



CLASSIQUES
GARNIER

« North America. 2012 entries », *Encomia*, n° 36-37, 2012 – 2013, *Bulletin bibliographique de la Société internationale de littérature courtoise*, p. 411-433

DOI : [10.15122/isbn.978-2-406-07408-3.p.0411](https://doi.org/10.15122/isbn.978-2-406-07408-3.p.0411)

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NORTH AMERICA

2012 entries

I. COLLECTIONS

DZON, Mary, and KENNEY, Theresa M., eds. *The Christ Child in Medieval Culture: Alpha es et O!* Toronto: University of Toronto Press, 2012. Halftones.

Includes one article on courtly matters (by Nicole Fallon, the “child in the tree” motif romances). (AECC)

Keywords: Wauchier de Denain, Second Continuation of Chrétien de Troyes’s *Perceval*; *The Didot Perceval*; *Durmart le Galois*; Guillaume de Deguileville, *Le pelerinage de l’ame*; iconography; Seth’s vision of the Tree of Paradise.

GROSSWEINER, Karen S. “A Tripartite Model for Determining Narratorial Subjectivity in Medieval Romance: The Composite Subject in *Partonope of Blois*.” *SP* 109.4 (2012) 381–408. The functional field of the narratorial “I” and its relation to “you” in this Middle English adaptation of the Old French *Partonopeus de Blois*. (SNR)

Keywords: subjectivity.

HARDIE, Philip R., ed. *Rumour and Renown: Representations of Fama in Western Literature*. Cambridge Classical Studies. New York: Cambridge University Press, 2012, xii + 693 p.

JEFFERIS, Sibylle. ed. *Medieval German Textrelations: Translations, Editions, and Studies (Kalamazoo Papers 2010–2011)*. Göppinger Arbeiten zur Germanistik 765. Göppingen: Kümmerle, 2012.

Contains ten articles in either English or German, based on three topics of sessions held at the International Medieval Congress in Kalamazoo, plus a review article at the end of the volume. The topics, mostly organized for the

Oswald-von-Wolkenstein Gesellschaft, were the following: Low German Medieval Literature: Legends, Drama, Epics, Translations; Medieval German (Heroic) Epics; Medieval German Chronicles: Welt-, Landes-, Stadt-, Fürsten-Chroniken and Others. (SJ)

Keywords: Dietrich von Bern; *Wigalois*; *Cronica* of Schondoch's *Königin von Frankreich und der ungetreue Marschall*; *Der Rheinische Merlin*; *Wieland der Schmied*.

NEWMAN, Jonathan. "Poetic Self-Performance and Political Authority in the *Companho* Lyrics of Guilhem de Peitieu." *Tenso* 27.1–2 (2012) 25–44.

Keywords: troubadour lyric.

PARTRIDGE, Stephen, and KWAKKEL, Erik, eds. *Author, Reader, Book: Medieval Authorship in Theory and Practice*. Toronto: University of Toronto Press, 2012. 305 p. 11 halftones.

Includes essays on Walter Map, Geoffrey Chaucer, Christine de Pizan, Robert Henryson, and others, with emphasis on authors' self-mythologizing, their involvement in book production, censorship and self-censorship, and other topics related to authorship. (AECC)

Keywords: *De nugis curialium* (Courtiers' Trifles); *Canterbury Tales*: "Manciple's Tale"; "Retraction"; *Legend of Good Women*; Robert Henryson, *Morall Fabillis*; Ovid, *Metamorphoses*; Ovid, *Tristia*; Ovid, *Epistulae ex Ponto*; *Advision Christine*; *Chemin de long estude*; *Cité des dames*; *Epistre Othea*; *Epître au dieu d'amours*; *Livre des fais et bonnes meurs du sage roy Charles V*; *Mutacion de Fortune*; *Querelle de la Rose*; John Gower; King Henry II of England; King Richard II of England; Oxford, Corpus Christi College MS 32; London, British Library, MS Harley 4431; mirror for princes / *Fürstenspiegel*; *auctoritas*; author-mythology; witticisms / *bon mots*; codicology; formal (medieval) scholarly reading techniques.

RANKOVIĆ, Slavica, with BUDAL, Ingvil Brügger, CONTI, Aidan, MELVE, Leidulf, and MUNDAL, Else, eds. *Modes of Authorship in the Middle Ages*. Toronto: Pontifical Institute of Mediaeval Studies, 2012. 427 p. 4 halftones.

Includes two relevant articles, one on the distributed authorship of *Skírnir's Journey* and the other on editing *Strengleikar*, a collection of 21 *lais*, including *lais* by Marie de France, in Old Norwegian prose translation preserved in a thirteenth-century manuscript. (AECC)

Keywords: Breton Lais; *Elis saga ok Rósamundu*; *riddarasaga* (chivalric saga); *Skírnismál* or *For Skírnis*; distributed creativity; oral tradition; literalization

(“Verschriftlichung”); Copenhagen, Kongelige Bibliotek, MS GKS 2365 (*Codex Regius*); Uppsala University Library, MS De la Gardie 4–7; text editing; Old and New Philology; digital edition; synoptic edition.

II. TEXTS

DANON, Samuel (trans). François VILLON. “Three ballades.” *Metamorphoses* 20.2 (2012) 30–37.
Keywords: French poetry.

MADDOX, Donald and STURM-MADDOX, Sara, trans. *Melusine; or, The Noble History of Lusignan*, by Jean d’Arras. Philadelphia: Penn State University Press, 2012. 264 p.

A translation of the story of *Melusine* into English. This text opens a window onto late medieval European chivalric culture, its refinements, its brutality, and its anxieties. Ranging from Ireland to Armenia, the story of the fairy Melusine and her family provides a wealth of descriptive detail about courtly life and the cultural importance of family and property. Supported by an introduction and notes.

ROSENBERG, Samuel N., and TERRY, Patricia (trans). “Five anonymous ballads translated from the Occitan and one ballad translated from the Spanish.” *Metamorphoses* 20.1 (2012) 96–111.
Keywords: Occitan poetry, Spanish poetry.

SPEARING, A.C. *Medieval Autographies: The “I” of the Text*, The Conway Lectures in Medieval Studies. Notre Dame, IN: University of Notre Dame Press, 2012. 360 p.

