

BELGIQUE

BIBLIOGRAPHIE POUR 2001–2005 ÉTABLIE PAR HERMAN BRAET¹

I. – EDITIONS ET TRADUCTIONS

- 1 *Le Roman de Gliglois. Récit arthurien du XIII^e siècle.* Édition critique par Jacques Charles LEMAIRE. Liège: Éditions de l'Université, 2005, 231 p.

Le manuscrit unique ayant été détruit dans l'incendie de la BN turinoise, la sagacité de l'érudite a dû s'exercer sur l'édition princeps publiée par Ch. Livingston, à laquelle il reste fidèle, tout en réexaminant les amendements proposés par les recenseurs. Une traduction est jointe, qui se voudrait au plus près du texte; les notes, fort riches, intéresseront en particulier le grammairien et le lexicologue. L'introduction formule de nettes réserves à l'endroit du travail publié en 2003 par Mme M.-L. Chênerie, dont les multiples erreurs et négligences se trouvent dénombrées.

1. H. Braet a accepté de se charger désormais de la bibliographie belge. Prière de bien vouloir faire envoyer les références de vos travaux (livres, études, comptes-rendus publiés en Belgique à partir de 2005) à Herman.Braet@ua.ac.be Avec nos vifs remerciements.

The return of the 'Bibliographie belge' in the bulletin allows for the inclusion of articles, editions and reviews published in Belgium up to 2006 in this and the next year's lists. Please inform prof. Braet of such publications that are not yet given in this year's bibliography: Herman.Braet@ua.ac.be

II. – ETUDES CRITIQUES

- 2 AVONDS, Piet, *Koning Artur in Brabant (12de–14de eeuw)*. *Studies over ridderscultuur en vorstenideologie*. Bruxelles, Koninklijke Academie van België voor Wetenschappen en Kunsten, 1999. Verhandelingen. Klasse der Letteren 61, 167 p.

L'auteur traite de l' 'arthuromanie' qui aurait régné à la cour des ducs de Brabant aux XIIIe–XIVe siècles; il en trouve des indices e.a. dans l'héraldique et dans la faveur qu'a connue le symbole du dragon. Jean Ier et ses successeurs se seraient voulu des 'Arturi redivivi'; Jean III (1312–1355) aurait servi de modèle au héros éponyme de *Lohengrin*, œuvre que P.A. date de c. 1330 (cf. *BBSIA*, LIV, 2002, 456, 718).

- 3 CHASE, Carol, "Les Prologues du *Lancelot-Graal* dans le manuscrit B.N.F. fr. 112," *MA*, 111 (2005), 529–43.

Relève la présence et les idées du compilateur dans les trois prologues de cette version du XVe s., qui fait intervenir Tristan et d'autres personnages. Transcription des textes.

- 4 COOPER-DENIAU, Corinne, "Culture cléricale et motif du 'don contraignant'. Contre-enquête sur la théorie de l'origine celtique de ce motif dans la littérature française du XIIIe siècle et dans les romans français," *MA*, 111 (2005), 9–39.

Repassé en revue les occurrences antérieures à Chrétien, peu susceptibles d'une influence celtique.

- 5 DIAMOND, Arlyn, "Heroic Subjects. Women and the alliterative *Morte Arthure*," in *Medieval Women. Texts and Contexts in Late Medieval Britain. Essays for Felicity Riddy*, éd. Jocelyn WOGAN-BROWNE, Rosalynn VOADEN, A. DIAMOND, Ann HUTCHISON, Carol MEALE, Lesley JOHNSON. Turnhout: Brepols, 2000, pp. 293–308. *Medieval Women. Texts and Contexts*, 3.

Se livre s'intéresse entre autres à l'importance objectale de la femme. Confronte notamment la destinée de la duchesse de Lorraine et le sort de la ville de Metz.

- 6 EVANS, Claude, “Le personnage d’Yseut dans le *Tristan* de Bérout et les *Folies de Berne* et d’*Oxford*. Une perspective inspirée par les textes irlandais et gallois,” *MA*, 111 (2005), 95–114.

Passe en revue les différentes interprétations du personnage. Opte en faveur d’une origine celtique de la légende en s’appuyant entre autres sur un certain nombre de traits communs à une ou plusieurs héroïnes de sagas.

- 7 FERLAMPIN-ACHER, Christine, “*Fausse creance, mauvaise loi* et conversion dans *Perlesvaus*,” *MA*, 111 (2005), 293–312.

Sous-tendue par l’opposition entre la loi des ‘crestiens’ et celle des ‘autres’ (juifs et païens confondus), l’unité du roman se construit autour du motif obsessionnel de la conversion.

- 8 HAINES, John, “Lai layout in the Paris Prose Tristan manuscripts,” *Script*, 59 (2005), 3–28 (8 pl. h.-t.)

La mise en page des lais dans deux des quatre témoins ayant gardé des traces d’une notation musicale fait supposer que le ‘regulator’ a ménagé un espace pour des neumes, souvenir possible d’anciennes exécutions; ce qui témoignerait par la même occasion de l’ancienneté des textes eux-mêmes.

- 9 LE RIDER, Paule, “À propos de costumes . . . De Giraud de Barri au *Conte du Graal* et à *Fergus*,” *MA*, 107 (2001), 253–82.

Reprend la comparaison des trois textes. Giraud fait du barbare un portrait sans indulgence, Chrétien en propose une version renouvelée; Guillaume le Clerc cherche à évacuer la notion de sauvage. L’érudite s’interroge au passage sur les origines (irlandaises) des parents de Perceval.

- 10 MILLER, Molly, “Final stages in the construction of the Harleian *Annales Cambriae*. The evidence of the framework,” *Journal of Celtic Studies*, 4 (2004), 205–11.

La Chronique, due à deux rédacteurs, couvre la période 445–977.

- 11 VINCENSINI, Jean-Jacques, “Temps perdu, temps retrouvé. Rythme et sens de la mémoire dans le *Haut Livre du Graal (Perlesvaus)*,” *MA*, 108 (2002), 43–60.

La fonction de la mémoire – et de l’oubli – permet non seulement d’opposer deux par deux Arthur et Gauvain, Lancelot et Perlesvaus; elle structure le déploiement temporel des aventures selon que les personnages en font un usage excessif ou défaillant.

III. – COMPTES RENDUS

- 12 AMY DE LA BRETÈQUE, François, *L’imaginaire médiéval dans le cinéma occidental*. Paris: Champion, 2004. Nouvelle Bibliothèque du Moyen Âge, 70.

C.R. par J. Dufournet, *MA*, 111 (2005), 115–20.

- 13 ANGELI, Giovanna, *Le strade della fortuna. Da Marie de France a François Villon*. Pise: Pacini, 2003.

C.R. par Francesca Tho, *MA*, 111 (2005), 657–58.

- 14 *The Arthur of the English: The Arthurian Legend in Medieval English Life and Literature*, ed. W. R. J. BARRON. Revised ed. with an additional postscript. Cardiff: Gwasg Prifysgol Cymru – University of Wales Press, 2001. Arthurian Literature in the Middle Ages II (cf. *BBSIA*, LII, 2000, 342; LIII, 2001, 588; LIV, 2002, 434, 460, 596; LV, 2003, 777, 913).

C.R. par Cl. Sterckx, *Script*, 56 (2001), 11* (20).

- 15 *The Arthur of the Germans*, ed. W. H. JACKSON & Silvia RANAWAKE. Cardiff: University of Wales Press, 2000. Arthurian Literature in the Middle Ages III (cf. *BBSIA*, LIII, 2001, 449; LIV, 2002, 878; LV, 2003, 111, 644, 721, 782, 935; LVI, 2004, 614, 1037).

C.R. par Claude Sterckx, *Script*, 58 (2004), 52* (171).

- 16 ATANASSOV, Stoyan, *L'Idole inconnue. Le personnage de Gauvain dans quelques romans du XIIIe siècle*. Orléans: Paradigme, 2000. *Medievalia*, 31 (cf. *BBSIA*, LIII, 2001, 191; LIV, 2002, 17; LV, 2003, 716; LVI, 2004, 245).
C.R. par M. White-Piret, *MA*, 107 (2001), 332.
- 17 BESAMUSCA, Bart, trans. Thea SUMMERFIELD, *The Book of Lancelot. The Middle Dutch Lancelot compilation and the medieval tradition of narrative cycles*. Cambridge: D. S. Brewer, 2003. *Arthurian Studies*, 53 (cf. *BBSIA*, LVI, 2004, 302).
C.R. par A. Faems, *Millennium*, 17 (2003), 176–78.
- 18 BILLINGTON, Sandra, *Midsummer. A cultural sub-text from Chrétien de Troyes to Jean Michel*. Turnhout: Brepols, 2000. *Medieval Texts and cultures of Northern Europe*, 3.
C.R. par Jacques Ch. Lemaire, *Script*, 56 (2002), 82* (218).
- 19 BOUTET, Dominique, *Formes littéraires et conscience historique aux origines de la littérature française (1100–1250)*. Paris: PUF, 1999 (cf. *BBSIA*, LII, 2000, 207; LIV, 2002, 24, 138, 468; LVI, 2004, 1001).
C.R. par E. Gaucher, *MA*, 107 (2001), 602–03.
- 20 BRÜGGEN, Elke et Hans-Joachim ZIEGELER, “Tristan am ‘Niederrhein’. Die ‘Tristan’-Handschrift W* kl. F° 88 des Historischen Archivs der Stadt Köln,” in *Schnittpunkte. Deutsch-niederländische Literaturbeziehungen im späten Mittelalter*, Angelika LEHMANN-BENZ, Ulrike ZELLMANN, Urban KÜSTERS (éd.). Munster/NewYork/Munich/Berlin, 2003, pp. 237–67. *Studien zur Geschichte und Kultur Nordwesteuropas*, 5.
C.R. par Guido Hendrix, *Script*, 58 (2004), 17* (48).

- 21 *Les chemins de La Queste. Études sur La Queste del Saint Graal*, Denis HÜE et Silvère MENEGALDO (éd.). Orléans: Paradigme, 2004. *Medievalia*, 52 (cf. *BBSIA*, LVII, 2005, 173).
C.R. par Cl. Lachet, *MA*, 111 (2005), 395–96.
- 22 COLOMBO TIMELLI, Maria, “Sur l’édition des mises en prose de romans (XVe siècle),” *Le Moyen Français*, 44–45 (1999), 87–106.
C.R. par Tania Van Hemelryck, *Script*, 58 (2004), 26* (81).
- 23 *Conjointure arthurienne. Actes de la ‘Classe d’excellence’ de la chaire Francqui 1998. Liège, 20 février 1998*, Juliette DOR (éd.). Louvain-la-Neuve: Institut d’Études médiévales, 2000. Publications de l’Institut d’Études médiévales. Textes-Études-Congrès, 20 (cf. *BBSIA*, LIII, 2001, 4, 21; LVI, 2004, 582).
C.R. par J.-J. Vincensini, *LR*, 56 (2002), 330–33.
- 24 *Convergences médiévales. Épopée, lyrisme, roman. Mélanges offerts à Madeleine Tyssens*, Nadine HENRARD, Paola MORENO et M. THIRY-STASSIN (éd.). Bruxelles: De Boeck, 2001. Bibliothèque du Moyen Âge, 19 (cf. *BBSIA*, LIV, 2002, 4, 10, 12).
C.R. par N. Chareyron, *MA*, 108 (2002), 375–76.
C.R. par F. Mora, *LR*, 57 (2003), 151–55.
- 25 *Du Roman courtois au roman baroque. Actes du colloque des 2–5 juillet 2002*, Emmanuel BURY et Francine MORA (éd.). Paris: Belles Lettres, 2004.
C.R. par R. Adam, *Script*, 58 (2004), 234* (616).
- 26 *Dutch Romances I. Roman van Walewein*, David JOHNSON & Geert CLAASSENS (éd.). Cambridge: Brewer, 2000. *Arthurian Archives*, 6 (cf. *BBSIA*, LIII, 2001, 31,

313; LIV, 2002, 531, 727, 881; LV, 2003, 950; LVI, 2004, 1040).

C.R. par K. van Dalen-Oskam, *LB*, 90 (2001), 459–61.

- 27 *Erec en Enide. Een roman van Chrétien de Troyes*, René STUIP (trad.), Hilversum: Verloren, 2001. Memorandum, 1 (cf. *BBSIA*, LIV, 2002, 699; LVI, 2004, 839).

C.R. par Geert Claassens, *LB*, 90 (2001), 533–34.

- 28 FINOLI, Anna Maria, *Prose di romanzi. Raccolta di studi (1979–2000)*. Milan: Ed. Universitarie di Lettere Economia Diritto, 2001 (cf. *BBSIA*, LIV, 2002, 633; LV, 2003, 517 et 720; LVI, 2004, 786).

C.R. par C. Thiry, *LR*, 57 (2003), 167–68.

C.R. par P. Moreno, *MA*, 111 (2005), 372–73.

- 29 GOTTFRIED VON STRASSBURG, *Tristan und Isolde. Diplomatiscbe Textausgabe der Zimelien-Handschrift Codex Vindobonensis 2707 mit Konkordanzen und Wortlisten auf CD*, éd. par Evelyn SCHERABON-FIRCHOW avec la collaboration de Richard HOTCHKISS. Stuttgart: Hirzel, 2004 (cf. *BBSIA*, LVII, 2005, 2).

C.R. par N. Ruge, *Script*, 59 (2005), 48* (119).

- 30 *Guiron le Courtois. Une anthologie*, sous la direction de Richard TRACHSLER, éd. et trad. de Sophie ALBERT, Mathilde PLAUT et Frédérique PLUMET. Alessandria: Edizioni dell'Orso, 2004.

C.R. par Baudouin Van den Abeele, *Script*, 59 (2005), 51* (128).

- 31 HEYWORTH, Gregory, “Perceval and the seeds of culture. Work, profit and leisure in the prologues of *Perceval*,” *Neophil*, 84 (2000), 19–35 (cf. *BBSIA*, LIII, 2001, 868).

C.R. par A. Smets, *Script*, 55 (2001), 230*–31* (508).

- 32 *L'Histoire d'Erec en prose. Roman du XVe siècle*, éd. critique par Maria COLOMBO TIMELLI. Genève: Droz, 2000. TLF, 524 (cf. *BBSIA*, LIII, 2001, 294, 910; LIV, 2002, 521, 658; LV, 2003, 1061).
C.R. par J. Devaux, *Script*, 55 (2001), 233*-34* (512).
- 33 KARCZEWSKA, Kathryn, *Prophecy and the Quest for the Holy Grail. Critiquing knowledge in the Vulgate cycle*. New York/Paris: Lang, 1998. *Studies in the Humanities*, 37 (cf. *BBSIA*, LIII, 2001, 634; LIV, 2002, 797).
C.R. par Cl. Lachet, *MA*, 108 (2002), 153-54.
- 34 KELLY, Douglas (ed.), *Chrétien de Troyes. An analytic bibliography. Supplement 1*. Londres et Woodbridge: Tamesis et Boydell, 2002. *Research bibliographies and checklists n.s.*, 3 (cf. *BBSIA* LV, 2003, 384).
C.R. par M. Thiry, *MA*, 111 (2005), 708-09.
- 35 LUTTRELL, Claude, "Le Conte del Graal et d'autres sources françaises de l'*Historia Peredur*," *Neophil*, 87 (2003), 11-28 (cf. *BBSIA*, LVI, 2004, 832).
C.R. par A. Smets, *Script*, 58 (2004), 62* (201).
- 36 MANESSIER, *La troisième continuation du Conte du Graal*. Édition bilingue. Publication, traduction, présentation et notes par Marie-Noëlle TOURY avec le texte édité par William ROACH. Paris: Champion, 2004. *Champion Classiques. Série moyen âge*, 13 (cf. *BBSIA*, LVII, 2005, 128).
C.R. par Claude Sterckx, *Script*, 59 (2005), 76* (197).
- 37 MCCracken, Peggy, *The Curse of Eve, the Wound of the Hero. Blood, gender, and medieval literature*. Philadelphie: University of Pennsylvania Press, 2003 (cf. *BBSIA*, LVI, 2004, 633, 932).
C.R. par L. Louison, *MA*, 111 (2005), 410-11.

- 38 MÉNARD, Philippe, *De Chrétien de Troyes au Tristan en prose, études sur les romans de la Table Ronde*. Genève: Droz, 1999. Publications romanes et françaises, 224 (cf. *BBSIA*, LI, 1999, 273; LII, 2000, 715; LIII, 2001, 647, 781; LVI, 2004, 1049).
C.R. par Tania van Hemelryck, *Script*, 55 (2001), 95*–96* (225).
- 39 *Le Mythe de Tristan et Iseut*, adapt. Michel CAZENAVE et présentation Marie-Noëlle TOURY. Paris: GF-Flammarion, 2000.
C.R. par J. Dufournet, *MA*, 107 (2001), 347–48.
- 40 PARADISI, Gioia et Arianna PUNZI, “Il *Tristano* dell’Archivio storico di Todi. Edizione,” *Critica del testo*, 5 (2002), 541–66 (cf. *BBSIA*, LVI, 2004, 735).
C.R. par E. Guadagnini, *Script*, 58 (2004), 84* (265).
- 41 *Perceforest. Deuxième partie*. II. Éd. critique par Gilles ROUSSINEAU. Genève: Droz, 2001. TLF, 540 (cf. *BBSIA*, LIV, 2002, 553, 735; LV, 2003, 269, 1064).
C.R. par Patrice Uhl, *Script*, 56 (2002), 99*–100* (257).
C.R. par M. Szkilnik, *LR*, 56 (2002), 337–39.
- 42 ‘*Por le soie amisté*’. *Essays in honor of Norris Lacy*, Keith BUSBY & Catherine JONES (ed.). Amsterdam/Atlanta: Rodopi, 2000. Faux Titre, 183 (cf. *BBSIA*, LIII, 2001, 860, 901; LIV, 2002, 663; LV, 2003, 714).
C.R. par C. Thiry, *LR*, 55 (2001), 353–55.
- 43 *Le Roman de Brut, entre mythe et histoire*, Claude LETELLIER & Denis HÜE. Orléans: Paradigme, 2003. *Medievalia*, 47 (cf. *BBSIA*, LVI, 2004, 230).
C.R. par L. Mathey, *MA*, 111 (2005), 133–34.
- 44 *Le Roman de Gliglois*, éd. par Marie-Luce CHÊNERIE. Paris: Champion, 2003. *CFMA*, 143 (cf. *BBSIA*, LVI, 2004, 264).
C.R. par Patrice Uhl, *Script*, 58 (2004), 91*–92* (279).

- 45 *Le Roman de Tristan par Thomas suivi de la Folie Tristan de Berne et La Folie Tristan d'Oxford*. Traduction, présentation et notes d'Emmanuèle BAUMGARTNER et Ian SHORT avec les textes édités par Félix Lecoy. Paris: Champion, 2003. Champion classiques, série Moyen âge, 1 (cf. *BBSIA*, LVI, 2004, 166).
C.R. par Fr. Duval, *Script*, 57 (2003), 257* (598).
- 46 ROUBAUD-BÉNICHOU, Sylvia, *Le Roman de chevalerie en Espagne. Entre Arthur et don Quichotte*. Paris: Champion, 2000. Nouvelle Bibliothèque du moyen âge, 52 (cf. *BBSIA*, LIV, 2002, 223).
C.R. par J.-R. Valette, *MA*, 108 (2002), 425–27.
- 47 SARGENT-BAUR, Barbara, *La destre et la senestre. Étude sur le Conte du Graal de Chrétien de Troyes*. Amsterdam/Atlanta: Rodopi, 2000. Faux Titre, 185 (cf. *BBSIA*, LIII, 2001, 887, 904; LIV, 2002, 170; LV, 2003, 122, 594, 727, 951).
C.R. par Douglas Kelly, *LR*, 55 (2001), 362–65.
- 48 SASAKI, Shigemi, *Émeraude et jaspe, I*. Tokyo: Publ. de l'Université Meisei, 2002 (cf. *BBSIA*, LVI, 2004, 815).
C.R. par E. Gaucher, *MA*, 111 (2005), 156–57.
- 49 *Seuils de l'œuvre dans le texte médiéval*, éd. Emmanuèle BAUMGARTNER et Laurence HARF-LANCNER. Paris: Presses de la Sorbonne nouvelle, 2002 (cf. *BBSIA*, LV, 2003, 189).
C.R. par Fabienne Pomel, *MA*, 108 (2002) 702–03.
- 50 STEPHAN-CHLUSTIN, Anne, *Artuswelt und Gralswelt im Bild. Studien zum Bildprogramm der illustrierten Parzival-Handschriften*. Wiesbaden: Reichert, 2004. *Imagines medii aevi. Interdisziplinäre Beiträge zur Mittelalterforschung*, 18.
C.R. par F. Bayard, *MA*, 111 (2005), 363–64.

- 51 TRACHSLER, Richard, *Disjointures – Conjointures. Étude sur l'interférence des matières narratives dans la littérature française au moyen âge*. Tubingue/Bâle: Francke, 2000. *Romanica Helvetica*, 120 (cf. *BBSIA*, LIII, 2001, 915; LV, 2003, 728).

C.R. par C. Thiry, *Script*, 57 (2003), 146*–47* (320).

- 52 *Translatio Studii. Essays by his students in honor of Karl Uitti for his sixty-fifth birthday*, Renate BLUMENFELD-KOSINSKI, Kevin BROWNLEE, Mary SPEER et Lori WALTERS (éd.). Amsterdam/Atlanta: Rodopi, 2000. Faux Titre, 179 (cf. *BBSIA*, LIII, 2001, 889, 894; LV, 2003, 480).

C.R. par C. Thiry, *LR*, 55 (2001), 355–56.

- 53 ULRICH VON ZATZIKHOVEN, *Lanzelet*, trad. par Danielle BUSCHINGER. Paris: Champion, 2003. Traductions des classiques du moyen âge, 65 (cf. *BBSIA*, LVI, 2004, 168).

C.R. par S. Thieffry, *Script*, 58 (2004), 107* (325).

- 54 *Wace's Roman de Brut. A history of the British. Text and translation*, Judith WEISS (ed. and transl.). Exeter: Exeter University Press, 1999 (cf. *BBSIA*, LII, 2000, 331; LIII, 2001, 679, 1045; LIV, 2002, 246, 922; LV, 2003, 289; LVI, 2004, 1066).

C.R. par L. Carruthers, *MA*, 108 (2002), 420–21.

- 55 WOLF, Jürgen, “Artus und sein Gefolge. Zur Tradierung des arturischen Romans in Deutschland und Frankreich,” in *Eine Epoche im Umbruch. Volkssprachliche Literalität 1200–1300*, éd. Christa BERTELSMEIER-KIERST, Christopher YOUNG et Bettina BILDHAUER. Tubingue: Niemeyer, 2003, p. 205–220 (cf. *BBSIA*, LVI, 2004, 102).

C.R. par Guido Hendrix, *Script*, 57 (2003), 280* (666).

DEUTSCHLAND UND ÖSTERREICH

BIBLIOGRAPHIE FÜR 2005
ZUSAMMENGESTELLT VON CORA DIETL,
JOERG O. FICHTE, MATTHIAS MEYER,
LAETITIA RIMPAU,
GÜNTHER ROHR, GÜNTER ZIMMERMANN

I. – TEXTE

- 56 HEINRICH VON DEM TÜRLIN, *Die Krone* (Verse 12282–30042), nach der Handschrift Cod.Pal.germ. 374 der Universitätsbibliothek Heidelberg nach Vorarb. von Fritz Peter KNAPP und Klaus ZATLOUKAL, hg. von Alfred EBENBAUER und Florian KRAGL. Tübingen: Niemeyer, 2005, XXXI, 514 S. Altdt. Textbibliothek, 118.

Endlich liegt auch der zweite Band der Neuedition von Heinrichs *Crône* vor, nachdem der erste, von Fritz Peter Knapp und Manuela Niesner herausgegebene, Band bereits 2000 erschienen ist (vgl. *BBSIA*, LIII, 2001, 52). Im Vorwort wird betont, wie es bedauerlich sei, dass die beiden Bände einen recht unterschiedlichen Charakter aufweisen. Band I folgt der Wiener Handschrift V, deren Text aber mit Band I endet. Daher folgt nun der zweite Band einer anderen Leithandschrift: Handschrift P. Zwar stimmen die Prinzipien der Edition von Band II mit denen von Bd. I "im Wesentlichen" überein, aber sie werden "rigoroser gehandhabt" (VII). Dies bedeutet nicht zuletzt eine größere Nähe zur überlieferten Form des Textes. Die Parallelüberlieferung der Fragmente D und K steht neben dem Haupttext, im Apparat unterhalb des Textes

finden sich Einzellesarten, Ergänzungen der Erstherausgeber und sprachliche Erklärungen. Ergänzt wird die Edition durch eine umfassende Einleitung (Editionsrichtlinien, Handschriftenbeschreibungen, Sprachanalysen, Literaturhinweise) und durch ein Namensverzeichnis zum gesamten Text, das auch die verschiedenen Varianten des jeweiligen Namens verzeichnet. (C.D.)

- 57 *Mittelhochdeutsches Lesebuch*, hg. von Sabine ROLLE. Berlin/New York: de Gruyter, 2005, 273 S. De Gruyter Texte.

Der Band richtet sich in erster Linie an Studierende der Germanistik und möchte einen ersten Einblick in die deutsche Literatur des Hochmittelalters vermitteln. Eine allgemeine Einführung in die mhd. Literatur, Zusammenfassungen der ausgewählten Texte und Wort- und Sacherklärungen sowie Erläuterungen schwieriger Satzkonstruktionen sollen das Verständnis der im mhd. Original abgedruckten Textausschnitte erleichtern. Unter diesen befinden sich u. a. auch Ausschnitte aus Gottfrieds *Tristan* und Wolframs *Parzival*. Eine Auswahlbibliographie von Standardwerken und Hilfsmitteln für das Studium rundet das Buch ab. (C.D.)

- 58 WIRNT VON GRAFENBERG, *Wigalois*. Text der Ausgabe von J. M. N. KAPTEYN, übers., erl. und mit einem Nachwort vers. von Sabine SEELBACH und Ulrich SEELBACH. Berlin/New York: de Gruyter, 2005, 329 S. De Gruyter Texte.

Die Neuausgabe von Wirnts *Wigalois* richtet sich vornehmlich an Studierende der germanistischen Mediävistik. Daher gilt es als das höchste Gebot, den Text möglichst leicht zugänglich zu machen. Er ist unterteilt in einzelne Abschnitte, die jeweils mit einer Überschrift und einer Zusammenfassung der nachfolgenden Handlung versehen sind. Die sanft revidierte Textfassung nach Kapteyn steht einer zeilengetreuen Übersetzung gegenüber. Zusätzlich werden im Anhang Worterklärungen zu selteneren mhd. Ausdrücken und Erläuterungen zu dunklen Stellen im Text gegeben. Ein ausführliches erläuterndes Namensregister erleichtert den Überblick über die Figuren und Orte der Handlung. Auf einen Lesartenapparat und auf eine Darstellung der Überlieferung ist verzichtet worden. Das Nachwort umfasst eine kurze, übersichtliche Darstellung der verschiedenen europäischen Gawaniden-Romane, in deren Tradition der *Wigalois* steht, eine Erörterung der möglichen Hinweise auf Autor und Gönner, die sich im Text finden

lassen, sowie eine Kurzinterpretation des Textes unter den Gesichtspunkten "Gattung" und "Erzählweise". Eine Auswahlbibliographie, die auch Internetadressen von aktuellen *Wigalois*-Projekten umfasst, rundet den Band ab. (C.D.)

II. – UNTERSUCHUNGEN

- 59 ALBERSMEIER, Franz-Josef, "Die Artussage im französischen Kino nach 1945 – Zu Robert Bressons *Lancelot du Lac* (1974)," in *König Artus lebt!*, S. 343–59, (vgl. *BBSIA*, LVIII, 2006, 85).

Nach einem Überblick über Artusverfilmungen wird der als Ritterdämmerung apostrophierte Film Bressons interpretiert und vorgestellt. Im Zentrum der Analyse stehen besonders Anfangs- und Schlußsequenz, was zur These führt: "zyklisch, im Sinne einer nachgerade nihilistischen Betonung des immer Gleichen, will sagen: Sinnlosen, kehrt das Ende des Films an seinen Anfang zurück" (354). Die Eigenart der französischen Artusrezeption im Film wird nicht zuletzt in der Unbelastetheit von "jeglichem national-ideologischen Ballast" (359) gesehen, der das amerikanische filmische Erzählen um Artus kennzeichnet. (M.M.)

- 60 BAUMANN, Uwe, "Artus-Stoff und Arthurische Motive in der Geschichte, Kultur und Literatur Englands der Tudor- und Stuartzeit," in *König Artus lebt!*, S. 273–96 (vgl. *BBSIA*, LVIII, 2006, 85).

Behandelt wird die Zeit von Heinrich VII. bis James I. In dieser auf das Paradigma des *new historicism* zurückgreifenden Studie werden Ereignisse der Realgeschichte mit der Literatur zusammengelesen (etwa, wenn mit der Thronbesteigung Heinrichs VII. der rote Drache zum Symbol Englands wird, im gleichen Jahr, in dem Malorys *Mort Darthur* erscheint). Die Hauptexempel aus der Literatur sind: einige Maskenspiele Ben Jonsons, das anonyme Drama *The Misfortunes of Arthur*, Thomas Middletons *Hengis, King of Kent*, William Rowleys *The Birth of Merlin* und das anonyme *Tom a Lincoln*. (M.M.)

- 61 BETHLEHEM, Ulrike, *Guinevere – A Medieval Puzzle. Images of Arthur's Queen in the Medieval Literature of*

England and France. Heidelberg: Winter, 2005. X + 441 S. Anglistische Forschungen, 345.

Die Verf. geht der Darstellung der Königin in über 60 verschiedenen französischen und englischen Artusdichtungen und bei Geoffrey of Monmouth nach. Sie bemüht sich dabei um eine "unvoreingenommene" Sicht auf die Figur, d.h. sie bemüht sich, Guinevere nicht immer schon aus dem Blickwinkel des Ehebruchsmotivs zu betrachten. Immer dann, wenn die Liebe zu Lancelot in den Hintergrund trete, zeige sich Guinevere als ideale, mächtige und aktive Königin. In französischen Gralromanen werde sie zudem mit religiösen Attributen versehen. Als literarische Figur ohne Biographie könne sie dem jeweiligen Dichter zur Verdeutlichung der von ihm akzentuierten Werte dienen. (C.D.)

- 62 BIESTERFELD, Corinna, *Moniage – Der Rückzug aus der Welt als Erzählschluß. Untersuchungen zu "Kaiserchronik", "König Rother", "Orendel", "Barlaam und Josaphat", "Prosa-Lancelot"*. Stuttgart: Hirzel, 2004, 171 S.

In den im Titel genannten Beispieltexen wird untersucht, ob der Erzählschluss mit dem Rückzug des jeweiligen Helden in ein Kloster aus der Erzählung heraus entwickelt ist, was in fast allen dieser Fälle positiv beantwortet wird. Den Schluss des *Prosalancelot* nach dem durch das historiographische Erzählschema vorgegebenen Untergang des Artusreichs deutet Biesterfeld als einen Triumph des literarisch-fiktionalen Entwurfs über das quasi-chronikale Schema. (C.D.)

- 63 BLUHM, Lothar, "Drei Blutstropfen. Zu einem Motiv bei Wolfram von Eschenbach, Heinrich Anselm von Ziegler und den Brüdern Grimm," *Satz – Text – Kulturkontrast. Festschrift für Marja-Leena Piitulainen zum 60. Geburtstag*, hg. von Ewald REUTER und Tiina SORVALI. Frankfurt/M. u. a.: Lang, 2005, S. 17–34.

- 64 BOGGS, Roy A., & Kurt GÄRTNER, "Mittelalterphilologie im Internet. 23. Beitrag: Das Hartmann von Aue-Portal. Eine Internet-Plattform als Forschungsinstrument," *ZfdA*, 134 (2005), 134–37.

Hinweise auf das Farbfaksimilia, Kontextwörterbuch, Reimindices, Namensregister und weitere Features enthaltene Portal, das momentan

noch mit dem *Armen Heinrich*, bald aber auch mit dem *Erec* und den Liedern Hartmanns betrieben wird unter:

<http://www.HVA.uni-trier.de>

oder

<http://www.fgcu.edu/rboggs/Hartmann/HvAMain/HvAHome.htm>

(so der Artikel – mittlerweile sind *Erec* und Teile des *Iwein* z.T. als vorläufige Versionen verfügbar).

- 65 BULANG, Tobias, “Tristan lacht – Betrugsszenario und Akte des Fingierens im *Tristan als Mönch*,” *MittGermVerb*, 52 (2005), 362–78.

Mit der Einladung Tristans an den Artushof erfolge eine Überblendung zweier Gattungen: “Der Virtuose der Listen wird gewissermaßen in den falschen Text zitiert” (366). Während nämlich die Listen im Tristanroman der dort beschriebenen Exil-Identität entsprechen, widersprechen sie der Inklusions-Identität der Helden im Artusroman. Tristan erfährt so innerhalb des Inklusionsgefüges am Artushof eine Krise und muss auf diese mit Identitätsvernichtung und der Restitution seiner Exil-Identität reagieren. Dieses Spiel mit den literarisch vorgeprägten Identitätsformen verweise eindeutig auf einen Fiktionalitätskontrakt zwischen Rezipient und Erzähler. (C.D.)

- 66 BUMKE, Joachim, “Retextualisierung in der mittelalterlichen Literatur, besonders in der höfischen Epik. Ein Überblick,” *ZfdPh*, 124 (2005), Sonderheft, 6–46.

Verschiedene Formen der Retextualisierung mittelalterlicher Literatur, d.h. ihrer produktiven Rezeption, werden überblicksartig an verschiedenen literarischen Texten, u. a. auch an Artusromanen, vorgeführt und untersucht. Die Rezeption des *Rappolsteiner Parzival* wird ebenso behandelt wie die alternativen Romanschlüsse des *Iwein*. (C.D.)

- 67 BUSCHINGER, Danielle, “Zur Relevanz des deutschen Mittelalters in Frankreich,” *JOWG*, 15 (2005), 77–90.

Das große französische Interesse, das in letzter Zeit an Übersetzungen mhd. Werke (v. a. Artus- und Tristandichtungen) besteht, begründet Buschinger u. a. damit, dass die heutige Erfahrung, dass Kultur-, Sprach- und politische Grenzen nicht miteinander übereinstimmen, im Mittelalter bereits vorgegeben war, und mit dem großen Einfluss Frankreichs auf die deutsche Kultur des Mittelalters. Sie erläutert die

vielfältigen französisch-deutschen Literaturbeziehungen an Beispielen aus dem Minnesang, der Sangspruch dichtung und der höfischen Epik. Nach kurzen Hinweisen auf die *Crône*, den *Rappoltsteiner Parzival*, Gottfrieds *Tristan* und Hartmanns Artusromane kommt sie auf das Verhältnis zwischen Chrétien und Wolfram zu sprechen. Unterschiede in der Behandlung von Mythos und Ritterethik sieht sie hier in der Eigenart des deutschen Ministerialenstands begründet. Zum Schluss behandelt sie die spätmittelalterliche Prosaliteratur und Richard Wagner. (C.D.)

- 68 BUSSMANN, Britta, “*Dô sprach diu edel künegîn . . . Sprache, Identität und Rang in Hartmanns Erec,*” *ZfdA*, 134 (2005), 1–29.

Als Enites Fehler wird das Verschweigen der berechtigten Hofkritik und das egoistische Schützen der Minnegemeinschaft erkannt. Erec und Enite gewichten also das Herrscheramt im Vergleich zu ihrer Liebe zu gering. In einem *close reading* des Romans zeigt die Verf. die Wichtigkeit von Enites Sprechen (Stimme wird als wichtiges Ausdrucksmittel des adligen Körpers kategorisiert, mit dem Schweigegebot verliere Enite auch teilweise den Status als Adlige). Mit ihrem Sprachhandeln beweist sie, dass sie richtige Entscheidungen auch allein trifft, sie erreiche die Perfektion eher als Erec. (M.M.)

- 69 BUSSMANN, Britta, “*Mit tugent und kunst. Wiedererzählen, Weitererzählen und Beschreiben in Albrechts Jüngerem Tituel,*” *Übertragungen. Formen und Konzepte von Reproduktion in Mittelalter und Früher Neuzeit*, hg. von Britta BUSSMANN, Albrecht HAUSMANN, Annelie KREFT und Cornelia LAGEMANN. Berlin/New York: de Gruyter, 2005. S. 437–61. Trends in Medieval Philology, 5.

Thematisiert die Ekphrasen im Text sowie das Wiedererzählen mit den Elementen der *abbreviatio* und *dilatatio*. Die Wolfram-Rolle wird nicht als Verneigen vor der Tradition, sondern überzeugend als “funktionstragendes Element” (444) bestimmt, um den Bruch zwischen *Parzival* und *Jüngerem Tituel* aus einem gewandelten Wolfram heraus zu begründen. Ekphrasis erweist sich als das Spezifikum Albrechts gegen die Texttradition, sie unterstreicht die Dominanz des Erzählers. Außerdem eröffnen Ekphrasen eine metafiktionale Ebene, da mit den Beschreibungen des Gralstempels implizit die in der fiktionalen Welt

etablierten Wertmaßstäbe auf den Roman übertragen werden (460). (M.M.)

- 70 CLAASSENS, Geert H.M., “Laß Dich einen Fremden loben! Der Mittelniederländische *Walewein ende Keye* und die Europäische Artustradition,” in *König Artus lebt!*, S. 181–219 (vgl. *BBSIA*, LVIII, 2006, 85).

Zunächst enthält der Beitrag eine kurze Übersicht über den Bestand der mittelniederländischen Artusepik (182–96), dann wird, nach einer Inhaltszusammenfassung (196–200), der philologische Hintergrund des *Walewein ende Keye* präsentiert. Im interpretatorischen Schlussabschnitt wird die Struktur des Romans als der Doppelwegstruktur nur formal, nicht inhaltlich ähnlich gedeutet; wichtig für die Interpretation des Romans, der einen *Walewein* in Topform präsentiert, ist das Verhältnis von Sprechen und Handeln. Am Schluss wird das *Gawein*-Bild des Romans, der “in Bezug auf die europäische Artustradition einen eigenen Kurs verfolgt” (213) mit dem anderer Literaturen verglichen. (M.M.)

- 71 CLASSEN, Albrecht, “Die vermeintlich vergessenen Kinder in der mittelhochdeutschen Literatur. Emotionsgeschichtliche Erkundigungen,” *LiLi*, 35 (2005), 1–33.

Ausgehend von der Kindheit Parzivals weist der Verf. erneut die alte Ariès-These vom Fehlen der Kindheit im Mittelalter ab. Aus dem hier anzuzeigenden Bereich geht der Beitrag vor allem auf den *Prosalancelot* ein, wo der Raub der Kinder bei Aleine und ihrer Schwester Depressionen auslöst; der *Prosalancelot* rückt allgemein die Eltern-Kind-Beziehung in den Vordergrund. (M.M.)

- 72 CONERMANN, Stephan, “Muslimische Ritter – gibt es das? Die Saladin-Rezeption in europäischen Werken des Mittelalters,” in *König Artus lebt!*, S. 221–72 (vgl. *BBSIA*, LVIII, 2006, 85).

Nach knappen Ausführungen zu König Artus als Ritter und allgemein zum Ritterbild (besonders zu den Ritterorden) beschäftigt sich der Beitrag mit der Darstellung des Sultan Saladins anhand ausführlicher, abgedruckter Textbelege (die sämtlich nicht dem hier anzuzeigenden Bereich entstammen). (M.M.)

- 73 CUNO, Klaus, "Artushof und Aschkenasim – Beschneidung des Rittertums?," in *König Artus lebt!*, S. 145–80 (vgl. *BBSIA*, LVIII, 2006, 85).

Im Zentrum des Beitrags steht der auch *Artus hof* genannte jiddische Text, der in der Forschung häufig als *Ritter Widuwilt* geführt wird. Ein erster Teil informiert ausführlich über Ausgaben, die Textgrundlagen und die Probleme der Überlieferung und der Rezeption (145–66); Probleme der Transliteration/Transkription des Textes werden erläutert, es findet sich eine tabellarische Übersicht über Geschichte und Literatur der Aschkenasim. Ein zweiter, interpretatorischer Teil geht in einzelnen Punkten (zentral: Namensgebung des Protagonisten und auch das Fehlen vieler Namen und der Heiratsschluss des Textes) der These nach, der Text sei bewusst dem jüdischen Zielpublikum angepasst. (M.M.)

- 74 DIEHR, Achim, "Ist das Mittelalter für die Schule noch zu retten? Überlegungen zur Didaktik mittelalterlicher Literatur," *JOWG*, 15 (2005), 159–75.

Der Beitrag liefert ein Unterrichtsmodell zu Hartmanns *Erec* für die Sekundarstufe II samt didaktischen Überlegungen. (C.D.)

- 75 FEHLMANN, Meret, "Frauengestalten in populären Artusromanen der Gegenwart," *Fabula*, 46 (2005), 217–40.

Gegenstand dieser Untersuchung ist die Rezeption und Umarbeitung der Frauenfiguren arthurischer Stofftradition in Romanen des 20. Jahrhunderts (speziell der 1980er Jahre) aus dem englischsprachigen Raum. (C.D.)

- 76 GEPHART, Irmgard, *Das Unbehagen des Helden. Schuld und Scham in Hartmanns von Aue "Erec"*. Frankfurt/M. u. a.: Lang, 2005, 114 S. Beiträge zur Mittelalterforschung, 8.

Basierend auf theoretischen Vorgaben von Norbert Elias ("Affektmodulierung" und "Affektkontrolle") und Sigmund Freud ("Unbehagen in der Kultur"), untersucht die Verf. die Darstellung der Gefühlswelten der Protagonisten in Chrétien und Hartmanns *Erec*-Romanen. In einer Analyse der einzelnen Stationen der Handlung, ausgehend vom beschämenden Geißelschlag, der bei Hartmann für den

Rest des Romans bestimmend sei, führt sie vor, wie Erec seine soziale Verletztheit, die zunächst zu Aggression führt, allmählich bewältigt. Bei Hartmann zeige sich ein neues Spannungsgefüge von Affekt und Reflexion, Gefühl und Selbstkontrolle, das die Affekte dämpfe; Brutalität wie Genuss seien eingeschränkt, das Mitgefühl für Fremde sei gesteigert, während das für die nächsten Angehörigen reduziert sei. Während bei Chrétien nämlich die arthurische Ordnungsmacht noch unangefochten sei, innerhalb derer eine Inszenierung von Lebensfreude stattfinde, die über negative Erfahrungswelten dominiere, sei bei Hartmann keine intakte politische Macht mehr vorhanden, wodurch die Helden, nun Einzelkämpfer, einer Gefühlswelt von Scham, Sorge, Trauer und Mitleid ausgesetzt seien. Hartmanns Blick richte sich dabei allein auf den männlichen Helden; Enite, die als Pferdeführerin und schließlich als Reiterin in zunehmender Deutlichkeit die vollkommene Herrschaft über die kreatürliche Triebwelt verkörpere, sei als ein Spiegelbild der Innenwelt Erecs zu sehen. (C.D.)

- 77 GEPHART, Irmgard, “Der Ritter und die Frauen – Geschlechterverhältnis und Identitätssuche in Wolframs von Eschenbach *Parzival* im Spiegel der psychoanalytischen Narzissmustheorie,” in *König Artus lebt!*, S. 93–116 (vgl. *BBSIA*, LVIII, 2006, 85).

Erster Punkt der Analyse ist Gahmuret, der “von seiner quasi-väterlichen Ausstoßung bis zu seinem Tod im Dienste des Baruc an eine phantasmatische Welt gebunden” bleibt (104). Vergleichbar allenfalls mit Siegfried aus dem *Nibelungenlied*, ist er in hohem Maße abhängig von der Anerkennung anderer. Die Welt der Frauen erlebt Gahmuret als bedrohlich, Parzival ist dagegen weiblicher Übervorsorge ausgesetzt. Die Gewinnung männlicher Identität erfolgt über “Schritte der Trennung von Frauenwelten” (115), die im Falle Parzivals in ein integratives Ehemodell münden. (M.M.)

- 78 GLAUCH, Sonja, “*die fabeln sol ich werfen an den wint* – Der Status der arthurischen Fiktion im Reflex: Thomas, Gotfrid und Wolfram,” *Poetica*, 37 (2005), 29–64.

Gemeinhin “läßt man speziell den Artusroman qua Fiktionalität als Erfindung des Romans schlechthin gelten” (29). Die Verf. erweitert den in der mediävistischen Forschung etablierten Begriff der ‘Fiktionalität’ durch “die Kategorie der ‘Geschichtlichkeit’ oder ‘Historizität’ eines Textes” (30) und schlägt die graduelle Stufung von “Historizität und Authentizität” als ein Fundament vor, “auf dem eine Theorie der

mittelalterlichen Fiktionalität zu errichten wäre.“ (48) Am Beispiel der literarhistorischen und intertextuellen Wechselbeziehung von Tristanroman und älterem Artusroman wird sehr kenntnisreich und plausibel gezeigt, daß Chrétien die Geschichtlichkeit bewußt ausspart: “Denn nur indem Chrétien diese pseudohistorische Seite des Artus ausblendet, kann er den geschichtslosen, keiner Veränderung unterworfenen Hofwandlerzirkus entwerfen, in dem ein idealisierter, aber passiver Artus Garant für Friede, Freude und ritterliche Anerkennung ist.” (35) In bezug auf den *Tristan* seien die Spuren unverkennbar. “Viele innovative Züge, die die Modernität und Attraktivität von Chrétiens Erzählen ausmachen, sind in der Tristanfassung des Thomas schon vorweggenommen worden (40). Ebenso sei die Vorgehensweise Gotfrids von historischem Wissen und Erfahrung gezeichnet und nicht als ironisch-spielerische Pose gemeint. Fazit: “Dies wäre gleichbedeutend damit, daß die artusromantypische Fiktionalität – als Abstinenz von historiographischen Beglaubigungsbedürfnissen verstanden – als Signum des neuen Romans nicht in Anspruch zu nehmen ist (58).” (L.R.)

- 79 HENDRICH, Ursula, “Das Geheimnis des Grals: neue Vorschläge,” in *König Artus lebt!*, S. 35–64 (vgl. *BBSIA*, LVIII, 2006, 85).

Der Beitrag enthält Inhaltsangaben zu Chrétiens *Perceval* (47–54), zu seinen Fortsetzungen (37–40), zu Wolframs *Parzival* (54–59) und schließt mit einer an der zwei Jungschen Interpretation der Gralslegende orientierten Darstellung der stufenförmigen Entwicklung des Helden. Eingestreut sind Hinweise zum keltischen Kesselmotiv (als möglichem Ursprung des Grals) und zur Etymologie des Wortes *graal*. (M.M.)

- 80 HORCHLER, Michael, *Wolfram von Eschenbach und der Jakobsweg. Eine Untersuchung zu Detailrealismen im “Parzival”*. Göttingen: Kümmerle, 2004, 222 S. GAG, 716.
- 81 HUOT, Sylvia, “A Tale Much Told: The Status of the Love Philtre in the Old French *Tristan* Texts,” *ZfdPh*, 124 (2005), Sonderheft, 82–95.

Die Verf. untersucht in verschiedenen altfranzösischen Tristandichtungen (Beroul, Thomas, *Tristan en prose* und den zwei *Folies*) die Funktion des Liebestrankes und dessen Auswirkungen auf

die Liebe der Protagonisten. Die allen diesen Tristandichtungen gemeine zentrale Minnetrankszene variere in ihrer intratextuellen Bewertung. Die Verschiedenheit der Gewichtung und der Beurteilung des Minnetranks in den einzelnen Texten eröffne im Rahmen der intertextuellen Betrachtung neue Interpretationsmöglichkeiten. (C.D.)

- 82 KERN, Peter, "Traditionsbildung und Spiel mit der Tradition. Zur Gattungsgeschichte des deutschen Artusromans," in *König Artus lebt!*, S. 117–43 (vgl. *BBSIA*, LVIII, 2006, 85).

Der Beitrag zeigt anhand von Beispielen hauptsächlich aus dem *Daniel*, dem *Jüngeren Titrel* und den Romanen des Pleier (aber ausgreifend auf alle früher sogenannten ‚nachklassischen‘ Artusromane), wie genau die Autoren späterer Texte an einer werkübergreifenden Romanwelt bauen, aus der heraus sie ihre – oft spielerisch-ironischen – Fiktionen legitimieren. Hierzu gehört auch der spielerische Umgang mit Typkonstanten, der eine serielle Komponente erhalten kann, wie der Verf. am rash-boon-Motiv zeigt (127–30); als Beispiel einer Umkehrung wird auf den frierenden Artus der *Crône* verwiesen. (M.M.)

- 83 KLOTZ, Sebastian, "Klingender Patriotismus als Theater der Sinne: John Drydens und Henry Purcells *King Arthur: Or, The British Worthy* (1691)," in *König Artus lebt!*, S. 297–313 (vgl. *BBSIA*, LVIII, 2006, 85).

Drydens Textbuch und Purcells Musik werden einem *close reading* unterzogen. Die King Arthur-Figur "wird nicht eigentlich psychologisiert, sondern der Auseinandersetzung mit Prinzipien und Rollenmodellen in exemplarischen [...] Situationen unterworfen" (303), ihr gegenüber steht die Gemeinschaftsinstanz Chor, von Purcell im Chorsatz nicht zwischen gute und böse differenziert. Die bewusste Absenz dramatischer Musik sei eine sonore Entsprechung der sozialen Befriedung in der Restauration (311). (M.M.)

- 84 KNAPP, Fritz Peter, "Gawein in Jerusalem. Pseudo-historiographische Itinerare mittelalterlicher Romanhelden," in *Raumerfahrung – Raumerfindung*, S. 109–17 (vgl. *BBSIA*, LVIII, 2006, 106).

Nimmt eingangs den Weg Gauvains nach Galvoie in Chrétiens *Perceval* als Beispiel für dessen bewusst demonstrierte Irrealität der

Topographie, während im Gegensatz dazu im pseudohistorischen *Cligès* geradezu eine Landkarte Britanniens gezeichnet wird. Auch der geschichtlichen Anbindung Artus' an Alexander von Konstantinopel dieses Textes steht das Herausnehmen des Erzählten aus dem historischen Rahmen in den anderen Werken Chrétiens gegenüber, und dies trotz der teils detaillierten historisch-biographischen Vorgaben zu einzelnen Artus-Figuren von *Historia regum Britanniae* und *Roman de Brut*. Dass diese Unterschiede auch gattungsbedingt sind, erläutert der Verf. anhand der lateinischen Prosaerzählung *De ortu Walwanii nepotis Arturi* (Zusammenfassung des Inhalts 144f.), in deren – in realer Geographie verortetem – Verlauf der Held auch nach Jerusalem gelangt. Der Verf. erklärt den Text als Ergänzung der Lücke der Walwan-Biographie in der *Historia regum Britanniae*: Der Autor wollte “nichts anderes als mit Hilfe verschiedenster, darunter auch romanhafter und novellistischer Quellen ein historiographisches Werk schreiben, oder richtiger: simulieren, und zwar besser als der große ‘Meister’ Geoffrey von Monmouth” (116). (G.Z.)

- 85 *König Artus lebt! Eine Ringvorlesung des Mittelalterzentrums der Universität Bonn*, hg. von Stefan ZIMMER. Heidelberg: Winter, 2005. Beiträge zur älteren Literaturgeschichte. 370 S.

Die 12 Beiträge des Bandes sind einzeln verzeichnet. Es handelt sich um eine Auswahl aus insgesamt 17 Vorträgen, die im Rahmen von Ringvorlesungen im Sommersemester 2003 und im Wintersemester 2003/2004 gehalten wurden und sich an eine breitere Öffentlichkeit richteten. Ergänzt wird der Band durch einen Index und Kurzbiographien der meisten Autoren. (M.M.)

- 86 KRAGL, Florian, “Lavinias Mutter und Lunete. Vom Lesen alter Texte am Beispiel der Herrschafts- und Heiratsproblematik bei Heinrich von Veldeke, Hartmann von Aue und anderen,” *Euph*, 99 (2005), 365–93.

Die Arbeit untersucht (nach einleitender Kritik an einer Alterität der mittelalterlichen Literatur) den Gewinn von Frau und Herrschaft durch den Protagonisten im *Eneasroman* bzw. das Zustandekommen der Ehe im *Iwein*. In beiden Werken tritt die Problematik deutlich zutage: Die Unlogik der offensichtlichen Vorzüge des Turnus (von Lavinias Mutter favorisiert) gegenüber dem späteren Gewinner Eneas wird bei Heinrich von Veldeke ebensowenig aufgelöst wie die Unmoral, dass Laudine (über Lunetes Intervention) den Mörder ihres Mannes heiratet bei

Hartmann. Der Verf. betont, dass diese Irritationen der Texte nicht erst heutigen Interpretationen entspringen, sondern von den Autoren angelegt sind. Nach stoff- und gattungsgeschichtlichen Analysen (Hartmann verwendet z.B. gegenüber Chrétien verstärkt die Allmacht der Minne als textimmanentes Erklärungsmuster, "die aber schon Figuren, Erzähler und Autor offenbar nicht restlos überzeugen konnte," 384) kommt der Verf. zum Ergebnis, dass eine "glättende Auflösung der Widersprüche oder eine Überführung in das System Mittelalter – Heute" nicht greift, "die Divergenzen konnten um 1200 genauso gesehen werden wie heute" (392). (G.Z.)

- 87 KRAB, Andreas, "Neidische Narren. Diskurse über Mißgunst im *Iwein* Hartmanns von Aue und im *Narrenschiff* Sebastian Brants," *LiLi*, 25 (2005), 92–109.

Der Vergleich zwischen Keie im *Iwein* und dem neidischen Narren bei Brant fußt theoretisch auf René Girards Konzept des Sündenbocks. Eine genaue Analyse des von Keie ausgelösten Ekklats beim Artusfest erweist Keie als Instanz der invertierten Moral. Keie ist nicht nur der Sündenbock, der symbolisch segregiert wird, sondern "Verfolger und Opfer zugleich" (97). Als Blitzableiter für akute und latente Krisen agiert er nicht als Antipode, sondern komplementär zu Gawein. (M.M.)

- 88 KRAUSS, Henning, "Kleiderzeichen und Arbeit in der 'mout bele conjointure' – Ein Vergleich zwischen Chrestiens *Erec et Enide* und *Yvain*," *RZfL*, 29 (2005), 183–96.

"Innerhalb der symbolischen Kommunikation stratifikatorischer Gesellschaftsordnungen fällt Kleiderzeichen eine klare definitorische Funktion zu: Sie verweisen auf den (von Gott gegebenen) ständischen Status eines Menschen, letztlich auf seinen moralischen Wert." (184) Vor diesem theoretischen Hintergrund werden Chrétiens *Erec et Enide* und *Yvain* nach der Frage untersucht, inwieweit in den narrativen Texten vestimentäre Zeichen an zentrale Handlungselemente geknüpft sind. Drei Aspekte werden im *Erec* herausgestellt: die von Chrétien bewußt gesetzte Leerstelle (die Nichterwähnung von Guenièvres Robe beim Ausritt), der Widerspruch von ärmlicher Kleidung und körperlicher Vollkommenheit (Enide als modellhaftes Sinnbild moralischer Schönheit) und das numinose Krönungsgewand als Ausdruck des vollendeten Rittertums (*Erec* als Träger der *clergie*). Anders im *Yvain*, hier wird der Anspruch auf ritterliche Idealität einer harten sozialen Realität gegenüber gestellt: der wilde, fellbekleidete

vilain entspricht einer Notwendigkeit, “ ‘Welt’jenseits der Aristokratie zur Kenntnis zu nehmen.” (195), Yvains Kleiderverlust gleicht (s)einem Identitätsverlust, die Ausbeutung der “Textilklavinnen” “gibt den Blick auf die moralisch nicht zu rechtfertigende Form der ökonomischen Basis des *monde courtois* frei.” (195). Fazit: Der “(Wieder-)Aufstieg eines Nackten” muß “über Kleiderzeichen instrumentiert werden” (191), im Unterschied zu Erec bleibt Yvain jedoch “jede vestimentäre Auszeichnung, gar die ihn transzendental rechtfertigende ‘Immantation’ versagt” (194). (L.R.)

- 89 KUGLER, Hartmut, “Auf der Suche nach europäischen Parametern. Vorüberlegungen zu einer deutsch-französischen Perspektive auf die hochmittelalterliche Epik,” *JOWG*, 15 (2005), 91–104.

Der Verf. plädiert dafür, die geographische Dimension der mittelalterlichen europäischen Literatur in den Blick zu nehmen. Als Beispielfeld für seine Untersuchung literarischer Transferprozesse wählt er die Artusepik: Geoffrey wendet ein Muster der mediterran-antiken lateinischen Geschichtsschreibung auf die eigene, britische Regionalgeschichte an. Wace transferiert die *Historia* ins Französische und in die Versform; bei ihm beginne bereits die Enthistorisierung und Fiktionalisierung des Artusstoffs. Ab Chrétien verliere der Stoff seine Bindung an das eigene Land, für Hartmann sei er umso deutlicher ein Stoff aus einer fremden Gegend. Damit sei die Verbindung zum realgeographischen und realhistorischen Boden der Britengeschichte ganz aufgegeben. (C.D.)

- 90 LIEB, Ludger, “Die Potenz des Stoffes. Eine kleine Metaphysik des ‘Wiedererzählens’,” *ZfdPh*, 124 (2005), Sonderheft, 356–79.

Das Konzept des “Wiedererzählens” wird u. a. am Beispiel des *Iwein*-Prologs untersucht. (C.D.)

- 91 LIENERT, Elisabeth, “*Gender*, Gewalt und mittelalterliche Literatur: Eine Projektskizze,” *JOWG*, 15 (2005), 49–61.

In der vormodernen Zeit ist Gewaltausübung ein männliches und adeliges Privileg. Das Projekt “Geschlecht und Gewalt in der deutschen Literatur des 12. und 13. Jahrhunderts” soll untersuchen, wie die auf Gewalt bezogenen *gender*-Stereotypen literarisch verhandelt und aufgebrochen werden. Unterschieden wird zunächst nach Gattungen.

Heroische Männlichkeit (hier vorgeführt am Beispiel des *Nibelungenlieds*) definiere sich durch ein hohes Gewaltpotenzial und ständige Gewaltbereitschaft; ritterliche Männlichkeit (dargelegt an den Beispielen *Erec* und *Parzival*) definiert sich über adäquates Verhalten im Angesicht der Gewalt gegen Wehrlose, v. a. gegen Frauen. (C.D.)

- 92 LUTZ, Eckhart Conrad, “Einspielung von Wissen und gebildeter Umgang – Texte und Bilder im Gespräch,” in *Literatur und Wandmalerei II. Konventionalität und Konversation*, hg. von Eckart Conrad LUTZ u. a. Tübingen: Niemeyer, 2005, S. 361–91.

Ausgehend von Wandmalereien in einem Wohnhaus in der Freiburger Reichengasse, die einen Macht-, Geltungs- und Bildungsanspruch des Auftraggebers zum Ausdruck bringen, fragt der Verf. nach der Bedeutung von Bildung für das ritterliche Selbstbewusstsein. Als Paradebeispiel eines gebildeten Ritters dient ihm der Gottfriedsche *Tristan*. Vor dem Hintergrund der Darstellung von Bildung, ihren Inhalten und ihrem Nutzen im *Tristan* (und kontrastiv dazu im *Welschen Gast*) werden verschiedene dekorative Elemente an mittelalterlichen Gebrauchsgegenständen, die Bildungsinhalte zitieren, und die anfangs genannten Wandmalereien neu interpretiert. (C.D.)

- 93 MERTENS, Volker, “Wolfram als Rolle und Vorstellung. Zur Poetologie der Authentizität im *Jüngeren Titurel*,” in *Geltung der Literatur. Formen ihrer Autorisierung und Legitimierung im Mittelalter*, hg. von Beate KELLNER u. a. Berlin: Erich Schmidt, 2005, S. 203–26.

Albrecht gehe es bei der Erzählerfiktion “Wolfram” nicht um ein tatsächliches Allonym für sich selbst, sondern um einen poetologischen Diskurs. Er beziehe sich dabei einerseits auf die Tradition und die zeitgenössische narratologische Position, andererseits thematisiere er damit die spezifischen Probleme und Zielsetzungen seines Werks: Das Gespräch zwischen Aventure und dem inkompetenten Erzähler, ein “literarische[r] Lieblingstopos” (206) der Wolfram-Nachfolger, biete das ideale Mittel, um die von Albrecht vorgesehene radikale Umdeutung des *Parzival*, in der der allegorische und moralische Sinn dominieren, einzuleiten. (C.D.)

- 94 MILLET, Victor, “Von Drachentöttern, Quellenfiktionen, Pastourellen und Lehnwörtern. Kritische Notizen zu

jüngerer Thesen über deutsch-spanische Beziehungen im Mittelalter,” *ZfdPh*, 124 (2005), 90–121.

Im Rahmen der Diskussion verschiedener Forschungsansätze, die spanisch-deutschen Beziehungen in der Literatur- und Sprachgeschichte behandeln, wird das Problem eines iberischen Vorbilds für Kyot, die angebliche Quelle des Wolframschen *Parzival*, behandelt. Die verschiedenen Versuche, Kyot historisch zu fassen, werden kritisch untersucht und die Bedeutung der Figur als Repräsentant kontinuierlicher Forschungsarbeit und wissenschaftlicher Forschung betont.

- 95 *Motif-Index of German Secular Narratives from the beginning to 1400*. Volume 1: Matière de Bretagne (Albrecht, *Jüngerer Titirel – Lancelot* 2). Volume 2: Matière de Bretagne (*Lancelot* 3 – Wolfram von Eschenbach, *Titirel*), ed. by the Austrian Academy of Sciences under the direction of Helmut Birkhan, ed. by Karin LICHTBLAU and Christa TUCZAY in collaboration with Ulrike HIRHAGER and Rainer SIGL. Berlin/New York: de Gruyter, 2005. LII, 429 + 407 S.

Das langjährige Projekt an der Österreichischen Akademie der Wissenschaften zur Erfassung der mittelhochdeutschen Erzählliteratur nach der Motiv-Klassifikation von Stith Thompson legt die ersten beiden (von geplanten sieben) Bänden vor, die deutschsprachige Matière de Bretagne. Folgen werden 3: Oriental Romances, Miscellaneous Romances, Chanson de geste, 4: Heroic Epic, Maere and Novellas, 5: Romances of Antiquity; Liste aller knapp 300 bearbeiteten Werke auf der Innenseite des Buchdeckels sowie in Bd. 1 nach der wissenschaftlichen Bibliographie (XXVIIIff.) unter den Quellen (XXXIVff.). Lichtblau stellt (nach dem Vorwort des Leiters über die Geschichte des Projekts) das Textcorpus vor und erklärt den Aufbau des Index, das Klassifikationsschema von Stith Thompsons *Motif-Index of Folk-Literature* und geht auf Motivbegriff und Analyse der vorgelegten und mit den standardisierten Motivnummern versehenen Erzählabschnitte ein (Introduction, Xiff.), Rainer Sigl gibt einen Abriss zur Benutzung (XXVff.) und verweist auf den kommenden zentralen Bd. 6, der den eigentlichen alphabetisch-dezimalen Index enthalten wird (inklusive CD-ROM), wo der jeweiligen Motivnummer die Textstellen der bearbeiteten Werke beigelegt sind, z.B.: B147.2 Birds furnish omens: HvAer (= Hartmanns *Erec*) 8057, WvGW (= Wirnts *Wigalois*) 6155. Die vorliegenden Bände enthalten (alphabetisch angeordnet) die ausgewerteten Texte in Form detaillierter, in einzelne

Passagen zerlegten Nacherzählungen in englischer Sprache (Wolframs *Parzival* etwa Bd. 2, 331–403), denen jeweils die entsprechenden Motivnummern folgen. Ein Beispiel aus Hartmanns *Iwein* (v. 600ff.): Dem Abschnitt von Kalogrenants Ankunft an der Zauberquelle über das Begießen des Steins bis zu Ausbruch und Ende des Unwetters können folgende Motive zugeordnet werden: F 167.1.2 Birds in otherworld. B 172.2.2 Magic bird's song dispels grief. F 809 Other extraordinary stones. F 811 Extraordinary tree. D 905 Magic storm. D 925 Magic fountain. D 1275 Magic song. D 1359.3.1 Magic music causes joy. D 1541.1.3 Magic fountain causes storm (rain). D 2143.1.1 Rain produced by pouring water (105). (G.Z.)

- 96 MÜLLER, Jan-Dirk, “Imaginäre Ordnungen und literarische Imaginationen um 1200,” *Jahrbuch des Historischen Kollegs*, 2003, 41–68.

Der Beitrag stellt ein Buchprojekt vor, das den Verhandlungen der Imagination mit dem Imaginären gilt: “Literarische Imagination sitzt auf einem gesellschaftlichen Imaginären auf” (67), aber sie transformiert es, indem sie es unter fiktiven Bedingungen extremen Belastungen aussetzt und ggf. seine Insuffizienz vorführt. Der Verf. definiert das “Imaginäre” nach DUBY als eine Struktur “gedachter Ordnungen”, durch die die (historische) Wirklichkeit mental organisiert wird. Auf diese Strukturen nehmen, wie er vorführt, Erzählmuster Bezug, und zwar in Form einer schlichten Repetition oder aber einer Infragestellung der kulturellen Muster. Als Beispiele nennt Müller Brautwerbungserzählungen, in denen verschiedene Probleme der Herrschaftsordnung thematisiert werden (u. a. Gottfrieds *Tristan*) sowie Romane, in denen das Problem der Identität verhandelt wird, nämlich die konventionelle Definition der Identität über sichtbare Zeichen. Der Wegfall äußerlicher Zeichen und externer Bestätigung bewirke in WIRTS *Wigalois* und Hartmanns *Iwein* eine Krise des Helden. *Wigalois* reagiert in seiner Identitätskrise entsprechend der konventionellen Regel, die Identität von Äußerlichem abhängig macht, der Hörer aber erkennt auch den nackten, geschundenen Helden und sieht so, dass *Wigalois* über die konventionelle Regel zur falschen Schlussfolgerung kommt. Im *Iwein* konkurrieren bereits im Helden die Selbstzweifel angesichts der fehlenden äußeren Zeichen und ein Selbstgefühl (*sin, herze, muot*), das sich gegen die Evidenz auflehnt, d.h. bereits für ihn ist das kulturelle Muster *ad absurdum* geführt. (C.D.)

- 97 MÜLLER, Stephan, “*Erec* und *Iwein* in Bild und Schrift. Entwurf einer medienanthropologischen Überlieferungs-

und Textgeschichte ausgehend von den frühesten Zeugnissen der Artusepen Hartmanns von Aue,“ *PBB*, 127 (2005), 414–35.

Die Untersuchung geht von dem Umstand aus, dass die monumentalen *Iwein*-Fresken auf Rodenegg “chronologisch eher vor, zumindest aber neben den frühesten Handschriften” stehen (417), wobei es sich ausschließlich um schlichte Gebrauchshandschriften handelt (die geschmückte Gießener Hs. 97 wird nach neuer Literatur in das zweite Viertel des 13. Jh.s gestellt). Ähnlich auch beim *Erec*, wo den einfachen Handschriftenfragmenten das Krakauer Kronenkreuz gegenübersteht. Diese Geringschätzung der Schrift korrespondiert medienanthropologisch mit der nun zwischen den Polen *werc* und *mæren* analysierten einleitenden Erzählung Kalogrenants in *Iwein*, mit der Hartmann “ein Phantasma mündlicher Unmittelbarkeit” inszeniert (420): Dem mündlichen Vortrag kommt höchste Relevanz zu, die Schrift wird marginalisiert. Im Gegensatz dazu zeigt sich an anderen Texten (M. geht auf Legenden, *matière de France*, Didaxe ein) beispielsweise eine deutliche Koppelung des Buches an die höfische Repräsentation. Für das *Rolandslied* etwa hat die Schrift im Gegensatz zu Hartmann “einen anderen medienanthropologischen Status: Sie repräsentiert Altes im Codex und stellt es in aufwendiger Schriftform und bebildert bereit” (428), obwohl sich die Aufführung der Texte selbst nicht unterschieden hat. (G.Z.)

- 98 MÜLLER, Ulrich, “Germanistische Mediävistik: Perspektiven für die Zukunft,” *JOWG*, 15 (2005), 1–13.

Um das Fach ‘Mediävistik’ erhalten zu können, plädiert Müller für einen Ausbau der Bibliotheken, für eine Öffnung des Fachs für moderne Mittelalterrezeption, für die Erstellung weiterer Übersetzungen (u. a. von Albrechts *Titirel* und den *Tristan*-Fortsetzungen), für eine Öffnung der Inlandsmediävistik für ausländische Konferenzen und Wissenschaftsorgane und für die englische Sprache sowie für die Errichtung von Mittelalterzentren. (C.D.)

- 99 MÜNCH, Almut, *Die Nebenfiguren in Ulrichs von Zatzikhoven ‘Lanzelet’*. “iu enwirt mê nicht geseit / von ir dewederem ein wort” (V. 3674f.). Frankfurt/M. u.a.: Lang, 2005, 296 S. Europäische Hochschulschriften, I, 1917.

Nach einem längeren Forschungsüberblick widmet sich diese (auffallend schlecht gelayoutete) Arbeit dem Prolog, der ein bipolares

Menschenbild entwerfe, dem alle Figuren der Handlung zugeordnet werden könnten: Auf der einen Seite stehen die *vrumen*, *wisen*, auf der anderen Seite die *zagen*, *übelen*. Lanzelet erscheine als ein mit den Anlagen des *vrumen* ausgestatteter Mensch, der sich vom jugendlichen Ritter zum reifen Herrscher langsam dem Ideal des *wisen* annähere. Außerdem zeichne der Prolog bereits die Bedeutung vor, welche im Laufe des Romans Sinnsprüche einnehmen. Im Epilog schließlich werde verdeutlicht, wie eng *vrume* Eigenschaften und äußerliche Anerkennung zusammenhängen. Erst auf diese Überlegungen folgt Münchs Analyse der Figuren im *Lanzelet*. Sie sieht hier einen „bunte[n] Teppich der *conditio humana* und der biographischen Entwicklungsmöglichkeiten zwischen den Polen *vrum* und *zage* bzw. moralisch gut und schlecht“ (294) vor dem Rezipienten ausgebreitet, der einer realistischen und lebensnahen Lehre dienen soll. Vorbildfigur eines aus der Erfahrung Lernenden sei Lanzelet, der schließlich auch seinen Lehrer Artus übertreffe und diesen belehren könne. (C.D.)

- 100 OBERMAIER, Sabine, „Lesen mit den Augen der Illustratoren. Mittelalterliche und neuzeitliche Blicke auf Wolframs *Parzival*,“ *Gutenberg-Jahrbuch*, 80 (2005), 22–41.

Ausgangspunkt der Überlegungen sind je eine charakteristische Illustration aus den *Parzival*-Handschriften n (cpg 339), G^x (Berne Cod. AA 91) und G (cgm 19). Mit weiterem Bildmaterial stellt die Verf. zunächst die Ergebnisse der ‚Text und Bild‘-Forschung vor, die für die Inkongruenz zwischen Text und Bild etwa die arbeitsteilige Herstellung von Manuskripten, Eigengesetzlichkeiten ikonographischer Traditionen oder eine ‚Zeremonialisierung‘ in den Bildern verantwortlich gemacht hat. Mittelalterliche Illustratoren könnten den Text aber nicht nur zum Anlass für ihre bildliche Darstellung genommen haben, sondern hätten mit einem anderen Blick Stimmiges zu dem vorliegenden Text gestalten wollen. Das Mittelalter kenne bereits unterschiedliche Sichtweisen der Texte, die textexternen Mustern verpflichtet seien, und so sei etwa in der Münchener Handschrift G *Parzival* als *miles christianus* ins Bild gesetzt. (G.R.)

- 101 OTT, Norbert H., „‘Freisetzung’ und ‘Ritualisierung’. Zur Struktur und Funktion von Einzelmotiven und Handlungsmomenten in literarischen Bildzeugnissen,“ in *Literatur und Wandmalerei II*, S. 253–72 (vgl. *BBSIA*, LVIII, 2006, 92).

In der Ikonographie literarischer Stoffe außerhalb der Textüberlieferung werden häufig einzelne Szenen als "Emblem" für den gesamten Text ins Bild gesetzt. Diese Szenen sind nicht unbedingt die Kernszenen, in denen sich die Aussage des Romans exemplarisch verdichtet. Als besonders eindrückliches Beispiel wählt Ott die sehr häufig abgebildete Baumgartenszene im *Tristan*. Die Beliebtheit dieser Darstellung führt er zum einen auf die Bildsymmetrie zurück; frontale und symmetrische Abbildungen verweisen auf Überzeitliches und Exemplarisches, während die Orientierung einer Abbildung in eine Richtung einen zeitlichen Verlauf andeutet. Der zweite Grund für die Beliebtheit der Darstellung liege in ihrer ikonographischen Nähe zur Bildformel des Sündenfalls. Ott bemerkt weiterhin, dass fast alle aus dem Textzusammenhang gelösten literarischen Illustrationen mit dem Stichwort "Minne" oder der exemplarischen Reihe der Minnesklaven zu verbinden seien. Dies belegt er u. a. an *Iwein*-, *Parzival*-, *Lancelot*- und weiteren *Tristan*-Illustrationen. (C.D.)

- 102 PERENNEC, René, "Zu einem europäisierten Umgang mit hochmittelalterlichen deutschen Adaptationen französischer Erzählungen," *MittGermVerb*, 52 (2005), 80–91.

Hartmanns *Erec* und Wolframs *Parzival* werden als Beispiele unterschiedlichen Umgangs mit französischen Vorlagentexten dargestellt. Zugleich wird die Position der Komparatistik innerhalb eines europäischen Studienmodells bestimmt. (C.D.)

- 103 PHILIPOWSKI, Katharina, "Vom Formalismus allegorischer Unmittelbarkeit. Zu Peter Czerwinkis *Allegorealität*," *ZfdPh*, 124 (2005), 122–26.

Czerwinkis Frage, ob mittelalterliche Allegorien eine "Form des Begreifens der Welt" waren, wird am Beispiel von Gottfrieds *Tristan* neu aufgegriffen und für diesen Roman beantwortet. Die unmittelbaren Denkformen des Verf. seien dem heutigen Betrachter unzugänglich, da überlieferte Wahrnehmungsformen nur narrativ, also schon durch die Fixierung vermittelt, vorliegen und nur so untersucht werden können. Anhand verschiedener Textbeispiele wird schließlich argumentiert, dass das mittelalterliche Bewusstsein von der Funktion der Allegorie mit dem gegenwärtigen Allegoriebegriff konform sei. (C.D.)

- 104 PRZYBILSKI, Martin, "Verwandtschaft als Wolframs Schlüssel zur erzählten Welt," *ZfG*, 15 (2005), 122–37.

Przybilski untersucht die strukturierende Funktion der verwandtschaftlichen Großeinheiten in Wolframs *Willehalm* und *Parzival*. Die Erörterung der Konzeption von Verwandtschaft führt zu einer Interpretation der Struktur der erzählten Welt als auf der Makroebene dichotomisch. (C.D.)

- 105 QUAST, Bruno, “Gottfried von Straßburg und das Nichthermeneutische. Über Wortzauber als literarästhetisches Differenzkriterium,” *MittGermVerb*, 51 (2004), 250–60.

- 106 *Raumerfahrung – Raumerfindung. Erzählte Welten des Mittelalters zwischen Orient und Okzident*, hg. von Laetitia RIMPAU und Peter IHRING. Berlin: Akademie Verlag, 2005, 325 S.

Die arthurischen Beiträge sind unter den Verfassernamen aufgenommen.

- 107 RIEGER, Dietmar, “‘Tot est dit’. Zum Konzept des ‘Neuen’ in der mittelalterlichen Literatur Frankreichs,” *RZfL*, 29 (2005), 163–82.

Im Kontext aktueller Diskussionen um die sogenannte “Modernität des Mittelalters” scheint die Wandlungsfähigkeit der Literatur vom 12.–15. Jahrhundert zunehmend aus dem Blick zu geraten. Gegenläufig zu dieser Tendenz unternimmt der Verf. eine kursorische Untersuchung des Wortfeldes “neu” in der altfranzösischen und altprovenzalischen Dichtung. Der Begriff wird in seinem poetologischen Umfeld der Prologe als Ausdruck des dichterischen Selbstverständnisses und seines Wandels betrachtet und damit als Beleg für ein literarisches Bewußtsein im Mittelalter gesehen. Zunächst stellt das Verb *renouveler* noch kein positives Kriterium des “Neuen” (als Denkfigur) dar. Meint es doch drei Arten, den Anschluß an das System und die Ästhetik der *imitatio* zu finden: das Alte zu wiederholen, es in seiner Ursprünglichkeit zu restituieren oder es zu verfeinern. Während in den Chansons de geste (matière de France) das erste Konzept der Restitution des Alten noch überwiegt, zeigt sich schon im *Roman de Troie* (matière de Rome) eine verstärkte Tendenz, das Alte zu verfeinern und mit adäquatem Sinn zu begaben. In der Tradition der höfischen Romane im Umfeld von Chrétien de Troyes (matière de Bretagne) schließlich ist ein deutliches “Streben nach ‘diversitas’, nach individualisierendem Sichabheben von der Tradition” (170) zu erkennen. In der altprovenzalischen Lyrik hingegen, so der Verf., könne von “relativer Originalität” und von

“Erwartung von Innovation” (172) gesprochen werden. Denn: Poetologische Aussagen beziehen in der Dichtung der Trobadors auch die “Neuheit“ von Metrik und Melodie (*novel son*) mit ein. Als Fazit: “die Erkenntnis, daß der Neuheitsanspruch und das Bewußtsein für Innovation in der mittelalterlichen Dichtung durchaus nicht selten sind“ (179). (L.R.)

- 108 RIMPAU, Laetitia, “Der Sprung nach Avalon. Ritter, Roß und Raum bei Chrétien de Troyes und Marie de France,” in *Raumerfahrung – Raumerfindung*, S. 119–48 (vgl. *BBSIA*, LVIII, 2006, 106).

Die Verf. untersucht die Komponenten von Ritter, Ross und Raum vor dem Hintergrund der Krise des Ritterideals in Chrétiens *Conte du Graal*, dem Lai *Lanval* von Marie de France und dem anonymen *Graelent*. Angesichts eines in diesen Texten in Frage gestellten Idealbildes von Artus und Hof manifestiert sich die Absage an diese Welt “in einem kühnen Sprung zu Pferde: Gauvain überspringt die Furt auf Gringalet, Lanval springt auf das Roß der Fee, und Graelent springt vom Roß zur Fee” (122), was auch als zutiefst pessimistische Grundhaltung gelesen wird – keine Brücken zwischen Wirklichkeit und Ideal, keine Vermittlung zwischen ritterlicher Handlungsschwäche und Gegenwelt des Feenlandes bzw. Aufgabe männlicher Herrschaft zugunsten einer Regression ins Weibliche. Nach tiefenpsychologischer Deutung (Schattenbruderrolle) des Verhältnisses der Protagonisten zu Gauvain, dem idealtypischen Ritter schlechthin, untersucht die Verf. die Texte im Detail nach “Ausritt” (Mangelzustand des Ritters), “Abstieg” (Verlust des übermäßig Erworbenen), “Auftritt” (Rettung durch Helfer aus todesähnlicher Grenzsituation) und “Absprung” (endgültiger Sprung ins weiblich Imaginäre), jeweils in Korrelation zu Raum und Verhalten des Pferdes (dazu Graphik 129). Im *Conte du Graal* z.B. führt der “Ausritt” (aus Mangel an Wissen) Percevals zu seinem Aufstieg bis zur Blutstropfenszene, wo er zwar am Hof aufgenommen wird, mit seinem “Abstieg” (das erhaltene Übermaß an Rittertugend führt zum Verlust) aber auch aus der Handlung entlassen wird. Konsequenterweise führt die Rolle Gauvains die begonnene Abwendung vom Ritterdasein fort, und er endet (über räumliche Entfernung vom Hof und einen Prozess der Verlangsamung) als lächerliche Figur vor dem Feenland Galvoie. Der dreiegliederte und sich steigernde “Absprung” Gauvains (mit Sturz ins Wasser als symbolischem Tod) zeigt schließlich das Können von Ross und Reiter, die im Fluge den Todesfluss überspringen, worauf sie mit dem Kahn ins Feenland gebracht werden. (G.Z.)

- 109 SASSENHAUSEN, Ruth, "Tendenzen frühromantischer Fragmentauffassung im Mittelalter? Versuch zur Loherangringesgeschichte im *Parzival* Wolframs von Eschenbach," *ZfG*, 15 (2005), 571–86.

Wolframs *Parzival* sei möglicherweise bewusst fragmentarisch gestaltet. So füge der Verfasser an die abgeschlossene Haupthandlung noch eine weitere Passage an, um sie dann absichtlich sofort wieder auslaufen zu lassen. Die abschließende Loherangringszene habe ihre Funktion somit in der Herausforderung an den Rezipienten, die Erzählung selbst weiterzudichten und den Roman als "Chronik einer Dynastie" zu verstehen, die durch den Parzivalsohn fortgeführt werde. Die Erzählstruktur des *Parzival* wird dabei mit frühromantischen ästhetischen Überlegungen zur Textgestaltung verglichen. (C.D.)

- 110 SCHERER, Ludger, "Mythos und Mathematik. König Artus bei Jacques Roubaud," in *König Artus lebt!*, S. 315–42 (vgl. *BBSIA*, LVIII, 2006, 85).

Der Beitrag stellt die komplizierten Textverhältnisse und Textgenealogien um den auf zehn *branches* projizierten Zyklus *Graal théâtre* von Jacques Roubaud und Florence Delay dar. Die Autoren werden kurz eingeführt und in den Kontext von *Oulipo* gestellt, die existenten und geplanten Stücke werden in ihrem Inhalt und ihren poetischen Verfahren (Intertextualität, quellengestützte Textkonstitution, *mise en abyme*, mathematische Dimension der Textproduktion) analysiert. (M.M.)

- 111 SCHEUBLE, Robert, *mannes manheit, vrouwen meester. Männliche Sozialisation und Formen der Gewalt gegen Frauen im "Nibelungenlied" und in Wolframs von Eschenbach "Parzival"*. Frankfurt/M. u. a.: Lang, 2005, 381 S. Beiträge zur Mittelalterforschung, 6.

Der Verf. möchte die Perspektive *kritischer Männerforschung* für seine Untersuchung der Gewalt gegen Frauen im *Nibelungenlied* und in Wolframs *Parzival* nutzbar machen. An terminologische Überlegungen zu männlicher Aggression und Gewalt, bei der strukturelle und manifeste unterschieden werden, schließen sich allgemeine Überlegungen zur männlichen Sozialisation und zur Konstruktion von Männlichkeit an, die unterschiedlichen psychologischen Modellen verpflichtet sind. Ein weiteres Kapitel bezieht sich auf die allgemeinen Aussagen auf die mittelalterlichen Verhältnisse, bevor der Verf. relativ

kurz die Gewalt in der Siegfriedhandlung des *Nibelungenlieds* und sehr ausführlich im *Parzival* analysiert. Der große Aufwand, der hier betrieben wurde, geht in seinen Ergebnissen aber kaum über das hinaus, was in der Forschung bereits dargestellt wurde. Zudem wiederholen sich ganze Abschnitte im *Parzival*-Teil, und die Untersuchungen zu den beiden fast gleichzeitig geschriebenen epischen Werken sind nicht aufeinander bezogen. Schwerwiegender dürfte allerdings sein, dass Erzähler und Autor nicht immer klar getrennt werden und selbst Figurenreden als Aussagen des Autors behandelt werden können. Dass Wolfram das Thema 'Gewalt gegen Frauen' sehr prominent in seinem Text behandelt, wird nicht ausreichend gewürdigt, und fehlende Kritik an der Gewalt gegen Frauen wird sogar zur Charakteristik Wolframs herangezogen. (G.R.)

- 112 SCHEUER, Hans Jürgen, "Bildintensität. Eine imaginationstheoretische Lektüre des Strickerschen Artusromans *Daniel von dem Blühenden Tal*," *ZfdPh*, 124 (2005), 23–46.

An Hand der Beschreibung der "Drei-Ventrikel-Lehre" des Ioan Petru Culianu wird versucht, die Bildintensität des *Daniel* zu rekonstruieren. Ausgehend von der Beobachtung, der Strickersche Text verlege die Spielregeln des arthurischen Romans in den Wahrnehmungsapparat, wird an Hand der Schlagwörter *imaginatio*, *ratio* und *memoria*, die Erzählstruktur des Textes erarbeitet, deren scheinbar arbiträr phantastischen Züge, im eigentlichen Sachgehalt basierten. (C.D.)

- 113 SCHIEWER, Hans-Jochen, "Innovation und Konventionalisierung. Wirnts *Wigalois* und der Umgang mit Autor und Werk," in *Literatur und Wandmalerei II*, S. 65–83 (vgl. *BBSIA*, LVIII, 2006, 92).

Der Verf. fragt nach dem Verhältnis zwischen den ästhetischen Innovationen der so genannten "Klassiker" und der "literarischen Normalität". Als Beispiel eines Textes aus der klassischen Periode, der sich aber bewusst von den "Klassikern" absetzt, wählt er Wirnts *Wigalois*. Er vergleicht ihn mit Ulrichs *Lanzelet*, den er, auf der Grundlage der Annahme, die Quellenangabe in diesem Text sei wahr, als einen Vertreter der älteren Erzählform betrachtet. Wirnt folge zwar dem gleichen linearen, phantastisch überzeichneten Erzählschema vom krisenlosen Helden, spiele aber im Gegensatz zu Ulrich immer wieder auf die "Klassiker" an und signalisiere eine bewusste Entscheidung gegen die Innovation und für die Konvention. In einem zweiten Teil des

Beitrags sucht Schiewer nach Spuren des “Gesprächs” des literarisch gebildeten Publikums des 13. und 14. Jahrhunderts über die “Klassiker” und “Anti-Klassiker” (67) und speziell über den *Wigalois*. Wirnts Konventionalisierungsstrategie (Reduzierung der poetologischen Komplexität und Vereindeutigung der religiös-moralischen Didaxe) erweist sich, so das Ergebnis der Untersuchung, als rezeptionsförderlich. (C.D.)

- 114 SCHIROK, Bernd, “Die Inszenierung von Munsalvaesche: Parzivals erster Besuch auf der Gralburg,” *Literaturwissenschaftliches Jahrbuch*, 46 (2005), 39–78.

Der Verfasser unternimmt eine detaillierte Untersuchung der Ereignisse und Umstände bei Parzivals erstem Besuch in Munsalvaesche, die vor dem Hintergrund dreier anderer Gesprächssituationen davor (Sigune, Gurnemanz und Condwiramurs) und zweier Unterredungen danach (zweite Sigunebegegnung und Trevrizent) sowie dem ersten Auftritt Cundries analysiert und interpretiert werden. Außerdem werden die Abweichungen zwischen Chrétiens und Wolframs Fassungen nicht nur in der Ausgestaltung der Frageszene, sondern auch in der Schuldfrage erörtert. Besonderes Interesse gilt der Relation zwischen dem Wissen der Beteiligten und dem Parzivals, die beide von einem allwissenden Erzähler gesteuert werden, der den Leser zwar mit einem Wissensvorsprung ausstattet, aber im entscheidenden Moment ebenfalls im Dunkeln läßt. In diesem komplexen Geflecht von widersprüchlichen Handlungsanweisungen und Vorgaben gewinnt Parzivals Unterlassung eine neue Qualität. (J.F.)

- 115 SCHNELL, Rüdiger, “Ekel und Emotionsforschung. Mediävistische Überlegungen zur ‘Asthetik’ des Häßlichen,” *DVjs*, 79 (2005), 359–432.

Das “Gespenst” Ekel wird in seiner Randfunktion innerhalb der höfischen Epik untersucht und in seiner Bedeutung als Bedrohung für den “idealen Selbstentwurf der höfischen Gesellschaft” betrachtet. Vor dem Hintergrund der Diskussion um die Ästhetik des 18. bis 20. Jahrhunderts werden die Poetik und die Wahrnehmung vom Ekelhaften im Mittelalter untersucht. (C.D.)

- 116 SCHÖLLER, Robert, “Zu Trüdingen und Anderswo. Varianz in den *Parzival*-Versen 184,1–185,20,” *ZfdA*, 134 (2005), 415–41.

In dieser aktualisierenden Passage angesichts des Hungers in Pelrapeire fehlen im wichtigen Codex Sangallensis 857 die Verse 184,9–18 und 184,21–26, was ungewöhnlich ist, da in dieser Handschrift sonst nur Verspaare fehlen. Der so entstehende Text ist in sich sinnvoll. Neben Erläuterungen zur angespielten Lokalität (Truhendingen = Alentrüdingen) stellt der Verf. die These auf, es könne sich hier um Aufführungsvarianten handeln (441). (M.M.)

- 117 SCHONERT, Christiane, “Rüstung als Maske – ein Täuschungsmanöver und seine Funktion im *Prosalancelot*,” *MittGermVerb*, 52 (2005), 348–61.

Die Verf. deutet die Episode, in der Lancelot die Rüstung Keies trägt, als eine Reflektion der Widersprüchlichkeit der Keie-Figur und als einen Versuch, die gängigen Vorstellungen von Keie umzuschreiben. Zugleich verweise die Maskierung des “ersten” Ritters als “letzter” auf Widersprüchlichkeiten innerhalb der Lancelot-Figur, die im Laufe des Romans in immer zwiespältigeres Licht gerückt werde, und deute auf den Zusammenbruch des arthurischen Ordnungsgefüges voraus. (C.D.)

- 118 SCHUH, Hans-Manfred, “Die Darstellung des König Artus bei Chrétien de Troyes,” in *König Artus lebt!*, S. 65–92 (vgl. *BBSIA*, LVIII, 2006, 85).

Ein *close reading* der Chrétienschen Romane zeigt “disparate Befunde” (86) auf, denn Artus wird “im Wechselspiel von Heroisierung und Vermenschlichung, Stärke und Schwäche, gleichzeitig als Idol und individuelle[r] Charakter” (87) präsentiert; das ambivalente Artusbild Chrétiens, das immer mit der Funktion von Artus als Garant des höfischen Ideals verknüpft bleibt, hat der Rezeption ein breites Angebot machen können. (M.M.)

- 119 SCHULZ, Armin, “Die Spielverderber. Wie “schlecht” sind die Tristan-Fortsetzer?,” *MittGermVerb*, 51 (2004), 262–76.

- 120 SPRAGUE, W. Maurice, “Down the Rabbit-Hole. *Das Häslein*, Gottfried von Straßburg und Hartmann von Aue,” *JOWG*, 15 (2005), 315–48.

Das bisher auf das Ende des 13. Jahrhunderts datierte Märe *Das Häslein* wird als eine Reaktion auf den Literaturexkurs in Gottfrieds *Tristan*

gedeutet. Der Verf. erwägt die Möglichkeit, dass der Text weit früher zu datieren sei und dass er von dem Autor stammen könnte, auf den Gottfried in seinem Literaturexkurs anspielt. Er hält es auch für möglich, dass der im *Tristan*, im *Wartburgkrieg* und im *Häselein* erwähnte Wettstreit um den Dichterlorbeer ein tatsächliches historisches Ereignis beschreibe. (C.D.)

- 121 TAX, Petrus W., “Zur Interpretation des *Gürtels* Dietrichs von der Glezze,” *ZfdPh*, 124 (2005), 47–62.

Tax richtet sich gegen bisherige Interpretationen des *Gürtels* und stellt durch das Aufdecken intertextueller Bezüge dessen literarische Qualität und die literarische Bildung Dietrichs in den Vordergrund. Hartmanns *Erec*, Gottfrieds *Tristan* und Wolframs *Parzival* seien dem Verfasser des *Gürtels* bekannt gewesen. Das Werk Dietrichs wird somit in die Nähe der arthurischen Romane und der höfischen Großepik gestellt und erhält einen neuen Stellenwert innerhalb der mhd. Dichtung. (C.D.)

- 122 TOMASEK, Tomas, “Sentenzverwendung im höfischen Roman des 12. und 13. Jahrhunderts. Vom ‘Diskurs’ zur ‘Konvention’,” in *Literatur und Wandmalerei II*, S. 47–63 (vgl. *BBSIA*, LVIII, 2006, 92).

Die Sentenzverwendung im höfischen Roman wird verstanden als ein Einfordern von Konsensbereitschaft, daher soll die Analyse des Sentenzbestands einer Dichtung “einen Einblick in die konsensfähigen Anschauungen einer Rezipientengemeinschaft” (48) gewähren. An Beispielen aus Eilharts *Tristrant*, Gottfrieds *Tristan* und den *Tristan*-Fortsetzungen Ulrichs und Heinrichs wird gezeigt, wie es in der Zeit von der zweiten Hälfte des 12. bis zur zweiten Hälfte des 13. Jahrhunderts zu einer Konventionalisierung der Sentenzverwendung gekommen ist. Es lässt sich beobachten, dass die Sentenz im späten 13. Jahrhundert stärker normativ und verhaltenssteuernd eingesetzt wird; außerdem konzentriert sich ihr Einsatz in den späten Romanen weitgehend auf wenige typische Sprechsituationen, wie Ratsversammlungen, Ansprachen oder Erzähler exkurse. (C.D.)

- 123 TOMASEK, Tomas, “Auf der Durchreise durch (das arthurische) Utopia,” in *Raumerfahrung – Raumerfindung*, S. 99–107 (vgl. *BBSIA*, LVIII, 2006, 106).

Der Verf. arbeitet die Gemeinsamkeiten (früh)neuzeitlicher und (hoch)mittelalterlicher Utopievorstellungen heraus, wobei ihm einerseits Thomas Morus’ *Utopia*, andererseits die Minnegrotte in

Gottfrieds *Tristan* und die Gralswelt in Wolframs *Parzival* als Beispiele dienen. Gemeinsame Züge finden sich jeweils besonders hinsichtlich folgender Parameter: Gegenentwurfscharakter, 'wahre' Werteordnung, idealtypische Gesellschaftsordnung. Während neuzeitliche utopische Gesellschaftskonzepte allerdings zumeist auf säkulären Grundkategorien aufbauen, bedient sich das Mittelalter (vgl. die Gralsgesellschaft) stets auch heilsgeschichtlicher Kategorien. Auch bezüglich der räumlich-imaginären Projektion ergeben sich Übereinstimmungen: Einer konkreten Lokalisierung (Utopia in der Neuen Welt, die Minnegrotte in Cornwall) stehen imaginäre Aspekte gegenüber (der Fluss Anydrus 'Ohnewasser' bei Morus, die Aussage des Erzählers bei Gottfried, er habe die Minnegrotte betreten, ohne je in Cornwall gewesen zu sein). Die narrativen Brechungen (Tristans und Isoldes eingeschränkte Sicht, Parzivals anfängliches Verkennen der Gralswelt) durch verschiedene textinterne Perspektiven "stellen die Utopiehaltigkeit der beiden mittelalterlichen Romane aber keineswegs ins Frage, sondern verdeutlichen den Denkmodellstatus der in ihnen dargestellten Sonderwelten" (107). (G.Z.)

- 124 WAGNER, Bettina, "Ein neuerworbenes *Parzival*-Fragment der Bayerischen Staatsbibliothek," *ZfdA*, 134 (2005), 30–32.

Es handelt sich um ein Bruchstück, ehemals im Besitz des Freiburger Sammlers Ernst Fischer, unter der Signatur cgm 9342 im Herbst 2004 erworben. Digital unter: http://www.bsb-muenchen.de/pr_arch/parzival.htm (Der Link konnte nicht verifiziert werden.) (M.M.)

- 125 WARNING, Rainer, "Narrative Hybriden. Mittelalterliches Erzählen im Spannungsfeld von Mythos und Kerygma (*Der arme Heinrich/Parzival*)," in *Präsenz des Mythos*, S. 19–33 (vgl. *BBSIA*, LVII, 2005, 19).

Unter dem "Hybriden" versteht der Verf., in Anlehnung an Bachtin, eine sprachliche Äußerung, in der sich gleichzeitig zwei "Sprachen", zwei unterschiedliche Wertesysteme, artikulieren und sich gegenseitig bekämpfen. In den mittelalterlichen Erzähltexten, die er hier als Beispiel wählt, sind diese zwei "Sprachen" der christliche und der mythische Wertehorizont. Er spricht sich gegen jede Harmonisierungstendenz im Sinne von klassisch-klassizistischen Einheitsvorstellungen aus; die Spannungen in den Texten müssten erhalten und als solche herausgestellt werden. In Wolframs *Parzival* sieht der Verf. die Spannung zwischen keltischen Märchenmotiven und

christlichen Elementen, wie sie sich offensichtlich im Gral zeige, wo sie der Substitution von dogmatischer Bedeutung durch mythische Bedeutsamkeit diene, im Nebeneinander von Gaweinhandlung und Parzivalhandlung gespiegelt: Erstere präsentiere ein "ganz dem keltisch-paganen Substrat geschuldetes Erzählen" (25), während in letzterer "die Teleologie des Figuralschemas so deutlich wie kaum je zuvor in der Geschichte des höfischen Romans" sei. Die "atmosphärische Analogisierung" (26) von Munsalvæsche und Schastel marveil, von Gral und Wundersäule verdeutliche die hybride Struktur des Romans. Mythisch-Märchenhaftes dringe aber auch in das Figuralschema der Parzivalhandlung ein: durch die märchenhaft verrätselte Genealogie. Wolframs Ironie schließlich doppelte die Hybridisierung auf der Inhaltsebene mit einer solchen auf der Vermittlungsebene, was die Fiktivität des spielerischen "bricolage" mit magischen und kerygmatischen aufdeckte. (C.D.)

- 126 WETZEL, René, "Konvention und Konversation. Die Wandbilder von Runkelstein und ihre Betrachter," in *Literatur und Wandmalerei II*, S. 521–37 (vgl. *BBSIA*, LVIII, 2006, 92).

Der Verf. deutet die Abbildungen höfischer Szenen im Westpalas von Runkelstein als zweideutig; sie seien auch als allegorische Darstellungen der Liebe zu verstehen, die sich dem Betrachter öffnen und ihn ins Bild integrieren wollen. Ebenso seien die Garel-, Wigalois- und Tristan-Zyklen als offene Angebote zu einer Konversation mit und unter den Betrachtern zu verstehen, die ihre eigene Liebesgeschichte in die jeweiligen Bilder hineinbringen sollen. (C.D.)

- 127 WOLFZETTEL, Friedrich, "Vaterlosigkeit, Identitätsproblem und Rollenspiel in der altfranzösischen Literatur," *RZfL*, 29 (2005), 197–209.

Ein Merkmal arthurischer Tradition ist eine dem Märchenschema verpflichtete emanzipatorische Suchfahrt des Helden, der die Primärphase seiner Identitätsbildung (die *enfances*-Handlung) bereits abgeschlossen hat: Als junger Ritter am Artushof bewährt er sich stufenweise, um am Ende einen Platz innerhalb der höfischen Gesellschaftsordnung einzunehmen (Erec, Yvain). Sein Gegotypus ist der vaterlose Held als Trickster (Lancelot, Perceval, Tristan, Merlin). Er ist ungebunden, unberechenbar und unreif, er verwandelt und verweigert sich stets. Zwei Figuren-Typen und damit Gattungstraditionen stehen sich innerhalb eines Kultursystems gegenüber: der in die

väterliche Genealogie eingebundene Held steht für soziale Integration und Ordnung, der identitätslose Abkömmling des göttlichen Schelms ist eine "pervertierte und karnevalisierte Erlöserfigur" (206). Er steht für "die Entlarvung der löchrigen Ordnung in einer spielerischen Manipulation der Un-Ordnung". (207) Der Verf. zeigt – in Anlehnung an Freuds Psychoanalyse und die psychosoziale Perspektive von Mitscherlich –, "dass die Funktion der Vaterinstanz (...) als Schlüssel einer gattungsgeschichtlich historisch-soziologischen Unterscheidung von Roman und Chanson de geste betrachtet werden kann. Während die Epik das geschlossen genealogische Schema der Vaterwerdung des jungen Helden reproduziert, zeichnet sich der Roman durch das Zurücktreten der Vaterinstanz aus." Fazit: "Der vaterlose Held wird zur Waffe gegen eine Welt der Väter." (207) Er "gibt so bereits der mittelalterlichen Literatur eine fundamental moderne Möglichkeit an die Hand, die gegebenen Verhältnisse zu hinterfragen" (208). (L.R.)

- 128 YEANDLE, David N., "Shame in Middle High German Literature: The Emotional Side of a Medieval Virtue," *Euph*, 90 (2005), 295–321.

Aufbauend auf seiner Monographie über *schame* (vgl. *BBSIA*, LV, 2003, 161) stellt der Verf. Passagen einiger mhd. Werke nach "Physical Manifestations" (Blushing, Tears, Sweating, The Eyes, The Heart, Concealment, Silence, 297ff.) und "Non-Physical Manifestations" (Fear and Anxiety, Anger, Doubt, Nervous Embarrassment, Impure Thoughts, Psychological Torment, 311ff.) zusammen und bespricht dabei kurz Textstellen auch aus *Erec*, *Iwein*, *Parzival* und *Tristan*, beispielsweise das Erröten Erecs vor Koralus (*Erec* v. 303), die Tränen der gefangenen Frauen im *Iwein* (v. 6226), den Schweißausbruch Jeschutes im *Parzival* (132,8) oder die Rolle der Augen im *Tristan* (v. 11820ff.). (G.Z.)

- 129 ZIMMER, Stefan, "Die ältesten Zeugnisse von Artus," in *König Artus lebt!*, S. 9–34 (vgl. *BBSIA*, LVIII, 2006, 85).

Behandelt werden Inschriften, Personen- und Ortsnamen, Erwähnungen, Anspielungen und die älteren walisischen Dichtungen, beginnend mit den L. Artorius Castus-Inschriften; es folgen namenkundliche Belege, die bekannten schriftlichen Quellen (Gildas, Nennius, *Annales Cambriae*) sowie spätere Chronisten. Die walisischen Zeugnisse werden ebenfalls kurz vorgestellt, *Preiddeu Annwn* wird vollständig übersetzt (25–28); Artuserwähnungen in Heiligenviten beschließen den Überblick. (M.M.)

III. – REZENSIONEN

- 130 *Aventiuren des Geschlechts. Modelle von Männlichkeit in der Literatur des 13. Jahrhunderts*, hg. von Martin BAISCH, Hendrikje HAUFE, Michael MECKLENBURG, Matthias MEYER, Andrea SIEBER. Göttingen: V&R unipress, 2003. *Aventiuren*, 1 (vgl. *BBSIA*, LVI, 2004, 5).
Rez. von Claudia Brinker-von der Heyde, *PBB*, 127 (2005), 506–09.
- 131 BEIN, Thomas, *Liebe und Erotik im Mittelalter*. Graz: Adeva, 2003. *Lebensbilder des Mittelalters*, 4.
Rez. von Matthias M. Tischler, *Das Mittelalter*, 10/2, 162–63.
- 132 BIESTERFELD, Corinna, *Moniage – Der Rückzug aus der Welt als Erzählschluß. Untersuchungen zu “Kaiserchronik”, “König Rother”, “Orendel”, “Barlaam und Josaphat”, “Prosa-Lancelot”*. Stuttgart: Hirzel, 2004, 171 S. (vgl. *BBSIA*, LVIII, 2006, 62).
Rez. von Christoph Fasbender, *Germanistik*, 45 (2004), 748–49.
Rez. von Jan-Dirk Müller, *Arbitrium*, 23 (2005), 30–32.
- 133 BRAET, Herman, Guido LATRÉ und Werner VERBEKE, ‘*Risus Mediaevallis*’. *Laughter in Medieval Literature and Art*. Leuven, Univ. Press, 2003.
Rez. von Franziska Küenzlen, *Romanische Forschungen*, 117/4 (2005), 550–52.
- 134 BUMKE, Joachim, *Wolfram von Eschenbach*. 8., vollst. neu bearb. Aufl. Stuttgart: Metzler, 2004.
Rez. von Manfred Günter Scholz, *Germanistik*, 46 (2005), 228.
- 135 ‘*Ce est li fruis selonc la lettre*’. *Mélanges offerts à Charles Méla*, éd. par Olivier COLLET, Yasmina FOEHR-JANSSENS et Sylviane MESSERLI. Paris: Champion, 2002. *Colloques, congrès et conférences sur le Moyen Âge*.
Rez. von Doris Ruhe, *Romanische Forschungen*, 117/2 (2005), 252–56.

- 136 *Courtly Literature and Clerical Culture. Selected papers from the tenth triennial Congress of the International Courtly Literature Society, Tübingen 28.7.–3.8.2001*, hg. von Christoph HUBER und Henrike LÄHNEMANN. Tübingen: Attempto, 2002 (vgl. *BBSIA*, LV, 2003, 33).
- Rez. von Christoph März, *MIJb*, 40 (2005), 466–68.
- 137 COXON, Sebastian, *The Presentation of Authorship in Medieval German Narrative Literature 1220–1290*. Oxford: Clarendon Press, 2001 (vgl. *BBSIA*, LVI, 2004, 1014).
- Rez. von Timo Reuvekamp-Felber, *ZfdPh*, 124 (2005), 139–42.
- 138 DEIST, Rosemarie, *Gender and Power. Councillors and their Masters in Antiquity and Medieval Courtly Culture*. Heidelberg: Winter, 2003. Beiträge zur älteren Literaturgeschichte (vgl. *BBSIA*, LVI, 2004, 14).
- Rez. von Albrecht Classen, *Mediaevistik*, 17 (2004), 381–83.
Rez. von Edith Feistner, *PBB*, 127 (2005), 498–502.
Rez. von Angela Schrott, *ZfrPh*, 121/3 (2005), 512–16.
- 139 *Dutch Romances, Vol. III: Five Interpolated Romances from the Lancelot Compilation*, hg. und übers. von David F. JOHNSON und Geert H. M. CLAASSENS. Cambridge: Brewer, 2003. Arthurian Archives, 3 (vgl. *BBSIA*, LVI, 2004, 277).
- Rez. von Albrecht Classen, *Mediaevistik*, 17 (2004), 451–52.
- 140 *Eine Epoche im Umbruch. Volkssprachliche Literalität 1200–1300. Cambridger Symposium 2001*, hg. von Christa BERTELSMEIER-KIERST und Christopher YOUNG. Tübingen: Niemeyer, 2003 (vgl. *BBSIA*, LVI, 2004, 3).
- Rez. von Albrecht Classen, *Mediaevistik*, 17 (2004), 392–93.
Rez. von Uta Goerlitz, *Germanistik*, 46 (2005), 229–30.
- 141 EMMERLING, Sonja, *Geschlechterbeziehungen in den Gawan-Büchern des "Parzival"*. Wolframs Arbeit an

einem literarischen Modell. Tübingen: Niemeyer, 2003. *Hermæa*, 100 (vgl. *BBSIA*, LVI, 2004, 19).

Rez. von Martin Baisch, *PBB*, 127 (2005), 285–88.

- 142 FIEDLER-RAUER, Heiko, *Arthurische Verhandlungen. Spielregeln der Gewalt in Pleiers Artusromanen "Garel vom blühenden Tal" und "Tandareis und Flordibal"*. Heidelberg: Winter, 2003 (vgl. *BBSIA*, LVII, 2005, 18).

Rez. von Gerhard Wolf, *MJb*, 40 (2005), 316–19.

- 143 *Forschungen zur deutschen Literatur des Spätmittelalters. Festschrift für Johannes Janota*, hg. von Horst BRUNNER und Werner WILLIAMS-KRAPP. Tübingen: Niemeyer, 2003 (vgl. *BBSIA*, LVI, 2004, 18).

Rez. von Christian Clement, *ZfG*, 14 (2004), 405–07.

- 144 GENTRY, Francis G., *A Companion of the Works of Hartmann von Aue*. Rochester: Camden House, 2005.

Rez. von Katharina Philipowski, *Das Mittelalter*, 10/2 (2005), 169–170.

- 145 GOTTFRIED VON STRASSBURG, *Werke, aus den besten Handschriften mit Einleitung und Wörterbuch*, hg. von Friedrich Heinrich VON DER HAGEN, Bd. 1: *Tristan und Isolde* mit Ulrichs von Türheim Fortsetzung, Bd. 2: Heinrichs von Freiberg Fortsetzung von Gottfrieds *Tristan*, Gottfrieds Minnelieder. Die alten französischen, englischen, walisischen und spanischen Gedichte von Tristan und Isolde. Nachdruck der Ausgabe Breslau 1823. Hildesheim u. a., 2003, 462 S.

Rez. von Reinhold Schröder, *Mediaevistik*, 18 (2005), 326–28.

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ESPAGNE ET PORTUGAL

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Refusant l’explication de la présence d’un passage comme celui d’Arthur dans un roman caractérisé comme réaliste par son caractère théâtral, l’auteur propose une nouvelle perspective, d’après laquelle l’épisode doit être expliqué par la volonté du romancier d’incorporer à son œuvre les possibilités littéraires et esthétiques procurées par un univers mythique.

- 182 BUESCU, Maria Gabriela, “Em demanda da Besta Ladrador: um emblema demoníaco e anti-cristão na *Demanda do Santo Graal*,” in *Animalia: Presença e Representações*, ed. Miguel ALARCÃO, Luís KRUS e Maria Adelaide MIRANDA. Lisboa: Edições Colibri, 2002, pp. 113–21.

Défendant les possibles liens entre la bête 666 de l’Apocalypse et la bête qui, dans la *Demanda*, émerge des profondeurs telluriques pour

devenir l'objet d'une quête, parallèle à celle du Graal, visant à son anéantissement, l'auteur soutient la christianisation du merveilleux païen mise en œuvre dans le texte portugais.

- 183 CARRETO, Carlos F. Clamote, "A figura do Rei Artur na literatura genealógica. Intertextualidade e (des)construção da história," in *Figura*, ed. António BRANCO. Faro: Universidade do Algarve, 2001, pp. 171–94.

L'auteur montre comment le plus ancien texte historiographique portugais, le *Livro de Linhagens* du Conde D. Pedro, s'approprie la matière de Bretagne pour l'intégrer à un réseau légitimateur dans lequel la fiction poétique est au service du pouvoir et le pouvoir, symbolique ou effectif, au service d'une poétique du récit.

- 184 CHAMBEL, Pedro, *A Simbologia dos Animais n'A Demanda do Santo Graal*. Cascais: Patrimonia, 2000, 155 p. Patrimonia Historica.

Participant du caractère éminemment symbolique qu'a la nature aux yeux de l'homme médiéval, les animaux présents dans la *Demanda* sont eux-mêmes porteurs d'un sens profond et transmettent des messages qui, décodés par les ermites, guident les chevaliers dans la conquête exemplaire de la conduite chrétienne qui reformule et enrichit l'éthique chevaleresque. Comme le montre l'auteur de cette étude, liés ou non au réel concret et à la vie quotidienne, ils participent d'une hiérophanie réservée aux élus et contribuent en même temps à la christianisation de l'espace aventureux, considéré au départ chaotique et menaçant.

- 185 CIRLOT, Victoria, *Figuras del destino. Mitos y símbolos de la Europa medieval*. Madrid: Siruela, 2005, 302 p. El árbol del Paraíso.

Ce très suggestif essai travaille sur la certitude que le roman arthurien contient les traces du savoir des plus anciens mythes européens et la réflexion des auteurs des XII^e et XIII^e siècles. Il soutient d'abord que le roman arthurien intègre et développe une conception de vie fondée sur le destin et l'aventure. Suivent l'étude des trois figures du destin, Lancelot, Tristan et Perceval, qui symbolisent le sacrifice, l'amour et la quête, l'approfondissement de la possibilité, assumée par les romans, d'une vie dépourvue de sens et enfin la réflexion sur l'idée de la mort et les moyens de lui faire face.

- 186 CONTRERAS, Antonio, “Aportación al estudio de *La Questa del Sant Grasal* catalana: las apariciones del Santo Grial,” in *Actes del X Congr s*, vol. 2, pp. 241–53 (cf. *BBIAS*, LVIII, 2006, 181).

Les apparitions du Graal sont analys es en tant que fondements de la structure narrative de l’œuvre et de son sens. La traduction catalane de la *Questa* s’accorde   la politique socioculturelle du r gne de Pierre le C r monieux et permet d’observer l’int r t que le roi lui-m me aurait eu pour cette œuvre.

- 187 CONTRERAS, Antonio, “El arte de la novela en el *Lanzarote del Lago* (Ms. 9611 BNMadrid),” in *Actas del IX Congreso Internacional de la Asociaci n Hisp nica de Literatura Medieval*, vol. 2, ed. Carmen PARRILLA y Mercedes PAMP N. Noia: Universidade da Coru a-Toxosoutos, 2005, pp. 123–33.

Les ‘rencontres sp culaires’ (‘specular encounters’) sont  tudi es par comparaison avec celles de l’original fran ais, le *Lancelot propre*, et en tant qu’ l ments d terminants de la structure narrative. Le travail montre comment ces ‘rencontres sp culaires’ sont employ es dans la construction des derniers  pisodes de l’œuvre, qui sont de cr ation castillane.

- 188 CONTRERAS, Antonio, “La configuraci n ret rica de los sue os en *A Demanda do Santo Graal* gallegoportuguesa,” in *Ret rica. Rhetoric. Actas del I Congresso Virtual do Departamento de Literatura Rom nicas (Faculdade de Letras de Lisboa, 20 de Mar o a 1 de Abril de 2005)*, ed.  ngela CORREIA & Cristina SOBRAL. Lisboa: CLEPUL-FCT, 2005, pp. 1–11.

L’auteur analyse les r ves de la *Demanda do Santo Graal*   partir des principes de la rh torique et dans le but d’approfondir leur composition. Il r fl chit aussi sur la fa on dont ces r ves auront  t  compris dans l’horizon historique, social et culturel gallicien-portugais.

- 189 CONTRERAS, Antonio, “La geograf a art rica en el *Lanzarote del Lago* (Ms. 9611, BN Madrid),” *RFR*, 22 (2005), 21–35.

L'auteur étudie la version des toponymes du *Lancelot propre* dans le *Lanzarote del Lago* pour valoriser le travail du compilateur et son degré de fidélité à l'original français. Il signale aussi quelques éléments qui établissent des rapports entre le texte castillan et une famille donnée du manuscrit du *Lancelot propre*.

- 190 CONTRERAS, Antonio, "La técnica del entrelazamiento y otros recursos narrativos en el *Lanzarote del Lago* (Ms. 9611, BN Madrid)," in *Del 'Libro de Alexandre' a la 'Gramática castellana'*, ed. Maria MAR CAMPOS SOUTO. Lugo: Axac, 2005, pp. 9–26.

Ce travail examine les éléments conformateurs de l'œuvre, tels les formules et les expressions formulaires, l'entrelacement et d'autres ressources narratives, dans le but d'étudier les rapports entretenus par le *Lanzarote del Lago* avec le *Lancelot propre* et avec quelques textes hispaniques.

- 191 CORREIA, Isabel Sofia Calvário, "O escudo e o Cavaleiro Branco do *Livro Português de José de Arimateia à Demanda do Santo Graal*," in *Modelo: Actas do V Colóquio da Secção Portuguesa da Associação Hispânica de Literatura Medieval*. Porto: Faculdade de Letras da Universidade do Porto, 2005, pp. 141–52.

L'auteur étudie les transformations subies le long du cycle par l'épisode de l'écu, pour montrer qu'elles naissent du besoin d'adéquation à un public dont le cadre idéologique change et qui s'intéresse successivement aux exploits chevaleresques eux-mêmes, aux rapports entre chevalerie et lignage et aux rapports entre chevalerie et Église.

- 192 ESTRUCH, Lurdes, "L'episodi artúric del *Tirant: mise en abyme argumental o senzillament estructural?*," *BRABL*, 48 (2003–2004), 171–87.

L'auteur définit l'épisode arthurien de *Tirant lo Blanc* comme un 'entremés', qui, au lieu d'être formulé explicitement comme tel, résulte en une mise en abyme thématique ou structurale, puisqu'il s'agit d'une fiction insérée dans une autre.

- 193 HOLZBACHER, Ana Maria, "Hypotheses sur la fin de *Li Contes del Graal* (Perceval)," *BRABL*, 48 (2003–2004), 199–206.

Analysant les promesses de Perceval et leur accomplissement, ce travail risqué, mais suggestif et bien fondé, soutient que l'épée rendue par le roi Pêcheur à Perceval (son fils) définirait un épisode aboutissant à son deuxième séjour au château du Graal, où il poserait les questions qui mettraient fin aux malheurs du roi et du pays.

- 194 MARTÍNEZ PÉREZ, Antonia, “El mito artúrico en la literatura caballeresca catalana: *La Faula y Tirant lo Blanc*,” in *Europa y sus mitos*, ed. F. CARMONA FERNÁNDEZ et M. GARCÍA CANO. Murcia: Universidad de Murcia, 2004, pp. 143–58.

L'auteur étudie l'adaptation que *La Faula* de Guillem de Torroella a fait du mythe arthurien. Et à partir de cette œuvre, le *Tirant lo Blanc*, où l'incorporation du mythe à l'épisode de Constantinople ne suppose pas une rupture avec la vraisemblance du roman.

- 195 *Matéria de Bretanha em Portugal*, ed. Leonor CURADO NEVES, Margarida MADUREIRA e Teresa AMADO. Lisboa: Edições Colibri, 2002, 284 p.

Ce volume réunit vingt-et-une communications présentées lors d'un colloque tenu à l'Université de Lisbonne et centré sur le cycle du Graal portugais, dont on a voulu caractériser les romans dans leurs rapports aux textes français qu'ils traduisent et remanient et dans leurs apports nouveaux à la littérature arthurienne. Le débat s'est pourtant élargi et, à côté des articles consacrés à cette démarche, d'autres s'occupent de rapports intertextuels qui excèdent cet univers et qui, identifiés dans un fabliau ou dans un 'exemplum', aident à la compréhension de nombre de questions littéraires et culturelles suscitées par la matière de Bretagne.

- 196 RIQUER, Isabel de, “Lo ‘maravilloso’ y lo cotidiano en *La faula* de Guillem de Torroella,” *RFR*, 22 (2005), 199–206.

La faula est une nouvelle de 1269 octosyllabes, composée par Guillem de Torroella, majorquin, en 1375; quoiqu'elle soit écrite en un catalan occitanisé, Arthur et Morgane y parlent en français. L'œuvre, qui montre d'amples connaissances sur la tradition, suppose un renouvellement et une mise à jour de la matière arthurienne.

- 197 SÁNCHEZ AMEJEIRAS, Rocío, “Cistercienses y leyenda artúrica: el Caballero del León en Penamaior (Lugo),”

in *El tímpano románico. Imágenes, estructuras y audiencias*, ed. Rocío SÁNCHEZ AMEIJERAS y José Luis SENRA GABRIEL Y GALÁN. Santiago de Compostela: Xunta de Galicia, 2003, pp. 295–321.

L'auteur identifie une représentation du Chevalier au lion dans un tympan du monastère de Santa María de Penamaior, qui date de la première moitié du XIII^e siècle. Le travail disserte sur le sens qu'aurait eu l'image, symbole à la fois de gratitude et du chevalier en quête de salut.

- 198 SORIANO ROBLES, Lourdes, “‘Tres cosas vos quiero dezir’ una lectura del prólogo del *Tristán de Leonís* y el rey don *Tristán el Joven*, su hijo (Sevilla, 1534),” in *Actes del X Congrés*, vol. 3, pp. 1485–97 (cf. *BBIAS*, LVIII, 2006, 181).

L'auteur examine le prologue du *Tristán de Leonís* publié à Séville (1534), et en particulier la diatribe de l'auteur contre les jeux de hasard et son commentaire sur les profits que l'on tire de la lecture des livres de chevalerie.

FRANCE

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- 200 ALAMICHEL, Marie-Françoise, “Tenaces préjugés anti-européens: confrontation du Normand Wace et de l’Anglais Lawamon,” in *Surface et profondeur*, éd. Colette STÉVANOVITCH et René TIXIER, 2003, pp. 265–89 (cf. *BBSIA*, LVIII, 2006, 282).

L’article, riche en citations, évoque à plusieurs reprises la grandeur du roi Arthur soulignée par Lawamon: le roi est vainqueur de la France soumise à Rome et de Rome même. (H.D.)

- 201 AMY DE LA BRETÈQUE, François, “Incursions aventureuses du cinéma dans la forêt du roman courtois (*Le Chevalier au Lion/Le monde vivant*),” in “*Furent les merveilles pruvees/Et les aventures truvees*”. *Hommage à Francis Dubost*, pp. 17–32 (cf. *BBSIA*, LVIII, 2006, 233).

Étude comparée du film d’E. Green et du célèbre roman arthurien selon deux perspectives: comment le cinéma, avec son langage propre, peut rendre la ‘vibration’ si particulière à l’univers magique de Chrétien; en quoi la ‘voie minimaliste’, chère à Bresson et à Rohmer, constitue “une solution appropriée à ces tentatives de transposition”. (J.-R.V.)

- 202 AVRIL, François et Marie-Thérèse GOUSSET, avec la collaboration de Jean-Pierre ANIE, *Manuscrits enluminés d’origine italienne, 3, XIV^e siècle, I. Lombardie-Ligurie*. Paris: Bibliothèque nationale, 2005, 173 p., 33 planches en couleurs et 230 planches en noir et blanc.

Le volume antérieur, relatif au XIII^e siècle, a été signalé dans le *BBSIA*, XXXVII, 1985, 60. Trois mss. arthuriens de belle facture se trouvent répertoriés ici: le fr. 755 (seconde partie du *Tristan en prose*) orné de 320 peintures, ce qui constitue le plus grand cycle d’enluminures du roman, le ms. Nouv. acq. fr. 4243 (*Guiron le Courtois*, incomplet), avec 100 splendides dessins aquarellés, enfin le fr. 343 (compilation de trois fragments, un de la *Queste* classique, un de la Post-Vulgate, un de la *Mort Artu*), qui possède 102 illustrations. Plusieurs planches en couleurs ainsi qu’en noir et blanc permettent de se faire une juste idée de ces miniatures. On peut regretter que la peinture de la Table Ronde au fol. 3 du ms. fr. 343 ne soit pas reproduite en couleurs. Selon l’habitude, les notices sont très condensées. La bibliographie est bien informée au plan artistique, un peu sommaire dans le domaine littéraire. Les auteurs déforment le nom de F. Bogdanow. Ils ne citent pas son édition de la *Queste* Post-Vulgate (Paris: SATF, 1991–2001). Ils y auraient trouvé une description du contenu du ms. 343 différente de la leur. Un renvoi incomplet, p. 65 et 71, à propos de Castronovo, Quazza, *La circolazione dei romanzi cavallereschi*. Il fallait ajouter *Le stanze di Artù*, Milano: Electa, 1999. Peu de lecteurs comprendront cette référence tronquée. Cela dit, ce travail important suscitera de nouvelles recherches sur l’iconographie, encore trop méconnue, de ces textes essentiels. (Ph.M.)

- 203 BAUDRY, Robert, “Merlin: visionnaire ou faussaire?,” in *Le Vrai et le Faux au Moyen Âge*, pp. 131–41 (cf. *BBSIA*, LVIII, 2006, 297).

Les enchantements de Merlin sont-ils bénéfiques ou maléfiques, sont-ils dus à un visionnaire ou à un faussaire? Examinant dans un très large corpus, qui va du Moyen Âge à la contemporanéité, quelques épisodes significatifs, l'auteur étudie ces deux facettes de l'enchanteur en concluant sur le fait que ce que nous considérons souvent hâtivement comme faussé ou imposture peut avoir valu, en son temps, pour utilité ou efficacité. (D.J.-R.)

- 204 BAUDRY, Robert, “Le cri de Merlin,” in *La Voix dans l'écrit*, I-II (cf. *BBSIA*, LVIII, 2006, 295), pp. 3–22.

Diverses attestations du cri de Merlin et de ses avatars sont prises en compte. Sont convoqués le *Merlin Huth*, le *Didot Perceval*, le *Conte del Braït*, le cri de Mélusine (en particulier chez Jean d'Arras), les textes hispaniques (dont *El Baladro del Sabio Merlin* et la *Demanda del Santo Grial*), des textes gallois des mabinogion, des récits irlandais (*Le Sort des Fils de Llyr*), *Orlando Furioso*. Dans les textes modernes, le motif est en voie de disparition (chez Rio, Barjavel, mais aussi Marion Zimmer Bradley et Bernard Cornwell), excepté dans *Graal Fiction* de Jacques Roubaud. Quelques parallèles bibliques complètent ce panorama. (C.F.A.)

- 205 BAUMGARTNER, Emmanuèle, “Le roman médiéval: approches poétiques et narratologiques,” in *Trente ans de recherches*, pp. 39–57 (cf. *BBSIA*, LVIII, 2006, 285).

Dans cette mise en perspective des travaux effectués sur le roman médiéval, l'auteur montre qu'après un intérêt centré sur les sources et l'art du récit, après une attention presque exclusive aux romans de Chrétien de Troyes, les approches se sont diversifiées: la prise en compte des romans en prose a fait surgir des interrogations sur les notions de titre, d'auteur, de cycle, de composition des recueils, ainsi que sur la figure du narrateur, sur les phénomènes d'intertextualité et de réécriture, de compilation et de structuration des récits. (A.C.)

- 206 BAUMGARTNER, Emmanuèle, “*Voirs fu* — ou comment composer du passé,” in “*Furent les merveilles pruvees/Et les aventures truvees*”. *Hommage à Francis Dubost*, pp. 33–48 (cf. *BBSIA*, LVIII, 2006, 233).

Grâce à l'étude des formules qui se cristallisent autour de l'adjectif 'voir', l'auteur montre comment les discours en 'voirs fu' du *Lancelot* en prose permettent de “compose[r] fictivement le passé du récit” et de donner sens à l'itinéraire de Lancelot. (J.-R.V.)

- 207 BERTHELOT, Anne, “Apprivoiser la merveille,” in *“Furent les merveilles prouvees/Et les aventures truvees”*. *Hommage à Francis Dubost*, pp. 49–65 (cf. *BBSIA*, LVIII, 2006, 233).

A la différence des récits arthuriens du XII^e siècle, marqués par “une esthétique du non-dit, de la nuance et de l’ellipse”, les grands textes en prose du XIII^e siècle reposent sur “une esthétique de l’explicite, voire de la mise à plat”, ce que montre notamment le traitement des fées. (J.-R.V.)

- 208 BERTHELOT, Anne, “Le savoir de Merlin chez Geoffroi de Monmouth,” in *Par les mots et les textes*, pp. 71–82 (cf. *BBSIA*, LVIII, 2006, 267).

Enquête sur les deux personnages de Merlin élaborés par le clerc anglais dans son *Historia regum Britanniae* puis dans la *Vita Merlini*. Si le premier personnage de Merlin témoigne d’un savoir minimal relativement flou, ou de nature strictement pratique et matérielle, le second enregistre des apports nouveaux considérables: Merlin y devient, entre autres, le détenteur d’un véritable savoir qui, même limité, est enraciné dans celui que proposent les *Etymologiae* d’Isidore de Séville. (D.J.-R.)

- 209 BRACCONI-GIORDANO, Marie-Christine, “Merveille et sanction de la parole dans *l’Estoire del Saint Graal*,” *Revue des Langues Romanes*, 109 (2005), 181–198.

Après quelques rappels sur le Graal et la merveille, l’auteur entreprend de réfléchir à la manière dont le texte essaie de “théâtraliser ce lien étroit entre merveille et parole.” L’auteur envisage six modes de relation entre parole et merveille sacrée, de l’élucidation à l’affirmation de l’impuissance du langage. (D.d.C.)

- 210 BRACCONI-GIORDANO, Marie-Christine, “Le merveilleux chrétien dans les écrits apocryphes chrétiens et dans *l’Estoire del Saint Graal*: éléments de comparaison,” in *“Furent les merveilles prouvees/Et les aventures truvees”*. *Hommage à Francis Dubost*, pp. 83–100 (cf. *BBSIA*, LVIII, 2006, 233).

Remarques relatives à la figure du thaumaturge, aux apparitions surnaturelles et à l’écriture du merveilleux chrétien, afin d’illustrer la

prétention du roman à “se hausser au niveau d’un évangile apocryphe”. (J.-R.V.)

- 211 BRETEL, Paul, “Voies profanes et voies de Dieu: les paradigmes de la *voie*, de *Renart* aux miracles de la Vierge,” in “*Furent les merveilles pruvees/Et les aventures truvees*”. *Hommage à Francis Dubost*, pp. 101–22 (cf. *BBSIA*, LVIII, 2006, 233).

Le *Conte du Graal* et la *Queste del Saint Graal* occupent une place assez importante dans ce parcours consacré aux ressources métaphoriques de la ‘voie’. (J.-R.V.)

- 212 BUSBY, Keith, “Absence de l’image dans le ms. Montpellier, BIU, Sect. Méd. H 252,” in *Mouvances et Jointures*, pp. 19–29 (cf. *BBSIA*, LVIII, 2006, 265).

Le ms. Montpellier, BIU, Sect. Méd. H 252 est composé de deux sections contenant respectivement des fragments du *Chevalier au lion* et de *Florimont*. Dans le fragment du *Chevalier au lion* sont présents des ‘tituli’, textes de 3 à 6 lignes semblables à des rubriques qui n’accompagneraient pas des miniatures. En l’absence d’enluminure, ces textes fonctionnent comme un guide du récit, voire comme une glose du roman qu’ils résument de manière assez fiable et ponctuent avec régularité. Par ailleurs, ils nous éclairent sur le mode de réception d’un roman arthurien au XIV^e siècle. (A.C.)

- 213 BUSCHINGER, Danielle, “Merveilleux et fantastique dans *La Couronne* de Heinrich von dem Turlin,” in “*Furent les merveilles pruvees/Et les aventures truvees*”. *Hommage à Francis Dubost*, pp. 123–28 (cf. *BBSIA*, LVIII, 2006, 233).

Les rapports du merveilleux et du fantastique sont analysés à travers deux épisodes privilégiés (les chevaliers qui brûlent sur le lieu d’un tournoi et la visite de Gauvain au château du Graal). Dans chaque cas, l’auteur conclut à un processus de sécularisation du merveilleux chrétien. (J.-R.V.)

- 214 CASSAGNES-BROUQUET, Sophie, *Les romans de la Table Ronde. Premières images de l’univers arthurien*. Rennes: Presses Universitaires de Rennes/Bibliothèque de Rennes Métropole, 2005, 150 p.

Etude d'un manuscrit rennais contenant trois romans de la Vulgate (*Estoire del saint Graal*, *Estoire Merlin* et une partie du *Lancelot du Lac*). L'auteur présente le manuscrit et son histoire puis décrit les images au fil d'un résumé. L'iconographie arthurienne est abordée dans une démarche thématique (royauté, château, armes, femmes . . .) pour les scènes (le plus souvent dans la panse d'un O majuscule), puis sont examinées les lettrines, essentiellement pour leur bestiaire. L'auteur conclut à une production d'un atelier parisien de la première moitié du XIII^e siècle (l'atelier des Bibles moralisées), ce qui fait de cet exemplaire une des plus anciennes mises en image du cycle arthurien parmi les cent quarante-cinq manuscrits de la Vulgate-Lancelot conservés. L'illustration se caractérise par un style et une mise en scène sobres, et une démarche littérale par rapport à la narration. L'étude est associée à de très nombreuses reproductions de belle qualité. (F.P.)

- 215 CHOCHÉYRAS, Jacques, "La voix de 'Beros' dans son *Purgatoire de Saint Patrice*," in *La Voix dans l'écrit*, I-II (cf. *BBSIA*, LVII, 2006, 295), pp. 41-47.

Parmi les traductions-adaptations du *De Purgatorio Sancti Patrici*, l'une des versions (éditée par M. Mörner) est signée, dans un manuscrit, par un dénommé 'Beros', dont la voix, dans des ajouts essentiellement didactiques et moralisateurs, se fait souvent entendre, sans qu'il soit possible de l'identifier.

- 216 CHOCHÉYRAS, Jacques, "De la tromperie à l'erreur, sémantique du 'faux' au Moyen Âge," in *Le Vrai et le Faux au Moyen Âge*, pp. 103-09 (cf. *BBSIA*, LVIII, 2006, 297).

Partant du constat que le *Tristan* de Bérout n'offre qu'une seule occurrence de l'adjectif 'faus' (v. 4145, éd. Ewert), l'auteur se livre à une étude sémantique de ce mot essentiel et souligne que, à la fin du XII^e siècle, la notion de faux ne s'oppose pas tant à celle du vrai qu'elle ne renvoie à une contrefaçon, à un écart par rapport au vrai et que, partant, le vrai ne constitue pas une réalité saisissable objective. (C.F.A.)

- 217 COMBARIÉU DU GRES, Micheline de, et Cristina NOACCO, "Utopie et désenchantement: la joie de la cour arthurienne dans le *Lancelot* en prose," *Littératures*, 53 (2005), 41-52.

Les auteurs suivent l'évolution de l'idéal de la 'Joie de la Cour' que Chrétien de Troyes a mis en place à la fin de son premier roman, *Erec et Enide*. L'analyse de la fête de la cour, de la cohésion de ses membres et de l'aspiration de ces derniers au salut individuel dans le *Lancelot en prose* (le *Lancelot* propre, *La Quête du Saint Graal* et *La Mort du roi Arthur*) permet de faire apparaître la décadence d'un idéal. (M.L.)

- 218 COMBARIEU DU GRES, Micheline de, "Rire (et sourire) dans le *Lancelot en prose*," in "*Furent les merveilles pruvees/Et les aventures truvees*". *Hommage à Francis Dubost*, pp. 147–62 (cf. *BBSIA*, LVIII, 2006, 233).

S'il est possible de reconnaître dans le *Lancelot* les éléments traditionnels de la typologie psychologique et morale du rire, leur distribution est riche d'enseignements car elle accompagne les progrès de la 'seneñance': mondanité courtoise du premier volet, rires spiritualisés de la *Queste*, "rires et sourires en demi-teinte" de la *Mort Artu*. (J.-R.V.)

- 219 COMBARIEU DU GRES, Micheline de, "Le changement du nom (sur le passage du 'terrien' au 'celestiel' dans le début du *Lancelot en prose*)," in *Formes et figures du religieux au Moyen Âge*, pp. 165–98 (cf. *BBSIA*, LVIII, 2006, 231).

Le motif du changement du nom ne se rencontre pas seulement au début de la *Queste*: "[il] n'est pas l'indice d'une mutation des valeurs qui ferait rupture avec celles du *Lancelot*" car "c'est d'un bout à l'autre du cycle que personnages et situations, exhortations et condamnations se répondent". (J.-R.V.)

- 220 COMBES, Annie, "Le roman arthurien: un paradigme de l'aventure," in *Poétiques du roman d'aventures*, sous la direction d'Alain-Michel BOYER et Daniel COUGNAS. Univ. de Nantes: éditions Cécile Defaut "Horizons comparatistes", 2004, pp. 31–43.

A partir des romans de Chrétien de Troyes, on peut distinguer deux types d'aventures: les "aventures sérielles" et les "aventures scénarisées". Les premières, de forme simple, se déclinent dans les romans du XIIIe siècle à travers les variations de leurs paramètres constitutifs. Les secondes, plus spectaculaires, se caractérisent par une

énonciation démultipliée et la présence d'un récit rétrospectif; comme elles entretiennent souvent une relation métaphorique et/ou symbolique avec la problématique du roman qui les accueille, elles sont assez peu propices à la réécriture. (A.C.)

- 221 CONNOCHIE-BOURGNE, Chantal, "Courtois, trop courtois: Gauvain dans *L'Âtre périlleux*," *Littératures*, 53 (2005), 141–50.

L'étude est centrée sur le personnage du très courtois Gauvain qui passe pour mort dans le roman de *L'Âtre périlleux*. Gauvain part donc incognito à la recherche de ses propres meurtriers mais ce sont deux Gauvain qui désormais coexistent. C'est l'occasion de voir confrontés deux mondes, celui de la courtoisie et celui de la discourtoisie. Remise en cause et dépassement de la courtoisie. (M.L.)

- 222 DEMAULES, Mireille, "Le prophète et le glossateur: Merlin et l'interprétation des rêves," *Littératures*, 53 (2005), 107–22.

L'auteur étudie l'interprétation que propose Merlin de cinq rêves: les quatre premiers sont racontés dans la *Suite Vulgate* intitulée *Les Premiers Faits du Roi Arthur* (que l'on peut lire dans *Le Livre du Graal*, bibl. de la Pléiade), et le dernier se trouve dans *La suite Romanesque de Merlin* (édition Gilles Roussineau). Sont successivement envisagés: la nécessité de la glose (Merlin est le prophète du roi), l'interprète et sa méthode, et le dévoilement du sens. Une dialectique de la clarté et de l'obscurité est mise en place par Merlin, personnage sauvé par Dieu mais aussi fils d'un démon. La complexité ontologique de Merlin s'en trouve mise en lumière. (M.L.)

- 223 DEMAULES, Mireille, "Le miroir et la soudure immatérielle: l'exemple du songe dans le *Lancelot-Graal*," in *Mouvances et Jointures*, pp. 55–66 (cf. *BBSIA*, LVIII, 2006, 265).

L'auteur examine l'effet de soudure et le sens produits par les songes dans l'*Estoire del Saint Graal* et la *Queste del Saint Graal*. Les songes, qui se répètent avec plus ou moins de variations, produisent un effet de soudure immatérielle renforcé par le fait qu'ils fonctionnent comme des mises en abyme prospectives ou rétro-prospectives. Ils dévoilent la continuité généalogique de la famille de Lancelot et "témoignent aussi d'une sacralisation de l'écriture romanesque qui aspire à l'ordonnement et la dignité de la Bible" (p. 66). (A.C.)

- 224 DEMAULES, Mireille, “*Picous* ou l’Énigme d’un nom dans la *Folie de Berne*,” in *Par les mots et les textes*, pp. 197–210 (cf. *BBSIA*, LVIII, 2006, 267).

Peut-être Tristan adopte-t-il momentanément le nom de Picous parce que celui-ci est le surnom traditionnel des fous et des bouffons de cour au Moyen Âge. Mais peut-être ce nom cache-t-il aussi celui d’un modèle mythologique et héroïque, le roi du Latium Picus, enfant de Saturne et père de Faunus, doué de prophétie, auquel l’enchanteur Merlin fait lui-même écho à plus d’un titre. L’intertextualité qui se dégage, avec Virgile et Ovide d’une part, avec la *Vita Merlini* d’autre part, permet de relire de façon nouvelle la *Folie de Berne*. (D.J.-R.)

- 225 DUBOST, Francis et Jean-René VALETTE, “Merveilleux médiéval: synthèse des recherches les plus récentes,” in *Trente ans de recherches*, pp. 127–51 (cf. *BBSIA*, LVIII, 2006, 285).

Dans un domaine de recherche particulièrement dense, les auteurs mettent au clair les courants de pensée qui, depuis un quart de siècle, ont permis d’appréhender le merveilleux dans l’ensemble de la littérature médiévale, en particulier arthurienne. Ils soulignent le rôle décisif qu’ont joué les travaux de certains chercheurs pour l’essor d’un domaine aujourd’hui en pleine expansion. (A.C.)

- 226 ERRECADE, Olivier, “Dans l’eau et sur l’eau. Lieux secrets et secrets des lieux dans le cycle du *Lancelot-Graal*,” *Littératures*, 53 (2005), 65–76.

L’auteur part du constat que l’eau intervient souvent dans les lieux où se cache un secret temporel aussi bien que spirituel. Le cas de Lancelot du Lac, de Corbenic ainsi que quelques autres exemples sont analysés. L’eau constitue également une métaphore de l’écriture romanesque.

- 227 FERLAMPIN-ACHER, Christine, “*Perceforest* et le temps de l’(h)istoire,” in *Dire et penser le temps au Moyen Âge, Frontières de l’histoire et du roman*, études recueillies par Emmanuèle BAUMGARTNER et Laurence HARF-LANCNER. Paris: Presses de la Sorbonne Nouvelle, 2005, pp. 193–215.

Perceforest se situe habilement entre chronique et roman et réutilise de manière originale la notion de ‘translatio’ en minimisant l’origine

troyenne du monde arthurien, en rejetant Rome et en promouvant au contraire le personnage d'Alexandre. (M.S.)

- 228 FERLAMPIN-ACHER, Christine, “*Cristal et Clarie et Perceforest: un problème de taille, du petit chevalier au Bossu de Suave,*” in “*Furent les merveilles prueves/Et les aventures truvees*”. *Hommage à Francis Dubost*, pp. 225–45 (cf. *BBSIA*, LVIII, 2006, 233).

La petite taille du héros conduit l'auteur à relever de très nombreux éléments permettant de lire *Cristal et Clarie* comme “un questionnement parodique et humoristique de l'idéal courtois”. Ce roman, un peu négligé par la critique, fournit une importante contribution à l'écriture de *Perceforest* comme le montre nettement la filiation qu'il faut établir entre *Cristal* et le Bossu de Suave. (J.-R.V.)

- 229 FERLAMPIN-ACHER, Christine, “*Pour qui sonne le glat? Propositions autour du laikibrait et des romans arthuriens en prose,*” in *La Voix dans l'écrit*, III-IV (cf. *BBSIA*, LVII, 2006, 296), pp. 17–34.

Les multiples ‘brait’ dont résonnent les forêts arthuriennes et l'énigmatique *Conte du Brait* pourraient entretenir une relation avec le mystérieux ‘laikibrait’ mentionné par Gervais de Tilbury dans ses *Otia Imperialia*. A travers des références au *Lancelot en prose*, au *Merlin post Vulgate*, au *Tristan en prose*, à *Guiron le Courtois* et au *Livre d'Artus*, on peut proposer l'idée que la résurgence d'une énigme autour de cette ‘merveille’ du ‘laikibrait’ a stimulé les imaginaires et a reçu plusieurs interprétations (lac qui brait, lai du brait, brait de l'air). (C.F.A.)

- 230 FERLAMPIN-ACHER, Christine, “*Celui qui croyait aux fées et celui qui n'y croyait pas: le merveilleux romanesque médiéval, du ‘croire’ au ‘cuidier’,*” in *Le Vrai et le Faux au Moyen Âge*, pp. 23–39 (cf. *BBSIA*, LVIII, 2006, 297).

Le merveilleux romanesque pose de manière incisive le problème du vrai et du faux. L'auteur conduit son étude en envisageant ce questionnement à l'œuvre, fondement du merveilleux, dont l'absence de réponse définitive laisse indéfinie la vérité de la merveille, puis elle examine quelques personnages incrédules. Elle termine en montrant que, à la différence de ce qui se passe dans le fantastique moderne,

l'ouverture du sens est toujours cadrée par la vérité divine, comme sécurisée. Vaste corpus prenant en considération de nombreux romans arthuriens. (D.J.-R.)

- 231 *Formes et figures du religieux au Moyen Âge*, études réunies par Pierre NOBEL. Besançon: Presses Univ. Franc-Comtoises, 2002, 267 p.

Actes des journées d'étude organisées à l'Université de Franche-Comté en 1999 et 2000, journées prolongées par un séminaire de recherche (2000-2001). Quatorze contributions, dont trois concernent la matière arthurienne. Elles sont analysées au nom de leur auteur (Micheline de Combarieu du Gres, Jean-Marie Fritz, Jean-René Valette). (J.-R.V.)

- 232 FRITZ, Jean-Marie, "Figures du *Christus scriptor* au Moyen Âge: l'*Estoire del Saint Graal* et Thomas d'Aquin," in *Formes et figures du religieux au Moyen Âge*, pp. 67-83 (cf. *BBSIA*, LVIII, 2006, 231).

L'article confronte la 'fiction théologique' élaborée par le prologue de l'*Estoire* au Christ écrivant, figure restée marginale alors même que le livre occupe une place considérable dans la tradition chrétienne. Deux hypothèses expliqueraient la présence de cette figure au seuil du roman - hypothèses interne (seul le Christ peut, de son regard, embrasser l'ensemble du cycle) et externe (les liens du récit avec la tradition gnostique et la littérature apocryphe). (J.-R.V.)

- 233 "*Furent les merveilles pruvees/Et les aventures truvees*". *Hommage à Francis Dubost*, études recueillies par Francis GINGRAS, Françoise LAURENT, Frédérique LE NAN et Jean-René VALETTE. Paris: Champion, 2005, 735 p.

Une bibliographie du récipiendaire ouvre le volume. Quarante-et-une contributions, dont dix-neuf concernent la matière arthurienne. Elles sont analysées au nom de leur auteur (François Amy de la Bretèque, Emmanuèle Baumgartner, Anne Berthelot, Marie-Christine Bracconi-Giordano, Paul Bretel, Danielle Buschinger, Micheline de Combarieu du Gres, Christine Ferlampin-Acher, Elisabeth Gaucher, Francis Gingras, Gérard Gros, Claude Lachet, Frédérique Le Nan, Philippe Ménard, Francine Mora, Fabienne Pomel, Mireille Séguy, Armand Strubel, Jean-René Valette). (J.-R.V.)

- 234 GAFFNEY, Phyllis, "Chilhood and Gender: Chrétien's *Pucele as Manches Petites*, or the Importance of Being Marginal," *Rom*, 123 (2005), 80–98.

Selon l'auteur, la 'pucele aux petites manches', personnage attachant par sa naïveté enfantine, joue un vrai rôle narratif dans le *Conte du Graal*. Cette figure originale (les petites filles sont très rares dans la littérature médiévale), n'est pas montrée comme une adulte miniaturisée, mais reste une enfant, 'niche chosse et fole', capable, comme les fous, de prononcer des paroles prophétiques. Grâce à sa triple marginalité (enfant, fille, sotté en apparence), elle permet à Gauvain de confirmer sa stature héroïque alors même qu'il était censé se préserver de tout combat. (A.C.)

- 235 GAIGNEBET, Claude, "Un chaudron nommé Grâce," in *Par les mots et les textes*, pp. 321–24 (cf. *BBSIA*, LVIII, 2006, 267).

Nouvelle enquête sur le Graal: le miracle du chaudron, en étroite association avec un cheval, est évoqué pour la première fois, semble-t-il, dans une vie de saint Patrick écrite par Muirchu au VII^e siècle. L'examen des noms, des lieux et des dates conduit l'enquête. (D.J.-R.)

- 236 GARCIA QUINTELA, Maro V., "Le programme d'accès à la royauté dans le monde celtique: pour un anthropologie politique celtique," *Etudes celtiques*, 36 (2003), 261–91.

Dans la tradition insulaire des 'mabinogion', les héros atteignent la souveraineté par une excellence dans les trois fonctions indo-européennes et par le mariage avec une femme représentant la souveraineté. Il en va de même pour deux héros qui ne sont pas celtes: le Romain Sertorius et le Lusitanien Viriathé. (F.P.)

- 237 GAUCHER, Élisabeth, "La parodie du fantastique dans *Richard sans peur*," in "*Furent les merveilles pruvees/Et les aventures truvees*". *Hommage à Francis Dubost*, pp. 247–61 (cf. *BBSIA*, LVIII, 2006, 233).

L'élaboration d'un personnage qui ne connaît pas la peur et la recherche inlassablement à travers un enchaînement de 'diabolies' est analysée comme le signe le plus net d'un jeu parodique portant sur certains motifs fantastiques arthuriens: loin de susciter l'effroi, le fantastique "prolonge la jouissance artistique que procure la subversion des *topoi*". (J.-R.V.)

- 238 GAUTRET-POULAIN, Emmanuèle, *La tradition littéraire d'Ogier le Danois après le treizième siècle. Permanence et renouvellement du genre épique médiéval*. Paris: Champion, 416 p. Nouvelle Bibliothèque du Moyen Âge.

La tradition d'Ogier le Danois, issue de la *Chevalerie Ogier*, chanson de geste du début XIII^e siècle, fait partie des rares œuvres épiques, qui, adaptées et réécrites sous des formes multiples et pour des publics divers, témoignent de la vitalité durable du genre. A travers l'étude et la comparaison, tant du point de vue de l'écriture que de l'idéologie, de tous les avatars du récit, l'auteur analyse non seulement les modalités et les raisons de la survie d'une légende donnée, mais propose également plus largement une approche de la réception du genre épique médiéval au-delà du Moyen Âge. On trouvera dans ce volume 18 pages sur la matière de Bretagne dans les chansons de geste. (C.F.A.)

- 239 GINGRAS, Francis, "L'autre Merlin," in "*Furent les merveilles pruvees/Et les aventures truvees*". *Hommage à Francis Dubost*, pp. 263–79 (cf. *BBSIA*, LVIII, 2006, 233).

En marge du personnage ambivalent à l'honneur dans le *Cycle Vulgate*, l'auteur s'intéresse à la version noire de la naissance de Merlin, celle qu'enregistrent certains manuscrits 'non cycliques'. L'évocation de ce Merlin maudit, bâtard du diable et fils d'une femme luxurieuse, constitue "un exemple éclatant de l'écriture fantastique médiévale". (J.-R.V.)

- 240 GOMEZ, Étienne, "Chacun sa vérité. Un nouvel examen de la Deuxième Continuation du *Conte du Graal*," in *Le Vrai et le Faux au Moyen Âge*, pp. 41–54 (cf. *BBSIA*, LVIII, 2006, 297).

L'énergique protestation de véridicité qui se trouve dans le milieu de la *Deuxième Continuation* ne va pas de soi: elle est contradictoire, puisqu'elle affirme la nécessité de la brièveté dans une œuvre très longue, elle est paradoxale puisqu'elle fait référence à des ouvrages antérieurs qui, à l'exception du *Didot-Perceval*, ont une existence douteuse. Selon l'auteur, il s'agit là, en fait, d'une réponse ironique à une intervention similaire du *Didot-Perceval* qui associait la vérité à la prose et à la brièveté: assurément, pour l'auteur-narrateur de la *Continuation*, la vérité de la fiction peut trouver à s'enraciner dans le vers. (D.J.-R.)

- 241 GORGIEVSKI, Sandra, “Guenièvre avec ou sans Iseult? Deux figures mythiques féminines de la souveraineté dans *Le Morte d’Arthur* de Malory et quelques résurgences contemporaines,” in *La Complémentarité*, pp. 89–98 (cf. *BBSIA* LVIII, 2006, 199).

L’auteur note le parallélisme ainsi que les différences entre les figures de Guenièvre et d’Iseult. Guenièvre appartient à un univers différent du monde, celte et magique, d’Iseult: le mystérieux royaume de Gorre est réduit au plaisant château de Meliagaunt; celui-ci peut être le double sombre de Lancelot. La divergence augmente dans les romans ou films modernes à l’exception de *l’Excalibur* de Boorman qui opère une fusion réussie des motifs tristaniens et du personnage de Guenièvre. L’auteur, dans ses notes, donne une liste des productions arthuriennes récentes. (H.D.)

- 242 GRENAT, Lunorsola, “La voix des cinq fils de Mélusine dans le roman de Jean d’Arras,” in *La Voix dans l’écrit*, III-IV (cf. *BBSIA*, LVII, 2006, 296), pp. 35–47.

Si l’on compare les prises de parole aux discours direct et indirect des descendants de Mélusine chez Jean d’Arras, on constate que dans les couples que forment les fils de la fée, Urien et Guyon, Antoine et Renault, la voix des cadets s’efface devant celle des aînés, Renault se faisant plus entendre que Guyon. Par ailleurs, trois des frères, Geoffroy, Urien et Antoine, crient plus que les autres. La relation entre le physique de ces personnages, leur sauvagerie ou leur monstruosité d’une part, et leur voix d’autre part, met en évidence une gradation dans l’animalité, l’hybris et la puissance guerrière. (C.F.A.)

- 243 GRISWARD, Joël, “Gauvain, le jeu du décapité et ‘l’épée de coi Sainz Jehans fu decolez’,” in *Par les mots et les textes*, pp. 371–82 (cf. *BBSIA*, LVIII, 2006, 267).

Partant de la curieuse injonction qui intime à Gauvain, au début du *Perlesvaus*, de rapporter l’épée avec laquelle Jean-Baptiste fut décapité, l’auteur s’interroge sur la double relation que cette arme, ‘arme-clef’, entretient avec l’ensemble des objets magiques et sacrés du Château du Roi Pêcheur et sur le duo inattendu constitué par le neveu du roi Arthur et saint Jean-Baptiste. Une étude stimulante qui souligne comment, grâce à l’analogie entre deux mythologies solaires, s’effectuent les glissements d’un horizon culturel à un autre, du domaine post-celtique à la sphère néotestamentaire. (D.J.-R.)

- 244 GROS, Gérard, “Le palais ruiné dans l’île: la légende d’Hippocrate dans l’*Estoire del Saint Graal*,” in *Par les mots et les textes*, pp. 383–92 (cf. *BBSIA*, LVIII, 2006, 267).

L’auteur propose une étude littéraire d’un passage montrant les aléas de l’itinéraire marin et les charmes autant que la nécessité d’une des nombreuses digressions proposées dans le récit. L’île d’Hippocrate en Méditerranée manifeste la notion d’épreuve imposée par Dieu, elle est miroir de l’histoire, aussi; comme telle, elle est une inclusion visant à l’édification, Hippocrate étant montré comme un humaniste laïc voué à l’échec, succombant à la vanité autant qu’à la duplicité féminine. (D.J.-R.)

- 245 GROS, Gérard, “L’uis de l’arche, ou merveilleux et théophanie dans l’*Estoire del Saint Graal*,” in “*Furent les merveilles pruvees/Et les aventures truvees*”. *Hommage à Francis Dubost*, pp. 307–20 (cf. *BBSIA*, LVIII, 2006, 233).

Analyse minutieuse de l’épisode extraordinaire au cours duquel le coffre destiné à transporter le ‘vaisseau’ confié par le Christ à Joseph d’Arimathie “se transforme aux proportions d’une chambre où les secrets divins sont révélés” (§ 105–140 de l’éd. J.-P. Ponceau). (J.-R.V.)

- 246 HARF-LANCNER, Laurence, “Le dialogue entre texte et image,” in *Trente ans de recherches*, pp. 239–64 (cf. *BBSIA*, LVIII, 2006, 285).

Parmi d’autres exemples, cette synthèse commente l’enluminure figurant dans certains manuscrits du *Conte du Graal* et ses *Continuations*, du *Chevalier au lion* et du *Lancelot-Graal*. (A.C.)

- 247 JAMES-RAOUL, Danièle, “La poétique de la lettrine dans *Le Roman de Silence*,” *CRM*, 12 (2005), 227–45.

L’intérêt de l’examen des lettrines est établi. L’auteur analyse le cas du manuscrit unique du *Roman de Silence*: différence de traitement entre prologue et épilogue, répartition et choix des lettrines. L’auteur en tire des conclusions sur les modalités de structuration du récit et le rapport des lettrines au vers. (D.d.C.)

- 248 JAMES-RAOUL, Danièle, “L’Écriture des commentaires dans les romans de Chrétien de Troyes,” *Littératures*, 53 (2005), 123–40.

L’auteur propose une étude détaillée des interventions du narrateur-auteur dans le récit: motivation des commentaires (le déroulement de l’histoire et les choix de la narration) et formes stratégiques du décrochement narratif (commentaire implicite narrativisé, embrayeurs de l’énonciation, choix de l’imparfait, sollicitations interrogatives, figure de l’anadiplose). Chrétien de Troyes apparaît comme le fondateur du genre romanesque français. (M.L.)

- 249 LACHET, Claude, “Fantastique et *senefiance* dans l’épisode de l’île carrée de *Sone de Nansay*,” in “*Furent les merveilles pruvees/Et les aventures truvees*”. *Hommage à Francis Dubost*, pp. 33–46 (cf. *BBSIA*, LVIII, 2006, 233).

Grâce à l’étude approfondie de cet épisode, riche en réminiscences du *Lancelot* et de la *Queste*, l’auteur montre à quel point l’écriture fantastique, ici occupée à la construction d’un lieu signifiant, permet d’asseoir le triomphe du christianisme en réactivant opportunément les grandes terreurs surnaturelles. (J.-R.V.)

- 250 LAGORGETTE, Dominique, “La vérité du nom: métadiscours sur le droit nom, métadiscours sur l’origine?,” in *Le Vrai et le Faux au Moyen Âge*, pp. 77–93 (cf. *BBSIA*, LVIII, 2006, 297).

Le ‘droit nom’ par lequel un être s’insère dans le groupe social et dans le monde révèle un mode de nomination particulier, revendiqué par celui qui le porte comme une possession inaliénable. Il peut cependant donner lieu à controverse, voire déclencher des combats et, en cas de défaite, être abandonné: alors, le changement de nom entraîne graduellement un changement de personnalité, en particulier quand sont proférées des insultes. Étude sur un vaste corpus tiré de la Base de Français Médiéval, dont bon nombre de textes arthuriens. (D.J.-R.)

- 251 LANDERQUIN, Yves, “Le Prélude de *Tristan und Isolde* ou le traitement de l’indicible dans le récit ‘fin de siècle,’” *RLC*, 79 (2005), 295–310.

L'auteur étudie les traces de ce Prélude chez Péladan, d'Annunzio et surtout Thomas Mann et montre comment l'indicible musical peut répondre à l'indicible amoureux. (H.D.)

- 252 LECOUTEUX, Claude, "Les études mytho-folkloriques," in *Trente ans de recherches*, pp. 85–302 (cf. *BBSIA*, LVIII, 2006, 285).

Le folklore médiéval, qui "se déguise sous les noms d'ethnologie, d'anthropologie culturelle, d'ethno-sociologie, ou bien se cache dans les plis de l'histoire des religions et des mentalités" (p. 286) n'a pas toujours été identifié en France comme un champ de recherche légitime. Mais la situation est en train de changer, et cette discipline en plein essor a maintenant élaboré ses propres principes méthodologiques. Les études qui en découlent permettent notamment d'éclairer la littérature arthurienne dans certains de ses thèmes (magie . . .), motifs (baume, anneau . . .) ou personnages (les fées, les nains, le loup-garou . . .). (A.C.)

- 253 LE NAN, Frédérique, "Paysage et merveille paysagère dans la *Continuation* de Gerbert de Montreuil (lecture d'un extrait)," in "*Furent les merveilles pruvees/Et les aventures truvees*". *Hommage à Francis Dubost*, pp. 393–413 (cf. *BBSIA*, LVIII, 2006, 233).

Dans cette étude "sensible" du début du récit, l'auteur montre en quoi il est possible d'établir "un lien organique entre le paysage et la merveille": grâce à l'art de la focalisation cultivé par Gerbert, "le paysage n'existe que par la participation intime du sujet": "sans sa propre subjectivité, rien ne serait visible; sans son ébahissement intérieur jamais le paysage n'accéderait au statut de merveille". (J.-R.V.)

- 254 LINDER, Olivier, "*Mout fu sages chevaliers et amesurés*. L'héroïsme et ses contraintes dans le *Roman de Tristan* en prose," *Littératures*, 53 (2005), 151–66.

Recherche d'une définition de l'héroïsme à travers l'étude du *Roman de Tristan* en prose. L'auteur choisit pour problématique la mise en regard des notions de démesure, d'excès, de vaillance excessive et celles de mesure, d'équilibre, d'harmonie. Peut-on concilier mesure et héroïsme? L'auteur définit ainsi la place de la mesure dans les impératifs éthiques propres à la chevalerie et montre comment dépassement et maîtrise de soi peuvent être associés. (M.L.)

- 255 MADDOX, Donald, "L'insertion intradiégétique du roman et l'exiguïté de la *Folie*," in *Mouvances et Jointures*, pp. 67–82 (cf. *BBSIA*, LVIII, 2006, 265).

La *Folie Tristan* d'Oxford systématise dans son énonciation les 'greffes', c'est-à-dire les jointures qui permettent d'intégrer au récit-cadre une substance romanesque faite de récits rétrospectifs. Cette organisation par analepses génère de nombreux effets de réécriture réflexifs, brouillant la frontière entre le monde du narrateur et le monde de son récit, jusqu'à produire des effets de métalepse. Les analepses systématiques font ainsi éclater le récit en une série de "micro-récits brefs semi-autonomes", produisant ce que l'auteur appelle "l'effet de recueil" (p. 80). (A.C.)

- 256 MÉNARD, Philippe, "Trente ans d'études arthuriennes," in *Trente ans de recherches*, pp. 337–65 (cf. *BBSIA*, LVIII, 2006, 285).

Ce vaste bilan fait le point sur les travaux d'édition de texte (ambitions, partis pris), et sur les études critiques dans les domaines suivants: bibliographies et concordances; histoire littéraire et poétique; études de langue et de style; colloques, congrès, mélanges, numéros spéciaux; études thématiques; littérature comparée, histoire des idées, des symboles et des représentations mythiques; 'celtica'; critique littéraire, folklore, étude du merveilleux; recherches psychanalytiques et mythologiques; études des manuscrits et des enluminures. (A.C.)

- 257 MÉNARD, Philippe, "Gaal ou lance qui saigne? Réflexion sur l'élément de structure essentiel dans le *Conte du Graal* de Chrétien de Troyes," in "*Furent les merveilles pruvees/Et les aventures truvees*". *Hommage à Francis Dubost*, pp. 423–35 (cf. *BBSIA*, LVIII, 2006, 233).

L'article revient sur différentes traditions philologiques et littéraires pour montrer, à l'encontre de ceux qui font du gaal "le centre sublime du roman", que le motif de la lance qui saigne serait bien "l'élément essentiel de la structure du roman" tandis que Perceval, succédant au roi méhaignié, devrait "accéder enfin à la condition royale". (J.-R.V.)

- 258 MÉNÉGALDO, Silvère, *Le jongleur dans la littérature narrative des XIIe et XIIIe siècles. Du personnage au masque*. Paris: Champion, 2005, 736 p. Nouvelle Bibliothèque du Moyen Age.

L'auteur aborde la figure du jongleur sous l'angle littéraire du personnage, de sa représentation et de son rôle dans le récit. A partir d'un corpus de textes variés, comportant chansons de geste, romans, fabliaux et miracles, il étudie les diverses représentations du jongleur, et leurs liens avec les genres où elles apparaissent. Sont analysées les fonctions du jongleur dans le récit, la façon dont il est évalué, ainsi que son rôle en tant que masque, soit d'un autre personnage, soit, éventuellement, de l'auteur lui-même. On trouvera des références à *Galeran de Bretagne*, *Fouke Fitz Warin*, *Florian et Florete*, Chrétien de Troyes, *Claris et Laris*, *Le bel Inconnu* ainsi qu'à Wace et au personnage de Tristan. Sont prises aussi en compte les *Continuations*, *Le Roman de Silence* et *Sone de Nansay*. (C.F.A.)

- 259 MENEGALDO, Silvère, "Merlin et la scolastique: de la *coincidentia oppositorum* à la *quaestio disputata* dans le *Roman de Silence*," *CRM*, 12 (2005), 211–25.

L'auteur, qui constate l'ambivalence de ce texte et la confusion interprétative qu'il suscite, souligne le 'brouillage de sens' qui s'y opère. Merlin, qui, contrairement à son rôle normal, n'élucide pas vraiment le problème posé par le roman, est un délégué de l'écrivain, et le texte est une séance de dialectique inachevée. (D.d.C.)

- 260 MENEGALDO, Silvère, "Aristocratie de la voix, musique pour tous: portée sociale des pratiques vocales et instrumentales dans *Le Roman de la Violette* de Gerbert de Montreuil et dans *Le Roman de la Rose* de Jean Renart," in *La Voix dans l'écrit*, III–IV (cf. *BBSIA*, LVII, 2006, 296), pp. 105–17.

La comparaison des insertions lyriques dans *Le Roman de la Violette* de Gerbert de Montreuil et *Le Roman de la Rose* de Jean Renart conduit à mettre en évidence chez Gerbert une attention particulière portée à la voix (par exemple à travers la grande fréquence des exécutions 'a capella'). L'auteur constate aussi que dans ce texte la voix a une dimension sociale: elle est essentiellement noble. Dans *Le Roman de la Violette*, le chant renvoie à une noblesse idéalisée, ce qui n'est pas le cas dans *Le Roman de la Rose*, dans lequel la ville et la bourgeoisie jouent un rôle important. (C.F.A.)

- 261 MEZGHANI-MANAL, Mounira, "Voix et parole dans *Galeran de Bretagne*," in *La Voix dans l'écrit*, III–IV (cf. *BBSIA*, LVII, 2006, 296), pp. 119–42.

Dans *Galeran de Bretagne* la voix, naturelle, harmonieuse, musicale, s'oppose à la parole, médisante. Cependant, de la harpe de Fresne au lai où parole et musique sont réunies dans l'harmonie, la parole devient salvatrice et heureuse. (C.F.A.)

- 262 MILLAND-BOVE, Bénédicte et Sarah MOMBERT, "Chevaliers et paladins. Le héros de l'aventure des récits arthuriens aux romans de cape et d'épée," in *Poétiques du roman d'aventures*, pp. 45–67 (cf. *BBSIA*, LVIII, 2006, 220).

La distinction entre roman de chevalerie et chanson de geste disparaît chez Dumas (cycle des Mousquetaires) ou Zévaco (les *Pardaillan*), comme en témoigne l'usage qu'ils font du mot 'paladin'. Chez ces auteurs, la cour, devenue un lieu désenchanté ou dépravé, n'est plus le moteur narratif du récit. Pourtant, la structure des aventures et leur enchaînement restent très proches d'un univers narratif à l'autre. Mais le roman de cape et d'épée, en pratiquant une "relecture engagée de l'aventure du roman de chevalerie" (pp. 66–67) en bouleverse la signification. (A.C.)

- 263 MORA, Francine, "Un *locus amoenus* revisité: la fontaine des chevaliers dans le *Tristan en prose*," in "*Furent les merveilles pruvees/Et les aventures truvees*". *Hommage à Francis Dubost*, pp. 465–79 (cf. *BBSIA*, LVIII, 2006, 233).

Soulignant l'infléchissement que subit le traitement du 'topos', l'auteur conclut à l'existence de deux traditions: "une réécriture 'moderne' du *locus amoenus*, influencée par la lecture de la première partie du *Roman de la Rose*, qui met au premier plan le mythe de Narcisse, face à une écriture plus ancienne qu'on trouverait dans le *Lancelot en prose* et qui s'inspirerait surtout du jardin d'Éden". (J.-R.V.)

- 264 MORA, Francine, "D'un manuscrit l'autre. Réécriture et créativité dans deux manuscrits de la version brève du *Tristan en prose*: le combat de Tristan et de Palamède devant le roi Galcodin," in *Par les mots et les textes*, pp. 551–61 (cf. *BBSIA*, LVIII, 2006, 267).

L'auteur illustre la question de la mouvance des textes médiévaux considérée comme réécriture et écriture continuée, en examinant les

versions d'un même épisode dans deux versions manuscrites, essentiellement celle du BnF fr. 1628 (ms. daté du XIII^e siècle) et celle du BnF fr. 757 (ms. daté du XIV^e s., qui a servi de base à l'édition Champion). Menues variantes textuelles, lexicales, et modifications structurelles peuvent paraître parfois bien banales, elles n'en témoignent pas moins d'une pratique remarquable de l'écriture, quand tout récepteur pouvait se sentir en droit de remanier le texte, à condition de respecter quelques codes préétablis. (D.J.-R.)

- 265 *Mouvances et Jointures. Du manuscrit au texte médiéval*, textes réunis par Milena MIKHAÏLOVA. Orléans: Paradigme, 2005, 334 p.

Dans le texte d'Ouverture du Colloque international qui s'est tenu à Limoges les 21, 22 et 23 novembre 2002, Milena Mikhaïlova présente la composition remarquable du ms. BNF, fr. 24301, où l'on trouve inséré au sein du *Roman de Beudous* le reste des écrits de son auteur, Robert de Blois. Cet ensemble composite pose ainsi de nombreuses questions quant à sa 'jointure'. Dans le volume des Actes proprement dit, cinq contributions ici recensées au nom de leur auteur concernent des romans arthuriens et leurs manuscrits (Keith Busby, Mireille Demaules, Donald Maddox, Richard Trachsler, Lori Walters). (A.C.)

- 266 MURRAY, Sarah-Jane, "Informatique et textualité médiévale. L'exemple du Projet *Charrette*," *CCM*, 48 (2005), 219–26.

Présentation du projet: mise à disposition de toutes les images des huit manuscrits du roman, transcriptions diplomatiques, deux bases de données pour la langue et le style. Ces outils permettent de nouvelles lectures, par exemple de la ponctuation originale de certains manuscrits. (F.P.)

- 267 *Par les mots et les textes, Mélanges de langue, de littérature et d'histoire des sciences médiévales offerts à Claude Thomasset*, études réunies par Danielle JACQUART, Danièle JAMES-RAOUL et Olivier SOUTET. Paris: Presses de l'Université Paris-Sorbonne, 2005, 896 p. Travaux de stylistique et de linguistique françaises, série Études linguistiques.

Dans cet ouvrage d'hommage regroupant une soixantaine de contributions classées par ordre alphabétique et relevant de la langue, de

la littérature et de l'histoire des sciences, neuf concernent plus spécialement le domaine arthurien (Anne Berthelot, Mireille Demaules, Claude Gaignebet, Joël Grisward, Gérard Gros, Francine Mora, Michelle Vauthier, Jean-Jacques Vincensini, Philippe Walter). (D.J.-R.)

- 268 PASTOUREAU, Michel, *Les Chevaliers de la Table Ronde*. Lathuile (Haute Savoie): Editions du Gui, 2006, 295 p.

Michel Pastoureau a déjà donné un *Armorial des chevaliers de la Table Ronde* (BBSIA, XXXV, 1983, 338). Son nouveau livre offre un répertoire de 239 chevaliers, tirés de textes arthuriens, parfois d'armoriaux. Beaucoup proviennent du *Lancelot en prose*, du *Tristan en prose* et de *Guiron le Courtois*. Pour chacun une notice fournit les variantes graphiques, une biographie plus ou moins brève, des références aux répertoires antérieurs, notamment à ceux de West. L'ouvrage s'achève sur une bibliographie sélective, une table héraldique et une liste des illustrations. Le livre commence par une étude de la société arthurienne, des générations et des lignages qui la composent, de l'onomastique, du témoignage des sceaux. Il apparaît que les noms arthuriens se sont répandus dans la petite noblesse et la riche bourgeoisie et que le nom de Tristan l'emporte largement sur ceux de Lancelot ou d'Arthur. L'héraldique n'est pas négligée. M. Pastoureau étudie les armoiries d'Arthur, de Gauvain et de ses frères, de Lancelot et de ses alliés, de Perceval, de Tristan, de Palamède. Il signale l'influence de la littérature sur l'onomastique réelle. Un des grands mérites de l'ouvrage tient aux 93 enluminures en couleurs, reproduites sur papier couché. Elles sont de grand format, certaines sur double page. Les érudits y puiseront une foule d'informations sur les armes, les combats, les tournois, les vêtements au XVe siècle . . . Ces images sont empruntées à divers mss. parisiens: pour le *Lancelot-Graal* souvent aux mss. fr. 118–120 de la BNF et 3479–3480 de l'Arsenal, parfois au fr. 113 ou au fr. 116 de la BNF, pour le *Tristan en prose* fréquemment au fr. 99 de la BNF, quelquefois au fr. 102. Auteur et maison d'édition méritent des éloges pour cette très riche documentation iconographique. (Ph.M.)

- 269 PASTRÉ, Jean-Marc, "Pour une éthique de la communication: le vrai et le faux dans les romans de *Tristan*," in *Le Vrai et le Faux au Moyen Âge*, pp. 111–20 (cf. BBSIA, LVIII, 2006, 297).

Omniprésent dans les romans de *Tristan*, le problème du vrai et du faux est examiné dans les cas où ces valeurs se confondent, et notamment dans des épisodes situés dans la version courtoise des romans: le

serment ambigu, le refrain chanté par le héros à la cour de Petite Bretagne et le texte des deux *Folies*. L'étude des causes et des moyens de cette confusion conduit à montrer comment une telle lecture met en œuvre le jeu des combinaisons entre indiscretion, malentendu et oubli, telles que Cl. Lévi-Strauss les a relevées dans ses études de mythes amérindiens ou grecs. (D.J.-R.)

- 270 PASTRÉ, Jean-Marc, “Voix et modalités de la communication dans les romans de *Tristan*,” in *La Voix dans l'écrit*, I–II (cf. *BBSIA*, LVIII, 2006, 295), pp. 123–35.

La voix de Tristan, qu'il soit chanteur, ménestrel ou fou, assure la communication avec l'aimée (elle peut alors pallier l'absence et conjurer les objets brisés), avec les hommes, avec la nature et la surnature. L'étude prend en compte la tradition tristanienne, de Thomas au *Tristan en prose*, elle s'intéresse au *Tristrant* d'Eilhart d'Oberg, aux continuations données par Ulrich de Türheim et Heinrich de Freiberg au récit de Gottfried, ainsi qu'au *Sir Tristem* anglais et à la saga norroise. (C.F.A.)

- 271 PÉRENNEC, René, *Wolfram von Eschenbach*. Paris: Belin, 2005, 224 p. Voix allemandes.

Consacrée à une figure majeure dans l'histoire des relations littéraires entre aires romane et germanophone, cette monographie comporte notamment une analyse des deux textes arthuriens de Wolfram. Le *Parzival* (1210–1220), adaptation du *Conte du Graal*, allie un mode de réécriture qui fait surgir l'innovation poétique du contact avec la source, à un travail de continuation qui harmonise et achève le récit de Chrétien. Les fragments du *Titurel* (après 1227) réemploient des éléments du *Parzival* dans un acte singulier d'auto-réécriture marqué par la réflexivité. L'étude, à la fois dense et agréable à lire, suit le fil des textes – comme le veut la collection – avant de proposer une lecture originale qui rend justice à la créativité de l'écriture wolframienne, tout en offrant une utile synthèse de la recherche foisonnante sur Wolfram. (M.S.M.)

- 272 PIGNATELLI, Cinzia, “Le ‘projet Charrette’ à Poitiers: un état des lieux,” *CCM*, 48 (2005), 227–32.

L'article est consacré à l'archive électronique du projet permettant l'édition philologique et l'interprétation linguistique des transcriptions des huit manuscrits du corpus: la première étape a consisté à quantifier les phénomènes grapho-phonémiques discriminants. Cet outil va permettre de préciser le lieu de rédaction des manuscrits témoins. (F.P.)

- 273 PLOUZEAU, May, “Le dur métier d’éditeur: réflexions à partir d’une *Vengeance Raguidel*,” *RLiR*, 69 (2005), 527–622.

Examen de points de méthode à partir de l’édition de G. Roussineau (2004): présentation matérielle, rapport du texte critique et de l’original, contenu des variantes, abréviations, séquençages . . . (F.P.)

- 274 POMEL, Fabienne, “Les belettes et la *florete* magique: le miroir trouble du merveilleux dans *Eliduc*,” in “*Furent les merveilles pruvees/Et les aventures truvees*”. *Hommage à Francis Dubost*, pp. 509–23 (cf. *BBSIA*, LVIII, 2006, 233).

A partir du motif de la fleur magique et des belettes, l’auteur étudie les nombreux rapports de miroir (thématiques, narratifs, allégoriques) qui permettent de “corrél[er] directement les nuances et les merveilles de l’*amur* au jeu littéraire”. (J.-R.V.)

- 275 QUEILLÉ, Anaïg, “Perceval le ‘nice’, Amadan Mor, Peredur et Finn,” in *Le Vrai et le Faux au Moyen Âge*, pp. 55–78 (cf. *BBSIA*, LVIII, 2006, 297).

Aussi bien intellectuel que moral, le savoir met en jeu les notions de vrai et de faux. Si de nombreuses figures incarnent de manière attendue ces formes de savoir, à la fois connaissance et sagesse, d’autres en revanche semblent paradoxales ou énigmatiques en ce que, associées de quelque façon à la folie, elles sont pourtant liées à la révélation du vrai. Perceval, réécriture d’un personnage marginal de la mythologie celtique, retient l’attention. (D.J.-R.)

- 276 RIBARD, Jacques, “Le *Tristan* de Béroul ou l’impossible quête de vérité,” in *Le Vrai et le Faux au Moyen Âge*, pp. 121–27 (cf. *BBSIA*, LVIII, 2006, 297).

En dépit de son caractère fragmentaire, l’œuvre de Béroul souligne, de façon spécifique, le problème du vrai et du faux. Dans la mesure où ces sens sont privilégiés pour fonder la vérité de l’homme, la vue et l’ouïe, souvent entrecroisées avec le regard et la parole, sont des motifs récurrents. Mais la vérité déagée ne peut exister que sur le mode de l’ambiguïté et de la dualité. (D.J.-R.)

- 277 ROLLAND, Marc, *Le roi Arthur. Un mythe héroïque au XX^e siècle*. Rennes: Presses Univ. de Rennes, 2004, 255 p.

Approche mytho-critique de la littérature anglophone (R. Sutcliff, P. Vansittart, J. Cooper Powis, M. Stewart, C. Christian, H. Warner Munn) autour du roman historique dans ses rapports avec l'épopée, la Science-Fiction et la Fantasy. Outre la figure royale (le Roi sacrifié), les principaux personnages arthuriens sont étudiés en rapport avec la "tragédie d'Arthur", ainsi que la géographie humaine, physique et sacrée. L'essor d'un Arthur historique, mis en scène sur un fond crépusculaire d'invasion et de tragédie ouvre aussi sur l'exploration, dans la lignée de la Fantasy, de la 'promesse de Retour'. Selon l'auteur, "une des grandes originalités du roman arthurien actuel a été de faire d'Arthur l'ultime légataire de l'Idée impériale, le *Restitutor Orbis*, et de souligner, de diverses manières, sa place dans un Mythe de l'Age d'or" (p. 240). S'il se nourrit d'une culture nationale en pays anglophone, son public semble y chercher une dynamique d'évasion, non sans un passéisme romantique, tout en goûtant les structures mythiques à l'œuvre. (F.P.)

- 278 SALY, Antoinette, "Voiz. Le message sans messenger et le genre apocalyptique dans *La Queste del Saint Graal*," in *La Voix dans l'écrit*, I-II (cf. *BBSIA*, LVII, 2006, 296), pp. 137-46.

S'intéressant aux voix sans locuteur de *La Queste del Saint Graal*, l'auteur souligne leur dimension mystique et montre leur relation avec les Saintes Ecritures et en particulier l'*Apocalypse* de Jean. Ces voix cependant ne sont pas prophétiques en ce sens qu'elles n'annoncent pas les événements à venir: elles ont plutôt un enjeu catéchétique ou moral. (C.F.A.)

- 279 SEGUY, Mireille, "Faire sens, faire souche, le *Joseph* de Robert de Boron," in "*Furent les merveilles pruvees/Et les aventures truvees*". *Hommage à Francis Dubost*, pp. 563-81 (cf. *BBSIA*, LVIII, 2006, 233).

Si le *Joseph* s'impose comme un récit fondateur, c'est parce qu'il 'invente' une double définition du Graal: comme 'vaisseau-remembrance', ce dernier est "générateur d'un discours mémoriel", comme 'vaisseau-démonstration', il permet à la fiction de se déployer; il assure à l'entreprise romanesque une indispensable autonomie. (J.-R.V.)

- 280 STANESCO, Michel, “La littérature médiévale européenne: les défis du comparatisme,” in *Trente ans de recherches*, pp. 383–419 (cf. *BBSIA*, LVIII, 2006, 285).

Les chercheurs médiévistes ne peuvent ignorer les traductions, adaptations et imitations qu’ont connues les œuvres littéraires à travers toute l’Europe. Certaines figures débordent le cadre d’une littérature nationale, par exemple, les chevaliers de la Table Ronde ou Merlin, et un genre comme le roman “donna à l’Occident médiéval son identité narrative” (p. 397). Les études de folklore et, surtout, la mythocritique, se placent même à un niveau transcontinental. Une bibliographie assez détaillée figure à la fin de cette synthèse (pp. 409–19). (A.C.)

- 281 STRUBEL, Armand, “*Conjointure et senefiance* dans le *Perlesvaus*: les apories du roman-parabole,” in “*Furent les merveilles prouvees/Et les aventures truvees*”. *Hommage à Francis Dubost*, pp. 599–618 (cf. *BBSIA*, LVIII, 2006, 233).

Afin de rendre compte du paradoxe qui voudrait que le *Perlesvaus*, ce roman sauvage, soit en même temps un roman de la ‘senefiance’, l’auteur emprunte à l’allemand (et à Heidegger) le terme de ‘Holzweg’, qui désigne un chemin qui ne mène nulle part: “à la différence de la *Queste*, le sens ‘caché’ n’est pas univoque: implicite le plus souvent, il constitue une voie parmi d’autres, qui n’est peut-être pas la plus féconde”. (J.-R.V.)

- 282 *Surface et profondeur. Mélanges offerts à Guy Bourquin à l’occasion de son 75^e anniversaire*, éd. Colette STÉVANOVITCH et René TIXIER. Nancy: AMAES (GRENDDEL7), 2003, 454 p.

La deuxième des trois parties, la plus volumineuse, est consacrée à la littérature anglaise médiévale. (H.D.)

- 283 SZKILNIK, Michelle, “*Parmi une forest espesse: l’égarement arthurien*,” in *Écritures de l’égarement de Thésée à Tintin*, sous la direction de Marie BLAIN et Pierre MASSON. Univ. de Nantes: éditions Cécile Defaut “Horizons comparatistes”, 2005, pp. 59–79.

Le héros médiéval est remarquablement apte à s’orienter dans un espace inconnu. Il paraît seulement privé de repères lorsqu’il est en quête d’un

objet perdu, lorsqu'il a perdu son chemin ou la raison. Dans le premier cas, le motif de la quête permet une démultiplication des aventures au sein d'un espace modulable et abstrait. Plus particulier, l'égarement dans la forêt conduit presque toujours le chevalier à rencontrer une créature de l'Autre Monde, essentielle à son destin. Enfin, le chevalier fou s'égaré souvent dans la forêt avant de retourner, régénéré, à la civilisation. (A.C.)

- 284 TRACHSLER, Richard, "Fatalement *mouvantes*: quelques observations sur les œuvres dites 'cycliques'," in *Mouvances et Jointures*, pp. 135–49 (cf. *BBSIA*, LVIII, 2006, 265).

Si l'éditeur de textes adhère aux travaux de P. Zumthor et de B. Cerquiglini sur la mouvance et la variance, il se trouve dans une impasse: l'œuvre médiévale n'est dans aucun des manuscrits, ou bien dans tous. Pourtant, son rôle est indispensable: face à deux versions concurrentes et incompatibles, il lui revient d'évaluer les leçons à partir d'un examen méticuleux de la tradition manuscrite et sans 'a priori'. De fait, la version la plus proche de l'auteur n'est pas forcément la plus cohérente. La démonstration s'appuie sur la *Suite-Vulgate* du *Merlin*, dans le *Lancelot-Graal*, et aussi sur une œuvre des plus récente, *Harry Potter*. (A.C.)

- 285 *Trente ans de recherches en langues et en littératures médiévales*, textes réunis par Jean-René VALETTE. *Perspectives médiévales*, numéro jubilaire (2005), 502 p.

Huit articles concernent de façon directe ou indirecte la matière arthurienne. Ils sont recensés au nom de leur auteur (Emmanuèle Baumgartner, Francis Dubost et Jean-René Valette, Laurence Harf-Lancner, Claude Lecouteux, Philippe Ménard, Michel Stanesco, Jean-Jacques Vincensini, Friedrich Wolfzettel). (A.C.)

- 286 VALETTE, Jean-René, "Merveilleux et production du sens: le cas du *Merlin* de Robert de Boron," *Littératures*, 43 (2000), 35–45.

En ce qu'il se définit par "la maîtrise de l'articulation qui unit l'apparence à la réalité, le mot à la chose", la figure de Merlin permet de définir deux régimes de l'écriture romanesque, la 'symbolie', propre au merveilleux, et la 'diabolie' fantastique. (J.-R.V.)

- 287 VALETTE, Jean-René, “Miracle et merveille dans les proses du Graal,” in “*Furent les merveilles pruvees/Et les aventures truvees*”. *Hommage à Francis Dubost*, pp. 673–96 (cf. *BBSIA*, LVIII, 2006, 233).

L'étude cherche à situer les proses du Graal au sein d'une évolution qui voit la définition ontologique du miracle, élaborée par la pensée thomiste, prendre le relais du modèle augustinien centré sur les aspects psycho-sémiologiques d'un 'miracle-merveille'. (J.-R.V.)

- 288 VALETTE, Jean-René, “La laideur du diable dans l'*Estoire del Saint Graal*: semblances et dissemblances,” in *Métamorphoses de la peur*, études réunies par Liliane PICCIOLA, *Littérales*, 36 (2005), 19–38.

En sollicitant à l'envi les 'semblances' diaboliques, l'écriture fantastique de l'*Estoire* définit une métaphysique de la laideur étroitement liée à la doctrine de l'image et de la ressemblance divines. (J.-R.V.)

- 289 VALETTE, Jean-René, “Le Graal, la relique et la semblance: le *Perlesvaus* et la *Queste del Saint Graal*,” in *Formes et figures du religieux au Moyen Âge*, pp. 141–63 (cf. *BBSIA*, LVIII, 2006, 231).

Le *Perlesvaus* et la *Queste* présentent différemment les formes et les figures du religieux: “d'un côté, une organisation fondée sur la relique, le mémorial corporel, sur un imaginaire qui, par delà la coupure matérielle, relie la partie au tout; de l'autre, une configuration qui ordonne les signes merveilleux autour de la semblance et qui procède du ressort de l'analogie”. (J.-R.V.)

- 290 VALETTE, Jean-René, “Les *Hauts livres* du Graal et le problème de la vérité,” in *Le Vrai et le Faux au Moyen Âge*, pp. 79–99 (cf. *BBSIA*, LVIII, 2006, 297).

La structure ternaire qui gouverne l'écriture des *Hauts livres* du Graal (“le Graal donné, le Graal caché, le Graal retrouvé”, pour reprendre l'expression de P. David) et qui se trouve au service d'une poétique de la 'démonstration', exprime une conception proprement chrétienne de la vérité, fondée sur la révélation, la foi. L'auteur examine, plus largement, comment la vérité présentée dans le détail des œuvres s'articule avec

cette vérité-révélation, avec le statut fictionnel des œuvres, au double plan de l'énoncé et de l'énonciation. (D.J.-R.)

- 291 VAUTHIER, Michèle, "Polyphonie de la mémoire personnelle autour de l'*eschacier* du *Conte du Graal*: vers une unité de sens," in *Par les mots et les textes*, pp. 779–92 (cf. *BBSIA*, LVIII, 2006, 267).

Nouvelle interprétation de l'énigmatique personnage de l'*'eschacier'*: plutôt qu'une figure de l'Autre Monde, merveilleux et maléfique, issu de la mythologie celtique, l'auteur propose de y voir une création artistique cohérente dans laquelle entrent en résonance des réminiscences propres à l'écrivain, éparses dans l'ensemble de ses romans et faisant sens. (D.J.-R.)

- 292 VIET-MARTIN, Marie, "On nous écrit de Bretagne," in *La Complémentarité*, pp. 259–66 (cf. *BBSIA*, LVIII, 2006, 199).

Pastiche d'une lettre de légionnaire romain décrivant la (Grande-) Bretagne à la veille des invasions anglo-saxonnes et de la résistance arthurienne. Les notes justifient les éléments de la description. (H.D.)

- 293 VINCENSINI, Jean-Jacques, "Médiévistique et anthropologie," in *Trente ans de recherches*, pp. 447–67 (cf. *BBSIA*, LVIII, 2006, 285).

L'approche anthropologique, qu'elle soit dumézilienne, girardienne ou structurale, a renouvelé la compréhension que l'on pouvait avoir de nombreuses œuvres, telles *Le Conte du Graal*, *Erec et Enide* ou *Merlin*. Faits de parenté ou phénomènes de structuration symbolique ont éclairé des aspects textuels jusque là obscurs. Cette approche a aussi permis de préciser les 'motifs' ou 'stéréotypes narratifs'. (A.C.)

- 294 VINCENSINI, Jean-Jacques, "Entre pensée savante et raison narrative. Le clerc médiéval et le motif du 'saignement accusateur' (ou *cruentation*)," in *Par les mots et les textes*, pp. 551–61 (cf. *BBSIA*, LVIII, 2006, 267).

Le motif de la '*cruentation*', selon lequel les blessures d'un être assassiné se mettent à saigner en présence de son meurtrier, a connu une vive prédilection au Moyen Âge; il fait intervenir deux modes de vérité

tout aussi efficaces l'un que l'autre, sur la relation desquels l'auteur s'interroge: celui des faits naturels et physiques, d'une part, et celui des faits esthétiques et narratifs, d'autre part. *Le Chevalier au Lion* de Chrétien de Troyes, la *Première Continuation de Perceval*, la *Continuation de Perceval* de Gerbert de Montreuil et le *Perlesvaus* sont ici, entre autres, sollicités pour conduire l'enquête. (D.J.-R.)

- 295 *La Voix dans l'écrit*, I–II, *PRIS-MA*, XX/1 et 2. Poitiers: Publications du centre d'Etudes Supérieures de Civilisation Médiévale, Poitiers, 2004, 157 p.

Ce numéro, dont la suite se trouve dans le tome XXI paru en 2005 (cf. *BBSIA*, LVII, 2006, 296), contient cinq articles arthuriens, recensés au nom de leur auteur (Robert Baudry, Jacques Chocheyras, Jean-Marc Pastré, Antoinette Saly, Philippe Walter). (C.F.A.)

- 296 *La Voix dans l'écrit*, III–IV, *PRIS-MA*, XXI/1 et 2. Poitiers: Publications du centre d'Etudes Supérieures de Civilisation Médiévale, Poitiers, 2005, 153 p.

Ce numéro, qui fait suite au tome XX paru en 2004 (voir *BBSIA*, LVII, 2006, 295), contient cinq articles arthuriens, recensés au nom de leur auteur (Anne Berthelot, Christine Ferlampin-Acher, Lunorsola Grenat, Silvère Menegaldo, Mounira Mezghani-Manal). (C.F.A.)

- 297 *Le Vrai et le Faux au Moyen Âge*, études réunies par Élisabeth GAUCHER. Lille: Centre d'Études médiévales et dialectales de Lille 3, 2005, 368 p. Bien dire et bien apprendre, 23.

Actes du colloque qui s'est déroulé à l'Université Charles de Gaulle-Lille 3 les 18, 19, 20 septembre 2003. Vingt-et-un articles dont neuf concernent la matière arthurienne et s'intéressent notamment aux questions des 'semblances' et des 'senefiances' romanesques, à celles des ambivalences tristanienues ou de la rhétorique et de la linguistique (Robert Baudry, Jean-Jacques Chocheyras, Christine Ferlampin-Acher, Etienne Gomez, Dominique Lagorgette, Jean-Marc Pastré, Anaïg Queille, Jacques Ribard, Jean-René Valette). (D.J.-R.)

- 298 WAGNER, Marc-André, *Le cheval dans les croyances germaniques. Paganisme, christianisme et traditions*. Paris: Champion, 2005, 976 p. dont 48 p. d'ill. Nouvelle Bibliothèque du Moyen Age.

L'auteur étudie la place du cheval dans le paganisme des Germains et l'évolution des croyances relatives à cet animal dans l'Occident chrétien et dans les traditions allemandes. Le cheval se distingue des autres animaux dans le paganisme germanique: double de l'homme, mais aussi personnification des puissances, il constitue un lien entre deux mondes, ce qui le définit comme animal sacré. L'évolution de ce statut particulier dans l'Occident médiéval puis dans les traditions populaires montre que sur la très longue durée, c'est l'association du cheval avec la troisième fonction indo-européenne qui domine dans l'espace germanique. Quelques références ponctuelles au *Tristan* de Béroul, à Giraud de Cambrie, à Nennius, au *Parzival* de Wolfram, au *Lancelot en prose* et à son adaptation allemande. (C.F.A.)

- 299 WALTER, Philippe, "La blésité et saint Blaise," in *La Voix dans l'écrit*, I–II (cf. *BBSIA*, LVII, 2006, 295), pp. 147–57.

Commentaire des termes médiévaux 'bleser', 'bles', 'bleseus', qui renvoient à un défaut de prononciation et à un défaut de locomotion, suggérant un lien mythologique entre la boiterie du pied et celle de la langue. Saint Blaise, qui a à la fois le don de parler aux animaux et celui de guérir les maux de gorge, témoin d'une mythologie païenne christianisée, entretient des rapports avec le dieu celtique Ogmos. La blésité paraît résumer "un complexe de l'imaginaire lié à la parole ou au rire empêché", complexe que l'on retrouve dans le motif de la guérison du mutisme, motif que l'auteur analyse. (C.F.A.)

- 300 WALTER, Philippe, "Éros mélancolique et amour tristanien," in *Par les mots et les textes*, pp. 859–69 (cf. *BBSIA*, LVIII, 2006, 267).

Pour l'auteur, l'amour tristanien doit être replacé, sous peine d'anachronisme et d'analyse trop psychologique, dans le cadre de concepts médicaux qui permettent seuls d'envisager cette mélancolie amoureuse. Rappel de la doctrine médiévale de l'éros mélancolique qui met en évidence le lien symbolique unissant l'éros et le héros et que l'on trouve présente dans le discours amoureux, dans la présentation du vin herbé, apparenté au 'pharmakon' platonicien. (D.J.-R.)

- 301 WALTERS, Lori J., "Dé-membrer pour rappeler: l'œuvre chrétienne dans le ms. Chantilly 472," in *Mouvances et Jointures*, pp. 253–81 (cf. *BBSIA*, LVIII, 2006, 265).

La compilation que présente le ms. Chantilly 472 (des romans de Chrétien de Troyes et de ses épigones, des branches du *Roman de Renart*, une moitié du *Perleवास*) montre par sa disposition la volonté de marquer le passage du roman en vers au roman en prose et, en même temps, la métamorphose de la mémoire chrétienne. Ce ms. est “unifié par une structure implicite en branches” (p. 259); *Rigomer* sert de prologue à un ensemble qui comporte jointures et trous. Gauvain, “jointure vivante”, prend stature de chevalier modèle et même de “personnage-relique” empli de sagesse. (A.C.)

- 302 WHITE, Myriam, “Péché et conscience de soi dans *L’Espurgatoire seint Patriz* de Marie de France,” *CRM*, 12 (2005), 177–89.

La légende, texte édifiant dans sa première version, est devenue ensuite une aventure chevaleresque. L’auteur évalue à quel moment de ce processus se place le texte de Marie et quels rôles y joue encore la problématique de la culpabilité du voyageur, notamment par rapport à la construction de l’identité individuelle au Moyen Âge. (D.d.C.)

- 303 WOLFZETTEL, Friedrich, “Perspectives sociologiques,” in *Trente ans de recherches*, pp. 469–502 (cf. *BBSIA*, LVIII, 2006, 285).

A la fin des années 70, au sein de la médiévistique, “la sociologie n’a pas disparu, mais a été dégradée” (p. 472). Les facteurs de conditionnement des œuvres ont été cependant analysés pour des récits particuliers, tels les *Lais* de Marie de France ou le *Lancelot*. Un renouveau des méthodes, dans les années 90, s’est manifesté par la coloration matérialiste de certains travaux qui portaient par exemple sur la littérature courtoise. C’est aussi la notion de ‘crise’ qui a nourri certaines approches des romans de Chrétien de Troyes. (A.C.)

III. – COMPTES RENDUS

- 304 BLOCH, R. Howard, *The anonymous Marie de France*. Chicago/Londres: University of Chicago Press, 2003.

C.R. par Yolande de Pontfarcy, *CCM*, 48 (2005), 261–62.

- 305 BONNET, Jean-Michel, *L'if ou l'olivier. Sagesse et perte d'après le Conte du Graal de Chrétien de Troyes*. Paris: L'Harmattan, 2003.
C.R. par Jean-Charles Huchet, *CCM*, 48 (2005), 264–66.
- 306 CANI, Isabelle, *Le Graal en questions: un mythe pour sortir de la modernité*. Paris: Dervy, 2004. Bibliothèque de l'hermétisme.
C.R. par Bernard Ribémont, *CRM*, 12 (2005), 352–53.
- 307 “Ce est li fruis selonc la letre”. *Mélanges Charles Méla*. Paris: Champion, 2002. Colloques, congrès et conférences sur le Moyen âge, 3.
C.R. par Silvère Menegaldo, *CRM*, 12 (2005), 262–69.
- 308 COLOMBO TIMELLI, Maria, *Le Livre d'Alexandre empereur de Constantinople et de Cligés son filz*, roman en prose du XV^{ème} siècle. Édition critique. Genève: Droz, 2004. Textes Littéraires Français.
C.R. par Takeshi Matsumura, *RLiR*, 69 (juillet-décembre 2005), 584–85.
- 309 EMMERLING, Sonya, *Geschlechterbeziehungen in den Gawan-Büchern des “Parzival”*. Wolframs Arbeit an einen literarischen Modell. Tübingen: Max Niemeyer, 2003. Hermaea.
C.R. par Jean-Marc Pastré, *CCM*, 48 (2005), 392.
- 310 FASSO, Andrea, *Il sogno del cavaliere. Chrétien de Troyes e la regalità*. Rome: Carocci, 2003. Biblioteca medievale.
C.R. par Catalina Girbea, *CCM*, 48 (2005), 279–82.
- 311 FERLAMPIN-ACHER, Christine, *Merveilles et topique merveilleuse dans les romans médiévaux*. Paris: Champion, 2003. Nouvelle Bibliothèque du Moyen Age.
C.R. par Armelle Leclercq, *CCM*, 48 (2005), 392–96.

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C.R. par Mattia Cavagna, *CRM*, 12 (2005), 268–69.
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C.R. par Marie-Françoise Alamichel, *CCM*, 48 (2005), 415–17.
- 325 WIRNT VON GRAVENBERG, *Wigalois, le chevalier à la roue*, traduit par Danielle BUSCHINGER. Paris: Champion, 2004. *Traductions des classiques français du Moyen Age*.
C.R. par Sébastien Douchet, *CRM*, 12 (2005), 266–67.

GREAT BRITAIN AND IRELAND

BIBLIOGRAPHY FOR 2005
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I. – EDITIONS AND TRANSLATIONS

- 326 *Arthurian legends and the influence of French prose romance: the Grail, Lancelot, Tristan and related manuscripts from the British Library*. London: Adam Matthew Publications, 2005.

A microfilm collection of fifty-two Arthurian manuscripts (on seventeen reels, in black and white) from the British Library collection. Includes mainly French Arthuriana but also several Geoffrey of Monmouth manuscripts and the Winchester manuscript of Malory. Accompanying the set is a brief introduction by Norris J. Lacy. (N.J.L.)

- 327 *Baile in Scáil: "The Phantom's Frenzy,"* ed. Kevin MURRAY. London: Irish Texts Society, 2004, ix + 180 p. Irish Texts Society, 58.

An edition and the first full English translation of a medieval Irish text that, as the editor observes, "has been afforded a role within Grail

scholarship" (p. 10n.). It "purports to be a prophecy recited by an Otherworld phantom in the presence of Conn Cétchathach, king of Tara, detailing all the future kings of Tara that would descend from him" (editor's Introduction, p. 1), and includes both the *Lía Fáil* and the repetition by the Sovereignty of Ireland of the question "to whom shall the cup of red ale be given?" She also lists the battles of the successive kings whom she names. K. M.'s new edition has extensive apparatus, including diplomatic text of the two manuscripts, discussion of sources, dating, and related texts, plus information on the historical, mythological and linguistic significance of the material.

- 328 BAWCUTT, Priscilla, "Sir Lamwell in Scotland," in *The Scots and Medieval Arthurian Legend*, pp. 83–93 (cf. *BBIAS*, LVIII, 2006, 510).

The text, a 91-line fragment from the story's opening, preserved in Cambridge University Library MS Kk.5.30, is printed as an appendix (pp. 91–93) to discussion of this "lightly Scotticized" (p. 83) recopying of a sixteenth-century English print of *Sir Lamwell*. English texts can shed light on the Scottish fragment; more often, the latter enables correction of F. J. Furnivall's published conjectural additions to incomplete lines in the English. The Scottish work, which may have entered the ballad tradition, reveals Arthurian interest alive in early seventeenth-century Scotland, as well as the literary tastes of the copyist, James Murray.

- 329 CHAUCER, Geoffrey, *The Canterbuy Tales*, ed. Jill MANN. London: Penguin, 2005, lxxii + 1254 p. Penguin Classics.

A new edition, which does not privilege a single manuscript but rather is based on both Hengwrt and Ellesmere: the emendations employed, and the light modernisation of spelling, are explained in the Introduction, which also discusses the relationship between the pilgrims and their tales; the major themes, their vocabulary, and their "narrative embodiments" (p. xxvi); the place of Chaucer himself within the text, and language ("an elementary guide to Chaucer's grammar" (p. liii)). There is a chronology of Chaucer's life and works, and a short further reading list. The tales are presented with on-page glossing, supplemented by notes (pp. 795–1111) and a substantial glossary (pp. 1112–254).

- 330 COATALEN, Guillaume, " 'Lô a Timorous Correction': Unrecorded Extracts from Spenser and Harington and

Negative Criticism of *The Faerie Queene* in a Folio from the Bodleian Library,” *RES*, 56 (2005), 730–48.

An annotated transcript and discussion of the contents of an early modern anonymous compilation on poetry in a loose folio (MS Eng. misc. c. 107, fo. 277) from the Bodleian Library. The manuscript contains unique censure of *The Faerie Queene* linked to an anagogical definition of the term “fairie,” in addition to previously unrecorded extracts from *The Shepheardes Calender* and Harington’s *Preface to the Translation of Orlando Furioso*. (C.G.)

- 331 DAY, Mildred Leake, ed. and trans., *Latin Arthurian Literature*. Cambridge: D. S. Brewer, 2005, vii + 284 p. Arthurian Archives, 11.

Presents four Latin works in facing-page text and translation, with a substantial introduction (pp. 1–54), notes, bibliography, and index:

De ortu Waluuanii nepotis Arturi (“The Rise of Sir Gawain, Nephew of King Arthur”), pp. 56–121.

Historia Meriadoci regis Cambrie “The Story of Meriadoc, Prince of Cambria”), pp. 122–207.

Narratio de Arthuro rege Britanniae et rege Gorlagon lycanthropo (“Arthur and Gorlagon the Werewolf”), pp. 208–35.

Epistola Arturi regis ad Henricum regem Anglorum (“Letter from King Arthur to Henry, King of the English”) from Stephani Rothomagensis (Etienne de Rouen), *Draco Normannicus*, Chapters 17–23, pp. 236–57.

The first two are revised from the Garland editions of 1984 and 1988 (cf. *BBIAS*, XXXVII, 1985, 326, and XLI, 1989, 328); the third and fourth appear here for the first time in parallel-text versions. The editor’s introduction, as well as dealing with questions of authorship, dating, sources, content, and manuscript survival, brings out the international influence of these Latin texts, especially that of *De ortu Waluuanii* on *Sir Gawain and the Green Knight* and Spenser, of *Historia Meriadoci* on Malory’s “Tale of Sir Gareth,” and of “Arthur and Gorlagon” on *Die Wrake van Ragisel*.

- 332 Doon and Tyolet: *Two Old French Narrative Lays*, ed. and trans. Glyn S. BURGESS and Leslie C. BROOK. Liverpool: Univ. of Liverpool, Department of French, 2005, 115 p. Liverpool Online Series: Critical Editions of French Texts, 9.

The series, with editions, translations, and apparatus, is online at <<http://www.liv.ac.uk/sml/los/index.htm>>. The present number contains *Doon* (pp. 9–47), with an un-named maiden who lives in Edinburgh at the Castle of Maidens, and *Tyolet* (pp. 49–109), with its Arthurian characters and settings. Both texts have been newly edited from the unique manuscript Paris, BnF, nouv. acq. fr. 1104, and there are parallel English translations. There is a separate introduction to each lay, dealing with structure, sources, characters, themes, symbols, and objects.

- 333 GERALD OF WALES. *The Autobiography of Gerald of Wales*, trans. H. E. BUTLER, with introduction by C. H. WILLIAMS. Woodbridge: Boydell Press, 2005, 374 p., illus.

Paperback reissue of a work first published London: Jonathan Cape, 1937, in which autobiographical information from the writings of Gerald of Wales is presented in a chronological sequence. Pp. 118–21 contain the account of the finding of the grave of Arthur and Guenevere at Glastonbury, from the *De Instructione Principis*. There are references to prophecies by Merlin on pages 187 and 210. A new Guide to Further Reading, by John Gillingham, is on pp. 369–73.

- 334 *History of William Marshall*, ed. A. J. HOLDEN, trans. S. GREGORY, with historical notes by D. CROUCH. *Vol. II: Text and Translation (ll. 10032–end)*. London: Anglo-Norman Text Society, 2004, v + 500 p. Anglo-Norman Text Society Occasional Publications Series, 5.

Completes the publication of the text and translation, the first part of which appeared in 2002 (cf. *BBIAS*, LVII, 2005, 235). The present volume (ll. 10032–19215) contains references to the relative suitability of (Prince) Arthur and John for kingship (ll. 11877–908), and to Arthur's capture (ll. 12100–04); compares a victory over the French to (King) Arthur's conquest of France (ll. 14638–40), and claims fulfilment of Merlin's prophecy about the distinguished burial of King John (ll. 15221–28).

- 335 *Melion and Biclarel: Two Old French Werwolf Lays*, ed. and trans. Amanda HOPKINS. Liverpool: Univ. of Liverpool, Department of French, 2005, 113 p. Liverpool Online Series: Critical Editions of French Texts, 10.

The series, with editions, translations, and apparatus, is online at <<http://www.liv.ac.uk/sml/los/index.htm>>. No. 10 contains editions and

facing page translations of two redactions of a popular werewolf tale: the anonymous lay of *Melion* (pp. 51–82), with its fully integrated Arthurian context, and *Biclarel* (pp. 83–106), a fourteenth-century reworking of Marie de France's *Bisclavret* in which the lord is recast as Arthur. From the first redaction of *Le Roman de Renart le Confrefait*, it is here translated for the first time. The introduction (pp. 7–49) provides a detailed discussion and comparison of werewolf literature in Old French, and finds a generic shift in *Biclarel* that amplifies its open misogyny.

- 336 Ó BAOILL, Colm, and Cathair Ó DOCHARTAIGH, ed., *Trí Rainn agus Amhrán*. Brig o Turk, Perthshire: Clann Tuirc, 2005. Both accessible online and available to buy as a CD-ROM at <www.clanntuirc.co.uk>.

A collection and study of 103 Irish poems in a distinctive verse form, dating from c.1670 to c.1860. (Texts and apparatus are in Irish.) Two of the poems are of Arthurian interest: no. 54 tells of a swan brought to Arthur's court, that will only take food or wine from the hand of a chaste woman; no. 62 lists several chastity tests, with one verse on the Swan test and one on another Arthurian test involving a hunt. (For printed texts of the poems, cf. *BBIAS*, LII, 2000, 324.)

- 337 Alfred, Lord TENNYSON: *Poems*, ed. Peter WASHINGTON. London: Everyman's Library, 2004, 256 p. Pocket Poets series.

A selection covering all periods of Tennyson's life and a wide range of subject-matter: his Arthurian output is represented by *The Lady of Shalott*, *Morte d'Arthur*, and *Merlin and the Gleam*.

- 338 *Vita Edwardi Secundi: The Life of Edward the Second*, ed. and trans. Wendy R. CHILDS. Oxford: Clarendon Press, 2005, lx + 270 p. Oxford Medieval Texts.

Revision of N. Denholm-Young's 1957 edition and translation, with new introduction and notes. The chronicle, written contemporaneously during the reign of Edward II up to c. 1326, contains some brief indications of reception of Arthurian material: the term "Round Table" for a planned spectacle (pp. 12–13); the comment "Merlin says of us, 'Woe to a perjured race'" (pp. 110–11), which draws on Geoffrey of Monmouth vii.4; the observation that Merlin's prophecy still gives the Welsh hope of recovering England (pp. 118–21), and the *Scota*

Albanactus distinction (pp. 224–27), indicating that both origin legends were known to the author. (W.R.C./L.M.G.)

- 339 WITHRINGTON, John, and P. J. C. FIELD, “*The Wife of Bath’s Tale*,” in *Sources and Analogues of the Canterbury Tales*, Vol. II, pp. 405–48 (cf. *BBIAS*, LVIII, 2006, 374).

Briefly surveys scholarship on the use of folklore motifs: the transformation of a Loathly Lady, and the question of what women most desire. Finds that only three analogues are really close, and supplies an edition of these: Gower’s *The Tale of Florent*, contemporary with Chaucer, though the exact relationship is not known; *The Weddyng of Syr Gawen and Dame Ragnell*, itself indebted to Chaucer, and *The Marriage of Sir Gawaine* from the Percy Folio.

II. – STUDIES

- 340 AHRENS, Henning, “Into the Bone-World: Taliessin’s Song in John Cowper Powys’s novel *Porius*,” *The Powys Journal*, 7 (Bath, 1997), 157–69.

Powys “blends the historical and the legendary Taliessin, and adds many details of his own,” to create a character who represents “the ideal embodiment of his philosophy of life” (p. 160).

- 341 ANDERSON, J. J., *Language and imagination in the Gawain-poems*. Manchester and New York: Manchester Univ. Press, 2005, vii + 247 p. Manchester Medieval Literature, 1.

The poet brings out the difficulty of keeping to the rules, Christian or chivalric. Connections and complementarity are traceable within the group, but close attention to language is required to appreciate communicated meaning and the questions and reflections suggested – does the *Pearl*-dreamer’s ultimate humility indicate new insight or a sense of defeat? Spotlessness is not within the fallen human’s reach, but emphasis on justice in *Cleanness* leads into the more merciful *Patience*, repentant Jonah invited to consider his attitudes. “*Sir Gawain and the Green Knight*: the beautiful lie” (pp. 158–236), discusses a narrative technique that problematises rather than clarifies. Gawain takes his chivalry very seriously, but “the various elements of his belief system, as symbolised by the pentangle, are ultimately incompatible” (p. 183),

and we see religion give way to magic. Morgan's role is inadequately explained – has she “simply conjured up” (p. 216) Bercilak and his household? Chivalry's favouring of magic, and obsession with surface appearance, “undermines its worth as an ideal to live by” (p. 221): a Christian view of human fallibility would have made Gawain less hard on himself. Overall, the *Gawain*-poet communicates his sadness that humans cannot make great ideals work to enhance their world and lives.

- 342 ARCHIBALD, Elizabeth, “Did Knights Have Baths? The Absence of Bathing in Middle English Romance,” in *Cultural Encounters in the Romance of Medieval England*, ed. Corinne SAUNDERS. Cambridge: D. S. Brewer, 2005, pp. 101–15. *Studies in Medieval Romance*, 2.

Notes evidence from Layamon and, in connection with recovery from temporary madness, from *Ywain and Gawain*, Malory, and *Sir Percyvelle*. References in Chrétien include ritual baths before knighting, a type of bath “strikingly absent from Middle English romances” (p. 105). References to bathing (from therapeutic to dangerously scalding) leave unanswered many questions about literature and life (being bathed by a princess can occur very early in a literary relationship). Though there is historical evidence for bathing in England, the activity (especially if there is an erotic connotation) largely fails to extend into romance literature.

- 343 ARCHIBALD, Elizabeth, “*Lancelot of the Laik: Sources, Genre, Reception*,” in *The Scots and Medieval Arthurian Legend*, pp. 71–82 (cf. *BBIAS*, LVIII, 2006, 510).

The poet “clearly assumes that his readers both know and care a good deal about the Arthurian world” (p. 71). His source is the French non-cyclic Prose *Lancelot*, but his Prologue is drawn from the world of Chaucerian dream-vision. In an incomplete text, Lancelot's love affair appears positive; the Scots retelling emphasises significant, centrally-placed, advice on kingship. Generically interesting, it also raises questions about reception: the unique manuscript, Cambridge University Library, Kk.1.5, a miscellany brought together in the late sixteenth century, reveals an interest in ethical advice. Juxtaposition with Sir Philip Sidney's *The New Arcadia* proves particularly intriguing.

- 344 ASHLEY, Mike, *The Mammoth Book of King Arthur*. London: Robinson, 2005, xvii + 670 p., many tables and charts.

Section 1, “The Historical Arthur,” pays special attention to genealogies and the problem of dates. Several individuals are identified whose exploits were added to those of the Badon victor. M.A. explains the numerous, often conflicting, theories, sometimes suggesting how they might be resolved and offering ideas as food for thought – for example, bringing together sets of entries in the *Anglo-Saxon Chronicle* and in the Arthurian battle-list (pp. 157–63). Maps and tentative chronologies are provided. Section 2, “The Legend Grows,” surveys the medieval literature, stressing background historical factors. There are many plot summaries, and chapters on key protagonists – Tristan and Iseult, Gawain, Merlin, Perceval and the Grail, Lancelot and Guenevere – setting out theories that have been proposed on their origin and development. Discussion of Malory and his sources is followed by a list of works from 1500 to 1800, and a section on “The Victorian Revival” detailing Arthurian artists and their key works. Section 3, “The Big Picture,” has several annotated lists: modern novels; principal films and television series; characters (including sources for names of Round Table knights); place-names legendary and geographical, and Arthurian societies and websites. No footnotes, but principal sources are cited within the text. Bibliography and index.

- 345 AZÉMA, Anne, “‘Une aventure vous dirai’: Performing medieval narrative,” in *Performing Medieval Narrative*, pp. 209–22. (cf. *BBIAS*, LVIII, 2006, 557).

A. A. presents “a number of issues and reflections” (p. 210) arising from her work on medieval song narrative and her experience as performer and editor, drawing on a range of works including *Tristan et Iseult* and Marie’s *Guigemar*, and highlighting factors that help the public to explore along with the performer and enable the quality of a work to be shared – including the performer’s historical awareness that sees medieval scribe and modern performer “as collaborators in a continuous process” (p. 218). Specifically, the opportunities offered by Iseult’s complex persona are highlighted.

- 346 BALDWIN, John, “Chrétien in History,” in *A Companion to Chrétien de Troyes*, ed. Norris J. LACY and Joan Tasker GRIMBERT. Cambridge: D. S. Brewer, 2005, pp. 3–14. *Arthurian Studies*, 63.

Chrétien rarely supplies non-fictional geographical referents and (despite apparently realistic social description) eschews explicit historical references, except to Beauvais (*Cligès*) and to his patrons.

J. B. indicates the courts which provided audiences and historical context during Chrétien's *floruit*, finding that political realities are virtually ignored in his works, in favour of his own imaginary world with Arthur taking little pain to govern his kingdom, and Guinevere remaining barren. Reaction to Chrétien included added historical settings, and fictional tournaments with thinly disguised references to historical persons. Both through imitation and opposition, Chrétien set the course of romance for future generations. (J.B./L.M.G.)

- 347 †BARRON, W. R. J., “*Bruttene Deorling: An Arthur for Every Age*,” in *The Fortunes of King Arthur*, ed. Norris J. LACY. Cambridge: D. S. Brewer, 2005, pp. 47–65. *Arthurian Studies*, 64.

Geoffrey's successors' adjustments to his construction of an archetypal hero reflect authorial interests, contemporary concerns, and audience composition – Lažamon, adding to English poetic tradition his own creative innovation and some strikingly expressive writing, turned “a Celtic folk-hero into an iconic personification of his bitterest enemies, the English” (p. 49). W. R. J. B. also compares Arthur's and Gawain's characterisation in the Alliterative and Stanzaic *Morte*, the *Awntyrs, Golagros and Gawane* with its specifically Scottish situation, and *Sir Gawain and the Green Knight*, where “the ultimate reality is human fallibility” (p. 64). Post-Malory, Arthur remains an active if imponderable factor in defining national identity.

- 348 †BAUMGARTNER, Emmanuèle, trans. Véronique ZARA, “Chrétien's Medieval Influence: From the Grail Quest to the Joy of the Court,” in *A Companion to Chrétien de Troyes*, pp. 214–27 (cf. *BBIAS*, LVIII, 2006, 346).

Chrétien's fictional world was perpetuated throughout the Middle Ages. Verse romances appropriated his heritage in various ways, taking a fresh, often critical, look – Gauvain supplied the “always-available hero” (p. 218), while characters who had already achieved their destiny were not reused. Though prose cycles borrow from the “historical” dimension, the *Lancelot-Graal*'s tensions remain rooted in Chrétien's two uncompleted themes: rewritings of the “Charrette” in the Prose *Lancelot* are especially revealing, while his unfinished Grail Quest led into new paths. The descendants of Chrétien's heroes follow his quest for “joy,” Galahad to his ultimate sacred vision, and Lancelot to Joyeuse Garde.

- 349 BOARDMAN, Steve, "Late Medieval Scotland and the Matter of Britain," in *Scottish History: The Power of the Past*, ed. E. J. COWAN and R. J. FINLAY. Edinburgh: Edinburgh Univ. Press, 2002, pp. 47–72.

The article traces the ambiguous response of late medieval Scottish elites to the "Matter of Britain." Although firmly rejecting the validity and relevance of "British" origin myths, the Scots' response to Arthur as an exemplar of chivalric virtues was more ambivalent and was not, as some studies might seem to suggest, uniformly hostile. The study also includes a brief examination of the importance of St Margaret, queen of Scots, as a figure that linked the Scottish monarchy to Anglo-Saxon kingship. (S.B.)

- 350 BOFFEY, Julia, and A. S. G. EDWARDS, *A New Index of Middle English Verse*. London: British Library, 2005, xvi + 344 p.

A major reference tool which updates and expands *The Index of Middle English Verse*, published by Carleton Brown and R. H. Robbins in 1943, and the Supplement to this published by R. H. Robbins and J. L. Cutler in 1965. It is a first-line index to all verse items from the Middle English period (1066–1500), with brief descriptions of the subject-matter and form of each item, full information about surviving manuscript witnesses, and reference wherever possible to modern editions. Entries can also be searched from a manuscript index and an "Author, Title and Subject" index, the latter especially helpful in locating the numerous Arthurian items included in the volume. (J.B. /L.M.G.)

- 351 BOGDANOW, Fanni, "Micheau Gonnot's Arthuriad Preserved in Paris, Bibliothèque Nationale, fr. 112 and its Place in the Evolution of Arthurian Romance," *AL*, 22 (2005), 20–48.

Gonnot's aim in his manuscript (completed in 1470) was to produce, not a series of tales, but "a unified history of Arthur's kingdom" (pp. 23–24). Unknown to Cedric Pickford's 1959 study, in his Book II Gonnot used a manuscript similar to Part III of the version of *Guiron le Courtois* preserved in Turin University Library MS L-I-9. F.B. demonstrates by close textual comparison Gonnot's carefully selective use of this and other sources (with references back that help to reveal the content of his lost Book I), to endeavour to have each of his unifying themes reach a satisfactory conclusion.

- 352 BOULTER, Joe, “John Cowper Powys’s [De]construction of Welsh Identity in *Porius*,” *The Powys Review*, 31/32 (Lampeter, n.d.), 9–20.

Powys’s novel *Porius* (1951) is an irreverent deconstruction of “essentialist ideas of Welshness” (p. 9), with a multiracial Dark-Age society undermining the Welsh-Saxon opposition and displacing Arthur as symbol. J. B. looks at views of Celtic, Brythonic and Welsh identity in non-fiction (including Powys’s reading of R. S. Loomis), and considers the characterisation of Taliesin and Myrddin. The key to the situation lies both in Powys’s personal sense of identity and in the mid twentieth-century background to his writing.

- 353 BRADBURY, Jim, *The Routledge Companion to Medieval Warfare*. London and New York: Routledge, 2004, ix + 381 p., illus.

An A-Z of “Generals and Leaders” (pp. 3–100) includes short notes on Arthur, Ambrosius Aurelianus, and Vortigern, pointing out the problems involved. Chapter 4, “The Anglo-Saxon invasions and England 450–1066” (pp. 131–55) deals with the Saxon arrival – and finds room for “the misty figure of Arthur” (p. 133).

- 354 BREEZE, Andrew, “*Medcaut*, the Brittonic Name of Lindisfarne,” *Northern History*, 42 (Leeds, 2005), 187–88.

Modifies and defends the proposal by Richard Coates that the name given as Metcaud/Medcaut in the *Historia Brittonum* derives “from Latin *medicata* (*insula*) ‘drugged, charmed, healed (island),’ ” suggesting that the meaning is rather “imbued with healing power, healing, medicinal” (p. 187), perhaps referring to a reputation for medicinal herbs.

- 355 BREWER, Derek, “Some Notes on ‘Ennobling Love’ and its Successor in Medieval Romance,” in *Cultural Encounters in the Romance of Medieval England*, pp. 117–33 (cf. *BBIAS*, LVIII, 2006, 342).

Reviews questions of sexuality, male friendship, and “courtly love,” re-examining the work of C. S. Lewis and, in particular, C. Stephen Jaeger, citing the latter’s observation that Lancelot and Tristan have been over-represented in critical work on love in medieval literature. Discusses the transition from warrior-based ethos to gentlemanly behaviour, and the

(limited) degree of status and respect achieved for women, and notes a difference in temperament between Chaucer and Malory, as well as the “lonely integrity” (p. 131) which results from Gawain’s moral control in *SGGK*. Concludes that scholarship needs to reinstate consideration of friendship independent of sexuality.

- 356 BREWER, Richard J., “Caerleon and the Archaeologists: Changing Ideas on the Roman Fortress,” *Monmouthshire Antiquary*, 17 (2001), *Caerleon Museum Papers*, 9–34, illus.

P. 15 deals with Dr Mortimer Wheeler, the *Daily Mail*, and Arthurian Caerleon, and notes an early fifteenth-century reference to the site’s Arthurian connections.

- 357 BROWN, Dauvit, “The Welsh identity of the kingdom of Strathclyde c. 900–c. 1200,” *The Innes Review*, 55:2 (Glasgow, Autumn 2004), 111–80.

Inter alia, looks at texts produced by or for the cathedral establishment of Glasgow, and discusses evidence that “the need to sustain the diocese’s independence after 1175 can readily be recognised in the *Life of Kentigern* commissioned by Bishop Jocelin from Jocelin of Furness” (p. 167).

- 358 BRUCKNER, Matilda T., “*Le Chevalier de la Charrette*: That Obscure Object of Desire, Lancelot,” in *A Companion to Chrétien de Troyes*, pp. 137–55 (cf. *BBIAS*, LVIII, 2006, 346).

In *Le Chevalier de la Charrette*, the puzzle of Lancelot’s identity generates a magnetic field of erotic potential at once positive and negative, productive and disruptive, as extraordinary as his heart, as paradoxical as the romancer’s art. Story and romance mirror each other and trap readers in an open-ended quest for the meaning that Chrétien claims to receive from his patroness. This analysis aims to debunk the assumptions underlying the courtly love debate without contesting the importance of love at the centre of a complexly designed fiction, which plunges us into the contradictions of human experience. (M.T.B.)

- 359 BRYDEN, Inga. *Reinventing King Arthur: The Arthurian Legends in Victorian Culture*. Aldershot and Burlington,

VT: Ashgate, 2005, ix + 171 p. The Nineteenth Century Series.

The book, like the Victorian cultural phenomenon itself, ranges wider than the familiar literary and artistic canon, using changing contemporary debates to contextualise material. Initial discussion of how nationalism, set alongside developing study of romance, influenced treatment of the Arthurian inheritance, leads into the role of historiography, mythology, and the search for British origins. I.B. brings out the importance of regional associations, finding (p. 29) the “antient and honourable Order of the truly British Arthurites” meeting in Exeter in 1752! Representing Arthur for both Briton and Saxon presented a challenge, as did the social concerns of a newly industrialised Britain. Successive chapters discuss major issues which shaped nineteenth-century representations of Arthur: reinventions of the Grail legend were set against a changing background of religious controversy; heroism was reflected in new ways in novels as well as poetry, and a growing interest in psychology paralleled moral scrutiny of Arthurian lovers. The question of Arthur’s death involved both a search for geographical memorialisation, especially at Christian Glastonbury, and an otherworldly Avalon, though the latter also became part of debate on death and immortality. By the century’s end, the condition of Arthurian relationships and anxiety about British cultural identity had become interconnected.

- 360 BURROW, J. A., “Politeness and Privacy: Chaucer’s *Book of the Duchess*,” in *Studies in Late Medieval and Early Renaissance Texts in Honour of John Scattergood*, ed. Anne Marie D’ARCY and Alan J. FLETCHER. Dublin and Portland, OR: Four Courts Press, 2005, pp. 65–75.

Includes examples from Arthurian literature of courteous behaviour employed when it is difficult to respect another’s privacy. Such behaviour is not always effective – Chaucer’s dreamer handles the situation more expertly than Malory’s Balin.

- 361 BUSBY, Keith, “The Manuscripts of Chrétien’s Romances,” in *A Companion to Chrétien de Troyes*, pp. 64–75 (cf. *BBIAS*, LVIII, 2006, 346).

Aims “to give an overview of the physical appearance of the Chrétien manuscript corpus and to suggest what close examination of it can reveal” (p. 64). Considers dating and content, from an early *Cligés* to

the later collections, and reviews the romances in turn, pointing out distinctive features of their manuscript transmission and preservation rate (highest for *Perceval*, lowest for *Lancelot*). Explains the varieties of evidence provided by the collections, discusses illustration and the use of decorative initials, and finds that the modest nature of some manuscripts, and their *mise en texte*, may suggest that they were for performing aloud.

- 362 BUSBY, Keith, “*Mise en texte*” as Indicator of Oral Performance in Old French Verse Narrative,” in *Performing Medieval Narrative*, pp. 61–71 (cf. *BBIAS*, LVIII, 2006, 557).

Stresses that the question of manuscript use should not be oversimplified, but studies word-separation and word-clustering in some Old French narrative texts in thirteenth- and fourteenth-century manuscripts, explaining how they suggest oral performance. Illustrates by means of excerpts including the Annonay Fragments of Chrétien’s *Cligès*, and *Le bel inconnu* from Chantilly, Musée Condé 472.

- 363 CAMPBELL, Emma, “Cultural traffic in the medieval Romance world: A survey of current research,” *Journal of Romance Studies*, 4:3 (Oxford, Fall 2004), 97–116.

Review article dealing with a total of six books, including: E. Jane Burns, *Courtly Love Undressed: Reading through Clothes in Medieval French Culture*. Philadelphia: Univ. of Pennsylvania Press, 2002. The Penn Middle Ages Series (cf. *BBIAS*, LVI, 2004, 871), and Jeffrey Jerome Cohen, ed., *The Postcolonial Middle Ages*. Basingstoke: Macmillan, 2000 (hardback); Basingstoke: Palgrave, 2001 (paperback). New Middle Ages (cf. *BBIAS*, LIV, 2002, 354; LV, 2003, 330).

- 364 CHAGANTI, Seeta, “‘A Form as Grecian Goldsmiths Make’: Enshrining Narrative in Chrétien de Troyes’ *Cligès* and the Stavelot Triptych,” *NML*, 7 (2005), 163–99, illus.

Chrétien’s work draws attention to aesthetic awareness of the Eastern empire’s culture: S. C. finds that “the act of enshrinement constitutes a poetics in *Cligès*” (p. 163), articulated through the tradition of the reliquary. She discusses in detail the mid twelfth-century Stavelot triptych, a Western example of an Eastern form of material enshrinement which contains and authenticates, and explains how

examination of its visual art can inform our perception of the literary art of *Cligés*, where Tristanian source material, Soredamors's hair, and Fenice's living body, are all enshrined. Ultimately, we are enabled to revise our perspectives on interdisciplinary reading in the arts.

- 365 CHAMBERLAIN, Richard, *Radical Spenser: Pastoral, Politics and the New Aestheticism*. Edinburgh: Edinburgh Univ. Press, 2005, vi + 161 p.

Spenser is rarely called "radical" – but he can be at odds with authoritarianism. R. C.'s critical exploration responds to Spenser's gestures, even if weak and utopian, "towards a radical transformation of society" (p. 4), gestures linked to Spenser's significant use of the pastoral mode. A glimpse is provided of one damsel, Florimell, fleeing from Arthur instead of seeking his chivalric protection: "nothing is immune from ... pervasive semantic slippage" (p. 83).

- 366 CHARBONNEAU, Joanne A., "Sir *Thopas*," in *Sources and Analogues of the Canterbury Tales*, Vol. II, pp. 649–714 (cf. *BBIAS*, LVIII, 2006, 374).

With no known single source, Chaucer borrows extensively from popular works – satirising, but who or what? J. A. C. suggests tail-rhyme romances in particular, and surveys the known references (noting the problematic *Pleyndamour*), citing manuscripts which contain texts named by Chaucer; he could also have borrowed from his contemporary Thomas Chestre's works. Analogues to specific passages are quoted from texts including *Lybeaus Desconus*, *Sir Perceval of Galles*, *Sir Launfal*, and *Sir Gawain and the Green Knight*; catalogues of heroes including Arthurian names are quoted from *Cursor Mundi*, *Laud Troy Book*, *Richard Coeur de Lion*, *Sir Launfal*, and *Squire of Low Degree*.

- 367 CHRISTIE, Neil, ed., *Landscapes of Change: Rural Evolutions in Late Antiquity and the Early Middle Ages*. Aldershot and Burlington, VT: Ashgate, 2004.

Ken DARK, "The Late Antique Landscape of Britain, AD 300–700" (pp. 279–99), outlines the increasingly popular concept of "Late Antiquity" as a cultural and chronological term. He considers the late Romano-British landscape, the fifth century, "Hillforts and the Growth of Kingship" from the late fifth to the seventh century, and "The Origins of the Anglo-Saxon landscape." Helena HAMEROW, "The Archaeology

of Early Anglo-Saxon Settlements: Past, Present and Future,” (pp. 301–16) gives (p. 310) an example of Romano-British and Saxon finds from fifth- and sixth-century Oxfordshire which illustrates the difficulty of understanding what was happening between c. AD 400 and 500.

- 368 COATES, Alan, et al., *A Catalogue of Books Printed in the Fifteenth Century Now in the Bodleian Library, Oxford*, 6 vols. Oxford: Oxford Univ. Press, 2005, 2965 p.

The Library’s holdings of Arthurian interest include a copy of Albrecht’s *Tituel* [Strasbourg, Johann Mentelin], 1477; *Le roman du noble et vaillant Chevalier Tristan*, Rouen, Jean le Bourgeois for Antoine Vérard, 1489, and a fragment of two leaves from Wynkyn de Worde’s *Malory* of 1498.

- 369 COE, Paula Powers, “Manawydan’s Set and Other Iconographic Riffs,” in *Heroic Poets and Poetic Heroes in Celtic Tradition: A Festschrift for Patrick K. Ford*, ed. Joseph Falaky NAGY and Leslie Ellen JONES. *CSANA Yearbook*, 3–4 (2005), 42–54.

Draws on Gaulish art history, mythology, archaeology, and lore concerning rats, mice, and shoemakers, plus a traditional link to horses, to propose that “his iconographic profile qualifies Manawydan vab Llyr, the Golden Shoemaker of the Welsh, to be counted among the insular avatars of Lugus, Caesar’s Celtic Mercury” (p. 54).

- 370 COLLINGWOOD, R. G., *The Philosophy of Enchantment: Studies in Folktale, Cultural Criticism, and Anthropology*, ed. David BOUCHER, Wendy JAMES and Philip SMALLWOOD. Oxford: Clarendon Press, 2005, cxix + 380 p.

In the opening paragraphs of her introductory essay, Wendy JAMES, “A Fieldworker’s Philosopher: Perspectives from Anthropology” (pp. lvi–xc), refers to Collingwood’s published support for Arthur’s historicity, and to a talk “Who was King Arthur?” read to the *Martlets*, University College Oxford, in June 1936, the text of which is in the Bodleian Library Collingwood Papers dep. 23/15. She also deals with his excavations and report on the “King Arthur’s Round Table” site near Penrith. (There is no Arthurian material in the main part of the book.)

- 371 COMBES, Annie, "The Continuations of the *Conte du Graal*," in *A Companion to Chrétien de Troyes*, pp. 191–201 (cf. *BBIAS*, LVIII, 2006, 346).

How to complete a romance symbolised by non-fulfilment? Caught in a dialectical movement of convergence and divergence, four "continuations" tried to resolve the *Conte's* enigmas. The First Continuation presents the largest number of deviations; the Second pushes the process of postponement to the extreme by plunging its hero into a faery universe; Gerbert leads Perceval into a redemptive path, but the circular structure of his narrative resists closure; Manessier contrives a dénouement but undermines the plot's effectiveness. The other continuators, who chose incessantly to exploit the theme of questioning, were more faithful to the *Conte's* logic than was Manessier. (A.C.)

- 372 COOPER, Helen, "Lancelot, Roger Mortimer and the Date of the Auchinleck Manuscript," in *Studies in Late Medieval and Early Renaissance Texts in Honour of John Scattergood*, pp. 91–99 (cf. *BBIAS*, LVIII, 2006, 360).

The arrest in 1330 of Roger Mortimer, lover of Queen Isabella, was effected by access gained by secret tunnels into Nottingham Castle. An interpolation in the Auchinleck Manuscript text of the *Anonymous Short Metrical Chronicle* invents a parallel legend of origin for them by which Lancelot created them to conceal Guinevere from Arthur. This predates any other English-language reference to their affair by over fifty years, though the interpolator evidently assumes that the story had percolated through to Anglophone readers, perhaps from the French manuscripts circulating in England. It also dates the manuscript after 1331. (H.C./L.M.G.)

- 373 COOPER, Helen, "Thomas of Erceldoune: Romance as Prophecy," in *Cultural Encounters in the Romance of Medieval England*, pp. 171–87 (cf. *BBIAS*, LVIII, 2006, 342).

By the early fourteenth century, Thomas's name "meant not only prophecy, but romance" (p. 177). H. C. examines attribution to him of *Sir Tristrem*, and subsequent work linked to his name, tracing political adjustment of his prophecies from the early sixteenth century (by which time they were connected with Merlin's) to the mid seventeenth. Close analogies between sixteenth-century Thomas material and the opening

of Spenser's *Faerie Queene* raise questions of whether the latter is also coded both as political prophecy and romance from the start; they may explain why Spenser set his work in Faeryland, and why his poem is unfinished.

- 374 CORREALE, Robert M., and Mary HAMEL, ed., *Sources and Analogues of the Canterbury Tales*, Vol. II. Cambridge: D. S. Brewer, 2005, xvi + 824 p. Chaucer Studies, 35.

Completes the project – for Vol. I, see *BBIAS*, LV, 2003, 331. Again, for each tale there is an introductory essay and an edition of sources and major analogues, with translations of non-English material. Robert R. RAYMO, “The General Prologue,” pp. 1–85, briefly compares the Franklin with Chrétien’s vavassors (p. 42); concluding the volume, Anita OBERMEIER, “Chaucer’s Retraction,” pp. 775–808, does not seek to identify a source, but presents analogues to literary *topoi*, citing a range of texts including Hartmann von Aue’s *Gregorius* and Chrétien’s *Cligés*. There is a list of corrigenda to Vol. I. For chapters on the *Wife of Bath’s Tale* and *Sir Thopas*, see items G14 and G41 in this Bibliography.

- 375 CROFTS, Thomas H., “‘thynges forsayd aledged’: *Historia* and *argumentum* in Caxton’s Preface to the *Morte Darthur*,” in *Re-Viewing Le Morte Darthur*, pp. 49–64 (cf. *BBIAS*, LVIII, 2006, 563).

Malory criticism tacitly presumes a “cultural isolation” (p. 49), whereas both Winchester and Caxton contain “evidence of an effort to make Malory’s book useful in the fifteenth-century English literary market” (p. 64): Caxton’s own secular authority is in a line of descent from Chaucer, Lydgate and Hoccleve. T. H. C. investigates fifteenth-century understanding of historiography, and finds Caxton in possession of an increasingly sophisticated critical sense. In particular, his preface, with its three rhetorical phases and its attitude to Arthurian relics, contains a playful element insufficiently credited by critics.

- 376 CROUCH, David, *The Birth of Nobility: Constructing Aristocracy in England and France 900–1300*. Harlow: Pearson Education, 2005, xiii + 361 p., illus.

Under the broad headings of conduct, descent, class, and lordship, shows how scholarship over past centuries has resulted in the perceptions prevalent today, and offers insights indicating that medieval

society – including the situation of women – was far more complex and nuanced than is sometimes appreciated. In particular, when discussing the concept of chivalry (codified during the later twelfth and early thirteenth centuries), stresses the significance of the *preudomme* as “an ideal of lay behaviour” (p. 40). Cites *passim* literary texts including the works of Wace and Chrétien, the *Prose Lancelot*, with its critiques of contemporary society, and *Fergus*.

- 377 CROUCH, David, *Tournament*. London: Hambledon & London, 2005, 288 p., illus.

The book makes heavy use of Arthurian literature from Chrétien de Troyes onwards, to reconstruct the sequence and staging of the medieval *melée* tournament, as it was fought in the high middle ages, with an emphasis on the period 1150–1300. There is new material on the significance and staging of the Round Table jousts as they developed from c.1220 onwards. (D.C.)

- 378 D’AVRAY, David, *Medieval Marriage: Symbolism and Society*. Oxford: Oxford Univ. Press, 2005, xii + 322 p.

Though not dealing in detail with vernacular romance, chapters on aspects including “Indissolubility,” “Bigamy,” and “Consummation” are relevant to situations in Arthurian literature and draw attention to implications to which “contemporary readers would surely have been more attuned . . . than modern literary scholars” (p. 167, speaking specifically of the Wife of Bath).

- 379 DAVEY, John Edward, *The Roman to Medieval Transition in the Region of South Cadbury Castle, Somerset*. Oxford: Archaeopress, 2005, x + 140 p., illus. British Archaeological Reports, British Series, 399.

A detailed report with numerous maps, part of the South Cadbury Environs Project investigating the systems that supported the defended site. Finds that archaeological evidence does not confirm the traditional concept of post-Roman demographic and economic collapse, and that a developed agrarian infrastructure was the key to advantage. Despite discontinuity in material culture, broad continuity of land division and use is established, with field systems intact but less extensively used (pastoral rather than arable) during a retreat from marginal land to core areas, possibly centred on defensible sites. During post-Roman political and economic upheaval, it appears that major communication routes were disrupted and markets more localised, but that rural society

and economic conditions were more stable. Burial practices indicate that “paganism was alive in Somerset throughout the post-Roman period” (p. 121); the growth of Christianity probably explains a subsequent merging of traditions. Throughout, the problems of interpretation are emphasised, including the lack of datable artefacts, shifting settlement, the particular archaeological difficulties presented by wood building, and the factor of climate change. South Cadbury could be just one of a number of post-Roman estates, possibly a local rather than a regional centre: the implications for trade and leadership structures are examined.

- 380 DAVIES, Ceri, “Polidor Vergil, Syr John Prise ac Urddas y Cymry,” *Cof Cenedl*, 20 (Llandysul, 2005), 33–64, illus.

Building on work already published (“Syr John Prise ac Amddiffyn Hanes Prydain” [“Sir John Prise and the Defence of the British History”], *Y Traethodydd*, 158 (Caernarfon, 2003), 164–85), provides a study of the *Historiae Brytannicae Defensio* (published 1573), by the Welsh humanist Sir John Prise (1502?–1555) of Brecon, as a response to Polydore Vergil’s attack on the Galfridian tradition. Attention is paid to Prise’s role as a student and collector of manuscripts and to his concern to find support for *HRB* in manuscripts, both Latin and Welsh, which mentioned Arthur or other matters which Polydore questioned. See further “Two Welsh Renaissance Latinists: Sir John Prise of Brecon and Dr John Davies of Mallwyd,” in *Britannia Latina: Latin in the Culture of Great Britain from the Middle Ages to the Twentieth Century*, ed. C. BURNETT and N. MANN. London and Turin: Warburg Institute, 2005, pp. 129–44. Warburg Institute Colloquia, 8. (C.D.)

- 381 DAVIES, Sioned, “A Charming Guest: Translating the *Mabinogion*,” *StC*, 38 (2005 for 2004), 157–78.

A successful attempt to defend Charlotte Guest’s reputation as a translator from previous patronising and male-chauvinistic evaluations, placing her work in the context of her own life and the literary life of her period. Most importantly, shows that her own contribution to the translation was more than that of a “charming” polisher of versions prepared by others. (W.J.M.)

- 382 DAVIES, Sioned, “‘He was the best teller of tales in the world’: Performing Medieval Welsh Narrative,” in *Performing Medieval Narrative*, pp. 15–26 (cf. *BBIAS*, LVIII, 2006, 557).

Looks at how storytelling arises within narrative, its vocabulary, and what is revealed about storytelling in medieval Wales. The world of the *Mabinogion* is one dependent on orality: S. D. explains how structural pointers occur in manuscript layout, and shows the significance of verbal repetition, formulaic expression and use of direct speech. In *Culhwch and Olwen*, in particular, rhetoric and lists increase the “interactive potential” (p. 24). Stories would also play out ethical dilemmas, commending by implication values relevant to the court audience. In the Fourth Branch, Gwydion has all the attributes necessary for supremely acclaimed performance.

- 383 DAY, Aidan, *Tennyson's Scepticism*. Basingstoke and New York: Palgrave Macmillan, 2005, ix + 225 p.

“Tennyson again set a dream of the ideal against a deeper perception that that ideal has no verifiable, ultimate ground” (p. 185) leads from a discussion of *Maud* into Chapter 7, “The Last Echo: *Idylls of the King*” (pp. 186–203). A. D. shows that Tennyson created an allegory of the spiritual life, in conjunction with the idea of the natural cycle, in the face of threatening instability and of the enemy within; a “fear of reversion from the ideal” (p. 189). However, the poet’s own questioning of visions affects not only his Grail presentation: the *Idylls* express scepticism about Arthurian moral and British imperial order, and ultimately about a divine plan.

- 384 DE HAMEL, Christopher, *The Rothschilds and their Collections of Illuminated Manuscripts*. London: The British Library, 2005, 74 p., illus.

First published as *Les Rothschild collectionneurs de manuscrits*, Paris, Bibliothèque nationale de France, 2004. References *passim* to a richly-illustrated fourteenth-century Italian manuscript of *Guiron le Courtois*, “untraced since the Second World War” (p. 25).

- 385 DEMBOWSKI, Peter F., “Editing Chrétien,” in *A Companion to Chrétien de Troyes*, pp. 76–83 (cf. *BBIAS*, LVIII, 2006, 346).

German editors produced a series of “composite” editions. The most important of them, Foerster, edited four romances, and Hilka, *Perceval*. Foerster’s editions appeared in “great” and “small” formats. “Great” (containing an exhaustive apparatus) editions were planned in France, but Roques prepared four “small” CFMA editions in the 1950s, followed by Lecoy’s *Perceval*. Opposed in principle to “composite”

texts, French editions of Chrétien were to exemplify the superiority of “the best manuscript” editorial practice. Recent editions of *Cligés* (by Gregory and Luttrell) and of *Perceval* (by Busby) can be considered as serious attempts at critical editions. (P.F.D.)

- 386 DENNY-BROWN, Andrea, “Rips and Slits: The Torn Garment and the Medieval Self,” in *Clothing Culture, 1350–1650*, ed. Catherine RICHARDSON. Aldershot and Burlington, VT: Ashgate, 2004, pp. 223–37.

The fashion for slashed clothing emerged in the twelfth century, but moral condemnation dates largely from the later Middle Ages, when lay attire took on aspects of knightly plate armour, enabling “symbolic juxtaposition between the slicing blade and the slashed medieval garment” (p. 230): the shredded coat of Malory’s *La Cote Mal Tayle* looks back to male brutality and forward to Maledysaunte’s tongue. In romance (notably *Parzival*) slashed garments can represent “eroticized violence” (p. 231) – but clothes slit at the side were especially condemned by moralists as “moral and spiritual contrast to the side wound of Christ” (p. 234).

- 387 DENTINGER, Hannah, “Religious Re-presentations: David Jones and Stanley Spencer,” *DJJ*, 5:1/2 (Winter 2004/Spring 2005), 35–46.

Inter alia, finds that in his Arthurian pictures “we see Jones experimenting with the relation between divine and carnal love” (p. 41), but shows how one detail derives from the artist’s wartime experience.

- 388 DONIGER, Wendy, *The Woman Who Pretended to Be Who She Was: Myths of Self-Imitation*. Oxford: Oxford Univ. Press, 2005, xii + 272 p.

In Chapter 3, “The Double Amnesia of Siegfried and Brünnhilde” (pp. 40–63, notes pp. 237–39), a section “The Sword in the Bed” (pp. 58–63) compares the symbolic role of the sword in the stories of Tristan and Isolde. Other Tristanian comparisons concerned with accusation, oath, ordeal, and pretence, are noted on pp. 64–65, 87, and 221–22.

- 389 DRESSLER, Rachel Ann, *Of Armor and Men in Medieval England: The Chivalric Rhetoric of Three English Knights’ Effigies*. Aldershot and Burlington, VT: Ashgate, 2004, xii + 145 p., illus.

Chapter 5, “The Knight’s Gendered Body” (pp. 98–120), includes short discussion of whether an early fourteenth-century French ivory mirror case (Musée National du Moyen Age, Cluny) represents King Mark and Queen Iseult, and the sexual undercurrents of the imagery which support such an identification.

- 390 DYER, Peter, *Tintagel: A Portrait of a Parish*. Cambridge: Cambridge Books, 512 p., illus.

A wide-ranging, illustrated survey demonstrates how much Tintagel has to offer besides Arthur, but Arthurian Tintagel features *passim*. P. D. explains the version of events with which he grew up, quoting an account of the legend written by local resident Miss Laura Dickinson for herself and her friends. While professionals differ over the Dark-Age use of Castle Island, after Geoffrey of Monmouth a Tintagel association became highly desirable: royal connections are traced and a local connection with Fontevrault Abbey noted. Post-medieval visitors’ descriptions are given, and nineteenth-century links to Hawker and Tennyson pointed out. Tourism’s growth is dated from this poetic interest – though with Arnold and Swinburne popularising Tintagel’s links with Tristram and Iseult, Arthur won a close race. The railway at Camelford (1898), an ironic early connection with the National Trust, and opening of King Arthur’s Castle Hotel (1899), followed: readers are introduced to characters connected with early tourism, some recalled by living speakers; there are also details of Frederick Thomas Glasscock’s Arthurian fellowship. The 1953 filming of *Knights of the Round Table* provided much excitement – and the opportunity for local youths to be paid for fighting each other! A conclusion identifies neglected areas of Tintagel’s heritage calling for attention. (Select Bibliography, Index.)

- 391 ECHARD, Siân, “‘For Mortals are Moved by these Conditions’: Fate, Fortune and Providence in Geoffrey of Monmouth,” in *The Fortunes of King Arthur*, pp. 13–28 (cf. *BBIAS*, LVIII, 2006, 347).

Geoffrey describes British history as a cycle of good kings and bad, mimicking but seldom directly invoking Fortune’s wheel, either as symbol or as explanatory device. Geoffrey’s actors, including Arthur, may or may not deserve their ends, which may be attributed to Fate, Fortune, or providence; to human error or human treachery. Eventually, a reader is left wondering if Geoffrey has any certitude that any power is really in control of history. Later writers may have found it possible to rework along more conventional lines, but to read backwards from these reworkings is to miss what is unique in Geoffrey’s vision. (S.E.)

- 392 ECKHARDT, Caroline, "Reconsidering Malory," in *The Fortunes of King Arthur*, pp. 195–208, illus. (cf. *BBIAS*, LVIII, 2006, 347).

The first critical reading is, in effect, presented by Caxton, whose commentary is used to provide access to "some of the main preoccupations of Malory criticism" (p. 196). C. E. then focuses on what, according to the Winchester manuscript, mattered to Malory in his construction of the Arthurian past, before briefly discussing a set of examples from later renderings, including illustrations, which show both change and preservation in their approaches to aspects of his work as subsequent adapters "conserve" in their own ways.

- 393 ELLIOTT, David B., *A Pre-Raphaelite Marriage: The Lives and Works of Marie Spartali Stillman and William James Stillman*. Woodbridge: Antique Collectors' Club, 2005, 248 p., illus.

Early in her career, Marie Spartali Stillman tackled Arthurian subjects, influenced by Ford Madox Brown, her teacher, and by Julia Margaret Cameron, the early photographer and friend of Tennyson, for whom she often modelled. Thus we find that following her first exhibited work at the Dudley Gallery (in 1867) on a subject from Spenser's *Faerie Queene*, M. S. S. painted "Sir Tristram and La Belle Fronde" (1873, later changed to "Tristram and Iseult") and "Elaine Finding Sir Lancelot Disguised as a Fool" (also 1873). However, she did not return to these subjects, choosing instead matter of Italian inspiration. William James Stillman posed for Merlin to Maria Zambaco's Nimuë in Burne-Jones's "The Beguiling of Merlin," the suggestion coming from Rossetti when Burne-Jones could not find a suitable professional model. (D.B.E./L.M.G.)

- 394 ELLIS, Steve, ed., *Chaucer: An Oxford Guide*. Oxford: Oxford Univ. Press, 2005, xxiv + 644 p., illus.

A substantial guide, with thirty-six sections covering historical and literary contexts, readings, afterlife, and study resources. Arthurian references (mainly to the Wife of Bath) can be found *passim*, but principally in: ANDREW, Malcolm, "Translations," pp. 544–59, noting a 1612 ballad of the *Wife of Bath's Tale*, and discussing John Dryden's *Fables Ancient and Modern*, 1700.

ASHTON, Gail, "Feminisms," pp. 369–83, providing a detailed new assessment of the Wife of Bath in the light of developments in feminist criticism.

BLAMIRE, Alcuin, "Sexuality," pp. 208–23, noting questions that arise from the Wife of Bath's "self-description" (p. 211).

EDDEN, Valerie, "The Bible," pp. 332–51, linking the Wife of Bath to scriptural interpretation.

FEDERICO, Sylvia, "New historicism," pp. 416–31, including a section "Representations of rape" which discusses the *Wife of Bath's Tale* in particular.

PENN, Stephen, "Literacy and literary production," pp. 113–29, looking at concepts of literacy and the status of the vernacular before considering Chaucer's medieval audience – and what the Wife of Bath can tell us about its female component.

PHILLIPS, Helen, "The French background," pp. 292–312, exploring Chaucer's French background, both Anglo-Norman and Continental, in the cosmopolitan, multilingual England of his day. A section "Chaucer and French romance" comments on Chaucer's avoidance of subjects inherited from French mainstream romance traditions.

SCASE, Wendy, "The English background," pp. 272–91, including discussion of vernacular authorship and versification. Notes suggestions connecting Chaucer with the Auchinleck manuscript and with Thomas Chestre, discusses Chaucer's parody *Sir Thopas* – how Chaucer "caricatures and critiques the 'lewedness' of English romance" (p. 287) – and comments on the Breton *lai*, the Wife of Bath, and the female point of view.

SHERMAN, Mark, "Chivalry," pp. 97–112, considering origins historical and imaginary, briefly noting the role in the latter of Chrétien and, in time, the Nine Worthies. Under the heading "Chivalry and Chaucer's modernity," discussion includes the Wife of Bath and the Arthurian setting of her tale.

- 395 EVANS, Michael, *The Death of Kings: Royal Deaths in Medieval England*. London and New York: Hambledon and London, 2003 (hardback), 2005 (paperback), xx + 289 p., illus.

In chapter 6, "Once and Future Kings" (pp. 147–73, notes pp. 248–52), considers a range of legends, rumours, and folklore, from Arthur to Lambert Simnel and Perkin Warbeck, via the *Vita Haroldi*. The "tradition of revenant or surviving kings had an impact on the history of medieval England" (p. 147).

- 396 FAWKNER, W. H., "Dysfunctional Responsiveness in *A Glastonbury Romance*: John Cowper Powys, Nihilism, and Christianity," *The Powys Journal*, 14 (2004), 103–20.

“The purpose of this essay is to open up John Cowper Powys’s *A Glastonbury Romance* to the problematic of reception, receptivity, and responsiveness” (p. 103). Discusses how Powys handles the Grail vision and its effect.

- 397 FITZPATRICK, Joan, *Shakespeare, Spenser and the Contours of Britain: Reshaping the Atlantic Archipelago*. Hatfield: Univ. of Hertfordshire Press, 2004 (hardback), 2005 (paperback), x + 182 p.

Includes discussion of two details of Spenser’s use of the figure of Arthur in *The Faerie Queene*. The first concerns Arthur’s battle with Maleger (chapter 2, pp. 70–72), noting that it closely resembles that between Hercules and Antaeus in Greek myth and, just as Hercules strangled Antaeus by holding him aloft, so Arthur defeats Maleger by lifting him above the ground and squeezing him to death in a violent embrace. Spenser, however, takes the myth a step further: in order to ensure Maleger’s demise Arthur throws him into a “standing lake” (*TFQ* 2.11.48), an action which suggests that the landscape which once revived Maleger now contributes to his decay and the element that once enabled him to fight (earth) has been replaced by water, an element alien to him. The second discussion concerns Arthur’s confrontation with the pagan Souldan and Geryoneo (chapter 2, pp. 74–76). J. F. argues that all these villains (Maleger, the Souldan, and Geryoneo) are entirely annihilated so that no trace of them remains and that this constitutes a fantasy on Spenser’s part that the landscape has been made entirely free of any trace of the rebellious Irish. (J.F.)

- 398 FLETCHER, Christopher, “Manhood and Politics in the Reign of Richard II,” *Past & Present*, 189 (Oxford, Nov 2005), 3–39.

Study of Richard II’s reign would greatly benefit from re-examination “on the basis of a full analysis of the gendered themes of youth and manhood” (p. 39). Pp. 16–25 draw on romance texts, including *Of Arthur and of Merlin*, to explore perception and vocabulary.

- 399 FORTIER, Mark, *The Culture of Equity in Early Modern England*. Aldershot and Burlington, VT: Ashgate, 2005, viii + 217 p.

Pages 116–22 deal with interpretations of Book Five of Spenser’s *The Faerie Queene*, looking at different critical readings and finding that all

have limitations. “What must lie at the basis of any reading . . . is an awareness of the complex strands of equity informing the poem” (p. 121).

- 400 FREDEMAN, William E., ed., *The Correspondence of Dante Gabriel Rossetti, 3, 4, 5. The Chelsea Years, 1863–1872: Prelude to Crisis. Vol. I: 1863–1867*, Cambridge: D. S. Brewer, 2003, xlviii + 601 p., illus. *Vol. II: 1868–1870*, Cambridge: D. S. Brewer, 2004, xxxiv + 573 p., illus. *Vol. III: 1871–1872*, ed. Fredeman et al. Cambridge: D. S. Brewer, 2005, xxxiv + 676 p., illus.

Pages 487–676 of Vol. 5 (the third in the present group, covering 1871–1872), contain a very detailed “Biographical and Analytical Index” which also covers the first two volumes in the series, *The Formative Years* (cf. *BBIAS*, LV, 2003, 355). It enables location of letters referring, for example, to Malory, William Morris’s *Defence of Guenevere*, the Oxford Union murals, Swinburne’s *Tristram of Lyonesse*, Tennyson, etc.

- 401 FULTON, Helen, “Arthurian Prophecy and the Deposition of Richard II,” *AL*, 22 (2005), 64–83.

During the struggle between Richard II’s supporters and the Lancastrian faction, before and after Richard’s deposition in 1399, both sides made use of the figure of Arthur, already “a site of cultural struggle” (p. 67), and of Merlinian prophecy – whether Geoffrey’s or composed during the intervening years – in particular the interpretive possibilities offered by animal imagery. Arthur was specifically linked, not only to the prophecy of a returning king, but to anointed Christian sovereignty and to the struggle for overlordship of Britain. Eventually, it was Henry IV who benefited most from the political manipulation of prophecy.

- 402 FULTON, Helen, “The *Mabinogi* and the education of princes in medieval Wales,” in *Medieval Celtic Literature and Society*, ed. Helen FULTON. Dublin and Portland, OR: Four Courts Press, 2005, pp. 230–47.

By a careful examination of the actions, relationships and concerns of characters in the Four Branches, and the lessons offered, it can be demonstrated that, rather than reflecting a sacral kingship, the Welsh tales seem to promote a political structure for Wales similar to the feudal model of kingship and nobility prevailing in England and France.

One function of the Four Branches may consequently be seen as that of a “mirror of princes.”

- 403 GALLANT, Christine, *Keats and Romantic Celticism*. London and New York: Palgrave Macmillan, 2005, 174 p.

Keats’s poetry was influenced by period Celticism, and relies upon folklore motifs of the faerie. His small library included a copy of Malory, and his poems contain allusions to folklore beliefs relating to Celtic aspects of the Arthurian legend, with Merlin as a Druid (“Eve of St. Agnes”), and frequent use of the motif of Arthur’s return from the land of faerie to free the Celts once more (*Endymion* and “La Belle Dame sans Merci”).

- 404 GOLIGHTLY, Victor, “John Cowper Powys’s Anarchism,” in *To Hell with Culture’: Anarchism in Twentieth-century British Literature*, ed. H. Gustav KLAUS and Stephen KNIGHT. Cardiff: Univ. of Wales Press, 2005, pp. 126–40.

Drawing on the work of John A. Brebner, notes the growing assertion of Powys’s anarchism, citing the character of Johnny Geard in *A Glastonbury Romance* (1933), and the ideology of Myrddin Wyllt and Taliesin in *Porius* (1951).

- 405 GREEN, Dennis H., “King Arthur: From History to Fiction,” in *The Fortunes of King Arthur*, pp. 66–76 (cf. *BBIAS*, LVIII, 2006, 347).

The *historia/fabula* contrast is not necessarily clear cut in medieval literary practice, but D. H. G. shows how, in the specific case of Arthurian literature, and despite the acknowledgement of the existence of Arthurian “fables,” fictional narrative arose out of what was considered history. The decisive step taken by Chrétien is demonstrated, showing how he and the early German authors set fiction against a desire for eyewitness authority ultimately formulated from the work of Isidore of Seville.

- 406 GRIFFIN, Miranda, *The Object and the Cause in the Vulgate Cycle*. Oxford: Legenda, 2005, 182 p.

Provides an original treatment of the Vulgate Cycle’s five texts as a unified work tracing the Arthurian world from the beginning of the Holy Grail at Christ’s crucifixion to the death of the kingdom and its king.

M. G. explores notions of chronology and causality within the Cycle, as the text seeks to explain the origins of Arthurian characters, objects and motifs. Informed by psychoanalytic theory, her reading focuses especially on the construction within the Cycle of its three central objects of desire – the book, the body and the Grail – which, it is argued, function as focal points for the anxieties about origins voiced by the Cycle’s characters and critics. (M.G.)

- 407 GRIMBERT, Joan Tasker, “Changing the Equation: The Impact of Tristan-Love on Arthur’s Court in the Prose *Tristan* and *La Tavola Ritonda*,” in *The Fortunes of King Arthur*, pp. 104–15 (cf. *BBIAS*, LVIII, 2006, 347).

This essay shows how the impact of Lancelot and Guinevere’s love on Arthur’s court changes when Tristan and Yseut are transformed from simple literary allusions in the Vulgate cycle into major characters in later romances. In the thirteenth-century French Prose *Tristan*, adulterous passion is viewed in generally positive terms, whereas in the fourteenth-century Italian *Tavola Ritonda*, the parallel between the two couples is exploited to underscore the superiority of Tristano and Isotta: they, unlike Lancilotto and Ginevara whose betrayal of Artù was conscious, were joined by a “loyal love” before the potion forced them into adultery. (J.T.G.)

- 408 GRIMBERT, Joan Tasker, “*Cligés* and the Chansons: A Slave to Love,” in *A Companion to Chrétien de Troyes*, pp. 120–36 (cf. *BBIAS*, LVIII, 2006, 346).

This essay, which underscores Chrétien’s innovative artistry, incorporates a close reading of the romancer’s two *chansons courtoises*. The analysis reveals that in his ironic treatment of the lovers, Chrétien drew heavily on the themes permeating his lyrics, which owe much more to the *fin’amor* of the troubadours than scholars have claimed. Bereft of free will the moment they set eyes on each other, Chrétien’s lovers are as much slaves to love as the smitten narrator of both *Amors tençon et bataille* and *Amors, qui m’a tolu a moi*, not to mention Tristan and Yseut. (J.T.G.)

- 409 GROOT, Roger D., “Isolt’s trial and ordeal: a legal-historical analysis,” in *Adventures of the Law: Proceedings of the Sixteenth British Legal History Conference, Dublin, 2003*, ed. Paul BRAND, Kevin

COSTELLO and W. N. OSBOROUGH. Dublin and Portland, OR: Four Courts Press, with The Irish Legal History Society, 2005, pp. 1–18.

Examines the flour-on-the-floor episode and Isolt's ordeal in Thomas's (reconstructed) version, finding that "Thomas had a close familiarity with law generally and with the procedure in trials before the *magna curia* and an awareness of royal consideration of legal change" (p. 1), and that he was closely associated with Henry II's court. Notes earlier stories analogous to Isolt's situation, and demonstrates the special relevance of the Assize of Clarendon, issued in 1166. Thomas's comprehension of legal events places his work close to this date.

- 410 GRUFFYDD, R Geraint, "Cynddelw Brydydd Mawr and the Partition of Powys," *StC*, 38 (2005 for 2004), 97–106.

Gives an account of Cynddelw's Elegy to the Madog ap Meredydd mentioned in *Breuddwyd Rhonabwy*, and the political circumstances of its composition. (W.J.M.)

- 411 HAINES, Simon, *Poetry and Philosophy from Homer to Rousseau: Romantic Souls, Realist Lives*. Basingstoke and New York: Palgrave Macmillan, 2005, xiii + 214 p.

Chaucer's Wife of Bath (pp. 86–89, notes p. 184), and Chrétien's "courtly synthesis" (pp. 94–96, notes p. 185), form part of the history traced by the author. Chrétien "anticipates a thousand fantasies" (p. 96) – which may not have been his intention.

- 412 HAMILTON, Donna B., *Anthony Munday and the Catholics, 1560–1633*. Aldershot and Burlington, VT: Ashgate, 2005, 268 p., illus.

Discussion on pp. 73–112 focuses on the ideological implications of Anthony Munday's having translated many of the Iberian chivalric romances from 1580 to 1619. Noting how close the translations are to the original, Hamilton suggests that Munday's purpose was to transfer to England the Catholic worldview in the romances, something he did by translating virtually verbatim with the exception of omitting many explicitly Catholic religious references, such as those to the Virgin Mary or to mass. Of relevance to Arthurian studies are Hamilton's comparisons of Munday's work to that of Edmund Spenser: whereas Spenser's epic romance offered a strongly Protestant version of

chivalry, Munday did not add Protestant details to the romances he translated. Instead of the isolationist England of Sidney and Spenser, Munday's Iberian romance translations reintroduce to England the opposite view, that of an England dependent on the Catholic European nations for support and aid in times of trouble. (D.B.H.)

- 413 HANKS, D. