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NORTH AMERICA

2014 entries

I. COLLECTIONS

ARSENEAU, Isabelle, and Francis GINGRAS, eds. *Cultures courtoises en mouvement*. Montreal: Les Presses de l'Université de Montréal, 2011. 508 p. [F-]

Proceedings of the 13th Congress of the International Courtly Literature Society, 25-31 July 2010, in Montreal. The volume includes 43 articles (in English and French) in three main sections: (1.) la transmission et la réception de la courtoisie, (2.) la culture courtoise et le livre, and (3.) les langues de la courtoisie. (AECC)

GASPER, Giles E. M., and John McKINNELL, eds. *Ambition and Anxiety: Courts and Courtly Discourse, c. 700-1600*. Toronto: Pontifical Institute of Mediaeval Studies, 2014; Durham: Institute of Medieval and Early Modern Studies, Durham University, 2014. vi+270 p. [F-]
Collection of essays on poetry and poets at European secular and ecclesiastical courts in Norway, Scotland, England, France, and Austria, from the early Middle Ages to the Renaissance, as well as the early eighth-century Chinese imperial court and the late sixteenth-century Ottoman court. (AECC)

Keywords: Eyvindr skáldaspillir, *Hákonarmál*; Eilífr Goðrúnarson, *Þórdrápa*; Hallfreðr vandræðaskald; Sigvatr Þórðarson; Hákon the Good, king of Norway; Óláfr Tryggvason, king of Norway; Óláfr Haraldsson (Saint Olaf), king of Norway; Hákon, earl of Hlaðir; praise poetry; Norse pagan mythology; Skaldic verse; funeral lay; shield lay; panegyric; alliterative verse; *dróttkvaett* stanza; semi-professional poets; Walther von der Vogelweide; livery of courtiers; professional status of poet at court; cloak poem; plea for patronage; petitionary poems; Minnesang; *jeux partis*; John Skelton; royal favour and patronage; anti-courtly satire; court entertainments; plays; pageants; court of King Henry VII of England.

JEFFERIS, Sibylle, ed. *Earthly and Spiritual Pleasures in Medieval Life, Literature, Art, and Music: In Memory of Ulrich Müller I*. GAG 779. Göppingen: Kümmerle, 2014.

This first volume, dedicated to Ulrich Müller, comprises 18 articles, mostly about the following topics in Medieval German Literature: *Carmina Burana*, *Minnesang*, *Nibelungenlied*, Novellas, Erotic Poetry, Hartlieb, Michel Beheim, Drama, Multiculturalism, Medievalism, Political and Polemic Writings. (SJ)

MANN, Jill. *Life in Words: Essays on Chaucer, the 'Gawain'-Poet, and Malory*. Ed. and with an introduction by Mark David Rasmussen. Toronto: U of Toronto Press, 2014. xl+359 p.

Collection of 15 influential essays by Jill Mann, originally published between 1980 and 2009 and lightly revised and updated for this volume. (AECC)

Keywords: Geoffrey Chaucer, *Troilus and Criseyde*; Geoffrey Chaucer, *Canterbury Tales*: "The Clerk's Tale," "The Franklin's Tale," "The Knight's Tale," "The Man of Law's Tale," "The Monk's Tale," "The Physician's Tale"; Geoffrey Chaucer: authorship and audience; Geoffrey Chaucer: narrator as reader; parent/child relationships in Geoffrey Chaucer's *Canterbury Tales*; *Pearl*; *Sir Gawain and the Green Knight*; Sir Thomas Malory, *Morte d'Arthur*, *Suite du Merlin*; Grail legend; William Langland, *Piers Plowman*.

II. TEXTS

[none reported]

III. STUDIES

ALVEZ, Marisa. "Dark Transparencies: Crystal Poetics in Medieval Texts and Beyond." *Philological Quarterly* 93.1 (2014): 15-42.

Discussion of minerals and their properties in Guillaume de Lorris' *Roman de la Rose*, Gottfried's *Tristan* and the *cantari* of Dante's *Rime Petrose* (KGC)

Keyword: lapidaries.

ARKENBERG, Megan. “‘A Mayde, and Last of Youre Blood’: Galahad’s Asexuality and its Significance in *Le Morte Darthur*,” *Arthuriana* 24.3 (2014): 3-22.

An asexual reading of Galahad that situates him outside of the sphere of desire where he emerges as a force against futurity and reproduction. (SLH)

Keywords: Malory, asexuality, virginity, chastity; Grail Quest.

ASHCROFT, Jeffrey. “Clothing the Court Poet: Walther von der Vogelweide’s Quest for *Curialitas*,” *Ambition and Anxiety*, 98-118. [F-]. Situates Bishop Wolfger of Passau’s gift to Walther, *cantor de Vogelweide*, of 5 shillings for a fur cloak in the material contexts of a travelling court and of the livery of courtiers, and demonstrates the centrality and complexity of the vocabulary of reward and payment in Walther’s love lyrics and political verse, with special attention to the collision of his personal and professional status as courtier with the ambiguities of courtly love in his poem *Obe ich mich selben rüemen sol*. (AECC)

Keywords: cloak poem; plea for patronage; petitionary poems; Minnesang.

BABBI, Anna Maria. « La rencontre différée dans le *Guillaume de Dole* : Bele Lienors. » *Cultures courtoises en mouvement*, 38-45.

BARRINGTON, Candace. “Personas and Performance in Gower’s *Confessio Amantis*,” *ChauR* 48.4 (2014): 414-433.

Gower’s authorial persona undergoes three transformations in the Ricardian version of *Confessio Amantis*, which moves from “didactic allegory to disenchanting prayers” in an attempt to reform the “delinquencies” of Richard II’s court. (MH)

BAUGUION, Carole. “*Charles d’Orléans : la plume et l’épée* – étude des métaphores toponymiques rimées par le prisonnier d’Azincourt en exil à Albion,” *Dalhousie French Studies* 104 (Winter 2014): 45-60.

Explores Charles’s application of the conventional courtly-love metaphors of warfare to his specific situation as prisoner of war in English captivity, with particular attention to his metaphorical and literal references in words such as ‘siege,’ ‘prison,’ ‘Danger,’ ‘foe,’ ‘castle,’ ‘fortress,’ and ‘frontier’ and his puns on French/Middle English homonyms. (AECC)

Keywords: Charles, duke of Orleans; toponymic metaphors; prison poems; exile; poet in captivity; personification allegory; bilingual poems; macaronic verse.

BERTHELOT, Anne. « Une leçon mal apprise : avatars tardifs de la courtoisie dans le *Roman des fils du roi Constant*. » *Cultures courtoises en mouvement*, 46-54.

BESAMUSCA, Bart. "The Manuscript Contexts of Short Tales: The Example of the Middle Dutch *Chastelaine de Vergi*." *Cultures courtoises en mouvement*, 249-261.

BEYNEN, G. Koolemans. "The Evolution of Courtliness in Shota Rustaveli's *The Man in the Panther Skin*: From Neoplatonism to Modernity." *Cultures courtoises en mouvement*, 149-154.

BOULTON, Maureen. "Moving the Court to God: The *Queste del saint Graal* and the Mystical Tradition in French." *Cultures courtoises en mouvement*, 55-63.

BOVAIRD-ABBO, Kristin. "Tough Talk or Tough Love: Lynet and the Construction of Feminine Identity in Thomas Malory's 'Tale of Sir Gareth.'" *Arthuriana* 24.2 (2014): 126-157.