Considers medieval English first-person writing, focusing on the “I” as a shifting textual phenomenon. Beginning with what may be the earliest extended first-person narrative in Middle English, *Winner and Waster*, the book examines instances of the dit, a genre of French medieval poetry, as discussed by French scholars, analyses Chaucer’s *Wife of Bath’s Prologue* as a textual performance, and devotes separate chapters to detailed readings of Hoccleve’s *Regement of Princes* prologue, his *Complaint and Dialogue*, and the first-person elements in Osbern Bokenham’s legends of saints.

III. STUDIES

BARLETTA, Vincent. "The Greeks and the Romans: Language and the pragmatics of performance in the *Libro de buen amor*." *HispRev* 80.3 (Summer 2012): 349–370.

Focuses on the fictional disputation between the Greeks and the Romans in the *Libro de buen amor* (Juan Ruiz, fourteenth century). The episode is a parody of the "translatio studii" between Classical Greece and Rome, in the form of a debate. The debate is carried out with each side using its own system of hand signs, leading to misrecognition, though the two sides reach a resolution. Barletta argues that the episode (and the work as a whole) is informed on the one hand by a theory of language developed in the Latin West by scholars such as Augustine, and on the other by the author's concern for the pragmatic, performative and poetic modes of signification within concrete social settings. (CDS)

BARSELLA, Susanna. "Angels and Creation in *Paradiso* 29." *MLN* 127.1 (April 2012): 189–198.

Dante attributes to angels both contemplative and active functions, with contemplation seen as conducive to the divine knowledge enabling them to act as instruments of divine providence. His definition of angels as "pure act" at *Paradiso* 29.33 is in keeping with Aquinas's doctrine of being and essence according to which, though angels are incorporeal and immaterial forms, it is possible to distinguish both act and potency in them. (DAM)

BOLLO-PANADERO, María Dolores. "La transversalidad de la moaxaja en el proceso de formación cultural andalusí." *Hispanófila* 165 (May 2012): 3–13.

Examines the "muwashshah", a form of medieval Andalusian poetry composed in Classical Arabic or Hebrew with a final couplet (the "kharja") in Ibero-Romance. The author, adopting a post-colonial perspective, maintains that this poetic form exemplifies the heterogeneous nature of the multiethnic society of al-Andalus, against the common view of a society ethnically stratified and divided into Christians, Arabs, Jews, Neo-Christians and Neo-Muslims. Rather than searching for the poetic and formal "roots" of this genre, the author contends that the "muwashshah" exemplifies the performative process of a culture which, following Glissant's concepts of transversality, was a convergence of existing cultural substrata that brought about a change in cultural identification. (CDS)

BRADY, Lindy. "Antifeminist Tradition in *Arthur and Gorlagon* and the Quest to Understand Women." *NandQ* 59.2 (2012):163–166.

Examines analogues for antifeminist rhetoric and tropes on female behavior that could tie *Arthur and Gorlagon* with Chaucer's Wife of Bath's Prologue/Tale. (CEH)

BUDAL, Ingvil Brügger. "Visible Stratification in a Medieval Text: Traces of Multiple Redactors in a Text Extant in a Single Manuscript." *Modes of Authorship in the Middle Ages*, 309–324. [C-RANKOVIĆ].

Examines the potential contributions of Old and New Philology to editing the *Strengleikar* (a collection of 11 Breton lais, including some by Marie de France, in Old Norwegian prose translation, extant in a single MS) and considers the benefits of print and digital synoptic editions of these texts, which represent different dialects pointing to different translators and some of which are themselves the source texts for further translation, e.g., into Old Icelandic. (AECC)
Keywords: *Elis saga ok Rósamundu*; *riddarasaga* (chivalric saga); text editing; Old and New Philology; digital edition; synoptic edition; Uppsala University Library, MS De la Gardie 4–7.

CAROLAN, Mary Ann McDonald. "Counting by Fives: A Literary Reading of *Inferno*." *MLN* 127.1 (April 2012): S138–S145.

The carnality of the *Inferno*, with its horrible punishments for sins sensuously described, suggests that five, the number of the senses, perhaps best describes this canticle, just as seven arguably represents *Purgatorio* and three, *Paradiso*. An analysis of every fifth canto in the *Inferno* reveals that Dante considers poetic traditions from the past inherently lacking as he writes the pilgrims journey to God. (DAM)

CLARK, Kenneth Patrick. "A Good Place for a Tale: Reading the *Decameron* in 1358–1363." *MLN* 127.1 (April 2012): 65–84.

The oldest surviving witness to Boccaccio's *Decameron*, Florence ms. Magliabechiano II, II 8 comprises the conclusions to Days I–IX, the *ballate*, Dioneo's story in X.10, and an opening compiler's prologue. It represents a valuable early "reading" of the *Decameron* that guides the reader's response in a series of rubricated headings, responding to key features of *compilatio* that blur the boundaries between author, compiler, and the figure of Dioneo. (DAM)

CLASSEN, Albrecht. "Tradition and Popular Song Poetry: From Oswald von Wolkenstein to Georg Forster." *FCS* 37 (2012): 1–16.

Describes song-books, many of which are not published yet. Just a few of them are in print or facsimiles. Among them are the songs of Oswald von Wolkenstein, Clara Hätzlerin (scribe), the *Ältere Augsburger Liederbuch*, the *Weimarer Liederhandschrift Q564*, and *Frische Teutsche Liedlein*. These song-books are compilations of songs of previous and contemporary poets, as well as other stories about Troy, *Maier Betz*, *Hildebrandslied*, *Tannhäuser*, and also dialogues between mother/daughter and father/son, concerning love and behavior, but also interspersed Marian songs. Classen details the contents and sources of these popular song-books and so gives an overview of some of them, but there are many more, about which he had published earlier. (SJ)

Keywords: Georg Forster.

COXON, Sebastian. "Wit, Laughter, and Authority in Walter Map's *De nugis curialium* (Courtiers' Trifles)." *Author, Reader, Book*, 38–55. [C-PARTRIDGE].

Discusses several anecdotes used by Walter Map in his auto-biographical writings to create his author-mythology as a scholar admired for his witty repartees and bon mots, thus creating an additional social as well as scholarly dimension to his auctoritas. (AECC)

Keywords: *De nugis curialium* (Courtiers' Trifles); authorship; witticisms / *bon mots*; codicology; King Henry II of England; Oxford, Corpus Christi College MS 32.

DELCOURT, Denyse. "Swords and Flowers: Conversion in *La Chanson de Roland* and *Floire et Blanchefleur*." *MLN* 127.6 (April 2012): 34–53.

The genealogical link between Floire and Charlemagne invites a comparison between two types of conversion, based on violence or on love. This dichotomy reflects an opposition between the conversion ideologies of Bernard of Clairvaux and Peter the Venerable. (DAM)

EALY, Nicholas. "The Poet at the Mirror: René d'Anjou and Authorial Doubling in the 'Livre du Cœur d'Amour épris'." *FCS* 37 (2012): 17–45.

Ealy interprets the "Book of the Love-Smitten Heart" (1457), and especially the allegorical dream narrative, in a subtle way by comparing it with the myth of Narcissus, as found in Ovid and in the *Roman de la Rose*. After an introduction, the essay is divided into the chapters: Doubling and Imagery, Doubling at the Fountain of Fortune, Doubling at the Mirror of Love. Three manuscript illuminations are included at the end. By "Authorial Doubling" is meant, that the author René d'Anjou appears as a character, the narrator, as well as his heart as an allegory. But, whereas the Heart gets destroyed after his quest for "Sweet Mercy," the real person, however, does not. (SJ)

FALKEID, Unn. "Petrarch's Laura and the Critics." *MLN* 127.1 (April 2012): 64–71.

In contrast to Freccero's idolatrous circularity and Greene's failure of imitation, Mazzotta's "constructivist" interpretation of Petrarch's Laura give her back her reality by claiming that her elusive character arises from the powerlessness of language to represent the restless desire and the temporality of the lover. (DAM)

FALLON, Nicole. "The Christ Child in the Tree: The Motif in the Thirteenth-Century Wood-of-the-Cross Legends and Arthurian Romances." *The Christ Child in Medieval Culture*, 2012. 92–114. [C-DZON]. Surveys various "child in the tree" episodes in saints' legends and in Grail romances (specifically Wauchier's Second Continuation of Chrétien de Troyes's *Perceval*, *The Didot Perceval*, and *Durmart le Galois*) and presents a research review of the motif from the 1920s onwards; also presents a reading of the iconography of the motif in literature and in visual art, focusing on its amalgamation of the Fall, Crucifixion, Resurrection, and Last Judgement. (AECC) **Keywords:** Guillaume de Deguileville, *Le pelerinage de l'ame*; iconography; Seth's vision of the Tree of Paradise.

GILES, Ryan D. "The apple that fell from Aristotle's hand: Fruits of love and death in the *Libro de buen amor*." *HispRev* 80.1 (Winter 2012): 1–19. Examines the metaphors of fragrant, but rotting, fruits in the *Libro de buen amor* (Juan Ruiz, fourteenth century). In particular, Giles shows how the poem's narrator draws on the Pseudo-Aristotelian *Liber de pomo sive De morte Aristotelis* (*Book of the Apple or Death of Aristotle*), where the apple, enticing fruit of sensuous love, also contains within itself decay and death. The theological metaphor of worldly love as a fruit having a pleasant aroma that disguises its decaying flesh, in opposition to the perpetually fresh fruit of the spirit, also appears in the story of Doña Endrina and Don Melón (based on the Pseudo-Ovidian *Pamphilus*) and in several other passages of the Archpriest of Hita's work. (CDS)

GINSBERG, Warren. "Hell's Borderlands: A Preliminary Cartography." *MLN* 127.1 (April 2012): 146–154.

Two allied but distinct sets of resemblances link the border crossings in Hell: one network connects the sodomites and usurers to the counterfeiters and falsifiers; another connects Dante's and Virgil's descent to the pits to their descent from them. Because they are parallel, Dante's boundaries share the ambiguities that characterize all such domains: simultaneously extensions and boundaries, these areas are equally part of the land they separate and separate from the lands they join. (DAM)

GROSSVOGEL, Stephen. "Justinian's *Jus* and *Justificatio* in *Paradiso* 6.10–27." *MLN* 127.1 (April 2012): 130–137.

Justinian's autobiographical sketch at *Paradiso* 6.10–27 is also an account of his *justificatio*, or justification in the eyes of God, which mirrors Dante's own justification in the *Commedia*. Justinian's work on the *Corpus juris civilis* after his conversion is an example of merit, an act of free will and proof of God's grace earning him the reward of eternal life. (DAM)

GROSSWEINER, Karen S. "A Tripartite Model for Determining Narratorial Subjectivity in Medieval Romance: The Composite Subject in *Partonope of Blois*." *SP* 109.4 (2012) 381–408.

The functional field of the narratorial "I" and its relation to "you" in this Middle English adaptation of the Old French *Partonopeus de Blois*. (SNR)

Keywords: Middle English, subjectivity, *Partonopeus de Blois*.

HARPER, April. "The Food of Love: Illicit Feasting, Food Imagery and Adultery in Old French Literature." *Medieval Sexuality: A Casebook*, eds. April Harper and Caroline Proctor. Routledge Medieval Casebooks. New York; Abingdon: Routledge, 2012.

The connections between food and adultery are examined in a range of Old French texts from the twelfth and thirteenth centuries, including the *Mort Artu*, Chrétien de Troyes' *Knight of the Cart*, the fabliaux *Baillet* and *Le prestre qui abevete*, and others.

HEUSCH, Carlos. "Juan Ruiz and the Heterodox Naturalism of Spain." *RR* 103.1–2 (January–March 2012): 11–47.

Juan Ruiz's heterodox amatory naturalism reflects the influence of a radical Averroist Aristotelianism whose antecedents include the Leonese Heresy of 1216–1236, Thomas Scotus, and the *Cordoban Virgil*. (DAM)

HIGGINS, Iain Macleod. "Master Henryson and Father Aesop." *Author, Reader, Book*, 198–231. [C-PARTRIDGE].

Argues that the ostensibly deferential pose taken by Robert Henryson's narrator in the dream-vision meeting with Aesop at the centre of the *Morall Fabillis* masks the passage of authority from the revered father figure, here depicted as a learned Roman noble rather than as the traditional figure of the grotesquely misshapen slave, to the Scottish heir and successor, who assumes his predecessor's *auctoritas* while narrating both Aesopian and Reynardian fables in a contemporary vernacular voice. (AECC)

Keywords: beast fables; dream vision; authorship; literary heir.

HOUSTON, Jason M. "Boccaccio at Play in Petrarch's Pastoral World." *MLN* 127.1 (April 2012): 47–53.

In his letter of 1353 (*Epistole* 10), Boccaccio rebukes Petrarch for refusing the invitation of the Signoria of Florence to return to the city as first *magister* of the *Studio Fiorentino*. Written in the pastoral mode with the intention of cajoling through critical satire, the letter transforms the panegyric idyll of Petrarch's pastoral style into a poetic *agon*. (DAM)

JANEIRO, Isidoro A. "Del silencio de la voz a la voz náufraga: Selomoth Ibn Gabirol y la poética del lamento." *Hispanófila* 166 (September 2012): 3–17.

Discusses the poetic work of Selomoth Ibn Gabirol (also known as Solomon ben Yehuda Ibn Gabirol), a Jewish poet and philosopher in eleventh-century al-Andalus. The author's analysis is based on the poems of a recently published collection (*Cantos de amor y muerte*). In these elegies the act of remembering is framed within the traditional medieval poetics of lament, but the author shows how the act of writing itself allows the poetic voice to re-construct and re-invent the memory of the loved one (to save it from oblivion), while at the same fixing that memory permanently, paradoxically accentuating the fact that the loved one is gone, that has ceased to exist. The act of writing allows the poet to face the grief, but also to circumscribe it and therefore overcome his loss. (CDS)

JEFFERIS, Sibylle. "Die mittelniederdeutschen Übertragungen aus dem *Heiligenleben* Hermanns von Fritzlar: *Alexius* und *Von den Aposteln* (mit Editionen)." *Medieval German Textrelations*, 41–72. [C-JEFFERIS]. The Low German texts of *Alexius* and of *Von den Aposteln* are edited in parallel with the original work of Hermann von Fritzlar in Hessian, located in the Heidelberg University Library. The Low German *Alexius* is located in Dessau, and the Low German *Von den Aposteln* (originally: *Philippi, Jacob und Walpurgis*), used to be in Halberstadt, but is lost now. The latter was once transcribed in 1877 by Gustav Schmidt. The two Low German manuscript copies are compared with the original work in Heidelberg, in order to document alterations and omissions. (SJ)

Keywords: Dessau, ms. Georg 73; Halberstadt, Codex 133; *Heiligenleben*.

JEFFERIS, Sibylle. "Die schlesische Prosabearbeitung *Cronica* von Schondochs *Königin von Frankreich und der ungetreue Marschall* (mit Neuedition)." *Medieval German Textrelations*, 111–118. [C-JEFFERIS].

Editing of the anonymous prose version anew of the rhymed Alemannic novella *Die Königin von Frankreich und der ungetreue Marschall* of Schondoch of ca. 1400. The prose is now lost together with the whole manuscript R 304, of the Stadtbibliothek Breslau. It was once transcribed in 1940. I am analyzing the transformation of the novella into the prose version, to point out differences and expansions. (SJ)

Keywords: Silesian prose novel.

JEFFERIS, Sibylle. "Legenden und Legendare: Bilanz der letzten 30 Jahre am Beispiel der *Alexiuslegende A* (mit Edition des Münchner Fragments aus Regensburg sowie Faksimiles, einem Stemma der *Alexisu A* Hss. und zwei Fresken aus Regensburg und Esslingen)." *Medieval German Textrelations*, 317–388. [C-JEFFERIS].

This review-essay traces the transmission of the anonymous Middle High German *Alexius A* and placing it originally in Regensburg, together with its oldest manuscript (here edited and supplied with the facsimile), its Latin source and its reception in the *South German Heiligenleben* (both edited here as well), and a stemma, as well as two frescoes in Regensburg and Esslingen. The reception in other versions of the *Alexiuslegende* is also discussed, as well as most of the relationships between the various versions. (SJ).

Keywords: ms. Munich cgm 5249/ 61a; *Magnum Legendarium Austriacum*; Konrad von Würzburg.

KING, David S. "Learning from Loss: Amputation in Three Thirteenth-Century French Verse Romances." *Modern Philology* 110.1 (2012): 1–23. Comparison of the rapport between virtue or wickedness and bodily integrity in Philippe de Remi's *Le roman de la Manekine*, Gerbert de Montreuil's *Le roman de la Violette* and Raoul de Houdenc's *Meraugis de Portlesguez* that acknowledges the romances' indebtedness to multiple medieval literary genres, including saints' lives and the *chanson de geste*. (KGC)

Keywords: disability studies; hagiography; Jacques de Voragine, *La légende dorée*; Florence de Rome; *Chronique de Pseudo-Turpin*; *Chanson de Roland*; Prose *Lancelot*; Chrétien de Troyes, *Yvain*.

KIRKHAM, Victoria. "Contrapasso: The Long Wait to *Inferno* 28." *MLN* 127.1 (April 2012):1–12.

The word *contrapasso*, "the justice of retaliatory punishment," appears only once in the *Commedia*, spoken by Bertran de Born's severed hear in *Inferno* 28, raising the question why the long wait to introduce it. It is a well-planned delay based on numerology, 28 being a "perfect number" equal to the sum of

its parts, and on connections with parallel sites in *Purgatorio* 28 and *Paradiso* 28. (DAM)

KIRSHNER, Julius. "Was Bartolo da Sassoferrato a Source for Christine de Pizan?" *Mediaeval Studies* 74 (2012): 263–282.

Argues that there is no textual or contextual evidence for the claims by Earl Jeffrey Richards that Christine de Pizan knew the medieval commentaries on the *Corpus iuris civilis* well and that she consciously engaged Bartolo da Sassoferrato's commentaries; similarly, the allusive use of judicial discourse and procedures in her writings does not indicate knowledge of *ius commune* jurisprudence. (AECC)

Keywords: *Livre de paix*; *Cité des dames*; *Livre du corps de policie*; Christine de Pizan, legal knowledge; Roman law; jurisprudence; legal commentaries.

KLEINHENZ, Christopher. "The Bird's-Eye View: Dante's Use of Perspective." *MLN* 127.1 (April 2012): 225–232.

Dante employs a variety of visual perspectives—horizontal, vertical, or a combination of both—to generate meaning in the *Commedia*. Examples of bird's-eye views include that of the whole of Malebolge, described as a castle surrounded by concentric moats, seen from a position on Geyron's back in *Inferno* 18, that of the procession in the Earthly Paradise in *Purgatorio* 29, and that of the little globe of earth seen back through the seven spheres from the Heaven of the Fixed Stars in *Paradiso* 22. (DAM)

LURKHUR, Karen. "Policing the Boundaries of Masculinity in *La fille du comte de Pontieu*." *RR* 103.1–2 (January–March 2012): 175–190.

