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NORTH AMERICA

2015 entries

I. COLLECTIONS

[none reported]

II. TEXTS

[none reported]

III. STUDIES

ADLER, Gillian. ‘3it þat traytour alls tite teris lete he fall’: Arthur, Mordred, and Tragedy in the Alliterative *Morte Arthure*.” *Arthuriana* 25.3 (2015): 3-21.

The Alliterative *Morte Arthure* differs from the *Brut* tradition by depicting King Arthur’s demise and that of the Round Table as the inevitable result of Arthur’s adherence to the standard of hyper-masculinized violence. (SH)

Keywords: Lagamon’s *Brut*, *Roman de Brut*, Wace, Mordred, Guenevere, Gawain, Cador, Giant of St. Michel, Emperor Lucius, Rome, Caliburn, masculinity, kinship, treachery, revenge, sterility.

ARCHER, Jayne Elisabeth, Richard Marggraf Turley, and Howard Thomas. “‘Soper at Oure Aller Cost’: The Politics of Food Supply in *Canterbury Tales*.” *ChauR* 50.1&2 (2015): 1-29.

The *Plowman’s Tale* and the *Reeve’s Tale* engage contemporary concerns about the politics of food production. (MH)

BESSERMAN, Lawrence. "Biblical *Figura* in Chaucer's *Troilus and Criseyde*, ll, 1380-1386: 'As don thise rokkes or thise milnestones.'" *ChauR* 49.3 (2015): 344-351.

Falling rocks and millstones in the poem allude to a "web" of imagery of death and destruction in Matthew, Apocalypse, and Judges, etc. (MH)

BLURTON, Heather and Hannah Johnson. "Reading the *Prioress's Tale* in the Fifteenth Century: Lydgate, Hoccleve, and Marian Devotion." *ChauR* 50.1 & 2 (2015): 134-158.

In miracle tales that respond to the *Prioress's Tale*, Hoccleve and Lydgate engage with Chaucer's reputation as a Marian devotional poet. (MH)

BRUSO, Steven P.W. "The Sword and the Scepter: Mordred, Arthur, and the Dual Roles of Kingship in the Alliterative *Morte Arthure*." *Arthuriana* 25.2 (2015): 44-66.

By departing from tradition and casting Mordred in a more positive light, the poet of the Alliterative *Morte Arthure* creates a contrast between the kingship of Mordred and that of King Arthur, which results in a subtle critique of Arthur as ideal prince. While Mordred focuses on effective government at home, King Arthur aspires to build empires abroad, a costly endeavor that has negative repercussions on human and material resources. (SH)

Keywords: king-as-warrior, king-as-governor, England, royal power, sovereignty, governance.

CAPPAS-TORO, Pamela, and Javier IRIGOYEN-GARCÍA. "¿'Vaos bien con la compañía?': Violación colectiva y fantasía política en el romance *Después que el rey don Rodrigo*." *Hispanófila* 173 (January 2015): 3-19.

The article examines the fifteenth-century romance *Después que el rey don Rodrigo* as a burlesque political allegory. According to legend, the Visigoth King Don Rodrigo raped Count Don Julián's daughter; Don Julián, in revenge, facilitated the Muslim invasion of the Iberian Peninsula. The romance, based on Pedro de Corral's *Crónica sarracina*, deals the last episode of the legend, when Don Rodrigo is fleeing from the Muslims. The semiotics of sexual aggression in the romance points to a fantasy of the collective rape and regicide of Don Rodrigo, whose crime was considered the prime cause of the eventual "loss of (Christian) Spain". The implicit sodomitical relationships among the characters of the romance, as well as Don Rodrigo's grotesque punishment, symbolize the violent "insertion" of marginalized classes into the social order and the subversion of the feudal hierarchy. (CDS)

CHAPMAN, Juliana. "Melodye and Noyse: An Aesthetic of *Musica* in *The Knight's Tale* and *The Miller's Tale*." *SP* 112.4 (Fall 2015): 633-655. Analyzing them in terms of their use of music as a "literary aesthetic" reveals a deeper "discursive interaction" between *The Knight's Tale* and *The Miller's Tale*. (MH)

CIRILLA, Anthony. "Ghostly Consolation: *Awntyrs off Arthure* as Boethius Memorial." *Enarratio: Publications of the Medieval Association of the Midwest* 19 (2015): 68-103.