Lynet maintains her independence, autonomy and reputation by refusing to reveal her identity, and in doing so, resists Arthur's attempts at defining her according to patriarchal stereotypes. (SLH)

BOWERS, John M. *An Introduction to the Gawain Poet*. New Perspectives on Medieval Literature: Authors and Traditions. Gainesville: UP of Florida, 2014.

Survey of the five poems attributed to the *Gawain* poet with special attention to the cultural, historical, political and religious context of these works. (KGC)

Keywords: *Gawain*, *Pearl*, *Cleanness*, *Patience*, St. Erkenwald, Richard II.

BRADY, Lindy. "Feminine Desire and Conditional Misogyny in *Arthur and Gorlagon*." *Arthuriana* 24.3 (2014): 23-44.

A close reading of *Arthur and Gorlagon*, which poses the proverbial question of "what do women want," mitigates the misogyny typically associated with this genre by implying that feminine desire avoids opprobrium when discreet and expressed in private. (SLH)

Keywords: King Arthur, Guinevere, public, private, punishment, adultery.

BRAGANTINI-MAILLARD, Nathalie. « 'Il faut mentir pour un moien trouver quant le requiert li cas.' *Melyador* : une courtoisie entre ombre et lumière. » *Cultures courtoises en mouvement*, 64-73.

BRANDSMA, Frank. "The Court's Emotions." *Cultures courtoises en mouvement*, 74-82.

On the intended contemporaneous readers' emotional response as modelled by "mirror characters" within the works.

Keywords: mirrored emotions; audience response; Geoffrey of Monmouth, *Historia regum Britanniae*; *Sir Gawain and the Green Knight*; *Prose Lancelot*; Chrétien de Troyes, *Erec et Enide*; Hartmann von Aue, *Erec*.

BRUN, Jenny. « Et si Renart n'était que l'envers de Lancelot ? De la parodie arthurienne des branches anciennes au contre-modèle courtois des branches tardives (XII^e-XIV^e siècles). » *Cultures courtoises en mouvement*, 83-93.

BUSBY, Keith. « Livres courtois en mouvement : dans les marges codicologiques de la francophonie médiévale. » *Cultures courtoises en mouvement*, 227-248.

Movement of manuscripts via purchase, presentation, wills, gifts, marriage, war and conquest etc., ranging from Norman Ireland to the Levant.

Keywords: Norman conquest of Ireland; Kildare Manuscript (London, BL, Harley 913); London, Lambeth Palace, MS 596; *The Walling of New Ross*; *The Song of Dermot and the Earl* / *The Deeds of the Normans in Ireland* (*La Geste des Anglais en Yrlande*); Giraud de Barri, *Expugnatio Hibernica*; Crusades; La Bible de l'Arsenal (Paris, Arsenal, MS 5211); Paris, BnF nouv. acq. fr. 1404; *Histoire d'Outremer*; Paris, BnF, fr. 9084; Bibliothèque Municipale de Boulogne-sur-Mer, MS 142; Florence, Biblioteca Mediceo-Laurenziana, MS Plut. LXI; Brussels, KBR MS 10175; Dijon, Bibliothèque Municipale, MS 562.

CALIN, William. *The Lily and the Thistle: The French Tradition and the Older Literature of Scotland – Essays in Criticism*. Toronto: U of Toronto Press, 2014. x+415 p.

This monograph counters the conventional idea that medieval Scots poetry is based on primarily native or English traditions and argues for a profound Continental French influence on late medieval Scottish poetry, including Older Scots lyric poetry and romances as well as didactic and satirical poetry written for court audiences, finding a strong influence of the *dit amoureux* but not the French *chanson de geste*; the pervasive French influence on late medieval Scottish culture – reflected, for instance, in French being the language of record, in literary forms, and in Gallicisms most often derived from Burgundian or

Central French and used for aureate diction to signal philosophical discourse and high-status expression – anticipates the rise of a cosmopolitan, European-oriented Scotland. (AECC)

Keywords: King James I of Scotland, *The Kingis Quair*; *King Hart*; *The Freiris of Berwik*; *Lancelot of the Laik*; *The Taill of Rauf Coilyear*; *Eger and Grime*; *Golagros and Gawane*; Guillaume le Clerc, *The Romance of Fergus*; Robert Henryson, *Testament of Cresseid*; Robert Henryson, *Morall Fabillis*; Gavin Douglas, *The Palice of Honour*; William Dunbar, *The Goldyn Targe*; William Dunbar, *The Thrissill and the Rois*; William Dunbar, *The Tretis of the Tua Mariit Wemen and the Wedo*; John Rolland, *The Court of Venus*; David Lyndsay, *Ane Satyre of the Thrie Estaitis*; David Lyndsay, *The Testament of the Popyngo*; David Lyndsay, *Squyer Meldrum*; influence of the *dit amoureux*; courtly satire; advice to princes; influence of Guillaume de Lorris, Jean Froissart, Alain Chartier, Eustache Deschamps, and François Villon.

CALLAHAN, Christopher. “Beyond the Realm of the Living: Rewriting Chivalric Values from Chrétien’s *Perceval* to Gautier de Coinci’s Marian Lyric.” *Cultures courtoises en mouvement*, 94-104.

Keywords: *Histoire de Guillaume de Maréchal*; marriage narratives; Chrétien de Troyes, *Erec et Enide*; Chrétien de Troyes, *Le Conte du Graal*; *Yvain*; *Guillaume de Dole*; songs by Bondel de Nesle, Gautier de Dargies, Jocelin de Bruges, Gilles de Viès Maisons, Thibaut de Blaison, Vielart de Corbie, and Ernoul le Vieil.

CANNON, Christopher. “From Literacy to Literature: Elementary Learning and the Middle English Poet.” *PMLA* 129.3 (2014): 349-364. Addressing the flourishing of late fourteenth-century Middle English poetry, Cannon argues for the influence of initial literacy learning in the works of Chaucer (*House of Fame*; *Manciple’s Tale*), of Langland (*Piers Plowman*) and of Gower (*Confessio amantis*). The habit of translating from Latin to English and English to Latin issues in a poetic style of “grammaticalization” (352-353). This article convincingly traces the evolution of the literary technique and leaves room for further explorations in Ricardian literature. (NC)

CARTLIDGE, Neil. “Courtliness in Jeopardy: The Social Consciousness of the Old French *jeux-partis*.” *Ambition and Anxiety*, 119-138. [F-]. The article argues that the *jeux partis*, although mostly associated with the city of Arras and thus bourgeois in origin, are courtly in sentiment and address courtly questions in an appropriation of the courtly mode by the middle class, aligning courtliness with urbanity and refinement and associating it with the observance of decorum and with social and aesthetic exclusivity but also

subjecting the assumptions implicit in courtliness to a dialectic of negotiation and debate and thus requiring an audience sufficiently refined to accept the indeterminacy resulting from the deliberately provocative positions assumed by the opposing speakers whose own class identities are fluid. (AECC)

CHAOUCH, Zahra. « Du *zadjal* à la romance, métrique comparée des poètes andalous et des troubadours. » *Cultures courtoises en mouvement*, 367-379.
Keywords: al-Andalus; *cortezia*; female-voice lyrics.