The daughter of the count of Pontieu uses her control over both her Christian and Saracen husbands to criticize and shape their manhood. Tiebaus show his masculine inadequacy by his inability to produce and heir or to protect his wife, the sultan by his inability to control his wife. Her complicated erotic life is linked to a specific discourse of masculinity constructed using narrative structures borrowed from the *chanson de geste*. (DAM)

MCDONALD, William C. "So wol dir gotes wundertal': Thirteenth-Century Song-Poems on the World by Friedrich von Sonnenburg." *Mediaeval Studies* 74 (2012): 219–241.

Argues that the polemical "world-poems" challenging Friedrich von Sonnenburgs' (variant spellings: Sunnenburg, Suonenburg) defence of the world are not by a second (anonymous) poet, but that Friedrich composed the two sets of poems as a primer on the favourable and unfavourable views

of the world. Friedrich subtly guides his audience at the Bavarian ducal court towards a measured view by creating a dialectical tension and *disputatio* between *contemptus mundi* and celebration of the world as divine creation but ultimately depicting Lady World (Frau Welt, *vro werlt*) favourably as partner with God. (AECC)

Keywords: Walther von der Vogelweide; Konrad von Würzburg; Reinmar von Zweter; Meistersinger; *Sangspruchdichtung* (song-poems); Jenaer Liederhandschrift (Jena, Thüringer Universitäts- und Landesbibliothek El. f 101); Große Heidelberger Liederhandschrift (Heidelberg, Universitätsbibliothek Cod. Pal. germ. 848); Kleine Heidelberger Liederhandschrift (Cod. pal. germ. 357).

McGRADY, Deborah. "Reading for Authority: Portraits of Christine de Pizan and Her Readers." *Author, Reader, Book*, 154–177. [C-PARTRIDGE]. Analysis of the textual, visual, and paratextual evidence of Christine's works, especially in MS Harley 4431, and argues that Christine's frequent reflections on her status as a learned lay woman reading the works of others bear witness to her mastery of formal meditative reading practices and techniques and serve to cultivate her authorial identity and to assert her authority based on her status as an unparalleled reader. (AECC)

Keywords: *Advisio Christine*; *Chemin de long estude*; *Cité des dames*; *Epistre Othea*; *Epître au dieu d'amours*; *Livre des fais et bonnes meurs du sage roy Charles V*; *Mutation de Fortune*; *Querelle de la Rose*; London, British Library, MS Harley 4431; authorship; medieval scholarly reading techniques; *auctoritas*.

MARCUS, Millicent Joy. "The Seriousness of Play in Boccaccio's *Decameron*." *MLN* 127.1 (April 2012): 42–46.

Rather than a polemical response to Boccaccio's own moralizing gloss on the tale, Pasolini's solemn treatment of Ser Ciappelletto's funeral in *Decameron* 1.1 allows both modes to coexist in a state of non-contradiction: the power of hagiography persist regardless of its manipulation by an unscrupulous con artist. (DAM)

MONSON, Don A. "Censorship and Self-Censorship? The Case of Drouart la Vache, Translator of Andreas Capellanus." *Mediaeval Studies* 74 (2012): 243–261.

Considers Drouart la Vache's 1290 verse translation of Andreas Capellanus's *De amore* and argues that the modifications in Drouart's *Livres d'Amours* do not indicate self-censorship in response to Bishop of Paris Étienne Tempier's 1277 decree of censorship of the source text but can be explained as arising

from a return to the earlier practices of vernacular adaptation and updating of the source text for new audiences rather than literal translation; given the retention of controversial topics, the alterations are unlikely to result from fear of being associated with a condemned work. (AECC)

Keywords: translation vs. adaptation; verse translation.

NEWMAN, Jonathan. "Poetic Self-Performance and Political Authority in the *Companho* Lyrics of Guilhem de Peitieu." *Tenso* 27.1–2 (2012) 25–44.

Keywords: troubadour lyric.

NICHOLS, Stephen G. "Counter-figural Topics: Theorizing Romance with Eugene Vinaver and Eugene Vance." *MLN* 127.6 (April 2012): 174–216.

Romance created a language of literary identity for nobles, a physical and moral *habitus* specific to this class, which is why so many romance plots concern the moral education of the hero. Three axiological principles constitute this *habitus*: 1) the assertion of an historical status different from but akin to royal authenticity; 2) a class identity based on birth and sociolect distinct from an indigenous population and its language; 3) a figurative narrative of origins that claims the founders of the culture as members of this class while predicting a restoration of former glory by their descendants. (DAM)

OBERMEIER, Anita. "The Censorship Trope in Geoffrey Chaucer's *Manciple's Tale* as Ovidian Metaphor in a Gowerian and Ricardian Context." *Author, Reader, Book*, 80–105. [C-PARTRIDGE].

Explores the discursive, metaphoric, and historical connections between authorship, royal power, and the literary trope of censorship and self-censorship, especially in Ovid, John Gower, and in Chaucer's "Manciple's Tale" and "Retraction" as well as Chaucer's *Legend of Good Women*. (AECC)

Keywords: *Epistulae ex Ponto*; *Metamorphoses*; *Tristia*; King Richard II of England; mirror for princes / *Fürstenspiegel*.

ORMROD, W. Mark. "John Mandeville, Edward III, and the King of Inde." *ChauR* 47.1 (2012): 314–339.

Discusses likely candidates for authorship of *Mandeville's Travels* and the social contexts for reception of the work at King Edward III's court. Evidence from the Anglo-Norman translation (Jean de Mandeville, *Le Livre des Merveilles du Monde*), visitors to Edward's court and his interests in exotic lands, and English Mandeville families are considered. (CEH)

RAFFA, Guy P. "A Beautiful Friendship: Dante and Virgin in the *Commedia*." *MLN* 127.1 (April 2012): 72–80.

Without ever using the word *amico*, the *Commedia* shows a beautiful friendship between Dante and Virgil which contrasts with the failed friendships of Francesco and Paolo, Ulysses and Diomedes. Unlike the medieval Christian sources behind his relationship with Beatrice, Dante's friendship with Virgil draws on the classical friendship literature of Aristotle and Cicero. (DAM)

RANSOM, Daniel J. "Annotating *Purgatorio* 5.103–129." *MLN* 127.1 (April 2012): 13–20.

The storm created by demons contending for Buonconte da Montefeltro's body in *Purgatorio* 5 can be understood in light of Christian folklore. Though perhaps not Dante's source, a similar story concerning the death of Simon de Montfort points to a common tradition. (DAM)

SHOAF, R. Allen. "Delivering Dante: Representations of Reproduction in the *Commedia*." *MLN* 127.1 (April 2012): 81–90.