CLARK, David Eugene. "Constructing Spiritual Hierarchy Through Mass Attendance in the *Morte Darthur*." *Arthuriana* 25.1 (2015): 128-153. Studies the relationship between attending mass and achieving temporal success and spiritual salvation. (SH)

Keywords: piety, spiritual hierarchy, communion, devotion, penance, confession, Lancelot, Gawain, Gareth, Bors, Galahad, Perceval, Grail, sin, Christian faith, worship.

CRITTEN, Rory G. "Imagining Author in Late Medieval England and France: The Transmission and Reception of Christine de Pizan's *Epistre au dieu d'Amours* and Thomas Hoccleve's *Letter of Cupid*." *SP* 112.4 (Fall 2015): 680-697.

Considering Hoccleve's translation of Christine's *Epistre au dieu d'Amours* reveals differences in "modes of authorship" open to Middle French and Middle English poets. (MH)

DEL CAMPO-TEJEDOR, Alberto. "Ciegos repentistas en Andalucía. De Al-Majzumi al ciego de los Corrales." *Hispanófila* 174 (June 2015): 131-151.

The article focuses on the art of improvisation performed by blind poets, jongleurs, and minstrels in Andalucía from the Middle Ages to today. In twelfth-century al-Andalus the blind poet Al-Majzumi was famous for his prodigious capacity to improvise compositions in verse (often irreverent and obscene). By the thirteenth century the blind jongleur had become a stock character in Castilian chronicles. It is common in Golden Age plays, usually as a cunning rogue associated with the world of vagrancy, living hand to mouth. The blind poets were generally ridiculed by the literate classes, but appreciated by foreign travelers for their "picturesque" quality. Their profession lasted until the first half of the twentieth century, with Juan Rivas Santiago ("el ciego de los Corrales") achieving popular fame throughout Spain. (CDS)

FLOOD, Victoria. "Arthur's Return from Avalon: Geoffrey of Monmouth and the Development of the Legend." *Arthuriana* 25.2 (2015): 84-110.

With Geoffrey of Monmouth as a focal point, the article examines the myth of King Arthur's return from Avalon in relation to Welsh prophetic traditions and Breton legends. The author further traces the reception of the myth by French, English, and Welsh authors and its impact on court culture. (SH)

Keywords: *Historia Regum Britanniae*, *Prophetiae Merlini*, *Vita Merlini*, *Roman de Brut*, *Speculum Ecclesiae*, Gerald of Wales, Wace, Morgan, Merlin, Thelgesin, Glastonbury.

GARRISON, Jennifer. "Chaucer's *Troilus and Criseyde* and the Danger of Masculine Interiority." *ChauR* 49.3 (2015): 320-343.

The poem critiques an interiority that allows men to ignore the political consequences of their private desires. (MH)

HARDAWAY, Reid. "A Fallen Language and the Consolation of Art in the *Book of the Duchess*." *ChauR* 50.1 & 2 (2015): 158-177.

Modeling Ovid, in the *Book of the Duchess*, Chaucer uses language to transform traumatic memories into a therapeutic experience. (MH)

HAUGHT, Leah. "In Pursuit of "Trewth": Ambiguity and Meaning in *Amis and Amiloun*." *JEGP* 114.2 (2015): 240-260.

HUBER, Emily Rebekah. "Redeeming the Dog: *Sir Gowther*." *ChauR* 50.3 & 4 (2015): 284-314.

Considering three medieval cultural representations of dogs—the demonic hellhound, the revered hunting hound, and the holy greyhound—suggests a contemporary canine discourse for understanding Gowther's animality and redemption. (MH)

JEFFERIS, Sibylle. "The Influence of the Trojan War Story on the *Nibelungenlied*: Motifs, Figures, Situations." In: *Festschrift Albrecht Classen*. Ed. Werner HEINZ. *Mediaevistik* 28 (2015): 87-98. Frankfurt am Main: Peter Lang.

