

GB36. JANSEN, Sharon L., trans. *Anne of France: Lessons for my Daughter*. Library of Medieval Women. Cambridge: D.S. Brewer, 2004. Reprinted in paperback 2012. xii+106 p.

A translation of Anne of France's lessons for her daughter, Suzanne of Bourbon, with an Introduction. Also includes a list of corrections to the translation introduced since the original publication in 2004. (NR)

**Keywords:** Christine de Pizan, *Le Trésor de la Cité des Dames*; female writing.

GB37. LUFT, Diana. "The NLW Peniarth Latin Chronicle." *Studia Celtica* 44 (2010): 47–70.

Edits and translates the text which forms part of National Library of Wales manuscript Peniarth 32 (early fifteenth century), and discusses the Latin historical chronicle of which it is an abridgement. (LMG)

**Keywords:** ms. National Library of Wales, Peniarth 32; King Arthur.

GB38. McLEOD, Glenda, and WILLARD, Charity Cannon, trans. *The Vision of Christine de Pizan*. Library of Medieval Women. Cambridge: D.S. Brewer, 2005. Reprinted in paperback 2012. viii+188 p.

A translation of Christine de Pizan's last allegorical work, *Vision*, with an Introduction by Charity Cannon WILLARD and Interpretative Essay by Glenda McLEOD. (NR)

**Keywords:** gender; authorship; advice literature.

GB39. NICHOLS, J.G, trans. *The Divine Comedy. Dante Alighieri*. With 24 illustrations by Gustave Doré. Richmond, Surrey: Alma Classics, 2012, 541 p.

A verse translation, now of the complete poem [see *Encomia* 35 (2015)-GB19], with extensive notes and critical apparatus. (PW)

GB40. SCOTT-STOKES, Charity, trans. *Women's Books of Hours in Medieval England: Selected Texts*. Library of Medieval Women. Cambridge: D.S. Brewer, 2012. 200 p.

Paperback reprint, first published 2006. Translations of a selection of texts taken from Books of Hours known to have been owned by women, as well as a general introduction to Books of Hours, an interpretive essay, glossary and annotated bibliography. (RL)

GB41. SKINNER, Patricia, and VAN HOUTS, Elizabeth, trans. and introduced. *Medieval Writings on Secular Women*. London: Penguin, 2011. xiii + 306 p.

Translated extracts from texts, each with an introductory note, dealing with Birth and Infancy; Girls and Young Women; Married Women and Mothers; Widows; Older Women and Death. (LMG)

GB42. SMITH, Jeremy J. *Older Scots: A Linguistic Reader*. The Scottish Text Society, Fifth Series 9. Edinburgh: The Scottish Text Society, 2012. xi + 253 p.

The first part of the book (p. 1–67) deals with language, grammar and style. This is followed by a selection of extracts from texts including letters, poetry, and prose. Each extract has its own historical and linguistic introduction. (LMG)

GB43. WILLIAMS, Patricia, ed. *Historical Texts from Medieval Wales*. MHRA Library of Medieval Welsh Literature. London: MHRA, 2012.

A selection of annotated passages, from an account of the legendary origin of Britain to the fall of the last Welsh prince. Each passage has an introductory paragraph indicating the source and relating it to its wider historical and literary context. The selections are accompanied by an introduction, linguistic notes, and a glossary. (RL)

### III. STUDIES

GB44. AFANASYEV, Ilya. “In gente Britanniarum, sicut quaedam nostratum testatur historia...”: national identity and perceptions of the past in John of Salisbury’s *Policraticus*.” *Journal of Medieval History* 38.3 (2012): 278–294.

Examines the construction of national identity in John of Salisbury’s *Policraticus*, focusing on the contradictory representations of *Britones* and the ideological and political agendas involved. (LMG)

**Keywords:** Geoffrey of Monmouth; archbishops of Canterbury.

GB45. AILES, Marianne. “Charlemagne ‘Father of Europe’: A European Icon in the Making.” *RMS 38 Special Issue: Legendary Rulers: Arthur and Charlemagne* (2012): 59–76.

Studies Charlemagne's dual identity as a figure that unites Christian Europe and as the "king of France" in the earliest Latin sources, chronicles and *chansons de geste* in Old French. (NR)

**Keywords:** *Karolus et Leo Papa* / *Paderborn Epic*; Einhard, *Vita Karoli*; Nithard, *De dissentionibus Filiorum Ludovici Pii*; Notker the Stammerer, *Gesta Caroli Magni*; *Chanson de Roland*; *Aspremont*; *Gormond et Isembart*; *Pèlerinage de Charlemagne*; *Fierabras*; *Pseudo-Turpin Chronicle*; Ambroise, *Estoire de la guerre sainte*.

GB46. ALLMAND, Christopher. "The English Translations of Vegetius' *De Re Militari*. What Were their Authors' Intentions?" CLARK, ed., *The Fifteenth Century* 11: 1–8 [F-GB8].

Discusses English translations of the *De Re Militari* from the first, commissioned by Thomas, Lord Berkeley. (RL)

GB46a. AMSLER, M. *Affective Literacies: Writing and Multilingualism in the Late Middle Ages*. Turnhout: Brepols, 2012.

This book analyses later medieval writing in Latin, English, and French as it relates to reading formations and textual materialities. It offers a theoretical approach to literacy as fundamentally socially-situated, subject-making, and multilingual. Individual chapters examine literacies as cultural practice in schooling and in elite and popular texts by Chaucer, Christine de Pizan, Dante, Margery Kempe, devotional writers, Erasmus, and the Jewish convert Hermann von Sheda, along with grammatical writing, mythography, charms, drama, and educational texts.

GB47. ARCHER, Robert. "La misoginia como *remedium amoris*." *BHispS* 89.3 (2012): 237–254.

This study proposes that many of the texts written against women in general or individually from the late fourteenth to the late fifteenth centuries depend on a widely held belief of fundamental importance which has chiefly been forgotten in critical work, namely the efficacy of misogynous discourse as a remedy for love. A wide range of texts in Castilian and Catalan are analysed with the aim of demonstrating that this belief, deriving from Ovid, but also based in medical theory, lies at the heart of much of the literature that has been usually labelled "misogynous", while the cure for love in male readers through words, more than the denunciation of women as such, was the main reason for writing these texts. (RA)

GB48. BARNES, John C. “‘Con freno e con isproni’: equine imagery in Dante.” GAFFNEY and PICARD, *The Medieval Imagination*, 89–101 [F-GB12].

Deals with Dante’s “appropriation of a commonplace image with a view to deepening and strengthening it for a precise purpose” (p. 101). (LMG)

**Keywords:** Brunetto Latini, *Li Livres dou tresor*.

GB49. BAROLINI, Teodolinda. “Sociology of the Brigata: Gendered Groups in Dante, Forese, Folgore, Boccaccio—From ‘Guido, i’ vorrei’ to Griselda.” *Italian Studies* 67.1 (2012): 4–22.

This article considers the social and group dynamics in the Italian authors in the title in order to extrapolate a “sociology of the brigata” in the thirteenth- and fourteenth-century literary imagination, which is distinguishable from its real counterpart by the way it can allude to both genders and bring together the genders in social groups producing a highly provocative discursive space. (PW)

GB50. BENNETT, Philip E. “État présent: *Chansons de geste* and *chansons d’aventures*: Recent Perspectives on the Evolution of a Genre.” *FS* 64.4 (2012): 525–532.

Provides an overview of the important trends in *chanson de geste* scholarship over the last three decades. (NR)

**Keywords:** cycle; Occitan; Franco-Italian.

GB51. BENT, Margaret. “Performative Rhetoric and Rhetoric as Validation.” *NMS* 56 (2012): 43–62.

Explores parallels and differences between verbal and musical texts with respect to content, grammar, and rhetoric. (RL)

GB52. BLANKENHORN, Virginia. “Observations on the Performance of Irish Syllabic Verse.” *Studia Celtica* 44 (2010): 135–154.

There are few accounts of the character of oral performance of Irish court poets from the twelfth through the sixteenth centuries: VB sets out linguistic, metrical, social, and aesthetic criteria that would have applied. (LMG)

**Keywords:** Gaelic poetry; music; metre.

GB53. BLISS, Jane. “Who wrote the Nun’s Life of Edward?” *RMS* 38 *Special Issue: Legendary Rulers: Arthur and Charlemagne* (2012): 77–98.

Examines the identity of the Nun of Barking, and of her sources other than Aelred of Rievaulx’s life of Edward the Confessor. Her audience is shown to

have included court as well as cloister; a hitherto unnoticed source is identified; and new analysis provides evidence that the Nun is not identical with Clemence of Barking. (JB)

GB54. BLISS, Jane, and WEISS, Judith. "The 'J' manuscript of Wace's *Brut*." *MÆ* 81.2 (2012): 222–248.

The J MS of Wace's *Brut* (Paris, BnF fonds fr. 1416), notable for an interpolated Life of Edward the Confessor and a historical continuation after the end of the text, is worthy of detailed attention. Bliss and Weiss analyze many interesting features of this copy of *Brut*, and discuss its dating together with the question of its dedication. (JB)

**Keywords:** ms. Paris, BnF fonds fr. 1416.

GB55. BOCCASSINI, Daniela. "L'ora che volge il disio': Comparative Hermeneutics of Desire in Dante and 'Attār." GRAGNOLATI et al., *Desire in Dante*, 29–44 [F-GB16].

This essay argues that the transmutative process of an inner journey of return to the source in Dante (the awakening in the desiring soul of a revealed knowledge of its own divine origin and the achievement of a cosmic union with the divinity), converges with one of the most accomplished visionary poets of Islam, Faridoddin 'Attār in his *Mantiq al-Tayr*, traditionally translated as *The Conference of Birds*. (PW)

GB56. BOIX JOVANÍ, Alfonso. "Promesas y Juramentos en el *Cantar de Mio Cid*." *BHisps* 89.1 (2012): 1–13.

This article focuses on the analysis of promises and vows in the *Cantar de Mio Cid*. They have not been paid the attention they deserve, as they appear in the Castilian poem from the very beginning until the end. Even though they could be analysed as a merely verbal phenomenon, this article shows how promises and vows imply concepts such as the model of the perfect knight and reflect the interests of the new nobility, which was confronting the nobility of former times. Promises and vows, then, should be considered in the *Cantar* as a way of understanding some of the main ideas in the text and trying to disseminate these ideas through its audience. (ABJ)

GB57. BORGHETTI, Vincenzo, and BEMROSE, Stephen. "'Fors seulement l'actente que je meure': Ockegham's Rondeau and the Gendered Rhetoric of Grief." *Early Music History* 31 (2012): 37–85.

Discusses the gendered nature of *Fors seulement*, one of Johannes Ockeghem's most extensively studied chansons, through an examination of the two upper voices of this rondeau. (RL)

GB58. BOTHWELL, J.S. "Making the Lancastrian capital at Leicester: the battle of Boroughbridge, civic diplomacy and seigneurial building projects in fourteenth-century England." *Journal of Medieval History* 38.3 (2012): 335–357.

Examines Leicester within the framework of its relationship with its Lancastrian lords. (RL)

GB59. BOWDEN, Sarah. *Bridal-Quest Epics in Medieval Germany: A Revisionary Approach*. MHRA Texts and Dissertations 85. London: MHRA, 2012. 184 p.

This book offers a revision of the generic categories of "minstrel epic" (Spielmannsepik) and "bridal-quest epic" (Brautwerbungsepik) through a detailed history of the textual scholarship and close readings of four individual texts: *König Rother*, *Salman und Morolf*, the *Münchener Oswald* and *Grauer Rock* (Orendel). (SB)

GB60. BOWDEN, Sarah. "A False Dawn: the Grippia episode in three versions of *Herzog Ernst*." *Oxford German Studies* 41.1 (2012): 15–31.