Made in Bologna in 1400, the anonymous, incomplete illuminations of the *Commedia* in ms. Roma Bibliotheca Angelica 1102 suggest that the artist had a very clear idea of Dante's understanding of the role of human sexuality and sexual reproduction in salvation, ideas which may have derived from the poet himself through the intermediary of his son Pietro, who studied law in Bologna. (DAM)

SINCLAIR, Finn E. "Poetic Creation in Jean Froissart's *L'espinette amoureuse* and *Le joli Buisson de Jonece*." *Modern Philology* 109.4 (2012): 425–439.

The transformation of the autobiographical self into the poetic self with particular attention to Froissart's *dits amoureux*. (KGC)

Keywords: memory; (pseudo-)autobiography.

STEPHENS, Carolyn King. "Milieu, John Strecche, and the "Gawain"-Poet." *FCS* 37 (2012): 139–100.

This long essay, masterfully and convincingly written by Stephens, portrays the milieu, in which the Gawain-poet wrote "Sir Gawain and the Green Knight," (*SGGK*), by demonstrating the physical, cultural, and intellectual background, including photos and facsimiles of castles, portraits, monograms, and writing samples of the Gawain-poet and the author John Strecche, chronicler of the household of King Henry V and his family. It is a great introduction to the *SGGK* and a summary of all the previous studies and views on the same subject as well. Stephens convincingly explains her own theory and findings, namely

that the poem was written in 1428 (not before), that the family portrayed was Tudor, that the location and dialect was in Warwickshire, including Warwick Castle and Kenilworth Castle, that the patron was Richard Beauchamp, the guardian of the infant king Henry VI, and that the protagonists in the poem reflect the persons and circumstances of Henry V, his widow Katherine Valois, Richard Beauchamp, and Owain Tudor. (SJ)

STOCCHI-PERUCHIO, Donatella. "Federico II e l'ambivaleza del sacro nella *Commedia*." *MLN* 127.1 (April 2012): 233–244.

Whereas the *dictamen* of Nicolaus Barenensis presents Frederick II's imperial justice as a sacred imitation of Christ, Dante seems intent on dismantling this image. Especially the story of Pier delle Vigne's suicide (*Inferno* 13) gives the sense of a reciprocal sacrilege which turns on its head the ideal of justice previously represented by the emperor. (DAM)

STONE, Gregory B. "Dante as Celestial Soul: The Final Verse of *Paradiso* in the Light of Avicenna's Metaphysics." *MLN* 127.1 (April 2012): 99–109.

At the end of the *Commedia*, Dante has become what Avicenna calls a "celestial soul," not an "Intellect" but a soul moved in continuous circular motion by its love and desire for Intellect. The "amore che move il sole ..." of the final verse is not God but the celestial soul. (DAM)

THORVALDSEN, Bernt Øyvind. "The Eddic Author: On Distributed Creativity in *The Lay of Prymr* and *Skírnir's Journey*." *Modes of Authorship in the Middle Ages*, 251–263. [C-RANKOVIĆ].

Argues that in the process of transference from the oral tradition with distributed authorship, possibly including dramatic performance of the dialogue passages in *Skírnir's Journey* (alternative titles: *Skírnismál* or *For Skírnis*), to a written medium with concomitant literalization explains the disagreement between prose and verse passages in the work; authors from different periods contributed different concepts of tradition, thus engaging in a historical distribution of creativity as well. (AECC)

Keywords: distributed creativity; literalization ("Verschriftlichung"); Copenhagen, Kongelige Bibliotek, MS GKS 2365 (*Codex Regius*).

VÉLEZ-SAINZ, Julio. "Mecenazgo y representación: imágenes de Álvaro de Luna en el *Libro de las virtuosas y claras mugeres*, el castillo de Escalona y la Catedral de Toledo." *HispRev* 80.2 (Spring 2012): 175–198.

The author describes the images of power and patronage of Álvaro de Luna, personal advisor of King Juan II and considered the most powerful man at the king's court in the first half of the fifteenth century. Three iconographic sources are compared: The manuscript images in Álvaro de Luna's own work, the *Libro de las virtuosas e claras mugeres* (*Book of the Illustrious and Virtuous Women*); the pictorial decorations in the Castle of Escalona, rebuilt by Álvaro de Luna as a palace to entertain the king; and the pictorial decorations in the Chapel of Santiago at Toledo's Cathedral, where Álvaro de Luna is buried, rebuilt by his daughter after his death. All three form part of the same self-promoting program aimed at enhancing Álvaro de Luna's reputation of power and courtly virtues. (CDS)

VIANNA, Luciano José. "The use of the past in the Crown of Aragon: the MS 1 of the Library of the Universitat de Barcelona." *Comitatus* 43 (2012): 95–113.

Considering the relationship between power and writing during the reign of Peter IV of Aragon (1213–1276, Vianna addresses the venue of the court for the dissemination of narratives and the encouragement of literacy among knights. Narratives provide an "imitation of the facts," "literary training for a war culture," "autonomous training for the knights," and behavioral improvement through imitation of their ancestors (99–100). Considering the production of manuscripts in the fourteenth century, Vianna finds the introduction of writing to government based on Peter's signatory authority and royal interference in the production of manuscripts to uncover the relationship between textual and political contexts. The article focuses on the confiscation of the Crown of Majorca and the copy of the *Book of Deeds*, both in 1343, to demonstrate the cooption of history to serve royal goals. (NC)

ZINGESSER, Eliza. "The Vernacular Panther: Encyclopedism, Citation, and French Authority in Nicole de Margival's *Dit de la panthère*." *Modern Philology* 109.3 (2012): 301–311.

The various sources and encyclopedic aspirations of the titular text, with particular attention to the use French sources as a means to promote, illustrate and/or defend French vernacular poetry. (KGC)

Keywords: Dante Alighieri, *De vulgari eloquentia*; Brunetto Latini, *Tesoretto*; Guillaume de Lorris and Jean de Meun, *le Roman de la Rose*; Andreas Capellanus, *De Amore*; Adam de la Halle, *grands chants courtois*; lapidaries; bestiaries; rhetoric; *auctoritas*.

IV. REVIEWS

ADAMS, Tracy. *The Life and Afterlife of Isabeau of Bavaria*. Rethinking Theory. Series eds. Stephen G. NICHOLS and Victor E. TAYLOR. Baltimore: The Johns Hopkins University Press, 2010. Rev. by Brooke Heidenreich FINDLEY. *Women in French Studies* 20 (2012): 104–105.