This study endeavors to show the influence of the German Trojan War Story by Herbot von Fritzlar (after 1190), based on the *Roman de Troie* by Benoît de Sainte-Maure, on the *Nibelungenlied* (1200/1205). A number of parallels can be discerned in its heroic structure, personnel, and situations. (SJ)

LERER, Seth. "'The Tongue': Chaucer, Lydgate, Charles d'Orléans, and the Making of a Late Medieval Lyric." *ChauR* 49.4 (2015): 474-498.
The Findern scribe shapes his source material into a coherent poem that resonates with the manuscript's broad concerns. (MH)

LINDSAY, Sarah. "The Courteous Monster: Chivalry, Violence, and Social Control in *The Carl of Carlisle*." *JEGP* 114.3 (2015): 401-418.

MAHIQUES-CLIMENT, Joan, and Helena ROVIRA-i-CERDÀ. "El *Romance de Guiomar y del emperador Carlos*. Estudio y asentamiento de la edición de Perugia." *Hispanófila* 174 (June 2015): 117-130.

The authors publish a Spanish sixteenth-century edition of the *Romance de Guiomar y del emperador Carlos* found in the Biblioteca Comunale Augusta in Perugia, Italy (volume IL 1402). Until now, the romance was only known from a copy of a different Spanish sixteenth-century edition found at the National Library of the Czech Republic in Prague (volume 9.H.231). While the Prague variant has an unstable rhyme, the Perugia variant shows a regular assonant rhyme which is obtained with the use of the paragogic *-e*. The study is not a critical edition of the romance, but the authors' comparison of the meter and of other linguistic elements leads them to maintain that the paragogic *-e* of the Perugia variant must have been a characteristic of the archetypal text from which both variants derive. (CDS)

MARSHALL, Adam Bryant. "Sir Lancelot at the Chapel Perelus: Malory's Adaptation of the *Perlesvaus*." *Arthuriana* 25.3 (2015): 33-48.
A comparison between Malory's account of Lancelot's adventure at the Chapel Perelus and that of its source text, the anonymous *Perlesvaus*, reveals how Malory accentuates Lancelot's bravery and enhances suspense by augmenting the terrifying, otherworldly elements of the episode. (SH)

Keywords: *Le Morte Darthur*, gothic, terror, *Hallewes*, black dog, chase scene, tomb.

MARSHALL, Camille. "Figuring the Dangers of the 'Greet Forneys': Chaucer and Gower's Timely (Mis)Porting." *Comitatus* 46 (2015): 75-97.
Focusing on Chaucer's Miller in the *Canterbury Tales* and on Gower's *Vox Clamantis*, Book I, in comparison with chroniclers of the 1381 Peasant's Uprising, Marshall analyzes the poetic voicing of the rebellious. Whereas Gower aims to condemn the revolts, Chaucer somewhat subverts the threat of the dissenters through a comedic Miller. In both literatures, the image of fire conveys the destruction of civic order, but the disrepute of Chaucer's Miller elicits a response other than fear so as to highlight the significance of teller and audience in framing disorder. (NC)

MELICK, Elizabeth. "Saracens, Graves, and the Formation of National Identity in Sir Thomas Malory's *Le Morte Darthur*." *Enarratio: Publications of the Medieval Association of the Midwest* 19 (2015): 50-67.

That Malory denies Saracens "the opportunity to record their national identity" on grave markers is theologically symbolic of their status as "not Christian." (MH)

MORTON, Jonathan. "Ingenious Genius: Invention, Creation, Reproduction in the High Middle Ages." *ECr* 55.2 (Summer 2015): 4-19. Morton examines allegorical figures of Genius in Bernard Sylvester's *Cosmographia*, Alain de Lille's *De Planctu Naturae*, and Jean de Meun's *Roman de la rose*. He uncovers the tensions inherent in the figures, demonstrating that in the Middle Ages, Genius is paradoxical and perverse. (KLB)

Keywords: Augustine, Isidore of Seville, Nature.

MURCHISON, Krista A. "The Meaning of Middle English *Gent and Smal*." *ChauR* 49.3 (2015): 371-375.

Typical glosses for the phrase overlook the way it fuses nobility of character with slender build. (MH)

MURTON, Megan. "Praying with Boethius in *Troilus and Criseyde*." *ChauR* 49.3 (2015): 294-319.