CORBELLARI, Alain. « Chrétien de Troyes paternel et défricheur. » *Cultures courtoises en mouvement*, 380-389.

CORMIER, Raymond. « Paroles rouges et blanches : des âmes sœurs de Médée s'examinent. » *Cultures courtoises en mouvement*, 390-397.
Keywords: *Roman d'Énéas*; Benoît de Sainte-Maure, *Roman de Troie*; Chrétien de Troyes, *Cligés*.

CRITTEN, Rory G. "The Political Valence of Charles d'Orléan's English Poetry." *Modern Philology* 111.3 (2014): 339-364.
 Comparison of Charles d'Orléans' French and English poetry, notably notions and motifs related to fin'amor, using primarily BL Harley 682 and BnF fr. 25458. (KGC)
Keywords: translation studies, manuscript studies.

CRUSE, Mark. "The Louvre of Charles V: Legitimacy, Renewal, and Royal Presence in Fourteenth-Century Paris." *ECr* 54.2 (Summer 2014): 19-32.
 Cruse examines how Charles V created meaning through his renovation of the Louvre, shaping perceptions both at home and abroad. The Louvre became a visible metaphor for the continuity between Capetian and Valois monarchs, cultivated Charles's image as a learned king, created the image of divine favor for France, and restored the spectacle of kingship to Paris. (KLB)
Keywords: Christine de Pizan, Denis Foulechat, architecture, library.

DE CARNÉ, Damien. « D'Érec et Énide au *Chevalier aux deux épées* : quelques sourires adressés à l'éthique courtoise. » *Cultures courtoises en mouvement*, 105-115.

DECELLE, Timothy W. "A Transcendent Excess: Examining Griselda's Assent in Chaucer's *Clerk's Tale* through Georges Bataille's Atheological Mysticism." *Comitatus* 45 (2014): 149-168.

Relying on Bataille, with appropriate nods to Nietzsche, DeCelle tracks Griselda's compliance with Walter's demands as a process of self-abnegation that illustrates mystical excess. DeCelle closely reads the tale to emphasize the connections between the body and the erotic and between public and private sacrifices in Griselda's responses. By exceeding each of Walter's requests, she transcends reason and so spiritually breaks the boundaries of his control. Well-written with attention to previous scholarship, DeCelle re-frames the tale's problematics in terms of a self-identification that asks for a redefinition of moral choice. (NC)

DELSAUX, Olivier. « *L'escripvain*, le bibliophile et le philologue. Le manuscrit en moyen français comme lieu d'échanges à la cour. » *Cultures courtoises en mouvement*, 262-276.

Keywords: King Charles V of France; King Charles VI of France; Philip the Good, duke of Burgundy; Charles the Bold, duke of Burgundy; Honoré Bovet; Christine de Pizan; Octovien de Saint-Gelais; Jean Miélot; Gilles Malet; Rasse de Brunhamel; Antoine de La Sale; Laurent de Premierfait; querelle de la *Rose*.

DOS SANTOS, Eugénia Neves. « *Coita d'amor* : mémoire, désir et culpabilité dans la *Demanda do Santo Graal*. » *Cultures courtoises en mouvement*, 447-453.

DRIVER, Martha W. "More Light on Ricardus Franciscus: Looking Again at Morgan M. 126." *SoAR* 79.3-4 (2014): 20-35.

Studying the deluxe illuminated manuscript of Gower's *Confessio Amantis* in Morgan M. 126, Driver examines the ways in which Ricardus Franciscus corrected or edited the *Confessio* and analyzes his facility with Middle English. She concludes that he was a very careful scribe fluent in Latin, French, and English, with some traits that may show a French origin or influence. (KLB)

DUFFELL, Martin J. "Chaucer's Pentameter: Linguistics, Statistics, and History." *ChauR* 49.2 (2014): 135-160.

Drawing on three disciplines to analyze Chaucer's versification yields evidence that suggests Chaucer's pentameter line derives more from the Italian *endecasillabo* than the French *vers de dix*. (MH)

EDWARDS, Robert R. "Lydgate and the Trace of Gower." *SoAR* 79.3-4 (2014): 156-170.

Edwards studies ways in which Lydgate rewrites and revises Gower even as he erases his predecessor by not acknowledging him. He demonstrates that

Gower provides Lydgate with a model of political address, whereas Chaucer served as a model for rhetorical achievement. (KLB)

Keywords: *Siege of Thebes*, *Serpent of Division*, Constantine, Canace, Machaire, *Confessio Amantis*.

ESPÈRE-SAKKAL, Aya. « Esthétique de la réception médiévale arabe : le poète de *ghazal* et ses interprètes d'après *Le Livre des Chants*. » *Cultures courtoises en mouvement*, 398-406.

EVERSHED, Elizabeth. "John Skelton's Courts, Real and Imagined." *Ambition and Anxiety*, 139-163. [F-].

Examines the bleak images of court life in Skelton's poetry in relation to the available biographical information and discusses Skelton's uneasy relations with other members of the royal court and his continuous need to shore up royal favour and patronage in an atmosphere of perceived duplicity, secrecy, and paranoia among courtiers. (AECC)

Keywords: anti-courtly satire; court entertainments; plays; pageants; court of King Henry VII of England.

FOEHR-JANSSENS, Yasmina. « Arthur et les sept sages : confluences de la fiction bretonne et du roman de clergie ? » *Cultures courtoises en mouvement*, 277-290.

FONTAINE, Audray. « 'Moult mal tissu'. Le travestissement romanesque dans *Le Roman de Silence* d'Heldris de Cornouailles. » *Cultures courtoises en mouvement*, 116-131.

FRANCOMANO, Emily C. "‘Taking the Gold Out of Egypt’: Prostitution and the Economy of Salvation in the *Vida de María Egipcíaca*". *HispRev* 82.4 (Autumn 2014): 397-420.

The author argues that just as the Israelites took the "prostituted gold" (the wealth used to worship false idols) out of Egypt to build their new temple in the Holy Land, the protagonist of the thirteenth-century verse *Vida de María Egipcíaca* used her "prostituted gold" (her body as an object of exchange) to reach the ascetic wilderness of the Holy Land and her redemption. María, initially driven by unbounded sexual appetites, later sold her body for money to embark on the pilgrimage, marking a change from the "unregulated distribution of sexual activities" to the "consciousness of just prices and exchange values", up to the final exchange of her beauty for disfigurement. The text's use of commercial terms and metaphors further underline the connection

between the thirteenth-century money economy in Iberia and the Christian economy of salvation. (CDS)

GILLIES, Patricia Harris Stablein. "Conventions of Courtly Description and the Language of Art: Lancelot's *Belle Enfance* in the *Prose Lancelot*." *Cultures courtoises en mouvement*, 407-418.

FULTON, Helen. "Gender and Jealousy in *Gereint uab Erbin* and *Le Roman de Silence*." *Arthuriana* 24.2 (2014): 43-70.

The Welsh *Gereint uab Erbin* differs from both the French and German versions of the tale by introducing the theme of jealousy as a motivating factor in Gereint's journey. The added notion of jealousy focuses attention on gender and status, both of which are shown to be products of social performance (nurture) rather than nature. Like the *Roman de Silence*, the text calls into question the idea that status and gender are innate. (SLH)

Keywords: Enid, Silence; social status, identity, masculinity.