A comparative approach to different versions of the *Herzog Ernst* narrative has been largely neglected. This essay brings together three thirteenth-century versions—the vernacular B and the Latin C and E—through a close reading of an episode present in each, Ernst's first experience of the East in the city of Grippia. (SB)

GB61. BRADY, Linda. "Antifeminist Tradition in *Arthur and Gorlagon* and the Quest to Understand Women." *Notes and Queries* 59.2 (2012): 163–166. Highlights the antifeminist tradition underpinning *Arthur and Gorlagon*, and suggests this text as an analogue to the *Prologue* and *Tale* of Chaucer's *Wife of Bath*. (RL)

GB62. BURGWINKLE, William. "Modern Lovers: Evanescence and the Act in Dante, Arnaut and Sordello." GRAGNOLATI et al., *Desire in Dante*, 14–28 [F-GB16].

This essay finds the roots of Dante's treatment of desire in the *Commedia* in the troubadours and, with reference to Leo Bersani and Alain Badiou, a modern



understanding of love, interpreted as bringing about a new subjectivity with no cancelling out of the existence of desire itself. (PW)

**Keywords:** queer theory.

GB63. BURGWINKLE, William. "The Translator as Interpretant: Passing in/on the Work of Ramon Llull." CAMPBELL and MILLS, *Rethinking Medieval Translation*, 184–203. Illus. [F-GB5].

Explores how Llull's life story has been translated and illustrated. (LMG)

GB64. BUTTERFIELD, Ardis. "Rough Translation: Charles d'Orléans, Lydgate and Hoccleve." CAMPBELL and MILLS, *Rethinking Medieval Translation*, 204–225 [F-GB5].

The presence of French in English fifteenth-century culture has been insufficiently discussed in study of English poetry: the "new drive towards translation from contemporary French writers" (p. 211) is explored here in the context of the poetry of Charles d'Orléans. (LMG)

**Keywords:** Postcolonialism; bilingualism.

GB65. CAMARGO, Martin. "Geoffrey of Vinsauf's Memorial Verses." *NMS* 56 (2012): 81–119.

Geoffrey of Vinsauf composed highly rhetorical poems that dramatized and memorialized the emotions associated with England's greatest triumphs and tragedies. This essay studies the ten shorter poems that have been attributed to Geoffrey, identifying their characteristic rhetorical strategies and translating them into English for the first time. (RL)

GB66. CAMILLETI, Fabio. "Dante Painting an Angel: Image-making, Double-oriented Sonnets and Dissemblance in *Vita Nuova* XXIV." GRAGNOLATI et al., *Desire in Dante*, 71–85 [F-GB16].

This essay is a fascinating exploration of the tension (embodied in the sonnet with two beginnings, "Era venuta") in the *Vita Nuova* between the topos of the lady's death and the perspective of the prose frame, the continuity between earthly and celestial life. By referring to nineteenth-century readings, by Rossetti among others, who used the *Vita Nuova* to frame crucial issues of post-Enlightenment subjectivity, and Lacan's analysis of the Freudian notion of sublimation, the author brings out an essential endeavour in Dante's work, implied in his drawing an angel (a first sketch as it were for a further and never achieved work of art): his attempt represent the divine, the unrepresentable, through difference and dissemblance. (PW)

GB67. CAMPBELL, Emma. "The Ethics of *Translatio* in Rutebeuf's *Miracle de Théophile*." CAMPBELL and MILLS, *Rethinking Medieval Translation*, 107–124 [F-GB5].

Studies Rutebeuf's treatment of Théophile's *charter* in the *Miracle de Théophile*. The letter dictated by Satan represents a *translatio* between the human world and the divine as it is transformed from being an agreement between parties into a gift to Théophile and the Christian community and then into an *exemplum*. Also considers the importance of the use of French in the play. (NR)

**Keywords:** Derrida, "Qu'est-ce qu'une traduction 'rélevante'?", ethics.

GB68. CARLSON, David R. *John Gower, Poetry and Propaganda in Fourteenth-Century England*. Publications of the John Gower Society. Cambridge: D.S. Brewer, 2012. 224 p.

Examines Gower's poetry in the context of the state, including occasional poetry written for Edward III and works written for Henry IV after his installation. (RL)

GB69. CARNEY, Clíodhna. "The Franklin's Tale": the Generous Father and the Spendthrift Son." HODDER and O'CONNELL, *Transmission and Generation*, 89–101 [F-GB17].

Discusses why the Franklin behaves as he does towards the Squire: father/son and age/youth relationships are part of the picture, but questions of nuances of rank are also addressed here in an exploration of "what lies at the centre of the contention" (p. 934). (LMG)

GB70. CARRERO SANTAMARÍA, Eduardo. "Architecture and Liturgical Space in the Cathedral of Santiago de Compostela. The *Libro de la Coronación de los Reyes de Castilla*." DONAHUE-WALLACE and NICKSON, 468–488. Illus. [F-GB9].

The first part of ms Escorial and-III-3 was apparently prepared for the coronation at Santiago of Alfonso XI of Castile, an event which actually took place at Las Huelgas de Burgos. The ms therefore describes a ceremony that did not occur, and illustrations showing key elements were left unfinished. The article discusses "some of the peculiarities of the codex" (p. 468) and the original choice of Santiago. (LMG)

**Keywords:** kingship; liturgy; manuscript culture; knighting; anointing; automata; ms. Escorial (Real Biblioteca de San Lorenzo de El Escorial) and-III-3.

GB71. CARRUTHERS, Mary. "Meditations on the 'Historical Present' and 'Collective Memory' in Chaucer and *Sir Gawain and the Green Knight*." HUMPHREY and ORMROD, 137–156 [F-GB18].

Addresses the problem of the "historical present" through examples from Middle English literature, and explores the relationship between tense and memory. (RL)

GB72. CHAMBERS, Mark, and SYLVESTER, Louise. "Language Use in Manuscripts of the Royal Wardrobe and Petitions: Evidence for the Study of Dress and Textile Vocabulary." EDWARDS and DA ROLD, *English Manuscript Studies* 17, 262–279, illus. [F-GB10].

The authors discuss how little-known documents contribute to knowledge of the terminology of textiles, clothing, armour, and furnishings, as well as to study of linguistic choices in medieval Britain. They draw attention to the current project "The Medieval Dress and Textile Vocabulary in Unpublished Sources." (LMG)

GB73. CLARKE, K.P. *Chaucer and Italian Textuality*. Oxford English Monographs. Oxford: Oxford UP, 2011. x + 234 p.

The central premise here is that the marginalia and glosses, whether authorial, scribal or a reader's, in fourteenth-century MSS Chaucer encountered, on his trips to Genoa and Florence in 1373 and to Milan in 1378, were an integral part of his reception of Italian and classical authors. Particular attention is given to Filippo Ceffi's translation of Ovid's *Heroides* and Francesco d'Amaretto Mannelli's glosses on the *Decameron*, and to Boccaccio's references to Statius in his commentary on his own *Teseida*. The author also suggests that Chaucer may have imitated the MSS circulating in Italy by himself glossing the Wife of Bath's and the Clerk's Tale in the Hengwrt and Ellesmere MSS. (PW)

**Keywords:** Dante; Petrarch.

GB74. COHEN, Rip. *Erotic Angles on the Cantigas d'Amigo*. Papers of the Medieval Hispanic Research Seminar 68. London: Department of Iberian and Latin American Studies, Queen Mary, University of London, 2012. 94 p.

This book examines sexual and erotic elements in the thirteenth-century Galician-Portuguese *cantigas d'amigo*, the largest surviving body of female-voiced love lyric, long thought to be virginal and pure outpourings of emotion. In this study, words and expressions, night-time settings, and personae (the forbidden other lover) are explored in an effort to bring the erotic base of these poems more closely into critical focus. (RC)

GB75. COIRA, M. Pía. *By Poetic Authority: The Rhetoric of Panegyric in Gaelic Poetry of Scotland to c. 1700*. Edinburgh: Dunedin Academic Press, 2012. xxvi + 438 p.

A study of the panegyric code of the classical and vernacular Gaelic poetry of Scotland and the insights it offers on questions of sovereignty, loyalties, and identities. (MPC)

**Keywords:** metre; genealogy.

GB76. COLLARD, Christopher. "An Epitaph Attributable to John Skelton?" *Notes and Queries* 59.1 (2012): 30–32.

Discusses an epitaph of Edward III's Queen, Philippa of Hainault, which hung by her tomb, in both Latin and English versions, but disappeared after probable physical decay and deliberate removal in the early eighteenth century. (RL)

GB77. COXON, Sebastian. "Hâhâ, diep Helmbrecht! Laughter, crime and punishment in Wernher der Gartenære's *Helmbrecht*." *Oxford German Studies* 41.2 (2012): 148–161.

Wernher der Gartenære's *Helmbrecht*, the tale of a young peasant (Helmbrecht) who ignores his father's dire warnings and becomes a robber-knight, challenges the modern reader by combining Old Testament ferocity with numerous comic effects. This article concentrates on the final narrative sequence in which Helmbrecht, having enjoyed the executioner's "mercy", is repeatedly mocked and ridiculed before he meets his wretched end. What, if any, are the literary rules governing such punitive ridicule, this paper asks, given that the guilt of the delinquent is beyond doubt, and to what extent may this text's concluding scenes be described as comic? (SC)

GB78. DAMEN, Mario. "Tournament Culture in the Low Countries and England." In *Contact and Exchange in Later Medieval Europe: Essays in Honour of Malcolm Vale*, eds. Hannah SKODA, Patrick LANTSCHNER, and R.L.J. SHAW. Woodbridge: Boydell Press, 2012.

Argues that the aristocratisation of the tournament in the Low Countries became increasingly evident, but not before the second half of the fifteenth century. (RL)

GB79. DENT, Peter. "The Call of the Beautiful: Augustine and the Object of Desire in *Purgatorio* X." GRAGNOLATI et al., *Desire in Dante*, 86–100 [F-GB16].

This essay reads the marble reliefs on the first terrace alongside Augustine's theory of desire as that which binds creation to Creator, and the desiring

subject to its object of attention. What is first perceived outwardly has then to be processed inwardly, transforming the perceiving subject through a process involving attention, interpretation, and the correct reading of God's signs. (PW)

GB80. DEVEREAUX, Rima. *Constantinople and the West in Medieval French Literature: Renewal and Utopia*. Gallica 25. Cambridge: D.S. Brewer, 2012. 248 p. Illus.

Studies the representation of Constantinople in French and Italian medieval literature as informed by the tension between renewal and utopia. For the medieval West, Byzantium provoked a desire to imitate but also embodied categorical difference. (NR)

**Keywords:** *Pèlerinage de Charlemagne*; *Girart de Roussillon*; *Parnotopous de Blois*; Rutebeuf; Geoffroy de Villehardouin, *Conquête de Constantinople*; Robert de Clari, *Conquête de Constantinople*; Gautier d'Arras, *Eracle*; *Marques de Rome*; *Macario*; Martino da Canal, *Estoire de Venise*; otherness; genre; *chanson de geste*; romance; historical chronicle.

GB81. DOOLEY, Ann. "The inauguration ode?" In: Roseanne SCHOT, Conor NEWMAN, and Edel BHREATHNACH, eds. *Landscapes of Cult and Kingship*. Dublin: Four Courts Press, 2011, p. 256–274.

A "consideration of the role of bardic verse in the articulation of a king's access to kingship" (p. 257).

GB82. ELLIOTT, Elizabeth. *Remembering Boethius: Writing Aristocratic Identity in Late Medieval French and English Literatures*. Farnham: Ashgate, 2012. 178 p.

Explores the use of Boethius' *Consolation of Philosophy* as the model for late medieval French, English and Scottish lay life writing concerned with the themes of exile and imprisonment. (NR)

**Keywords:** Guillaume de Machaut, *Confort d'ami*, *Remede de Fortune*, *Fonteinne amoureuse*; Jean Froissart, *Prison amoureuse*; Thomas Usk, *Testament of Love*; James I of Scotland, *Kingis Quair*.

GB83. EDWARDS, A.S.G. "Chaucer and 'Adam Scriveyn'." *Medium Ævum* 81:1 (2012): 135–138.

A reconsideration of a poem found in Trinity College Cambridge, MS R. 3. 20: "Chanciers wordes a Geffrey vn to Adame his owen scryveyne," and its place in the Chaucerian canon. (RL)

GB84. EPURESCU-PASCOVICI, Ionut. "From Moral Agent to Actant: Conduct in *Le Ménagier de Paris*." *Exemplaria* 24.3 (2012): 214–237.