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

ASHE, Laura, DJORDJEVIĆ, Ivana and WEISS, Judith, eds. *The Exploitations of Medieval Romance*. Cambridge: Brewer, 2010. Rev. by Scott KLEINMAN. *Philological Quarterly* 91.1 (2012): 121–124. (KGC) **Keywords:** Chrétien de Troyes, *Cligés*; Marie de France, *Lanval*.

BANDSMA, Frank. *The Interlace Structure of the Third Part of the Prose "Lancelot"*. Woodbridge, Suffolk: Boydell and Brewer, 2010. Rev. by Carol J. CHASE. *Speculum* 87.1 (January 2012): 186–188.

BERMAN, Nina. *German Literature on the Middle East: Discourses and Practices 1000–1989*. Ann Arbor: The University of Michigan Press, 2011. Rev. Douglas MCGETCHIN. *GQ* 85 (2012): 214–215.

BURGUY, Georges Frédéric. *Grammaire de la langue d'oïl ou grammaire des dialectes français aux XI^e et XIII^e siècles suivie d'un glossaire*. Vol. 1. Munich: Lincom, 2011. Rev. by Kathryn KLINGEBIEL. *FR* 85.6 (May 2012): 1216–1217.

CERQUIGLINI-TOULET, Jacqueline. *A New History of Medieval French Literature*. Trans. Sara Preisig. Baltimore: Johns Hopkins University Press, 2011. Rev. by Hans R. RUNTE. *DFS* 97 (Winter 2011): 105–106. **Keywords:** French literary history.

COY, Jason Philip, MARSCHKE, Benjamin, and SABEAN, David Warren, eds. *The Holy Roman Empire, Reconsidered*. New York and Oxford:

Berghahn Books, 2010. Rev. Joachim WHALEY. *GerSR* 35 (2012): 389–391.

DESCHAMPS, Eustache, *L'art de dictier*. Ed. Jean-François KOSTA-THEFAINE. Clermont-Ferrand: Paleo. 2010. Rev. by Deborah M. SINNREICH-LEVI. *FR* 85.5 (April 2012): 946.

Highlights the importance of Eustache Deschamps and acknowledges that this new edition will be a “valuable new resource” for “scholars seeking a first encounter” with *L'Art de dictier* and instructors who can supplement the edition with secondary materials. The reviewer notes that the glossary might have been a bit longer to assist readers who are “unskilled in medieval French,” the list of studies about Deschamps is “idiosyncratic,” the list of general studies is “bafflingly short,” and the introduction is “tiny.” (BJE)

ECHARD, Siân, ed. *A Companion to Gower*. Cambridge: D.S. Brewer, 2004. Re-issued in paperback, Cambridge: D.S. Brewer, 2010. Rev. by Matthew McCABE. *UTQ* 81.3 (2012): 736–737.

Keywords: John Gower; biography; manuscript studies; Gower's early reception.

EDMONDSON, George. *The Neighboring Text: Chaucer, Boccaccio, Henryson*. Notre Dame: University of Notre Dame Press, 2011. Rev. by Gillian ADLER. *Comitatus* 43 (2012): 184–186. Relying on psychoanalysis, Edmondson re-frames literary criticism by mapping conversations among courtly literatures available to a medieval audience. Chapter three relies on Žižekian terminology to consider Chaucer's *Troilus and Criseyde* in its historical moment including London and Richard's court. By mining allusions within *Troilus*, Edmondson argues against imaginary loss and for “an impossibility of an Other” in Ricardian London. *The Neighboring Text* models an original means to consider the relationship between literature and its synchronic, cultural contexts. (NC)

ELEY, Penny. *“Partonopeus de Blois”: Romance in the Making*. Woodbridge, Suffolk: Boydell and Brewer, 2011. Rev. by Douglas KELLY. *Speculum* 87.4 (October 2012): 1188–1189.

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

FAJARDO-ACOSTA, Fide. *Courtly Seductions, Modern Subjections: Troubadour Literature and the Medieval Construction of the Modern Subject*. Tempe: Arizona Center for Medieval and Renaissance Studies, 2010. Rev. by Alexandre LEUPIN. *Speculum* 87.2 (April 2012): 545–547.

FARINA, William. *Chrétien de Troyes and the Dawn of Arthurian Romance*. Jefferson, NC: McFarland and Company, 2010. *Speculum* 87.1 (January 2012) Rev. by Grace M. ARMSTRONG. *Speculum* 87.1 (January 2012): 208–210.

GARVER, Valerie. *Women and Aristocratic Culture in the Carolingian World*. Ithaca, NY: Cornell University Press, 2009. Rev. Hans HUMMER. *GerSR* 35 (2012): 385–385.

GILES, Ryan D. *The Laughter of the Saints: Parodies of Holiness in Late Medieval and Renaissance Spain*. Toronto: University of Toronto Press, 2009. Rev. by David ARBESÚ. *Hispanófila* 165 (May 2012): 135–137.

GLENN, Jason, ed. *The Middle Ages in Texts and Texture: Reflections on Medieval Sources*. Toronto: University of Toronto Press, 2011. Rev. by Richard Matthews POLLARD. *Comitatus* 43 (2012): 239–240.

This collection of twenty-six essays, written by former students of historian Robert Brentano, offers an array of topics. Among them is the essay by Amy Remensnyder who relies on the works of Chrétien de Troyes and Marie de France to explore the roles of the twelfth-century aristocracy. Given the changing demographics and the abundance of landless knights, her study traces their loss of position as counselors to kings. (NC)

HARTMAN, A. Richard and MALICOTE, Sandra C., eds. and trans. *Elye of Saint-Gilles: A Chanson de Geste*. New York: Italica Press, 2011. Rev. by Molly C. Robinson KELLY. *Speculum* 87.3 (July 2012): 874–876.

HARVEY, Ruth, and PATERSON, Linda. *The Troubadour Tensos and Partimens: A Critical Edition*. 3 vols. Gallica. Cambridge, UK. D.S. Brewer, 2010. Rev. by Michelle WILHITE. *Tenso* 27.1–2 (2012) 109–113.

HERNANDO, Julio F. Poesía y violencia: representaciones de la agresión en el Poema de mio Cid. Palencia, Spain: Ediciones Cálamo, 2009. Rev. by Grant GEARHART. *Hispanófila* 166 (September 2012): 143–145.

HOFMEISTER, Wernfried, trans. *Oswald von Wolkenstein. Das poetische Werk: Gesamtübersetzung in neuhochdeutsche Prosa*. Berlin and New York: de Gruyter, 2011. Rev. Albrecht CLASSEN. *FCS* 37 (2012): 246–248.