Reading Troilus's hymn and redemption speech in the context of *Boece* reveals Troilus as a "Boethian hero," his religious devotion illumined by philosophy. (MH)

PARK, Hwanhee. "'To Ben Holden Digne of Reverence': the tale-telling tactics of Chaucer's Prioress." *Comitatus* 46 (2015): 99-116.

In the "General Prologue," Chaucer depicts the Prioress with courtly affectations. According to Park, however, the Prioress fashions her story-telling self as a "meta-Clergeon" (99), replete with Biblical quotations to establish her authority. This strategy enables her identification with her protagonist, an innocent boy devoted to the Virgin Mary, so that she occupies the same miraculous center stage as the boy and achieves a tale worthy of reverence. (NC)

QUINTANAR, Abraham. "The Serrana Undressed: Reframing the Reading of the Archpriest's Fourth Mountain Encounter in the *Libro de buen amor*." *Enarratio: Publications of the Medieval Association of the Midwest* 19 (2015): 119-146.

RAMEY, Lynn T. *Black Legacies: Race and the European Middle Ages*. Gainesville: University of Florida Press, 2014. Rev. by Tison PUGH. *SoAR* 80.3-4 (2015): 277-279.

Keywords: racism, racialized bodies, nineteenth century, Bible, cartographers, explorers, films, marriage, Pliny, Augustine, Chaucer, Jean de Bodel, *Parzival*, *Fille du comte de Pontieu*, *Beauve de Hantone*, *King of Tars*, Guillaume d'Orange, Peter the Venerable, John of Plano Carpini, Song of Songs, Washington Irving, Viollet-le-Duc, hybridity.

SCHULMAN, Jana D., and Paul SZARMACH, eds. *Beowulf at Kalamazoo: Essays on Translation and Performance*. Studies in Medieval Culture 50. Kalamazoo: Medieval Institute Publications, 2012. Rev. by Michael AAIJ. *SoAR* 80.1-2 (2015): 191-194.

Keywords: Seamus Heaney, reviews, DVD, Bagby, Medieval Congress, Daniel Donoghue, Roy Liuzza, Tom Shippey, Nicholas Howe, S.A.J. Bradley, John Miles Foley, E.G. Stanley, irony, reception theory, adaptation, Klaeber.

SHUURMAN, Anne. "Pity and Poetics in Chaucer's *Legend of Good Women*." *PMLA* 130.5 (2015): 1302-1317.

Whereas most scholarship pointedly circumvents the emotions Chaucer's *Legend* prompts, Shuurman argues for the response of pity as covalent with that of writing poetry. Each involves genuine sincerity. Private emotional responses effectively result from social construction, partly learned from and perpetrated by literature such as the *Legend*. (NC)

SEVERE, Richard. "Galahad, Percival, and Bors: Grail Knights and the Quest for *Spiritual Friendship*." *Arthuriana* 25.3 (2015): 49-65.

SOBECKI, Sebastian. "Lydgate's Kneeling Retraction: The *Testament* as a Literary Palinode." *ChauR* 49.3 (2015): 265-293.

Rather than performing a rejection of his secular career, in the *Testament* Lydgate attempts to bring coherence to his life's work and "assign a place" to his "laureate past," his kneeling pose at once "pious and secular." (MH)

STAMPONE, Christopher. "Choreographing *Fin'amor* and the Game of Love in Geoffrey Chaucer's *Troilus and Criseyde*." *ChauR* 50.3 & 4 (2015): 393-419.

Understanding that the rhetorical "daunce" (a term that appears nowhere in Boccaccio's *Il Filostrato* and in every book of *Troilus and Criseyde*) is the

“predominant” mode of *fin’amor* in the poem brings light to problematic exchanges between main characters. (MH)

STONE, Gregory B. “Animals are from Venus, Human Beings from Mars: Averroës’s Aristotle and the Rationality of Emotion in Guido Cavalcanti’s ‘Donna me prega.’” *PMLA* 130.5 (2015): 1269-1284.