Uses approaches from social science and anthropology to study the concept of agency in the *Ménagier de Paris*. Ostensibly the text aims at reducing the wife to an *actant*, but potential for the women to emerge as autonomous agents is also hinted at. (NR)

**Keywords:** agency; *livres de raison*; social imaginary.

GB85. FALILEYEV, Alexander. "Why Jews? Why *Caer Seon*? Towards Interpretations of *Ymddiddan Taliesin ac Ugnach*." *CMCS* 64 (Winter 2012): 85–118.

The poem, in which Taliesin declines an offer of courtly hospitality, contains allusions which are capable of multiple interpretations in contexts ranging from crusading to mythology. (LMG)

**Keywords:** Black Book of Carmarthen; ms. Aberystwyth, National Library of Wales, Peniarth 1; Welsh dialogue poetry; Otherworld.

GB86. FALLOWS, Noel. *Jousting in Medieval and Renaissance Iberia*. Woodbridge: Boydell Press, 2010. xxxix + 541 p. Illus.

Sets out to answer questions about the practicalities of jousting through use of previously untapped Iberian sources, in particular three jousting manuals which are edited and the first English translations provided. The edited texts are preceded by chapters dealing with arms and armour, technique, keeping the score, war, sport and spectacle, with evidence drawn from numerous illustrations. (LMG)

**Keywords:** chivalric manuals.

GB87. FISHER, Marianne. "Culture, Ethnicity, and Assimilation in Anglo-Norman Britain: The Evidence from Marie de France's *Lais*." *Exemplaria* 24.3 (2012): 195–213.

Argues that Breton culture is used in the *Lais* to provide the Anglo-Norman aristocracy with a sense of history and identity. The constructs of homogenous community are, however, undermined by individual experience. (NR)

**Keywords:** gender; Homi Bhabha; Pierre Bourdieu.

GB88. FRANKE, William. *Dante and the Sense of Transgression: The Trepass of the Sign*. London: Continuum, 2012, xvi + 200 p.

At times eloquent and persuasive, at times difficult and seemingly repetitive, this second book on reading the *Commedia* through the lenses of contemporary

critical theory (the first, *Dante's Interpretative Journey*, was published in 1996 by the University of Chicago Press) argues for affinities between Dante and French theorists. They are compared as writers who focus on and are obsessed by the Transcendent, whatever transcends every possibility of representation and expression. Despite differences in attitude to theology, in mood, in cultural bearings, etc., the author shows convincingly that central aspects of the *Paradiso* may be illuminated by the work of theorists such as Blanchot, in particular, Bataille, and Levinas, and, in turn, that the last *cantica* renders palpable some far-reaching motivations of their thought. (PW)

GB89. GAFFNEY, Phyllis, "When the wind blows: youthful automata in three Old French poems." GAFFNEY and PICARD, *The Medieval Imagination*, 57–67 [F-GB12].

Considers whether detailed descriptions of automata are "exercises in scholastic description or whether they bear any thematic relevance to the texts in which they occur" (p. 57). Draws on three examples, all involving moving statues of youths, taken from *Le Pèlerinage de Charlemagne*; *Floire et Blancheflor*; and *Mainet*. (LMG)

GB90. GILBERT, Jane. "The Task of the *Dérimeur*: Benjamin and Translation into Prose in Fifteenth-Century French Literature." CAMPBELL and MILLS, *Rethinking Medieval Translation*, 164–183 [F-GB5].

The mid/late fifteenth-century *dérimeurs* "don't claim to transmit the exact spirit of the past" but "stress historical discontinuities." The essay uses Walter Benjamin's "The Task of the Translator" to demonstrate how these late-medieval intralingual translations act in support of its sponsors' claims of authority and sovereignty. (NR)

**Keywords:** Jehan Waquelin, *Les faicts et les conquestes d'Alexandre le Grand*, *La belle Hélène de Constantinople*; Jehan Bagnyon, *L'histoire de Charlemagne*; Ovide *moralisé en prose*; Jacques Derrida, "Des tours de Babel".

GB91. GILES, Ryan. "The Wineskin of Love: Errors and Hybrid Prayers in the *Libro de Buen Amor*, MS S." *BSpS* 89.3 (2012): 335–346.

Employs recent innovations in the study of medieval philology to re-examine an erotic parodic passage, showing the contribution of Latin corruptions to *parodia sacra*. (LMG)

**Keywords:** satire on clerics; literary theory; prayer.



GB92. GILLIES, William. "Music and Gaelic Strict-metre Poetry." *Studia Celtica* 44 (2010): 111–134.

Discusses what is known about the performance of Gaelic professional praise poetry between the twelfth and seventeenth centuries in Ireland and Scotland, with a section on comparable Welsh performance. (LMG)

**Keywords:** music; metre.

GB93. GREENE, Darragh. "The *Parlement of the Thre Ages*: Age, argument and allegory." HODDER and O'CONNELL, *Transmission and Generation*, 65–77 [F-GB17].

Deals with the conditioning effect of allegory upon personification, with particular reference to dream-vision and debate poetry. (LMG)

GB94. GREENHILL, Peter. "Bardic Rhythm. The Implications from *Cerdd Dant* Studies." *Studia Celtica* 45 (2011): 131–153.

Deals with the difficulties of understanding the performing of bardic verse and the nature of its accompaniment. See also JOHNSTON [F-GB105]. (LMG)

**Keywords:** Welsh poetry; music; metre.

GB95. GRIFFIN, Miranda. "Translation and Transformation in the *Ovide moralisé*." CAMPBELL and MILLS, *Rethinking Medieval Translation*, 41–60 [F-GB5].

Uses Derrida's "Des tours de Babel" to interpret the meaning of translation in the *Ovide moralisé*. Shows how the anonymous author is revealing new Christian truths in the *Metamorphoses* through allegorical interpretation and his lexical choice of French words. (NR)

GB95a. GWYNNE, P. *Poets and Princes: The Panegyric Poetry of Johannes Michael Nagonius*, Medieval and Renaissance Court Cultures (COURTS 1). Turnhout: Brepols, 2012.

*Poets and Princes* offers a richly textured interdisciplinary survey of late medieval and early Renaissance court cultures across Europe as they are reflected in the neo-Latin verse of the itinerant poet, Johannes Michael Nagonius.

GB96. HARDMAN, Phillipa. "Knight, King, Emperor, Saint: Portraying Charlemagne in Middle English Romance." *RMS* 38 *Special Issue: Legendary Rulers: Arthur and Charlemagne* (2012): 43–58.



Discusses the ten Middle English Charlemagne romances and the ways in which each reimagines and reconstructs Charlemagne in line with its own priorities and contexts. (RL)

GB97. HATHAWAY, Stephanie L. *Saracens and Conversion: Chivalric Ideals in Aliscans and Wolfram's Willehalm*. Studies in Old Germanic Languages and Literatures 6. Oxford: Peter Lang, 2012. vii + 432 p.

The book shows how Wolfram both respects his French sources and innovates. Discussion of the cultural-historical setting and the developing portrayal of chivalry is followed by analysis of key Saracen figures in the texts. (LMG)

**Keywords:** Crusades, the; *Chansons de geste*; *La Prise d'Orange*; kingship; queenship.

GB98. HEPBURN, Frederick. "The Queen in Exile: Representing Margaret of Anjou in Art and Literature." CLARK, ed., *The Fifteenth Century* 11: 61–90 [F-GB8].

Two items (a medal and an occasional piece of literature) made during Margaret's exile on the continent following the Lancastrian defeat at the Battle of Towton are examined to assess the ways in which Margaret was perceived during this difficult time. (RL)

GB99. HERNÁNDEZ, Francisco Javier. "Two Weddings and a Funeral: Alfonso X's Monuments in Burgos." DONAHUE-WALLACE and NICKSON, 407–433. Illus. [F-GB9].

Proposes that the cloister of Burgos cathedral was designed as a venue for the marriage of King Alfonso X's heir, which was celebrated there in 1269. Focusing on the cloister portal and on the two sets of sculptures visible after crossing the same portal, the author explains the significance of the iconography, its location, and how events disrupted Alfonso X's dynastic dreams. (FJH)

**Keywords:** dynastic marriage; art; kingship; identity; heraldry; lineage; Church and state; Fernando III, King of Castile and León; Beatrix of Swabia.

GB100. HIATT, Alfred. "A Map of Ovid's *Tristia* I.10 in Dublin, Trinity College MS 632." *Journal of the Warburg and Courtauld Institutes* 75 (2012): 31–51. Illus.

Explores an unusual map on fols. 108v-109r of a fifteenth-century manuscript miscellany, apparently from Norfolk, as part of "the picture of the visual glossing of works of classical literature" (p. 33) in the Middle Ages. The map

both enriches and complicates understanding of how antiquity was conceived of and visually represented. (LMG)

**Keywords:** Ovid, *Tristia*; ms. Dublin, Trinity College 632; antiquity.

GB101. HINTON, Thomas. *The Conte du Graal Cycle: Chrétien de Troyes's Perceval, the Continuations, and French Arthurian Romance*. Gallica 23. Cambridge: D.S. Brewer, 2012. 290 p.

For medieval readers the *Continuations* were an integral part of the reception of the *Conte du graal*. The book studies the corpus' "cycle aesthetic" and explores the themes of fertility, genealogy, and recognition. (NR)

**Keywords:** Wauchier de Denain; Gerbert de Montreuil; Manessier; *Elucidation*; *Bliocadran*; manuscript studies; rewriting; motif of questing; Vulgate Cycle.

GB102. HUME, Cathy. *Chaucer and the Cultures of Love and Marriage*. Cambridge: D.S. Brewer, 2012. 240 p.

Chaucer's stories about courtship and marriage are placed within their historical contexts, including a comparison with advice literature and letters written during this period. (RL)

GB103. JACOBS, Jason. "An Inheritance of Violence: Patrimony, Vassal Service, and Conquest in the *Charroi de Nîmes*." *Exemplaria* 24.4 (2012): 293–312.

Reads the relationship between King Louis and Guillaume d'Orange as modelled on the father/son relationship and discusses *Le Charroi de Nîmes* in the context of the history of eleventh- and twelfth-century inheritance practices. (NR)

**Keywords:** *chanson de geste*; feudalism; Crusade; psychoanalysis; intergenerational conflict.

GB104. JAHNER, Jennifer. "The Poetry of the Second Barons' War: Some Manuscript Contexts." EDWARDS and DA ROLD, *English Manuscript Studies* 17, 200–222 [F-GB10].

"This essay considers some aspects of textual transmission pertaining to the poetic record of the Second Barons' War, focussing on several examples: a roll preserving a song that dates to the beginning of Simon de Montfort's tenure as baronial leader; a miscellany that preserves the movement's longest and most complex poetic defence; and a macaronic poem that takes inspiration from the 1258 Provisions of Oxford, the rebellion's defining administrative achievement." (JJ, p. 201)

GB105. JOHNSTON, Dafydd. "The Accentuation of *Cynghanedd* in the *Cywydd* Metre." *Studia Celtica* 45 (2011): 155–158.

Analyses a passage from Guto'r Glyn's elegy to Abbot Rhys of Strata Florida. The article forms an appendix to the work of GREENHILL [GB94]. (LMG)

**Keywords:** Welsh poetry; performance; music; metre.

GB106. KAMATH, Stephanie A. Viereck Gibbs. *Authorship and First-Person Allegory in Late Medieval France and England*. Gallica 26. Cambridge: D.S. Brewer, 2012. 226 p.

Studies allusion, citation, and translation in late medieval French and English allegorical literature, focusing on the figure of the fictional narrator-protagonist that is used to define literary lineage. (NR)

**Keywords:** *Roman de la Rose*; *Pèlerinage de Vie Humaine*; Geoffrey Chaucer; Thomas Hoccleve; John Lydgate.

GB107. KARGE, Henrik. "From Naumburg to Burgos. European Sculpture and Dynastic Politics in the Thirteenth Century." DONAHUE-WALLACE and NICKSON, 434–448. Illus. [F-GB9].

Finds that German commemorative sculpture in Naumburg and Meissen has close parallels in the cathedral of Burgos; discusses the artistic and political contacts involved. (LMG)

**Keywords:** Constance; Alfonso X; dynastic politics.

GB108. KAY, Tristan. "Desire, Subjectivity, and Lyric Poetry in Dante's *Convivio* and *Commedia*". GRAGNOLATI et al., *Desire in Dante*, 164–184 [F-GB16].