GASTON, Kara. "'Save oure tonges difference': Translation, Literary Histories, and *Troilus and Criseyde*." *ChauR* 48.3 (2014): 258-283.

The Italian tradition of vernacular translation, and Dante's statements (regarding linguistic change) in *Convivio* in particular, provide a context for considering issues of translation and historical alterity in *Troilus and Criseyde*. (MH)

GOUIRAN, Gérard. « À propos du *melhurar* dans le *Roman de Flamenca*. » *Cultures courtoises en mouvement*, 132-148.

HALGRAIN, Mohan. « La culture courtoise et le livre : un couple problématique. » *Cultures courtoises en mouvement*, 291-299.

HAUG, Hélène. « Lectures devant la cour : enjeux d'une pratique sociale. » *Cultures courtoises en mouvement*, 300-310.

HELLER, Sarah-Grace. "Medieval Towers, or a Pre-History of the Louvre." *ECr* 54.2 (Summer 2014): 3-18.

Heller discusses the construction of the Louvre under Philip Augustus as well as the development of fortifications before the Louvre. She looks at portrayals of walled cities and towers in the Roman d'Eneas and Partonopeus de Blois to understand the symbolism of the towers, and then places the Louvre's initial construction in the context of urbanism. (KLB)

Keywords: defense, Vikings, Abbo.

HOWES, Laura L. "Chaucer's Forests, Parks, and Groves." *ChauR* 49.1 (2014): 125-133.

Chaucer's lived experience of land use and first-hand exposure to managing forests and parks, particularly those of John of Gaunt and Edward III, shape the representation of landscape in the *Parlement of Fowls* and five of the *Canterbury Tales*. (MH)

IVANOVA, Petya. "Courtesy at the Limits of Language: *Sir Gawain and the Green Knight*." *Cultures courtoises en mouvement*, 419-429.

JEFFERSON, Judith A., Donka Minkova, and Ad Putter. "Perfect and Imperfect Rhyme: Romances in the *abab* Tradition." *SP* 111.4 (Fall 2014): 631-651.

Examining four Middle English romances composed in the *abab* tradition—*Thomas of Ercelesdoun*, *The Sowdoun of Babylon*, *The Knight of Courtesy*, and the fragmentary *Partonope of Blois*—reveals a tolerance for imperfect rhymes that suggests a link with an oral performance in which using them was "perfectly acceptable." (MH)

KOBLE, Nathalie, and Mireille SÉGUY. « 'E de lur sen le surplus mettre' : les lais anonymes, relecteurs critiques des lais de Marie de France. » *Cultures courtoises en mouvement*, 332-347.

KOGEN, Helena. « *La Salade* d'Antoine de la Sale, un livre en mouvement. » *Cultures courtoises en mouvement*, 311-320.

LEE, Christine S. "The Meanings of Romance: Rethinking Early Modern Fiction." *Modern Philology* 112.2 (2014): 287-311.

Survey of the use, definition and evolution of the term "romance" as a genre of medieval and Renaissance literature in several vernacular literary traditions. (KGC)

Keywords: literary theory, genre studies, French literature, Italian literature, Spanish literature, English literature.

LURKHUR, Karen. "The Old Icelandic Translation and Transformation of Thomas' *Ysolt*." *Cultures courtoises en mouvement*, 430-437.

LUSIGNAN, Serge. « Langue, culture courtoise et expression de l'idéologie royale : l'Angleterre et la France (XIII^e-XIV^e siècles). » *Cultures courtoises en mouvement*, 351-366.

MARCHIORI, Alessia. « 'Qui peut-on trouver sur son chemin ?' : nouvelles perspectives du voyage allégorico-didactique dans le *Songe du vieil pèlerin*. » *Cultures courtoises en mouvement*, 438-446.

MATHEY-MAILLE, Laurence. « *L'Âtre périlleux* ou la courtoisie en question. » *Cultures courtoises en mouvement*, 155-162.

MCINERNEY, Maud Burnett. "Gauvain and Gringalet: Comic Masculinities in *Païen de Maisières*." *Arthuriana* 24.1 (2014): 7-24.

La Mule sans frein and *Le Chevalier à l'Epée* parody Chrétien's *Conte du Graal* by privileging Gauvain's relationships with animals over his relationships with maidens, thus calling into question Gauvain's masculinity. (SLH)

Keywords: Kay, horse, mule, greyhound, chivalry.

McKINNELL, John. "Heathen and Christian Poets at the Norwegian Court, c. 962-c.1040." *Ambition and Anxiety*, 56-75. [F-].

Discusses the careers of the semi-professional poets Eyvindr skáldaspillir, Eilífr Goðrúnarson, Hallfreðr vandræðaskald, and Sigvatr Þórðarson at the early Norwegian courts of kings Hákon the Good, Óláfr Tryggvason, and Óláfr Haraldsson (Saint Olaf) and at courts of nobles such as Hákon, earl of Hlaðir, where these poets negotiated shifting allegiances with their royal and noble patrons in the course of Norway's Christianization, which resulted in traditional poetry in praise of the pagan gods and rulers being adapted, with varying degrees of success, to accommodate Christian concepts, forcing the poets to overcome the technical problems of writing poetry whose imagery (and therefore its alliterative phrasing) can no longer be grounded in pagan mythology. (AECC)

Keywords: Skaldic verse; funeral lay; shield lay; panegyric; alliterative verse; *dróttkvaett* stanza; Eyvindr skáldaspillir's *Hákonarmál*; Eilífr Goðrúnarson's Þórsdrápa.

MCSHANE, Kara L. "Social Healing in Gower's *Visio Angliae*." *SoAR* 79.3-4 (2014): 76-88.

McShane uncovers the reforming goals in Gower's *Visio*, arguing that Gower uses metaphorical images from vernacular romance to help himself and readers process and heal from events of the Great Rising of 1381. She looks specifically at images of voicelessness, bodily fragmentation, and a rudderless ship. (KLB)

Keywords: Vox Clamantis, ship of state.

MEYER-LEE, Robert J. "Literary Value and the Customs House: The Axiological Logic of the *House of Fame*." *ChauR* 48.4 (2014): 374-394.

Chaucer's shifted socioeconomic context from court to customs house influenced the peculiar form of self-referentiality in the *House of Fame* and the "relation of values" (or "axiological logic") within the poem. With the poem, Chaucer "stages an intervention" that shifts the literary field of the English court in the 1370s and 80s. (MH)

MILLAR, Bonnie. "A Measure of Courtliness: *Sir Gawain and the Carl of Carlisle*." *Cultures courtoises en mouvement*, 163-170.

The article reads the poem as advice to King Richard II, namely, that courtliness, moderation, and forbearance can avert disaster.

Keywords: intertextuality chivalrous/popular romance; tail-rhyme romance; blood-in-the-snow motif; Chrétien de Troyes, *Perceval*; three tests (of courtesy); *Le Chevalier à l'Épée*; folktale motifs; advice to princes.

MOLCHAN, Greg. "Anna and the King(s): Marriage Alliances, Ethnicity, and Succession in the *Historia Regum Britanniae*." *Arthuriana* 24.1 (2014): 25-48.