Stone’s interpretation of this Renaissance lyric may foster a re-evaluation of medieval courtly love. He revises the usual reading of Cavalcanti’s lyric by reading Averroës’s *Long Commentary* on Aristotle’s *De Anima* to argue for the emotion of love as belonging to human rationality due to the images the emotion elicits. Sense perception issues in cogitation so that the third stanza of Cavalcanti’s lyric privileges practical reasoning and elevates love as the perfection of the human, earth-bound soul (NC)

TAI, Wanchen. “‘Al we wilni[thorn] to ben old. wy is eld ihatid’: Aging and Ageism in *Le Bone Florence of Rome*.” *SP* 112.4 (Fall 2015): 656-679. Considering the centenarian Garcy’s body in *Le Bone Florence of Rome* within medieval medical discourses exposes the ageism in “the framework of romance.” (MH)

IV. REVIEWS

ALLAIRE, Gloria, and F. Regina PSAKI, eds. *The Arthur of the Italians: The Arthurian Legend in Medieval Italian Literature and Culture*. Cardiff: University of Wales Press, 2014. Rev. by Joan Tasker GRIMBERT. *Arthuriana* 25.2 (2015): 143-145.

Keywords: France, Chrétien de Troyes, *Rustichello da Pisa*, Arthurian Compilation, *Guiron le Courtois*, French Prose *Tristan*, *Tristano Riccardiano*, *Tristano Panciaticchiano*, *Tristano Veneto*, *Tristano Corsiniano*, *Tavola Ritonda*, Arthurian cantari, canterini, matter of Britain, manuscripts, Arthurian art.

ANDREW, Malcolm and Ronald WALDRON. *The Poems of the Pearl Manuscript in Modern English Prose Translation: Pearl, Cleanness, Patience, Sir Gawain and the Green Knight*. Liverpool: Liverpool University Press, 2013. Rev. by Susan BROOKS. *Comitatus* 46 (2015): 282-284.

ARCHIBALD, Elizabeth, and David F. JOHNSON, eds. *Arthurian Literature XXX*. Cambridge: D.S. Brewer, 2013. Rev. by Susan ARONSTEIN. *Arthuriana* 25.1 (2015): 167-168.

Keywords: *Culhwch and Olwen*, *Breuddwyd Rhonabwy*, *Sir Gawain and the Green Knight*, *Perceforest*, *Lorgaireacht an tSoidigh Naombtha*, *Tale of the Sankgreal*, Burgundian prose *Erec*, *Ysaie le Triste*, *Le Conte du Papegau*, *Melyador*, Froissart, Geoffrey of Monmouth, reception.

ARMSTRONG, Dorsey, Ann W. Astell, and Howell Chickering. *Magistra Doctissima: Essays in Honor of Bonnie Wheeler*. Rev. by Leah HAUGHT. *JEGP* 114.3 (2015): 435-438.

BARNES, Geraldine. *The Bookish Riddarasögur: Writing and Romance in Late Medieval Iceland*. Rev. by Marianne KALINKE. *JEGP* 114.3 (2015): 419-420.

BORGMAN, Nils. *Matière de France oder Matière des Francs? Die germanische Heldenepik und die Anfänge der Chanson de Geste*. Rev. by Anatoly LIBERMAN. *JEGP* 114.2 (2015): 312-313.

BROWN, Katherine. *Boccaccio's Fabliaux: Medieval Short Stories and the Function of Reversal*. Florida: University of Florida Press, 2014. Rev. by Leslie S. JACOBY. *Comitatus* 46 (2015): 215-217.

CROCKER, Holly A., and D. Vance SMITH, eds. *Medieval Literature: Criticism and Debate*. London and New York: Routledge, 2014. Rev. by Meg ROLAND. *Arthuriana* 25.2 (2015): 146-147.

FALETRA Michael A. *Wales and the Medieval Colonial Imagination: The Matters of Britain in the Twelfth Century*. New York: Palgrave Macmillan, 2014. Rev. by Lindy BRADY. *Arthuriana* 25.4 (2015): 108-109.

Keywords: Geoffrey of Monmouth, John of Salisbury, Walter Map, Marie de France, Chrétien de Troyes, Gerald of Wales.

GILL, Amyrose McCue and Sarah Rolfe PRODAN, eds. *Friendship and Sociability in Premodern Europe: Contexts, Concepts, and Expressions*. Toronto: Centre for Reformation and Renaissance Studies, University of Toronto, 2014. Rev. by Alexandra VERINI. *Comitatus* 46 (2015): 236-238.

GLAUSER, Jürg and Susanne KRAMARZ-BEIN. *Rittersagas: Übersetzung, Überlieferung, Transmission*. Rev. by Marianne E. KALINKE. *JEGP* 114.3 (2015): 427-430.

INNES, Paul. *Epic. The New Critical Idiom*. London and New York: Routledge, 2013. Rev. by Anthony ADAMS. *Arthuriana* 25.4 (2015): 114-116.

JAEGER, C. Stephen. *Enchantment: On Charisma and the Sublime in the Arts of the West*. Philadelphia: University of Pennsylvania Press, 2012. Rev. by Raymond CORMIER. *Encomia* 34-35 (2015): 29-31.

JENNINGS, Lauren McGuire. *The Literary Tradition of Trecento Song*. Rev. by Elena ABRAMOV-VAN RIJK. *MusL* 96.3 (August 2015): 449-450.

KALINKE, Marianne, gen. ed. *Norse Romance*, 3 vols. I: *The Tristan Legend*; II: *The Knights of the Round Table*; III: *Haerra Ivan*. (Arthurian Archives III-V.) Cambridge: D. S. Brewer, 2012. Rev. by Keith BUSBY. *Encomia* 34-35 (2015): 31-32.

KAY, Sarah. *Parrots and Nightingales: Troubadour Quotations and the Development of European Poetry*. Philadelphia: University of Pennsylvania Press, 2013. Rev. by Rebecca HILL. *Comitatus* 46 (2015): 253-256.

KERBY-FULTON, Kathryn, John J. THOMPSON, and Sarah BAECHLE, eds. *New Directions in Medieval Manuscript Studies and Reading Practices: Essays in Honor of Derek Pearsall*. Notre Dame, IN: University of Notre Dame Press, 2014. Rev. by Lawrence WARNER. *Arthuriana* 25.4 (2015): 116-117.

KRAGL, Florian, Elisabeth Martschini, Katharina Büsel and Alexander Hödlmoser. *Nibelungenlied und Nibelungensage: Kommentierte Bibliographie 1945-2010*. Rev. by Jeffrey TURCO. *JEGP* 114.1 (2015): 127-129.

LE GOFF, Jacques. *In Search of Sacred Time: Jacques de Voragine and 'The Golden Legend'*. Trans. Lydia G. COCHRANE. Princeton: Princeton University Press, 2014. Rev. by Kristina MARKMAN. *Comitatus* 46 (2015): 260-262.

MURRIN, Michael. *Trade and Romance*. Chicago: University of Chicago Press, 2014. Rev. by Maia FARRAR. *Comitatus* 46 (2015): 268-270.

NASTI, Paolo and Claudi ROSSIGNOLI, eds. *Interpreting Dante: Essays on the Traditions of Dante Commentary*. Notre Dame: Notre Dame University Press, 2013. Rev. by Monica KEANE. *Comitatus* 46 (2015): 245-247.

NEWTH, Michael, trans. *Heroines of the French Epic: A Second Selection of Chansons de Geste*. Cambridge: D.S. Brewer, 2014. Rev. by Irit Ruth KLEIMAN. *Arthuriana* 25.3 (2015): 120-121.

Keywords: *The Capture of Orange*, *The Song of Floovant*, *Aye of Avignon* (I and II), *The Song of Blancheflor*, and *Bertha Broad-Foot*, woman, helpmeet, lover, victim, spiritual model.

OSTER, Carolin. *Die Farben höfischer Körper: Farbattribuierung und höfische Identität in mittelhochdeutschen Artus- und Tristanromanen*. Berlin: De Gruyter, 2004. Rev. by Albrecht CLASSEN. *GQ* 88 (2015): 586-588.

PÉREZ, Kristina. *The Myth of Morgan la Fey*. Arthurian and Courtly Cultures. New York: Palgrave Macmillan, 2014. Rev. by Randy P. SCHIFF. *Arthuriana* 25.2 (2015): 155-156.

Keywords: Lady of the Lake, Morgause, Loathly Lady, Melanie Klein, Oresteian mother, sovereignty goddess.

PLUMLEY, Yolanda. *The Art of Grafted Song: Citation and Allusion in the Age of Machaut*. Rev. by Catherine A. BRADLEY. *MusL* 96.1 (February 2015): 112-115.

QUESADA, Miguel Ángel Ladero. *Isabel I de Castilla: siete ensayos sobre la reina, su entorno y sus empresas*. Madrid: Dykinson S. L. Madrid, 2012. Rev. by James Nelson NOVOA. *Comitatus* 46 (2015): 287-289.

RADULESCU, Raluca L. *Romance and its Contexts in Fifteenth-Century England: Politics, Piety and Penitence*. Cambridge: D.S. Brewer, 2013. Rev. by Andrea DENNY-BROWN. *Arthuriana* 25.1 (2015): 177-178.

Keywords: reception, suffering king, genealogical anxiety, *Robert of Cisely*, *Sir Isumbras*, *Sir Gowther*, *Estoire del Saint Graal*, *Le Morte Darthur*, *Henry Lovelich*, *Malory*, *Lancelot*, *Winchester manuscript*.

ROVANG, Paul R. *Malory's Anatomy of Chivalry: Characterization in the 'Morte Darthur.'* Madison and Teaneck: Fairleigh Dickinson University Press, 2015. Rev. by Fiona TOLHURST. *Arthuriana* 25.4 (2015): 119-121. **Keywords:** Arthur, Mark, Gawain, Lancelot, Tristram, Galahad, Perceval, Gareth, Kay, Dinadan, Mordred, Palomides, Guenevere, Isolde, Morgan la Fay, Lady of the Lake.

SHEEHAN, Sarah, and Ann DOOLEY, eds. *Constructing Gender in Medieval Ireland.* The New Middle Ages. New York: Palgrave Macmillan, 2013. Rev. by Charlene M. ESKA. *Arthuriana* 25.1 (2015): 178-180.

SPONSLER, Claire. *The Queen's Dumbshows: John Lydgate and the Making of Early Theater.* Philadelphia: University of Pennsylvania Press, 2015. Rev. by Sheila COURSEY. *Comitatus* 46 (2015): 303-305.

STARKEY, Kathryn. *A Courtier's Mirror: Cultivating Elite Identity in Thomasin von Zerclaere's "Welscher Gast."* Rev. by Jakub ŠIMEK. *JEGP* 114.3 (2015): 430-433. Also Rev. by James A. SCHULTZ. *GerSR* 38.1 (2015): 151-152.

SUBRAHMANYAM, Sanjay. *Courtly Encounters: Translating Courtliness and Violence in Early Modern Eurasia.* Cambridge, MA: Harvard University Press, 2012. Rev. by Raymond CORMIER. *Encomia* 34-35 (2015): 32-34.

TOMLINSON, Brian, ed. *Developing Materials for Language Teaching.* 2^d ed. London and New York: Bloomsbury Publishing, 2013. Rev. by Diane W. BIRCKBICHLER. *Modern Language Journal* 99.1 (2015): 198-199.

This book of essays may be helpful to those teaching courtly literature in its original as it provides classroom tools.

WALTER, Philippe. *Dictionnaire de mythologie arthurienne.* Paris : Imago, 2014. Rev. by Norris J. LACY. *Arthuriana* 25.3 (2015): 123-124.

WEBER, Loren J. *Law, ed. Rulership, and Rhetoric: Selected Essays of Robert L. Benson.* Notre Dame: University of Notre Dame Press, 2014. Rev. by Josh TIMMERMANN. *Comitatus* 46 (2015): 258-260.

WHALEN, Logan E., ed. *A Companion to Marie de France*. (Brill's Companions to the Christian tradition 27). Leiden: Brill, 2011. Rev. by Richard TRACHSLER. *Encomia* 34-35 (2015): 34-39.

WRIGHT, Monica L., Norris J. LACY, and Rupert T. PICKENS, eds. *"Moult a sans et vallour": Studies in Medieval French Literature in Honor of William W. Kibler*. Rev. by Christopher CALLAHAN. *FR* 88.3 (March 2015): 233-234.