This essay focuses on the very different ways the *Convivio* and the *Commedia* handle the relationship between vernacular lyric poetry, desire, and subjectivity, and explores, with reference to Dante's lyric predecessors Guittone d'Arezzo and Folco of Marseilles, how Dante departs from a dualistic courtly paradigm of desire and conversion. It is ultimately in the redemption (and not the rejection) of desire for the *donna* that Dante is shown to situate his own uniqueness and preeminence as a vernacular poet. (PW)

GB109. KELLETT, Rachel. "Royal Armouries MS I.33: the Judicial Combat and the Art of Fencing in Thirteenth- and Fourteenth-Century German Literature." *Oxford German Studies* 41.1 (2012): 32–56.

This article first considers depictions of fencing ("*schirmen*") in thirteenth- and fourteenth-century Middle High German literary texts including *Kudrun*

and the *Trojanerkrieg*, and the links between sword-and-buckler combat and the judicial combat. It also investigates the degree to which clergy and women took part in the practice of the judicial combat in France, England and Germany during the Middle Ages, and the role of individual German churches, monasteries and cathedrals as organisers and judges of the process. (RK/SB)

GB110. KINOSHITA, Sharon, and McCracken, Peggy. *Marie de France: A Critical Companion*. Gallica 24. Cambridge: D.S. Brewer, 2012. 240 p.

Provides a scholarly introduction to Marie de France's work with particular focus on the themes of authorship, translation, space/movement, and embodiment. (NR)

**Keywords:** Marie de France, *Lais*, *Ysopè*, *L'espurgatoire seint Patriz*, *Vie seinte Audree*.

GB111. KUMBER, Aden. "Translating ma dame de Saint-Pol: The Privilege and Predicament of the Devotee in the *Legiloque* Manuscript." FRESCO and WRIGHT, *Translating*, 35–53. Illus. [F-GB11.]

Explores "how a fourteenth-century illuminated manuscript designed for moral and spiritual instruction attempted to translate its anticipated female reader-viewer." (AK, p. 36)

GB112. LANGDELL, Sebastian J. "A Study of Speech-Markers in the Early- to Mid-fifteenth Century Hocclevean Manuscript Tradition." *Notes and Queries* 59.3 (2012): 323–331.

Analysing the evidence of Hocclevean speech markers, this article considers the degree to which University Library, Durham MS Cosin V. III (1422–1426), Hoccleve's autograph manuscript of the *Series*, follows on from the "Variant Original"—the no longer extant autograph manuscript from which the surviving scribal copies of the *Series* derive. (RL)

GB113. LEDDA, Giuseppe. "'Quali colombe dal disio chiamate': A Bestiary of Desire in Dante's *Commedia*." GRAGNOLATI et al., *Desire in Dante*, 58–70 [F-GB16].

With reference to medieval bestiary tradition, this essay considers how Dante exploits the diverse connotations of various animals in order to convey different notions of desire in each of three *cantiche*, and so transforms that tradition, just as romance literary traditions are transformed within his poem. (PW)

GB114. LEITCH, Megan. "Thinking Twice About Treason in Caxton's Prose Romances: Proper Chivalric Conduct and the English Printing Press." *MÆ* 81.1 (2012): 41–69.

Examines Caxton's prose romances of the 1480s (*Godeffroy of Boloynes*, *Charles the Grete*, and *The Four Sonnes of Aymon*) and their condemnation of treason, alongside Caxton's Burgundian influence, the social contexts of the latter stages of the Wars of the Roses, and late fifteenth-century English literary culture. (RL)

GB115. LERER, Seth. "Sir Orfeo, line 285: An Emendation." *Notes and Queries* 59.3 (2012): 320–322.

Proposes an emendation to the word *dune*, or *dine* (in variant readings) to *dern(e)*, from the Old English *dyrne*, "secret". (RL)

GB116. MacGUGAN, Joanna Huckins. "Landscape and lamentation: constructing commemorated space in three Middle Irish texts." *Proceedings of the Royal Irish Academy, Section C* 112 (2012): 189–217.

Focusing on *Acallam na Senórach*, *Dindsenchas Érenn* and *Triambuin Ghormlaithe*, the article explores the relationship of lamentation to landscape, and finds an active reinterpretation of ancient sites "in the contexts of ritual kingship and territorial claims of emergent dynasties." (LMG)

**Keywords:** death; burial; sacred space; archaeology.

GB117. MATTHEWS, Alastair. *The Kaiserchronik: A Medieval Narrative*. Oxford Modern Languages and Literature Monographs. Oxford: OUP, 2012. 208 p.

The *Kaiserchronik*'s value for study of vernacular storytelling in twelfth-century Germany is emphasised. Aspects of narrative are examined, drawing on a variety of modern critical approaches, but also contextualising the narrative techniques described by comparing other Middle High German and Latin works. (LMG)

**Keywords:** Constantine the Great; Charlemagne; Otto the Great; Emperor Henry IV; Gérard Genette; Boris Uspensky; Eberhard Lämmert.

GB118. MOODEY, E. *Illuminated Crusader Histories for Philip the Good of Burgundy*, Ars Nova 12. Turnhout: Brepols, 2012.

This study of the visual and literary projects that supported Philip's efforts to launch a crusade, long after the days of the "classic" crusades, sets the Charlemagne Chronicle in Brussels (BR, MS 9066–9068) and the Jerusalem

Chronicle in Vienna (ÖNB, Cod. 2533) in the context of his court's interest in history writing and updated historical romances, and against the background of the French crusading tradition and the Burgundian incarnation that succeeded it. (RL)

GB119. MORTON, Jonathan. "Queer Metaphors and Queerer Reproduction in Alain de Lille's *De planctu naturae* and Jean de Meun's *Roman de la rose*." GRAGNOLATI et al., *Desire in Dante*, 208–226 [F-GB16].

Working from the concept of "queer" as it relates to the demands and limitation of "reproductive futurism" (with reference to Lee Edelman), this essay reads Jean de Meun's continuation of the *Roman de la rose* as a rhetorical and interpretative "translation" of aspects of Alain's text in a new form, by examining each text's concern with representing (and in Alain's case of extirpating) the unspeakable subject matter associated with the term "sodomy". (PW)

GB120. MÜLLER, Eugenia C. "'Scattered Genealogies': Melancholia and the *Libro de buen amor*." *BSpS* 89.1 (2012): 1–32.

An exploration of the *Libro's* accounts of amorous distress which takes into account medical and religious factors as well as literary, producing discoveries about late medieval traditions of melancholia. The *Libro's* representation, filtered through the tradition of lovesickness and the humoral doctrine of temperaments, synthesises intellectual shifts which prepared for new understanding of human experience. (LMG)

**Keywords:** love and loss; acedia; sexuality; troubadours; tristitia.

GB121. MURDOCH, Brian. *Gregorius: An Incestuous Saint in Medieval Europe and Beyond*. Oxford: OUP, 2012. 288 p.

Studies different medieval versions of the story of the apocryphal pope and saint Gregorius written in French, English and German as well as post-medieval versions of the narrative focusing on the themes of sin and expiation. (NR)

**Keywords:** *Saint Grégoire*; *Seynt Gregory*; Hartmann von Aue, *Gregorius*; *Gesta Romanorum*; incest-motif.

GB122. MURRAY, Kevin. "'Ticfa didiu rí aili foræ': prophecy, sovereignty narratives and medieval Irish historiography." GAFFNEY and PICARD, *The Medieval Imagination*, 111–122 [F-GB12].

Literary material can provide evidence of historical fabrication. Historiographical narratives were constructed by the learned professions: the article considers

pseudohistorical prophetic texts, the categories of person associated with prophecy in medieval Ireland, and the societal importance of prophecy as part of tradition. (LMG)

**Keywords:** kingship; dynastic propaganda; sovereignty goddess.

GB123. NALL, Catherine. *Reading and War in Fifteenth-Century England: From Lydgate to Malory*. Cambridge: D.S. Brewer, 2012. 200 p.

Nall's study assesses the relationship between literature and warfare in fifteenth-century England, arguing for the reciprocal relationship between writing and perceptions of war, and for the consideration of a wider variety of texts that comment on and connect to subjects related to war. (RL)

GB124. Nic EOIN, Máirín. "From childhood vulnerability to adolescent delinquency: literary sources for the history of childhood in medieval Ireland." *Studia Hibernica* 38 (2012): 9–35.

The author stresses the value of Irish-language literary sources. She focuses on responsibility and provision (personal and societal), noting emotional response among the work of the normally impersonal professional poets and showing how "child-adult relationships display a remarkable level of continuity over time" (p. 10). (LMG)

**Keywords:** fostering; lament; law; games.

GB125. NIEVERGELT, Marco. *Allegorical Quests from Deguileville to Spenser*. Cambridge: D.S. Brewer, 2012. xii + 244 p. Illus.

Medieval forms of the allegorical knightly quest are discussed in Chapters 2, on Guillaume de Deguileville's *Pèlerinage de la vie humaine*, and 3, "Chivalric Transformations in Fifteenth-Century France," dealing with Jean de Courcy, *Le Chemin de vaillance*; Thomas de Saluces, *Le Livre du chevalier errant*; René I d'Anjou, *Le Livre du cuer d'amour espris*, and Olivier de la Marche, *Le Chevalier délibéré*. The subsequent six chapters have much that is relevant to the circulation and reception of medieval texts in the Tudor period. (LMG)

GB126. Ó CIOSÁIN, Éamon. "Le merveilleux et l'espace européen : l'Irlande et les Irlandais dans la littérature médiévale française (XII<sup>e</sup>-XV<sup>e</sup> siècles)." GAFFNEY and PICARD, *The Medieval Imagination*, 158–192 [F-GB12].

Finds a consistent medieval French view of Ireland across a range of texts and genres, with a two-faceted picture of Anglo-Norman and native. Without being unique, Ireland has particular features that do not "conform to the



usual division of space in Arthurian romance. Some texts contain material of historical and anthropological value" (p. 192). (LMG)

GB127. OTTER, Monika. "Desiring Tales: Two Vernacular Poetics of Desire." GRAGNOLATI et al., *Desire in Dante*, 227–238 [F-GB16]. This essay considers the way in which Gottfried von Strassburg and Layamon formulate, in strongly affective terms, strikingly similar poetic projects in the prologues of their respective works, the *Tristan* and the *Brut*. (PW)

GB128. PAIRET, Anna. "Intervernacular Translation in the Early Decades of Print: Chivalric Romance and the Marvelous in the Spanish *Melusine* (1489–1526)." FRESCO and WRIGHT, *Translating*, 135–144 [F-GB11]. Investigates the "remarkably swift migration of chivalric fictions across linguistic and geographic boundaries" (p. 136) with the advent of print, using as an example the romance of *Melusine*. (LMG)

G128a. PATERSON, Linda. "Greeks and Latins at the time of the Fourth Crusade: Patriarch John X Kamateros and a troubadour *tenso*," in *Languages of Love and Hate. Conflict, Communication, and Identity in the Medieval Mediterranean*, ed. S. Lambert and H. Nicholson (Turnhout, 2012), p. 119–139.

G128b. PATERSON, Linda. "Austorc de Segret, [*No s'ai qu'im so tan suy [des]conoyssens*, BdT 41.1," *Lecturae Tropatorum*, 5, 2012, <http://www.lt.unina.it/> – ISSN 1974-4374, 30 May 2012, <http://www.lt.unina.it/Paterson-2012.pdf>, 16 p.

G128c. PATERSON, Linda. "Calega Panzan, *Ar es sazoz c'om si deu alegrar* (BdT 107.1)," *Lecturae tropatorum* 5, 2012, ISSN 1974-4374, 18 dicembre 2012, <http://www.lt.unina.it/Paterson-2012b.pdf>, 24 p.