A discussion of exogamic marriage in the *Historia Regum Britanniae* through an examination of the marriage between Arthur's sister Anna and King Loth. On the one hand such marriages reflect the Norman tendency of exploiting foreign alliances in order to increasing land holdings, yet at the same time such alliances pose a threat to ethnic purity and complicate questions of succession. Such factors may account for Geoffrey's writing Anna and her descendants out of the narrative. (SLH)

MOORE, Cameron J. "Outward Seeming: "Lancelot's Prayer and the Healing of Sir Urry in Malory's *Morte Darthur*." *Arthuriana* 24.2 (2014): 3-20.

An examination of Lancelot's tears during the healing of Sir Urry in the context of prayer and his overall spiritual development. Although Lancelot appears to the outside world successful in healing Sir Urry, his tears indicate his acknowledgement of the depth of his sin, an important step in the process of contrition. (SLH)

MOORE, Megan. *Exchanges in Exoticism: Cross-Cultural Marriage and the Making of the Mediterranean in Old French Romance*. 200 p. Toronto: U of Toronto Press, 2014. xii+184 p.

This wide-ranging study finds a shift in western attitudes towards Byzantium after the sack of Constantinople in 1204, reflecting crusader disappointments in their colonies. Whereas twelfth-century romances depict women of the

nobility as having unique access to the processes of exchange involved in Mediterranean empire building and whereas they imagine cross-cultural marriage as a space for women to manipulate the transmission of culture and refashion empire through exogamous, usually westward marriage and thus to shape their men's masculinities in a form of literary imperialism, thirteenth-century romances build new narrative models for promoting western aristocracy through women's choices but also suggest a decline in women's role in the interconnectivity of Mediterranean exchange, which is coterminous with the rise of Salic Law. (AECC)

Keywords: *Digenis Akritas*; Chrétien de Troyes, *Cligès*; *Le Roman de Thèbes*; *Le Roman de Troie*; *Le Roman d'Enéas*; *Brut*; *Le Roman d'Alexandre*; *Floire et Blancheflor*; conversion narratives; *Floriant et Florete*; *Le Roman de la Mankine*; *La Belle Hélène de Constantinople*; Girl without Hands narratives; incest romances; *Emaré*; *Athis et Prophilias*; *La Fille du comte de Ponthieu*; *The Chronicle of Morea*; MS BnF fr. 375; MS BnF fr. 1447; MS BnF fr. 1450; masculinities; female identity formation; alterity; hybridity; orientalism; Crusader states; Mozarabic Spain; Muslim Cairo; Paris book trade; women as readers and book owners.

MORRISSEY, Jake Walsh. "Anxious Love and Disordered Urine: The Englishing of *Amor Heroos* in Henry Daniel's *Liber uricrisiarum*." *ChauR* 49.2 (2014): 161-183.

A new edition of the chapter on *amor heroes* "among other intense emotional states" in Henry Daniel's treatise on uroscopy (the science of judging urines) provides a unique Middle English medical analogue of Arcite's malady in the *Knighi's Tale*. (MH)

PAIRET, Ana. « 'En son lenguatge': Language Switch and Intertextuality in Guillem de Torroella's *La Faula*. » *Cultures courtoises en mouvement*, 454-461.

Keywords: bilingual Occitan-Catalan and French dialogue; Arthurian narrative; epilogue to the *Mort le roi Artu*; Vulgate Cycle.

PETERSON, Noah G. "The Courtly Fabliau Debate: Subversion of Genre in 'The Merchant's Tale'." *Cultures courtoises en mouvement*, 171-179.

PFEFFER, Wendy. "Vengeance Is Sweet and Nothing Compares to a Good Insult." *Cultures courtoises en mouvement*, 462-473.

Keywords: Occitan romance; *Jaufre*; troubadour Peire Cardenal; food imagery; satire; invective.

PRATT, Karen. "A Courtly Education? The Reading Experience Afforded by a 15th-Century Miscellany Manuscript, Poitiers 215." *Cultures courtoises en mouvement*, 321-331.

Keywords: Poitiers, Bibliothèque Municipale, MS 215; lists of Arthurian knights; selections from the *Roman de la Rose*; Sebastien Mamerot, *Les Trois Grands*; advice literature.

PUTTER, Ad, Judith Jefferson, and Donka Minkova. "Dialect, Rhyme, and Emendation in *Sir Tristrem*." *JEGP* 113.1 (2014): 73-92.

REIMER, Stephen R. "A New Arion: Lydgate on Saints, Kings, and 'Good Acord.'" *SoAR* 79.3-4 (2014): 144-155.

Reimer draws parallels between Lydgate and Gower in their ways of looking at political themes. Both Lydgate and Gower focus on a well-ordered society and the importance of good governance. Lydgate's double hagiographies provide multiple ideas of good kingship and ideal knighthood. (KLB)

Keywords: Confessio Amantis, political theory, division, Hector, Troy Book, Lives of Ss. Edmund and Fremund, Lives of Ss. Alban and Amphibal.

ROBISON, Katie. "'Thou wolt make... thyn hed to ake': A Post-Chaucerian Treatment for Madness in Christine de Pizan's *Chemin de long estude*." *ChauR* 49.2 (2014): 184-203.

Literary conventions surrounding Christine's persona at the beginning of *Le Chemin* suggest her reading and writing habits have aggravated her malady ("melancholy to the point of madness"). Her "self-prescribed" remedy—more reading rather than its abandonment—reveals exceptions to the dominant culture's (including Chaucer's) views on curative medical practices. (MH)

ROSS, Margaret Clunies. "Royal Ideology in Early Scandinavia: A Theory Versus the Texts." *JEGP* 113.1 (2014): 18-33.

SALISBURY, Eve. "*Lybeaus Desconus*: Transformation, Adaptation, and the Monstrous-Feminine." *Arthuriana* 24.1 (2014): 66-85.

A tri-partite study of the monstrous feminine in the Middle English romance *Lybeaus Desconus* and how this image of the feminine is transformed and adapted according to differing cultural environments and expectations. (SLH)

Keywords: Gawain, the Fair Unknown; *fier baisier*, hybridity.

SCARPINI, Paola. « La courtoisie insolite d'Ipomédon. » *Cultures courtoises en mouvement*, 180-190.

SCHEIDER, Christian. "Divine Wisdom: The Christological Interpretation of *Sapientia* in Johannes von Tepl's *Der Ackermann*." *GQ* 87 (2014): 277-296.

The author of this article reintroduces "the question of the Christological import of von Tepl's text, not only with regard to Hausmann's thesis – [...] – but also for our general understanding of the *Ackermann*" (p. 279). (SJ)

SEAL, Samantha Katz. "Pregnant Desire: Eyes and Appetites in the *Merchant's Tale*." *ChauR* 48.3 (2014): 284-306.

Medieval scientific discourses on pregnant cravings contextualize, and deepen our understanding of, Chaucer's treatment in the *Merchant's Tale* of traditional narratives regarding human guilt and the body's lusts. (MH)

STADOLNIK, Joseph. "Excerpting Gower: Exemplary Reading in New Haven, Takamiya MS 32." *SoAR* 79.3-4 (2014): 36-50.

Stadolnik focuses on how excerpts taken from the entire *Confessio Amantis* and its Latin apparatus can enhance our understanding of how early readers encountered Gower's poem and lead to different ways of reading it. At the end of the article, he compares the treatment of the tales excerpted from the *Confessio* to the presentation of the *Canterbury Tales* in the manuscript. (KLB)

Keywords: manuscripts, Takamiya MS 32, Procne, Philomela, Tereus, Nectabanabus, Perseus, Demetrius, Adrian, Bardus, Nebuchadnezzar, Chaucer.