HUOT, Sylvia. *Dreams of Lovers and Lies of Poets: Poetry, Knowledge, and Desire in the Roman de la Rose*. London: Modern Humanities Research, 2010. Rev. by David F. HULT. *Speculum* 87.1 (January 2012): 237–239.

KERTH, Thomas. *King Rother and His Bride: Quest and Counter-Quests*. Woodbridge, Suffolk: Boydell and Brewer, 2010. Rev. by Tina BOYER. *Speculum* 87.1 (January 2012): 243–245.

KIENING, Christian. *Unheilige Familien. Sinnmuster mittelalterlichen Erzählens*. Würzburg: Königshausen and Neumann, 2009. Rev. Annette VOLFING. *GQ* 85 (2012): 215–216.

KOBLE, Nathalie. “*Les Prophéties de Merlin*” en prose: *Le roman arthurien en éclats*. Paris: Honoré Champion, 2009. Rev. by Jean BLACKER. *Speculum* 87.1 (January 2012): 245–246.

LABÈRE, Nelly, ed. *Être à table au Moyen Âge*. Madrid: Casa de Velázquez, 2010. Rev. by Kristin L. BURR. *FR* 86.2 (December 2012): 389–390. Positive review of a collection of essays that focus on “eating in medieval texts from France and the Iberian peninsula.” The reviewer summarizes well the various contributors’ approach to the topic: linguistic, literary, or historical. She notes that the broad scope of this collection is a strength, but can also be a drawback if one is “not fluent in all of the languages featured.” It is further observed that this collection might be most appropriate for a specialized readership because many of the works are not widely studied. (BJE)

LEACH, Elizabeth Eva. *Guillaume de Machaut: Secretary, Poet, Musician*. Ithaca, NY and London: Cornell University Press, 2011. Rev. by Jacques BOOGAART. *Music and Letters* 93.3 (August 2012): 397–399. Rev. by David MAW, *Early Music* 40.2 (2012): 310–313.

MARGOLIS, Nadia. *An Introduction to Christine de Pizan. New Perspectives on Medieval Literature: Authors and Traditions*. Gainesville: University Press of Florida, 2011. Rev. by Beverly J. EVANS. *Women in French Studies*

20 (2012): 121–123. Rev. by Karen GREEN. *Speculum* 87.4 (October 2012): 1227–1228.

MARTIN, Molly. *Vision and Gender in Malory's "Morte Darthur."* Woodbridge, Suffolk: Boydell and Brewer, 2010. Rev. by Karen CHEREWATUK. *Speculum* 87.1 (January 2012): 254–256.

MERKLEY, Paul A., ed. *Music and Patronage*. The Library of Essays on Music, Politics and Society. Farnham: Ashgate, 2012. xxvii + 598 p. Rev. Tim SHEPHARD. *Renaissance Quarterly* 66.3 (2013): 1059–1060.

MÜHLETHALER, Jean-Claude. *Charles d'Orléans: un lyrisme entre Moyen Âge et modernité*. Paris: Garnier, 2010. Rev. Rory G. CRITTEN. *FCS* 37 (2012): 239–241.

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

PURDIE, Rhiannon and CICHON, Michael, eds. *Medieval Romance, Medieval Contexts*. Woodbridge, UK: D.S. Brewer, 2011. Rev. by Katherine MCLOONE. *Comitatus* 43 (2012): 235–236.

Although the reviewer makes no specific mention of courts, this collection of essays privileges culture and history to emphasize the many different receptions of romance and their interplay with context. Pearsall's essay addresses the changes in modern literary criticism that make the collection necessary. Among the texts treated are *Floris and Blancheflor*, *Emaré*, *Sir Eglamour of Artois*, *The King of Tars*, *Sir Ferumbras*, *Guy of Warwick*, and the genre of the *chanson de geste*. The collection emphasizes the alterity and pleasure for modern readers of romance. (NC)

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

SAUL, Nigel. *Chivalry in Medieval England*. Cambridge, MA: Harvard University Press, 2011. Rev. by Sam Zeno CONEDERA. *Comitatus* 43 (2012): 274–277.

Saul provides a thematic and chronological tour of the developments definitive of chivalry for the English aristocracy. *Chivalry* focuses not only on what happened but on why it did. Saul finds, for example, the invention of the foundation myth of Arthur to answer the needs of a twelfth-century social reality rather than to attempt to recover a past accuracy. Although historical, the study analyzes the royal re-defining of chivalry to meet individual king and court needs as they respond to their historical context. (NC)

SCATTERGOOD, V.J. *Occasions for Writing: Essays on Medieval and Renaissance Literature, Politics and Society*. Dublin: Four Courts Press, 2010. Rev. Rosanne GASSE. *FCS* 37 (2012): 242–244.

SCHIEWER, Hans-Jochen, SEEGER, Stefan, and STOCK, Markus, eds. *Schmerz in der Literatur des Mittelalters und der Frühen Neuzeit*. Göttingen: V and R Unipress, 2010. Rev. Johannes TRAULSEN. *GQ* 85 (2012): 80–82.

SCHWOB, Anton, and SCHWOB, Ute Monika, eds. *Die Lebenszeugnisse Oswalds von Wolkenstein: Edition und Kommentar*. Vol. 4: 1438–1442, Nr. 277–386. Vienna, Cologne, and Weimar: Böhlau, 2011. Rev. Albrecht CLASSEN. *FCS* 37 (2012): 244–246.

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. Rev. Yael EVAN. *Renaissance Quarterly*. 66.4 (2013): 1367–1368.

WILLIAMS, Tara. *Inventing Womanhood: Gender and Language in Later Middle English Writing*. Columbus: Ohio State University Press, 2011. Rev. by Justin ROSE. *Comitatus* 43 (2012): 298–302.

Drawing her methods from recent studies on medieval gender, Williams traces the concept of womanhood underpinning social identities such as wife and mother in the fourteenth and fifteenth centuries. To do so, she closely reads works by Chaucer, Gower, Lydgate and Henryson in addition to courtly lyrics, Parliamentary rolls, royal correspondences, and hagiography to extrapolate their different meanings. Analyzing the linguistic evolution of the term enables Williams to contribute to the ways gender was collectively conceptualized and still include those socially marginalized. (NC)

WOLLOCK, Jennifer G. *Rethinking Chivalry and Courtly Love*. Santa Barbara, CA: ABC-CLIO, 2011. Rev. by Kavita Mudan FINN. *Speculum* 87.3 (July 2012): 938–939.