GB129. PETRIE, Jennifer. "Petrarch and the myth of Daedalus." GAFFNEY and PICARD, *The Medieval Imagination*, 102–110 [F-GB12]. Discusses the far-reaching significance for Petrarch of his use of the Daedalus myth and of the labyrinth image. (LMG)

GB130. PETRINA, Alessandra. "The Medieval Period." *The Cambridge Companion to Scottish Literature*, eds. Gerard CARRUTHERS and Liam



McILVANNEY. Cambridge Companions to Literature. Cambridge: Cambridge UP, 2012. p. 27–40.

A survey of the texts, writers and genres of medieval Scottish literature. Specific examples of texts and authors are cited, including Andrew of Wyntoun's *Origynale Cronykil of Scotland* (1424), Gilbert Hay (1400–1499), John of Ireland's (1440–1496) *Meroure of Wyssdome* (1490), and others, with the literature set against the wider historical contexts in which it was produced, with aspects of English and European influence taken into account. (RL)

GB131. PUTTER, Ad. "Arthur's Children in *Le Petit Brut* and the Post-Vulgate Cycle." *RMS 38 Special Issue: Legendary Rulers: Arthur and Charlemagne* (2012): 25–42.

Studies two texts that present King Arthur as having male heir(s). The Anglo-Norman *Petit Brut* introduces Arthur's three sons who inherit England, Wales and Scotland to explain the complex geo-political situation following the wars of Edward I. In the Post-Vulgate Arthur le Petit is Mordred's "double" whose role is to emphasize Arthur's responsibility in the demise of his world. (NR)

**Keywords:** Chrétien de Troyes, *Érec et Énide*, *Yvain*; Geoffrey of Monmouth, *Historia Regum Britanniae*; *Historia Britonum*; *La Mort le Roi Artur*; incest.

GB132. PUTTER, Ad. "In Search of Lost Time: Missing Days in *Sir Cleges* and *Sir Gawain and the Green Knight*." HUMPHREY and ORMROD, 119–136 [F-GB18].

Discusses time in two later Middle English romances; both set at Christmas and both of which present an interesting problem of chronology. (RL)

GB133. PUTTER, Ad. "Personifications of Old Age in Medieval Poetry: Charles d'Orléans and William Langland." *RES* 63.260 (2012): 388–409.

Medieval poets were fond of personification allegory for reasons that modern readers do not always find easy to appreciate. This essay explores some of the advantages of the allegorical mode by focusing on personifications of Old Age in two of the finest medieval allegorical poets: William Langland and Charles d'Orléans. (AP)

GB134. RAMM, Ben. "Losing the Plot: Melancholy of Remembrance in the Old French *Folie Tristan* Poems." *MLR* 107.1 (2012): 108–123.

Argues that Tristan's *melancholy* in the *Folie* poems is a consequence of the loss of the narrative and identity of the hero which cannot be *re-membered* or recovered. (NR)

**Keywords:** *Folie d'Oxford*; *Folie de Berne*; Freud, *Mourning and Melancholia*.

GB135. RECTOR, Geoff. “*En sa chambre sovent le lit*: Literary Leisure and the Chamber Sociabilities of Early Anglo-French Literature (c. 1100–1150).” *MÆ* 81.1 (2012): 88–125.

Connects the emergence of the early Anglo-French literary culture to the classical and monastic practice of *otium*. The aristocratic chamber is the architectural and metaphorical space where Anglo-French literary communities are created. (NR)

**Keywords:** Geffrei Gaimar, *Estoire des Engleis*; Benedeit, *Voyage de Saint Brendan*; Philippe de Thaon, *Comput*; Sanson de Nanteuil, *Les proverbes de Salemon*.

GB136. RIKHARDSDOTTIR, Sif. *Medieval Translations and Cultural Discourse: The Movement of Texts in England, France and Scandinavia*. Cambridge: D.S. Brewer, 2012. xii + 199 p.

The book reveals rich opportunities for study of linguistic and cultural identity as texts were translated, modified, and transformed; examples include Marie de France’s *Lais*, *La Chanson de Roland*, Chrétien’s *Le Chevalier au Lion*, and *Partonopeu de Blois*. (LMG)

**Keywords:** cultural conflict; gender; post-colonial criticism; translation theory.

GB137. ROACH, Daniel. “The Material and the Visual: Objects and Memories in the *Historia ecclesiastica* of Orderic Vitalis.” *The Haskins Society Journal* 24 (2012): 63–78.

Explores the relationship between physical objects and the memories associated with them in the *Historia ecclesiastica* of Orderic Vitalis. (RL)

GB138. ROBERTS, Euryr Rhys. “Mental Geographies and Literary Convention: The Poets of the Welsh Princes and the Politics and Provinces of Medieval Wales.” *Studia Celtica* 46 (2012): 85–110.

Discusses the paradox of the poetry’s cultural unity, and politically and geographically diverse background. Shows how “the poets’ geographical imagination was both core and peripheral to their bread and butter—the praise and public affirmation of their princely patrons” (p. 110). (LMG)

**Keywords:** Welsh geography and regional identity; patronage; Welsh praise poetry.

GB139. ROBERTS, Richard Glyn, and ROWLAND, Jenny. “Un homologue du ‘morceau du champion’ en ancien français.” GAFFNEY and PICARD, *The Medieval Imagination*, 82–88 [F-GB12].

The authors find a previously unexplored parallel to the “champion’s portion” of the Irish *Fled Bricrenn* in the fourteenth-century French *Vœux du paon*. (LMG)

GB140. RODRÍGUEZ PORTO, Rosa María. “Inscribed/Effaced. The *Estoria de Espanna* after 1275.” DONAHUE-WALLACE and NICKSON, 387–406. Illus. [F-GB9].

Considers text and image in MSS Escorial Y.I.2 and X.I.4 both as testimony to textual and iconographic tradition, and as witnesses to the trauma of dynastic conflict. (LMG)

**Keywords:** Alfonso X of Castile (1252–1284); Sancho IV (1284–1295); manuscript culture; illustration; ms. Escorial (Real Biblioteca de San Lorenzo de El Escorial) Y.I.2; ms. Escorial (Real Biblioteca de San Lorenzo de El Escorial) X.I.4.

GB141. ROTHWELL, W. “Language and Society in Post-Conquest England: Farming and Fishing.” *MLR* 107.2 (2012): 389–407.

Using a range of didactic and administrative texts in Anglo-French, discusses why French fish vocabulary found its way into modern English when farming vocabulary didn’t. (NR)

**Keywords:** Anglo-Norman; orality; Walter of Henley, *Hosbondrye*; Walter of Bibbesworth, *Le Tretiz*; Isidore, *Etymologiae*.

GB142. ROWLAND, Jenny. “The Maiming of Horses in *Branwen*.” *CMCS* 63 (Summer 2012): 51–69.

Explores how the story motif was created, with consideration of actual horse husbandry practices, literary parallels, law, family relationships, and insult. (LMG)

GB143. SÁNCHEZ AMEIJERAS, Rocío. “History and Stories of Love and Conversion in Fourteenth-Century Burgos.” DONAHUE-WALLACE and NICKSON, 449–467. Illus. [F-GB9].

Analyses “a new figurative version” of the story of Fleur and Blanche fleur “carved in the corbels of the chapel of Santa Catalina of the cathedral of Burgos” (p. 449). Discusses the version as chronicle and as courtly hagiography, revealing its articulation of Castilian national identity. (LMG)

**Keywords:** *Flores and Blancaflor*; narrative, visual; sculpture.

GB144. SANDLER, Lucy Freeman. “Scribe, Corrector, Reader: The Marginal Drawings of the Morgan Library *Lumere as lais* and their Maker.” EDWARDS and DA ROLD, *English Manuscript Studies* 17, 107–139, illus. [F-GB10].

Deals with a neglected copy of the Anglo-Norman text in New York, Pierpont Morgan Library and Museum, MS M. 761. The marginal drawings are “examples of the scribal draftsman’s comfortable familiarity with the image-world of the aristocratic laity” (p. 116). (LMG)

**Keywords:** audience; reception; text and image.

GB145. SEEBER, Stefan. “Freud und die Mediävistik: Witztheoretische Überlegungen anhand von Wolframs *Parzival*.” *Oxford German Studies* 41.2 (2012): 129–147.

This article considers the applicability of Freud’s “The Joke and its Relation to the Unconscious” to medieval literature. Using Karl Bertau’s analysis of comedy in Wolfram’s *Parzival* as a starting point, the article investigates the advantages and limitations of Freudian analysis. (SB)

GB146. SIMPSON, James R. “Aucassin, Gauvain, and (Re)Ordering Paris, BnF, fr. 2168”. *FS* 66. 4 (2012): 451–466.

Proposes that the reorganisation of MS BnF, fr. 2168 during the Middle Ages manifests an uncertainty about Gauvain’s status as a literary figure and anxiety about the notion of gender and genre. (NR)

**Keywords:** manuscript studies; *Aucassin et Nicolette*; *L’Âtre périlleux*.

GB147. SNOW, Joseph T. *The Poetry of Alfonso X: An Annotated Critical Bibliography (1278–2010)*. Tamesis Research Bibliographies and Checklists, New Series 10. Woodbridge: Tamesis, 2012. 448 p.

A greatly enlarged and updated revision of JTS’s *The Poetry of Alfonso X, el Sabio* (London: Grant and Cutler, 1977). (LMG)

GB148. SORANZO, Matteo. “Umbria pieridum cultrix” (*Parthenopeus*, 1. 18): Poetry and Identity in Giovanni Gioviano Pontano (1429–1503).” *Italian Studies* 67.1 (2012): 23–36.

This fascinating essay considers the poetic collection *Parthenopeus* of the Umbrian poet Pontano, not, as previously, as a humanistic imitation, but rather as a tool to define his poetic and cultural identity in Neapolitan society at the court of Alfonso V of Aragon. (PW)

GB149. SOUTHERDEN, Francesca. “Desire as a Dead Letter: A Reading of Petrarch’s RVF 125.” GRAGNOLATI et al., *Desire in Dante*, 185–207 [F-GB16].

This essay analyses “Se ’l pensier che mi strugge” in light of a network of inter- and intra-textual references to desire, which extends from Augustine’s

*Confessions* and *De Trinitate*, through Dante's *rime petrose* and *Commedia*, to Petrarch's own *Rerum vulgarium fragmentum* 23. (PW)

GB150. STONE, Charles Russell. "Many man he shal do woo': portents and the end of an empire in *Kyng Alisaunder*." *MÆ* 81.1 (2012): 18–40. Considers the prophecies of Alexander as an emperor who would bring woe to many in the Middle English romance *Kyng Alisaunder* as being atypical of medieval romance in general, but aligned with the reception of his character in the British Isles from the twelfth to the fourteenth centuries. (RL)

GB151. STURGES, Robert. "Desire and Devotion, Vision and Touch in the *Vita Nuova*". GRAGNOLATI et al., *Desire in Dante*, 101–113 [F-GB16].

This essay considers Dante's complex notion of visuality in the *Vita Nuova*, which draws on models of both intromission and extramission, and anticipates modern psychoanalytical theories of the gaze, particularly those of Jacques Lacan and Laura Mulvey. (PW)

GB152. SUERBAUM, Almut, "Between 'Unio' and Alienation: Expressions of Desire in the Strophic Poems of Hadewijch." GRAGNOLATI et al., *Desire in Dante*, 152–163 [F-GB16].

This essay explores how Hadewijch transforms motifs from the courtly love lyric, especially the relationship between the (male) lyric "I" and the (female) beloved, articulating central elements of mystical theology by means of the secular discourse on love: the movement towards transcending, and yet being aware, of the gap between the created world and God; the suppression of the individual will allowing for the possibility of union; the hunger and suffering which express perfect desire and are yet paradoxically closest to achieving the ultimate goal. (PW)

GB153. SUNDERLAND, Luke. "*Bueve d'Hantone / Bovo d'Antona*: Exile, Translation and the History of the *Chanson de Geste*." CAMPBELL and MILLS, *Rethinking Medieval Translation*, 226–242 [F-GB5].

Considers the Anglo-Norman, Old French, Franco-Italian and Italian versions of *Bueve de Hantone* in the light of modern theory of translation (Antoine Berman and Lawrence Venuti). Demonstrates how in each version a delicate balance between "hospitality" and "hostility" is established. A single origin for a *chanson de geste* is impossible to establish as the text appears to be in constant shift between cultures and languages. (NR)

GB154. SUNDERLAND, Luke. "Genre, ideology, and utopia in *Huon de Bordeaux*." *MÆ* 81.2 (2012): 289–302.

Using theoretical frameworks proposed by Jacques Derrida (*La Loi du genre*) and Frederic Jameson (*Political Unconsciousness*), studies the fusion of generic materials in the *chanson de geste* *Huon de Bordeaux*. Concludes that in this text *utopia* is both created (in the West) and found (in the East). (NR)

**Keywords:** orientalism.

GB155. SWIFT, Helen. "Pourquoy appellerions nous ces choses diferentes, qu'une heure, un moment, un mouvement peuvent rendre du tout semblables?": Representing Gender Identity in the Late Medieval French Querelle des femmes." *L'ESTRANGE* and MORE, *Representing Medieval Genders*, 89–106 [F-GB20].

The essay "analyses the vocabulary of gender behaviour and sexual identity" (p. 91), and examines the biological representation of the latter. Texts employed include Christine de Pizan, *Livre de la cité des dames*; Martin Le Franc, *Le Champion des dames*, and Antoine Dufour, *Les Vies des femmes célèbres*. (LMG)

**Keywords:** hermaphroditism; androgyny; Ovid.

GB156. TALARICO, Kathryn Marie. "Dressing for Success: How the Heroine's Clothing (Un)Makes the Man in Jean Renart's *Roman de la Rose*." *Medieval Clothing and Textiles* 8 (2012): 33–49.

Argues that by proliferating images of cloth and clothing in his *Le Roman de la Rose ou de Guillaume de Dole* Jean Renart is inviting the reader to look for the "lining", the hidden meaning of the text and its plotlines. The heroine, Liënor, is "complicit with the author" as they both play with and subvert literary stereotypes of gender. (NR)

**Keywords:** *mise en abyme*.

GB157. TAYLOR, Alice. "The Assizes of David I, King of Scots, 1124–53." *Scottish Historical Review*. 91.2 (2012): 197–238.

Examines the "assizes" circulating under the name of David I, king of Scots (1124–53). (RL)

GB158. TETHER, Leah. *The Continuations of Chrétien's Perceval: Content and Construction, Extension and Ending*. *Arthurian Studies* 79. Cambridge: D.S. Brewer, 2012. 256 p.

Focusing on the formal aspects of the four texts, argues that the *Percival Continuations* aim at the *extension* or *completion* of Chrétien's original. Proposes that *continuation* should be viewed as a "kind of genre" with its own set of rules. (NR)

**Keywords:** Wauchier de Denain; Gerbert de Montreuil; Manessier; manuscript studies; reception.

GB159. TYLUS, Jane. "Petrarch's Griselda and the Sense of an Ending." *NMS* 56 (2012): 421–445.

Compares the final novella of Boccaccio's *Decameron*—the tale of Griselda—with Petrarch's Latin translation of the tale at the close of his letter collection, the *Seniles*, and considers the vernacular Griselda versus the Latin Griselda. (RL)

GB160. URENI, Paola. "Intellectual Memory and Desire in Augustine and Dante's *Paradiso*." GRAGNOLATI et al., *Desire in Dante*, 114–127 [F-GB16].

With reference to Augustine's *De Trinitate* and the concept of *transsumptio*, this essay argues that it is possible to trace the development of a form of intellectual memory that is at work throughout the last cantica. (PW)

GB161. VAN DUSSEN, Michael. *From England to Bohemia: heresy and communication in the later Middle Ages*. Cambridge Studies in Medieval Literature. Cambridge: Cambridge UP, 2012. x + 221 p.

Study of the cultural exchanges between England and Bohemia following Richard II and Anne of Bohemia's marriage in 1382. Richard Rolle, religion and propaganda all feature, and an edition of three verse eulogies for Anne, as well as *News of the Oldcastle Rising* (1414) are included at the end of the study. (RL)

GB162. VOLFING, Annette. "Ever-Growing Desire: Spiritual Pregnancy in Hadewijch and in Middle High German." GRAGNOLATI et al., *Desire in Dante*, 45–57 [F-GB16].

The main focus of this essay is "Mengeldicht" 14 and desire in relation to the dynamics of the journey of inner transmutation, the mystics' desire to identify with Mary and to mother Christ, a spiritual paradigm rivalling that of bridal mysticism. Hadewijch develops the notion of the soul as womb, in allegorical terms, in describing the growth of love within the soul and the soul's own transformation through loving, relishing the state of process, or being in transition and resisting any articulation of parturition which would represent a separation of the self and the termination of desire. (PW)



GB163. WALKER-MEIKLE, Kathleen. *Medieval Pets*. Woodbridge: Boydell Press, 2012. x + 179 p. Illus.

The author looks at the evidence for animals and birds as domestic companions, and the representation of pets and their owners. She deals with getting (and losing) a pet, welfare, living with pets, and pets in iconography and literature. Petitcreiu is here, and many others including pets of saints, scholars, and lovers. There are many evocative textual and pictorial examples. (LMG)

**Keywords:** Tristan and Isolde; Guillaume Machaut; The Chataleine of Vergi; manuscript illustration.

GB164. WALLER, Marguerite. "Sexualities and Knowledge in *Purgatorio* XXVI and *Inferno* V." GRAGNOLATI et al., *Desire in Dante*, 128–151 [F-GB16].

Drawing upon feminist and queer theory, this essay argues that the penitents on the terrace of lust, both "heterosexual" and "homosexual", are engaged in purging the phallic and patriarchal dimension of their eroticism, in order to understand the transformative and salvific nature of their sexual desire. (PW)

GB165. WATERS, Claire. "Loving teaching: status, exchange, and translation in Pierre d'Abernon's *Lumere as lais*." *MÆ* 81.2 (2012): 303–320. Studies *Lumere as lais*, an encyclopaedic account of Christian doctrine in Anglo-Norman verse, completed in 1267 by Pierre d'Abernon. Based on Honorius Augustodunensis' *Elucidarium* and Peter Lombard's *Sentences*, it is an example of doctrinal handbooks for lay people that became popular in the thirteenth century. (NR)

**Keywords:** Robert of Gretham, *Miroir ou Évangiles des données*; *Compileison*; *Petit Semon*; Robert Grosseteste, *Chasteau d'amour*; translation; adaptation; lay piety; dialogue.

GB166. WEBB, Jennifer D. "All is not fun and games: conversation, play, and surveillance at the Montefeltro court in Urbino." *Renaissance Studies*, 26.3 (2012): 417–440.

While there is no doubt that the *studiolo* in the Palazzo Ducale in Urbino had its patron, Federico da Montefeltro, as its main focus, this article argues convincingly that the *uomini illustri* panels are also a visual reference to aspects of social practice—including conversation and intellectual play—popular at the Montefeltro court, and that the intarsia do more than "alleviate" the *studiolo*'s sober character, rather they were a constant reminder to the courtier or guest of being watched and judged even when Federico was absent. Beneath the veneer



of an ideal humanist court, inspired by classical antiquity, and something amusing, lay a reality that included a strict hierarchy and complex system of surveillance that was also deeply unsettling. (PW)

GB167. WILES, David. "Medieval, Renaissance and Early Modern Theatre." *The Cambridge Companion to Theatre History*, eds. David WILES and Christine DYMKOWSKI. Cambridge Companions to Literature. Cambridge: Cambridge UP, 2012. p. 55–72.

Discusses the nature and definition of theatre from the Middle Ages to the Renaissance, including events known as "*ludus*", scripted speeches, and religious carnivals. Also draws attention to the historiography of theatre studies. (RL)

GB168. WILLIAMS, Alison. "Stories Within Stories: Writing History in *Fouke le Fitz Waryn*". *MÆ* 81.1 (2012): 70–87.

The prose Anglo-Norman *Fouke le Fitz Warin* is a hybrid of a chronicle, an outlaw romance and a fantastical adventure story. The article shows how writing history in this romance represents an attempt to gain ownership of the past and to give with meaning the locations where the stories take place (NR)

**Keywords:** prophecy.

GB169. WILLIAMS, Gruffydd Aled. "More than 'skimble-skamble stuff': the Medieval Welsh Poetry Associated with Owain Glyndwr." *2010–2011 Lectures. Proceedings of the British Academy* 181 (2012): 1–33. Examines the medieval Welsh eulogistic poetry addressed to Owain Glyndwr in its historical background, including Richard II's 1385 expedition to Scotland in which Glyndwr participated, and the Glyndwr Revolt. (RL)

GB170. WILLIAMS, Patricia. "Dress and Dignity in the *Mabinogion*." *Medieval Clothing and Textiles* 8 (2012): 83–113.

The article investigates in detail the terms used for cloth, clothing, and accessories, and the relationships between garments and wearers, showing how the redactors of the tales employ descriptions of clothing to demonstrate social status. A wide-ranging exploration that brings in archaeology, law, and international contacts. (LMG)

**Keywords:** gifts; loanwords; translation.

GB171. ZAERR, Linda Marie. *Performance and the Middle English Romance*. Studies in Medieval Romance. Cambridge: D.S. Brewer. 2012. 240 p.

The author, well placed to undertake such an interdisciplinary study—being herself a skilled musician as well as a medievalist—explores the performative aspect of Middle English romance with regard to minstrels, song, and musical accompaniment, citing references to minstrel performances found within the romances themselves. (RL)

#### IV. REVIEWS

GB172. ADER, Dorothee. *Prosaversionen höfischer Epen in Text und Bild. Zur Rezeption des Tristrant im 15. und 16. Jahrhundert*. Heidelberg: Winter, 2010. Rev. Stefan SEEBER. *MÆ* 81.2 (2012): 348–349.

GB173. ALDEN, Jane. *Songs, Scribes and Society: The History and Reception of the Loire Valley Chansonniers*. New York: Oxford UP, 2011. Rev. Helen DEEMING. *EM* 40.2 (2012): 313–315. Rev. Fabrice FITCH. *FS* 66.4 (2012): 356–357.

**Keywords:** music.

GB174. ARBOR ALDEA, Mariña, and GUIADANES, Antonio F., eds. *Estudos de edición crítica e lírica galego-portuguesa. Verba. Anuario galego de filoloxía*. Anexo 67. Santiago de Compostela: Universidade de Santiago de Compostela, 2010. Rev. Penny ROBNSON. *BSpS* 89.6 (2012): 958–959.

**Keywords:** *Cancioneros*; Alfonso X “El Sabio,” *Cantigas de Santa Maria*.

GB175. ARMSTRONG, Adrian, and KAY, Sarah. *Knowing Poetry: Verse in Medieval France from the “Rose” to the “Rhétoriciens”*. Ithaca, NY: Cornell UP, 2011. Rev. Keith BUSBY. *FS* 66.3 (2012): 389.

**Keywords:** *Roman de la Rose*.

GB176. ASHE, Laura, Ivana DJORDJEVIĆ, and WEISS, Judith, eds. *The Exploitations of Medieval Romance*. Studies in Medieval Romance 12. Cambridge: D.S. Brewer, 2010. [*Encomia* 34 (2015)-GB1.] Rev. Marco NIEVERGELT. *Notes and Queries* 59.1 (2012): 113–114.

**Keywords:** genre; Middle English.

GB177. BARAŃSKI, Zygmunt G., and McLAUGHLIN, Martin. *Dante the Lyric and Ethical Poet / Dante lirico e etico*. London: Legenda, 2010. [Encomia 34 (2015)-GB2.] Rev. John TOOK. *MLR* 107.1 (2012): 290–292. **Keywords:** Dante da Maiano; dreams; love lyric; performativity.

GB178. BAUTISTA, Francisco. *La materia de Francia en la literatura medieval española. La “Crónica carolingia”, Flores y Blancaflor, Berta y Carlomagno*. Instituto Biblioteca Hispánica. Serie Mayor 1. San Millán de la Cogolla: Instituto Biblioteca Hispánica del CiLengua, 2008. Rev. Mercedes VAQUERO. *BSpS* 89.1 (2012): 129–131. **Keywords:** France, matter of.

GB179. BLUMENFELD-KOSINSKI, Renate, and PETKOV, Kiril, eds. *Philippe de Mézières and his Age: Piety and Politics in the Fourteenth Century*. The Medieval Mediterranean 91. Leiden: Brill, 2011. Rev. Anon. *MÆ* 81. 2 (2012): 372.

GB180. BONNER, Anthony, ed. and trans. *Ramon Llull: A Contemporary Life*. Textos B. Woodbridge: Tamesis; Barcelona: Barcino, 2010. [Encomia 35 (2015)-GB13.] Rev. William BURGWINCKLE. *MÆ* 81.1 (2012): 184. **Keywords:** autobiography; translation; presentation; Carthusians; Latin.

GB181. BOOTON, Diane E. *Manuscripts, Market and the Transition to Print in Late Medieval Brittany*. Farnham: Ashgate, 2010. Rev. Caitlin HARTIGAN. *The Library* Seventh Series 13.1 (2012): 94–96.

GB182. BOTERO GARCÍA, Mario. *Les Rois dans le “Tristan en prose”: (Ré)écritures du personnage arthurien*. Essais sur le Moyen Âge 51. Paris: Honoré Champion, 2011. Rev. Mark CRUSE. *MÆ* 81.2 (2012): 341–342. **Keywords:** kingship; matter of France; romances of antiquity.

GB183. BOUGET, Hélène. *Écritures de l'énigme et fiction romanesque: Poétiques arthuriennes (XI<sup>e</sup>-XIII<sup>e</sup> siècles)*. Paris: Champion, 2011. Rev. Leah TETHER. *MÆ* 81. 2 (2012): 339–340.

GB184. BREEN, Katharine. *Imagining an English Reading Public, 1150–1400*. Cambridge Studies in Medieval Literature 79. Cambridge:

Cambridge UP, 2010. [*Encomia* 34 (2015)-GB59]. Rev. Michael JOHNSTON. *MÆ* 81.1 (2012): 150–152.

**Keywords:** Middle English; *habitus*; Latin, and the vernacular.

GB185. BROWN, Cynthia J., ed. *The Cultural and Political Legacy of Anne de Bretagne: Negotiating Convention in Books and Documents*. Gallica 16. Cambridge: D.S. Brewer, 2010. [*Encomia* 34 (2015)-GB3.] Rev. Jane H.M. TAYLOR. *MÆ* 81.1 (2012): 186.

**Keywords:** manuscript studies; patronage.

GB186. BROWN, Cynthia J. *The Queen's Library: Image-Making at the Court of Anne of Brittany, 1447–1514*. Material Texts. Philadelphia: University of Pennsylvania Press, 2011. Rev. Helen SWIFT. *FS* 66.2 (2012): 233–234.

**Keywords:** manuscript studies; gender studies.

GB187. BROWN, George H., and VOIGHTS, Linda E., eds. *The Study of Medieval Manuscripts of England: Festschrift in Honor of Richard W. Pfaff*. Medieval and Renaissance Texts and Studies 385. Arizona Studies in the Middle Ages and Renaissance 35. Turnhout: Brepols, 2010. Rev. James WILLOUGHBY. *The Library* Seventh Series 13.2 (2012): 205–206.

GB188. BRUHN, Jørgen. *Lovely Violence: Chrétien de Troyes' Critical Romances*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2010. Rev. Levilson C. REIS. *FS* 66.2 (2012): 232.

**Keywords:** Chrétien de Troyes, *Érec et Énide*, *Cligès*, *Yvain*, *Chevalier de la Charette*, *Le conte du graal*.

GB189. BRUN, Laurent, and MENEGALDO, Silvère, with BENGTTSSON, Anders, and BOUTET, Dominique, eds. *Le Moyen Âge par le Moyen Âge, même: Réception, relectures et réécritures des textes médiévaux dans la littérature française des XIV<sup>e</sup> et XV<sup>e</sup> siècles*. Colloques, Congrès, et Conférences sur le Moyen Âge 13. Paris: Champion, 2012. 328 p. Rev. Anon. *MÆ* 81. 2 (2012): 371–372.

GB190. BRYANT, Nigel, trans. *Perceforest: The Prehistory of King Arthur's Britain*. Arthurian Studies 77. Cambridge: D.S. Brewer, 2011. [*Encomia* 35 (2015): GB14.] Rev. Leslie C. BROOK. *MLR* 107.2 (2012): 618.

GB191. BURGESS, Glyn S., and BROOK, Leslie C., eds. and trs. (with assistance of Elizabeth W. POE). *The Old French Lays of "Ignaure", "Oiselet" and "Amours"*. Gallica 18. Cambridge: D.S. Brewer, 2010. [*Encomia* 34 (2015)-GB28.] Rev. Logan E. WHALEN. *FS* 66.1 (2012): 78–79.

GB192. BURGWINKLE, William, and HOWE, Cary. *Sanctity and Pornography in Medieval Culture: On the Verge*. Manchester Medieval Literature and Culture. Manchester: Manchester University Press, 2010. [*Encomia* 34 (2015)-GB69.] Rev. Sarah KAY. *FS* 66.1 (2012): 80–81.  
**Keywords:** body, the; hagiography; manuscript studies.

GB193. BURROW, John A., and DUGGAN, Hoyt N. , eds. *Medieval Alliterative Poetry: Essays in honour of Thorlac Turville-Petre*. Dublin: Four Courts Press, 2010. [*Encomia* 34 (2015)-GB4.] Rev. E.G. STANLEY. *Notes and Queries* 59.3 (2012): 443–447.

GB194. BURROWS, Daron L., ed. *La Vie de Seint Clement, I: Text (1–7006)*. Anglo-Norman Texts, 64–65. London: Anglo-Norman Text Society, 2007. Rev. Anthony LODGE. *FS* 66.4 (2012): 539–540.

GB195. BURROWS, Daron L., ed. *La Vie de Seint Clement, II: Text (7007–end)*. Anglo-Norman Texts, 66. London: Anglo-Norman Text Society, 2008. Rev. Anthony LODGE. *FS* 66.4 (2012): 539–540.

GB196. BURROWS, Daron L., ed. *La Vie de Seint Clement, III: Introduction, Notes and Glossary*. Anglo-Norman Texts, 67. London: Anglo-Norman Text Society, 2009. Rev. Anthony LODGE. *FS* 66.4 (2012): 539–540.

GB197. CAMPOS GARCÍA ROJAS, Axayácatl, and GUTIÉRREZ TRÁPAGA, Daniel, eds. Francisco FINAMORIA NORIEGA et al., trans. *Medievalia*. Special Issue: Estudios de Alan Deyermond sobre la Celestina (In Memoriam). *Medievalia* 40 (2008). Rev. Nancy F. MARINO. *BSpS* 89.2 (2012): 296–297. Rev. Victoriano RONCERO LÓPEZ. *HispRJ* 13.3 (2012): 286–287.

GB198. CARLSON, David R., ed., and A.G. RIGG, trans. *John Gower. Poems on Contemporary Events: The Visio Anglie (1381) and Cronica triperitita (1400)*. British Writers of the Middle Ages and Early Modern Period

2. Toronto: Pontifical Institute of Mediaeval Studies, 2011. Rev. Siân ECHARD. *The Journal of Medieval Latin* 22 (2012): 285–288. Rev. Rachel E. MOSS. *English Historical Review* 127.529 (2012): 1489–1490.

GB199. CARRUTHERS, Mary, ed. *Rhetoric beyond Words: Delight and Persuasion in the Arts of the Middle Ages*. Cambridge Studies in Medieval Literature 78. Cambridge: Cambridge UP, 2010. [Encomia 35 (2015)-GB42.] Rev. Anon. *FMLS* 48.3 (2012): 360.

**Keywords:** polyphony; performance; audience; writing; music; architecture; painting.

GB200. CARTWRIGHT, Steven R., trans. *Commentary on the Epistle to the Romans by Peter Abelard*. The Fathers of the Church: Mediaeval Continuations. Washington: The Catholic University of America Press, 2011. Rev. Babette HELLEMANS. *MLR* 107.4 (2012): 1221–1222.

GB201. CEROCCHI, Marco. *Funzioni semantiche e metatestuali della musica in Dante, Petrarca e Boccaccio*. Florence: Olschki, 2010. Rev. K.P. CLARKE. *MÆ* 81.1 (2012): 187.

GB202. CHOCHÉYRAS, Jacques. *Réalité et imaginaire dans le “Tristan” de Béroul*. Essais sur le Moyen Âge 49. Paris: Honoré Champion, 2011. Rev. Marilynn LAWRENCE. *MÆ* 81.1 (2012): 153–154.

GB203. COLOMBO TIMELLI, Maria, ed. Jean Wauquelin, *La Manequine*. Rev. Rosalind BROWN-GRANT. *MLR* 107.1 (2012): 285–286.

GB204. CORBELLARI, Alain. *Guillaume d'Orange, ou la naissance du héros médiéval*. Les grandes figures du Moyen Âge 4. Paris: Klincksieck, 2011. Rev. Sylvia HUOT. *MÆ* 81. 1 (2012): 156–157.

GB205. CORNISH, Alison. *Vernacular Translation in Dante's Italy: Illiterate Literature*. Cambridge: Cambridge UP, 2011. [Encomia 35 (2015)-GB52.] Rev. Julia Bolton HOLLOWAY. *MLR* 107.2 (2012): 628–629.

**Keywords:** Boccaccio; Brunetto Latini; Livy; Petrarch.

GB206. CORRIE, Marilyn, ed. *A Concise Companion to Middle English Literature*. Oxford: Wiley-Blackwell, 2009. Rev. David FULLER. *MÆ* 81:2 (2012): 368.

GB207. COTTS, John. *The Clerical Dilemma: Peter of Blois and Literate Culture in the Twelfth Century*. Washington, DC: The Catholic University of America Press, 2009. Rev. C. Stephen JAEGER. *English Historical Review* 127.524 (2012): 137–139.

GB208. CROISY-NAQUET, Catherine, HARF-LANCNER, Laurence, and SZKILNIK, Michelle, eds. *Faire court: L'Esthétique de la brièveté dans la littérature du Moyen Âge*. Paris: Presses Sorbonne Nouvelle, 2011. Rev. Anon. *MÆ* 81. 2 (2012): 371.

GB209. CROPP, Glynnis M., ed. *Boèce de Confort remanié*. MHRA European Translations 1. London: Modern Humanities Research Association, 2011. Rev. Sylvia HUOT. *MÆ* 81. 1 (2012): 175.

GB210. DA ROLD, Orietta, and TREHARNE, Elaine, eds. *Textual Cultures: Cultural Texts*. Cambridge: D.S. Brewer, 2010. Rev. Anon. *MÆ* 81:2 (2012): 369.

GB211. DAVIS, Judith M., and AKEHURST, F.R.P., trans. GROS, Gérard, ed. *Our Lady's Lawsuits in "L'Advocacie Nostre Dame" (Our Lady's Advocacy) and "La Chapelerie Nostre Dame de Baiex" (The Benefice of Our Lady's Chapel in Bayeux)*. Medieval and Renaissance Texts and Studies (MRTS) 393. Tempe, AZ: Arizona Center for Medieval and Renaissance Studies (ACMRS), 2003. Rev. Stephanie A. Viereck Gibbs KAMATH. *MÆ* 81. 1 (2012): 174.

GB212. DE PONTFARCY, Yolande, ed. and trans. *L'Au-delà au Moyen Âge : « Les Visions du chevalier Tondal » de David Aubert et sa source la « Visio Tnugdali » de Marcus*. Bern and Oxford: Peter Lang, 2010. Rev. Huw GRANGE. *MÆ* 81. 1 (2012): 176.

GB213. DEMAULES, Mireille. *La Corne et l'ivoire: étude sur le récit de rêve dans la littérature romanesque des XII<sup>e</sup> et XIII<sup>e</sup> siècles*. Nouvelle Bibliothèque du Moyen Âge, 103. Paris: Honoré Champion, 2010. Rev. David F. HULT. *FS* 66.3 (2012): 384–385.

**Keywords:** dream literature.



GB214. DUFOURNET, Jean, and FAURE, Marcel, eds. *Villon entre mythe et poésie: actes du colloque organisé les 15, 16 et 17 décembre 2006 à la Bibliothèque historique de la Ville de Paris par Michael Freeman, Jean Détrems et Jean Dufournet*. Colloques, Congrès et conférences sur le Moyen Âge, 9. Paris: Honoré Champion, 2011. Rev. David A. FEIN. *FS* 66.3 (2012): 387–388.

GB215. DUMONT, Pascal. *L'Espace et le temps dans la dramaturgie médiévale française*. *Medievalie* 73. Orléans: Paradigme, 2010. Rev. E. Bruce HAYES. *FS* 66.1 (2012): 81–82.

**Keywords:** *Jeu d'Adam*; mystery plays; *théâtre profane*.

GB216. DUNPHY, Graham, ed. *The Encyclopedia of the Medieval Chronicle*. 2 vols. Leiden: Brill, 2010. Rev. Rosalind BROWN-GRANT. *MLR* 107.4 (2012): 1226–1228.

GB217. DURLING, Robert M., ed., trans. and introd., with notes by Ronald L. MARTINEZ and Robert M. DURLING. *The Divine Comedy of Dante Alighieri*, vol. III: *Paradiso*. Oxford: Oxford UP, 2011. [*Encomia* 35 (2015)-GB16.] Rev. George CORBETT. *MÆ* 81.1 (2012): 177.

**Keywords:** allegory; metaphor; Beatrice; liturgy; Neoplatonism.

GB218. DUTTON, Elisabeth, with HINES, John, and YEAGER, R.F., eds. *John Gower, Trilingual Poet: Language, Translation and Tradition*. *Westfield Medieval Studies* 3. Cambridge: D.S. Brewer, 2010. Rev. Siân ECHARD. *RES* 63.258 (2012): 147–149.

**Keywords:** multilingualism; late medieval England.

GB219. DUVAL, Frédéric, ed. *Le Mystère de saint Clément de Metz*. *Textes Littéraires Français* 608. Geneva: Droz, 2011. Rev. Darron BURROWS. *MÆ* 81. 2 (2012): 358.

GB220. EDMONDSON, George. *The Neighboring Text: Chaucer, Boccaccio, Henryson*. Notre Dame, IN: University of Notre Dame, 2011. Rev. K.P. CLARKE. *RES* 63.258 (2012): 146–147.

**Keywords:** psychoanalytic vocabulary.



GB221. ELEY, Penny. *Parnotopeus de Blois: Romance in the Making*. Gallica 21. Cambridge: D.S. Brewer, 2011. [*Encomia* 35 (2015)-GB61.] Rev. Tracy ADAMS. *FS* 66.4 (2012): 535–536. Rev. Jessica STOLLI. *MÆ* 81.1 (2012): 159–160.

**Keywords:** manuscript studies; authorship.

GB222. EVERIST, Mark, ed. *The Cambridge Companion to Medieval Music*. Cambridge Companions to Music. Cambridge: Cambridge UP, 2011. [*Encomia* 35 (2015)-GB4.] Rev. Lisa COLTON. *EM* 40.2 (2012): 308–310. **Keywords:** topography; song.

GB223. FAEMS, An, MINET-MAHY, Virginie, and VAN COOLPUT-STORMS, Colette, eds. *Les Traductions d'Ovide au Moyen Âge. Actes de la journée d'études internationale à la Bibliothèque royale de Belgique le 4 décembre 2008*. Publications de l'Institut d'Études Médiévales: Textes, Études, Congrès 26. Louvain-la-Neuve: Université Catholique de Louvain, distributed by Brepols, 2011. Rev. Nigel F. PALMER. *MÆ* 81. 2 (2012): 363.

GB224. FAJARDO-ACOSTA, Fidel. *Courtly Seductions, Modern Subjectivities: Troubadour Literature and the Medieval Construction of the Modern World*. Tempe, AZ.: Arizona Center for Medieval and Renaissance Studies, 2010. Rev. William BURGWINCKLE. *MÆ* 81.1 (2012): 152–153.

**Keywords:** *fin'amors*; Guilhem de Cabestaing; cannibalism; hypocrisy; Augustine; Bernard de Clairvaux; Marcabru.

GB225. FALLOWS, Noel. *Jousting in Medieval and Renaissance Iberia*. Woodbridge: Boydell Press, 2010 [F GB86]. Rev. David ARBESÚ. *BSpS* 89.6 (2012): 960–961.

**Keywords:** chivalric manuals.

GB226. FERLAMPIN-ACHER, Christine. “Perceforest” et Zéphir : *Propositions autour d'un récit arthurien bourguignon*. Publications Romanes et Françaises 251. Geneva: Droz, 2010. Rev. Leslie C. BROOK. *MLR* 107.1 (2012): 284–285. Rev. Sylvia HUOT. *MÆ* 81.1 (2012): 160–162.

**Keywords:** Burgundian literature.

GB227. FITCH, Fabrice, and KIEL, Jacobijn, eds. *Essays on Renaissance Music in Honour of David Fallows: Bon jour, bon mois, et bonne estrenne*. Studies in Medieval and Renaissance Music. Woodbridge: Boydell Press, with the Royal Northern College of Music, 2011. [*Encomia* 35 (2015)-GB5.] Rev. Noel O'REGAN. *MusL* 93.3 (2012): 406–409.

**Keywords:** Guillaume Du Fay, Josquin Desprez; reception; authorship.

GB228. FLECKEN-BÜTTNER, Susanne. *Wiederholung und Variation als poetisches Prinzip: Exemplarität, Identität und Exzeptionalität in Gottfrieds "Tristan"*. Berlin: de Gruyter, 2011. Rev. Mark CHINCA. *Modern Language Review* 107.3 (2012): 962–963.

GB229. FOEHR-JANSSENS, Yasmina. *La jeune fille et l'amour: pour une poétique courtoise de l'évasion*. Publications romanes et françaises 249. Geneva: Droz, 2010. Rev. Natalie ORR. *FS* 66.2 (2012): 232–233.

**Keywords:** women's studies; *Pyrame et Thisbé*; *Floire et Blancheflor*; Thomas, *Roman de Tristan*; Chrétien de Troyes; Marie de France, *Lais*.

GB230. FOLGER, Robert. *Escape from the Prison of Love: Caloric Identities and Writing Subjects in Fifteenth-Century Spain*. North Carolina Studies in the Romance Languages and Literatures 292. Chapel Hill, NC: University of North Carolina, 2009. Rev. Dorothy Sherman SEVERIN. *BHispS* 89.3 (2012): 321–322.

GB231. FORTUNA, Sara, GRAGNOLATI, Manuele, and TRABANT, Jürgen, eds. *Dante's Plurilingualism: Authority, Knowledge, Subjectivity*. London: Legenda, 2010. [*Encomia* 34 (2015)-GB11.] Rev. Simon GILSON. *MLR* 107.1 (2012): 292–293.

GB232. FOX, John, and ARN, Mary-Jo, eds., trans. R. Barton PALMER, with Stephanie A.V.G. KAMATH. *Poetry of Charles d'Orléans and his Circle: A Critical Edition of BnF MS. fr. 25458, Charles d'Orléans's Personal Manuscript*. Tempe, AZ: ACMRS; Turnhout: Brepols, 2010. Rev. Nancy Vine DURLING. *MÆ* 81.2 (2012): 356–357.

GB233. GADE, Kari Ellen, ed. *Poetry from the Kings' Sagas 2: From c. 1035 to c. 1300*. Skaldic Poetry of the Scandinavian Middle Ages 2.

Turnhout: Brepols, 2009. Rev. Erika SIGURDSON. *Leeds Studies in English* 43 (2012): 124–125.

GB234. GAFFNEY, Phyllis. *Constructions of Childhood and Youth in Old French Narrative*. Aldershot: Ashgate, 2011. [*Encomia* 35 (2015)-GB71.] Rev. Leona ARCHER. *MÆ* 81.2 (2012): 340–341. Rev. Thomas HINTON. *MLR* 107.3 (2012): 929–930. Rev. Penny SIMONS. *FS* 66.3 (2012): 385–386.

**Keywords:** *enfances; Chanson de Guillaume; Parnotepeu de Blois; Ipomedon; Floire et Blancheflor.*

GB235. GALDERISI, Claudio, with AGRIGOROAELI, Vladimir, eds. *Translations médiévales: cinq siècles de traduction en français au Moyen Âge*. 2 parts in 3 vols. Turnhout: Brepols, 2011. Rev. Simon GAUNT. *FS* 66.4 (2012): 537–539.

GB236. GERNERT, Folke. *Parodia y “contrafacta” en la literatura románica medieval y renacentista. Historia, teoría y textos. I, Estudio. II, Textos*. San Millán de la Cogolla: Instituto Biblioteca Hispánica del CiLengua, 2009. Rev. David G. PATTISON. *BSpS* 89.1 (2012): 132–133.

**Keywords:** romance literature; theory; parody; *contrafactura*.

GB237. GERTSMAN, Elina, ed. *Visualizing Medieval Performance: Perspectives, Histories, Contexts*. Aldershot: Ashgate, 2008. Rev. Anon. *MÆ* 81.2 (2012): 365.

**Keywords:** audience; identity; liminality; visual arts.

GB238. GILBERT, Jane. *Living Death in Medieval French and English Literature*. Cambridge Studies in Medieval Literature 84. Cambridge: Cambridge UP, 2011. [*Encomia* 35 (2015)-GB73.] Rev. Anon. *FMLS* 48.4 (2012): 490. Rev. Philip E. BENNETT. *FS* 66.2 (2012): 234–235. Rev. Emma CAMPBELL. *MÆ* 81.2 (2012): 342–344.

**Keywords:** *La Chanson de Roland; Lancelot en prose; Eustache Deschamps; François Villon; Pearl; Geoffrey Chaucer, Book of the Duchess, Legend of Good Women; Lacan; psychoanalysis.*

GB239. GILLESPIE, Alexandra, and WAKELIN, Daniel, eds. *The Production of Books in England 1350–1500*. Cambridge: Cambridge UP,

2011 [F-GB15]. Rev. A.S.G. EDWARDS. *The Library* Seventh Series 13.2 (2012): 206–208. Rev. Elaine TREHARNE. *RES* 63.262 (2012): 843–844.

GB240. GINGRAS, Francis. *Le Bâtard conquérant: essor et expansion du genre romanesque au Moyen Âge*. Nouvelle Bibliothèque du Moyen Âge 106. Paris: Honoré Champion, 2011. Rev. Luke SUNDERLAND. *FS* 66.4 (2012): 534.

**Keywords:** *Romans antiques*; Chrétien de Troyes; Tristan romances, prose.

GB241. GOLEIN, Jean. *Le « Racional des divins offices » de Guillaume Durand. Livre IV : La messe, les « Prologues » et le « Traité du sacre »*. Liturgie, spiritualité et royauté: une exégèse allégorique. Publications Romanes et Françaises 250. Genève: Droz, 2010. Rev. A.E. COBBY. *FS* 66.3 (2012): 386–387.

GB242. GRIEVE, Patricia E. *The Eve of Spain: Myths of Origins in the History of Christian, Muslim and Jewish Conflict*. Baltimore: Johns Hopkins UP, 2009. Rev. Nina CAPUTO. *BSpS* 89.1 (2012): 128–129.

**Keywords:** royal authority, in medieval Spain; women, in medieval Spain; religious conflict.

GB243. HALL, Alaric, TIMOFEEVA, Olga, KIRICSI, Agnes, and FOX, Bethany, eds. *Interfaces between Language and Culture in Medieval England: A Festschrift for Matti Kilpiö*. The Northern World 48. Leiden and Boston: Brill, 2010. Rev. E.G. STANLEY. *Notes and Queries* 59.4 (2012): 584–588.

GB244. HANNA, Ralph, and TURVILLE-PETRE, Thorlac, eds. *The Wollaton Medieval Manuscripts: Texts, Owners and Readers*. Woodbridge: York Medieval Press, 2010. [*Encomia* 34 (2015)-GB12.] Rev. Pamela ROBINSON. *MÆ* 81.2 (2012): 329–331. Rev. Wendy SCASE. *The Library* Seventh Series 13.3 (2012): 340–341.

**Keywords:** the Willoughby family; manuscript studies.

GB245. HARRIS, Max. *Sacred Folly: A New History of the Feast of Fools*. Ithaca, NY: Cornell UP, 2011. Rev. Jean DUNBABIN. *MÆ* 81.1 (2012): 148–150.

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