STOKES, Jordan. "In Search of Machaut's PoeticsL Music and Rhetoric in *Le Remede de Fortune*." *JM* 31.4 (Fall 2014): 395-430.

Arguing that the *Remede* may be read as a work of rhetorical and musical instruction, Stokes seeks to provide fresh insight into Machaut's understanding of the creative process in relation to the *Prologue*, other *romans à chansons*, and medieval theories of rhetoric and music. (BJE)

Keywords: Nicole de Margival, *Dit de la panthère d'amours*; interpolations.

STOYANOFF, Jeffery G. "Beginnings and Endings: Narrative Framing in *Confessio Amantis*." *SoAR* 79.3-4 (2014): 51-64.

Looking at the circular frame in Gower's *Confessio*—unusual in both its delayed completion and effect—Stoyanoff demonstrates that Gower models a way of reading that teaches wisdom by writing about love. (KLB)

Keywords: prologue.

SUÁREZ, María-Pilar. « Reprises parodiques et configuration stylistique : le théâtre d'Adam de la Halle. » *Cultures courtoises en mouvement*, 191-199.

Keywords: *Jeu de Robin et Marion*; *Le jeu de la Feuillée*; pastourelle; secular drama (with music); satire; Robin Hood.

SULLIVAN, Joseph M. and Zoë WYATT. "Die Riddere metter Mouwen [*The Knight with the Sleeve*] and its Discourse on Personal Bonds." *Arthuriana* 24.3 (2014): 99-128.

The broad range of personal bonds in *Die Riddere metter Mouwen* reveals a hierarchy, where voluntary bonds, like bonds of love or bonds of a religious nature, take precedence over involuntary ones such as kinship. All but religious bonds may be violated if doing so results in a greater good. (SLH)

TAN, Sylvester George. "Perceval's Unknown Sin: Narrative Theology in Chrétien's Story of the Grail." *Arthuriana* 24.3 (2014): 129-157.

An analysis of the theology behind Chrétien's treatment of Perceval's sin in the *Conte du Graal* and how unconscious sin, as reflected in the theology of Saint Bernard, functions within the narrative. (SLH)

Keywords: unconscious sin, voluntary and involuntary sin, redemption, romance of education; Peter Abelard, St. Bernard of Clairvaux; narrative theology.

TANNIOU, Florence. « De la *parole douce* : l'évolution de la langue de la courtoisie dans les romans de Troie. » *Cultures courtoises en mouvement*, 474-482.

Keywords: Benoît de Sainte-Maure, *Roman the Troie*; *Roman the Troie en prose*; courtly diction.

TIMELLI, Maria Colombo. « Les mots de la courtoisie dans quelques romans et adaptations en prose du x^ve siècle. » *Cultures courtoises en mouvement*, 13-37.

Keywords: courtly diction; Guillaume de Machaut, *Girard de Vienne*; *Ciperis de Vigneaux*; Jean d'Arras, *Mélusine*; *Le livre de Alexandre empereur de Constantinoble et de Cligès son filz*; *L'Histoire d'Erec en prose*; *Blancandin*; *Jean d'Avennes*; *Florimont*; Matthieu Marchal, *Gerard de Nevers*; *Le Roman du Chastelain de Coucy et de la Dame de Fayel*; *Histoire de la reine Berthe et du roy Pepin*; Philippe de Remi, *La Manequine*; Jean Wauquelin, *La Manequine en prose*; *Saladin*; *Le Dit de Prunier*; *Cleriadus et Meliadice*; Antoine de La Sale, *Saintré*; Jean Wauquelin, *La Belle Hélène de Constantinople en prose*; *Clamadés*; *La Fille du Comte de Pontieu*.

TRAXLER, Janina P. "The Courting and Un-Courting of Tristan and Lancelot." *Cultures courtoises en mouvement*, 200-209.

As the story of Tristan and Isolde evolved in the 13th and 14th centuries, it displaced that of Lancelot and Guenievre; the *Tivola Ritonda's* rendition of the Tristan story is the culmination of that process.

Keywords: *Prose Tristan*; *Tavola Ritonda*; Chrétien de Troyes, *Le Chevalier de la Charrete*; *Prose Lancelot*.

VISHNUVAJJALA, Usha. "Loyalty and Horizontal Cosmopolitanism in Chrétien de Troyes' *Cligés*." *Arthuriana* 24.1 (2014): 111-130.

Chrétien de Troyes' *Cligés* manifests a unique form of cosmopolitanism that privileges the social and personal over the political and allows for overlapping national and cultural loyalties that lead to positive and productive relationships. (SLH)

WARNER, Lawrence. "The Lady, the Goddess, and the Text of *Sir Gawain and the Green Knight*." *ChauR* 48.3 (2014): 334-351.

A case, based on style and practices of manuscript production, for an emendation to l.1283 (on the lady's inner thoughts), among others, foregrounds, and arguably restores to prominence, the importance of the women's roles in *Sir Gawain and the Green Knight*. (MH)

WILLIAMS, Pamela. "The Changing Face of the Lyric Self in Italy: The Sense of the Universal in Petrarch's *Canzoniere*." *Cultures courtoises en mouvement*, 483-493.

WISSEN, Blanche. « De la 'courtoisie' dans les pastourelles picardes et non picardes. Analyse lexicologique. » *Cultures courtoises en mouvement*, 494-503.

WRIGHT, Sarah Breckenridge. "The Soil's Holy Bodies: The Art of Chorography in William of Malmesbury's *Gesta Pontificum Anglorum*." *SP* 111.4 (Fall 2014): 652-679.

In the *Gesta Pontificum Anglorum*, William uses grave sites and saints' bodies in his descriptions of landscape to write an ecclesiastical history fused to the soil, one that recovers a pre-Conquest national identity that "lauds" Anglo-Saxon identity above Norman hierarchy. (MH)

YEE, Pamela M. "'So schalt thou double hele finde': Narrative Medicine in the 'Tale of Constantine and Sylvester.'" *SoAR* 79.3-4 (2014): 89-104. Yee considers the "Tale of Constantine and Sylvester" through the lens of Rita Charon's concept of narrative medicine, in which patient and doctor together

create a narrative of the patient's illness. She contends that the Genius-Amans relationship in Gower's *Confessio* can be seen as a doctor-patient arc and then shows how Sylvester comes close to illustrating Charon's narrative medicine in his treatment of Constantine, healing the king psychologically, physically, and socially. (KLB)

Keywords: compassion.

ZDANSKY, Hannah. "Fin'Amors Refined: The Spiritual Sublimation of the Courtly Couple in the *Queste del Saint Graal*." *Cultures courtoises en mouvement*, 210-223.

IV. REVIEWS

ALLEN, Rosamund, Jane ROBERTS, and Carole WEINBERG, eds. *Reading Lazamon's Brut: Approaches and Explorations*. DQR Studies in Literature 52. Amsterdam-New York: Rodopi, 2013. Rev. by Jonathan WILSON. *Arthuriana* 24.3 (2014): 163-165.

ARBESU, David, ed. *Crónica de Flores y Blancaflor*. Medieval and Renaissance Text Studies 374. Tempe: ACMRS Publications, 2011. Rev. by Ryan GILES. *Romance Notes* 54.2 (2014): 277-279.

ARONSTEIN, Susan L., *An Introduction to British Arthurian Narrative*. Gainesville, FL: University of Florida Press, 2012. Rev. by Robert ROUSE. *Speculum* 89.4 (October 2014): 1104-1106.

BAHR, Arthur. *Fragments and Assemblages: Forming Compilations of Medieval London*. Chicago: U of Chicago Pr., 2013. Rev. by Emily RUNDE. *Comitatus* 45 (2014): 199-203.

Reading manuscripts as texts, Bahr first deals with descriptive terminology to argue for compilation coupled with an interpretive strategy of subjective reading. (NC)

Keywords: Auchinleck Manuscript, *Sir Degaré*, *Floris and Blancheflur*; Chaucer, *Palamon and Arcite*, *Knigh't's Tale*, *Cook's Tale*, *Squire's Tale*, *Sir Thopas*; John Gower, "Trentham Manuscript".

BATTLES, Paul. *Sir Gawain and the Green Knight*. Rev. by Ad PUTTER. *JEGP* 113.4 (2014): 535-537. Rev. by Susan BROOKS. *Comitatus* 45 (2014): 332-334.

BECKER, Karin. *Le lyrisme d'Eustache Deschamps: entre poésie et pragmatisme*. Rev. by Ian LAURIE *FR* 88.1 (2014): 214-215.

BERTOLET, Craig. *Chaucer, Gower, Hoccleve and the Commercial Practices of Late Fourteenth-Century London*. Farnham: Ashgate, 2013. Rev. by Maia FARRAR. *Comitatus* 45 (2014): 205-207.

Focuses on buyers as well as sellers in the context of historical events and the inadequacies of the Richard II's monarchy. Relying on Bourdieu's ideas of "habitus" and "doxa," the argument elaborates on the significance of guilds, and the social anxieties they paradoxically relieved and engendered. At this time, "credit" borrowed from chivalry comes to designate "financial honor," transforming "'material capital' into 'symbolic capital'" (206). (NC)

Keywords: Gower, *Mirour de L'Homme*; Hoccleve, *Regiment of Princes*; Chaucer, *Canterbury Tales*; Franklin, Sir Thopas, Cook, Harry Bailey.

BURNS, E. Jane and Peggy McCracken, eds. *From Beasts to Souls: Gender and Embodiment in Medieval Europe*. Notre Dame: University of Notre Dame Press, 2013. Rev. by Karl STEEL. *Arthuriana* 24.4 (2014): 127-129.

CARTLIDGE, Neil, ed. *Heroes and Anti-Heroes in Medieval Romance*. Rev. by Marilyn LAWRENCE. *FR* 87.2 (March 2014): 257-258.

CHAS AGUION, Antonio. *Categorías poéticas minoritarias en el cancionero castellano del siglo XV*. Alessandria: Edizioni dell'Orso, 2012. Rev. by Virginie DUMANOIR. *RomQ* 61.1 (January 2014): 79-80.

COHEN, Yehuda. *The Spanish: Shadows of Embarrassment*. Brighton, England: Sussex Academic Press, 2012. Rev. by Gregory B. KAPLAN. *Hispanófila* 170 (January 2014): 163-164.

Keywords: Muslim conquest; Reconquista; nationalism.

CRANE, Susan. *Animal Encounters: Contacts and Concepts in Medieval Britain*. Middle Ages Series. Philadelphia: University of Pennsylvania Press, 2013. Rev. by Kristen FIGG. *Arthuriana* 24.2 (2014): 158-159.

DENNY-BROWN, Andrea. *Fashioning Change: The Trope of Clothing in High and Late-Medieval England*. Interventions: New Studies in Medieval Culture. Columbus: Ohio State University Press, 2012. Rev. by Nicole D. SMITH. *Arthuriana* 24.1 (2014): 143-144.

ELLIOT, Elizabeth. *Remembering Boethius: Writing Aristocratic Identity in Late Medieval French and English Literatures*. Farnham: Ashgate, 2012. Rev. by Gillian ADLER. *Comitatus* 45 (2014): 241-243.

EMING, Jutta, Ann Marie Rasmussen, and Kathryn Starkey. *Visuality and Materiality in the Story of Tristan and Isolde*. Rev. by Keith BUSBY. *JEGP* 113.1 (2014): 126-127.

VINES, Amy N. *Women's Power in Late Medieval Romance*. Rev. by Anne Laskaya. *JEGP* 113.2 (2014): 248-250.

FALLOWS, Noel, trans. Ramón Lull. *The Book of the Order of Chivalry*. Woodbridge, Suffolk, UK: Boydell Pr., 2013. Rev. by Susan BROOKS. *Comitatus* 45 (2014): 274-276.

FILARDO-LLAMAS, Laura, Brian GASTLE, Marta Gutiérrez RODRÍGUEZ, eds. *Gower in Context(s): Scribal, Linguistic, Literary and Socio-historical Readings*. Valladolid: Publicaciones Universidad de Valladolid, 2012. Rev. by Gillian ADLER. *Comitatus* 45 (2014): 255-257.

GALLAGHER, Edward J., trans. *The Romance of Tristan and Iseult*. Indianapolis: Hackett Publishing, 2013. Rev. by Susan BROOKS. *Comitatus* 45 (2014): 250-253.

GALVEZ, Marisa. *How Lyrics Became Poetry in Medieval Europe*. Chicago: University of Chicago Press, 2012. Rev. by Kathy M. KRAUSE. *FR* 88.1 (October 2014): 227-228.

While commending Galvez for challenging “outmoded ideas about *chansonnières*,” the review criticizes this book for being “so vast in scope that many of the most interesting arguments suffer from a lack of support, both argumentative and factual. It also finds that “Galvez’s analysis is not helped by a discursive style that foregrounds ‘big claims’ ... only later providing (sometimes quite limited) justification for them.” The review concludes that Galvez’s arguments “would have had a greater impact with more substantiation and less speculation.” (BJE)

Keywords: *Carmina Burana*; *Libro de Buen Amor*; Codex Manesse; *cansioneros*; *Cantigas de Santa Maria*; Bassano del Grappa frescoes; Alfonso X, *Milagros*; ms. Madrid, Escorial T. I.1; ms. New York, Pierpont Morgan 819, troubadour ms. N, ms. Paris BnF fr. 22543; troubadour ms. R.

HALSALL, Guy, *Worlds of Arthur: Facts and Fictions of the Dark Ages*. Oxford and New York: Oxford University Press, 2013. Rev. by Alban GAUTIER. *Speculum* 89.4 (October 2014): 1151-1152.

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. Rev. by Elizabeth M. WILLINGHAM. *Arthuriana* 24.4 (2014): 133-143.

JOHNSON, Eleanor. *Practicing Literary Theory in the Middle Ages: Ethics and Mixed Form in Chaucer, Gower, Usk, and Hoccleve*. Chicago: U of Chicago Pr., 2013. Rev. by Barbara ZIMBALIST. *Comitatus* 45 (2014): 268-270. **Keywords:** Boethius: prosimetric prolepsis (mixed form for ethical affect); Alain de Lille, *De planctu naturae*; Dante, *Vita Nuova*; Guillaume Mauchaut, *Remède de Fortune*; Chaucer, *Boece*, *Troilus and Criseyde*, *Canterbury Tales*.

KINOSHITA, Sharon and Peggy McCracken. *Marie de France: A Critical Companion*. Cambridge: Brewer, 2012. Rev. by Michelle BOLDUC. *FR* 87.3 (March 2014): 269-270.

A positive review that deems this work to be “rich and timely” in “[it’s] treatment of multilingualism, translation, intertextuality, and the semiotic value of material objects” as well as “engaging” and “fresh and thought-provoking” for both students and scholars. (BJE)

Keywords: *Lais*; *Laiistic*; *Bisclavret*; *L'espurgatoire seint Patric*; *La vie seinte Audree*; *translatio*; Aesop's *Fables*; *Ysopè*; *Tractatus de Purgatoria Sancti Patricii*; Denis de Piramus; Gautier d'Arras, *Ille et Galeron*; *Galeron de Bretagne*.

LATOWSKY, Anne A. *Emperor of the World: Charlemagne and the Construction of Imperial Authority, 800-1229*. Ithaca, NY: Cornell University Press, 2013. Rev. Jennifer R. DAVIS. *GerSR* 37 (2014): 637-638.

LAWRENCE-MATHERS, Anne. *The True History of Merlin the Magician*. New Haven and London: Yale University Press, 2012. Rev. by Peter H. GOODRICH. *Arthuriana* 24.1 (2014): 152-154.

LEO, Dominic, *Images, Texts, and Marginalia in a "Vows of the Peacock" Manuscript, with a Complete Concordance and Catalogue of Peacocks Manuscripts*. Leiden: Brill, 2013. Rev. by Mark CRUSE. *Speculum* 89.3 (July 2014): 795-796.

LYON, Jonathan R. *Princely Brothers and Sisters: The Sibling Bond in German Politics, 1100-1250*. Ithaca, NY: Cornell University Press, 2013. Rev. John ELDEVİK. *GerSR* 37 (2014): 417-419.

MOSS, Rachel E. *Fatherhood and its Representations in Middle English Texts*. Woodbridge, Suffolk, UK and Rochester, NY: Boydell and Brewer, 2012. Rev. by Russell A. PECK. *Arthuriana* 24.3 (2014): 170-172.

MUELLER, Alex. *Translating Troy: Provincial Politics in Alliterative Romance*. Columbus: Ohio State UP, 2013. Rev. by Kenrdrá SMITH. *Comitatus* 45 (2014).

Keywords: Guido delle Colonne, *Historia destructionis Troiae*; Geoffrey of Monmouth, *Historia Regum Britanniae*; John Clerk of Whalley, *Destruction of Troy*; *Siege of Jerusalem*; alliterative *Morte Arthure*; *Sir Gawain and the Green Knight*; John Trevisa; Geoffrey Chaucer.

NEWMAN, Barbara. *Medieval Crossover: Reading the Secular Against the Sacred*. Notre Dame: U of Notre Dame Pr., 2013. Rev. by Alexandra VERINI. *Comitatus* 45 (2014): 295-297.

Rooting her study in the medieval privileging of the sacred over the secular, Newman proposes a dialogue between the categories, a 'crossover' of inter-textual readings. Her theoretical framework includes four principles: the "hermeneutics of both/and," the paradox of a "felix culpa," the joining of non-Christian and Christian, and "convergent idealism" (296). (NC)

Keywords: Chrétien de Troyes, *Le Chevalier de la Charette*, *la Quest del Saint Graal*; *Perlesvanus*; Malory, *Le Morte Arthure*; Marguerite Porete, *The Mirror of Simple Souls*; *Romance of the Rose*; *Le Lai d'Ignaure*; *Passion of the Jews of Prague*; *Dispute between God and his Mother*; René of Anjou, *Le Mortifiement de vaine plaisance*, *Le Livre du Cuer d'Amours esprís*.

PARTRIDGE, Stephen, and Erik KWAKKEL, eds. *Author, Reader, Book: Medieval Authorship in Theory and Practice*. Toronto: U of Toronto Press, 2012. Rev. by Chester N. SCOVILLE. *University of Toronto Quarterly* 83.2 (2014): 531-532.

Keywords: Walter Map, *De nugis curialium* (Courtiers' Trifles); Geoffrey Chaucer, *Canterbury Tales*: "Manciple's Tale"; Geoffrey Chaucer, *Canterbury Tales*: "Retraction"; Geoffrey Chaucer, *Legend of Good Women*; Robert Henryson, *Morall Fabillis*; Ovid, *Metamorphoses*; Ovid, *Tristia*; Ovid, *Epistulae ex Ponto*; Christine de Pizan, *Advison Christine*; Christine de Pizan, *Chemin de long estude*; Christine de Pizan, *Cité des dames*; Christine de Pizan, *Epistre Otbea*; Christine de Pizan, *Epître au dieu d'amours*; Christine de Pizan, *Livre des fais et bonnes meurs du sage roy Charles V*; Christine de Pizan, *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*; authorship; author-mythology; censorship; self-censorship; book production; witticisms / *bon mots*; codicology; formal (medieval) scholarly reading techniques.

PUGH, Tison. *An Introduction to Geoffrey Chaucer*. Gainesville: U of Florida Pr., 2013. Rev. T. S. MILLER. *Comitatus* 45 (2014): 310-313.

ROUSE, Richard H. and Mary A. *Bound Fast with Letters: Medieval Writers, Readers, and Texts*. Notre Dame: U of Notre Dame Pr., 2013. Rev. by Anneliese POLLOCK. *Comitatus* 45 (2014): 319-322.

Of interest in this collection of many previously published articles is the eighth one, which analyzes the *Dits* of Watriquet de Couvin to elucidate aspects of the French court in the 1320s. (NC)

STONE, Charles Russell. *From Tyrant to Philosopher King: a Literary History of Alexander the Great in Medieval and Early Modern English*, *Cursor Mundi* 19. Turnhout: Brepols Publishers, 2013. Rev. by Leslie JACOBY. *Comitatus* 45 (2014): 334-337.

Keywords: John Gower, *Mirour de l'omme*, *Vox clamantis*, *Confession amantis*; John Lydgate, *The Fall of Princes*.

SUNDERLAND, Luke. *Old French Narrative Cycle: Heroism between Ethics and Morality*. Gallica 15. Cambridge: D.S. Brewer, 2010. Rev. by Elizabeth M. WILLINGHAM. *Arthuriana* 24.4 (2014): 133-143.

SZPIECH, Ryan. *Conversion and Narrative: Reading and Religious Authority in Medieval Polemic*. Philadelphia: University of Pennsylvania Press, 2013. Rev. by Michelle M. HAMILTON. *HispRev* 82.2 (Spring 2014): 251-254.

TAYLOR, Jamie K. *Fictions of Evidence: Witnessing, Literature, and Community in the Late Middle Ages*. Columbus: Ohio State UP, 2013. Rev. by S. C. KAPLAN. *Comitatus* 45 (2014): 337-339.

With theoretical frameworks from Derrida and Levinas, Taylor unpacks the various meanings of witnessing and witnessed bodies and the relationship between truth and words. The first chapter addresses Chaucer's *Man of Law's Tale*. (NC)

TETHER, Leah. *The Continuations of Chrétien's Perceval: Content and Construction, Extension and Ending*. Arthurian Studies 79. Cambridge: D.S. Brewer, 2012. Rev. by Elizabeth M. WILLINGHAM. *Arthuriana* 24.4 (2014): 133-143.

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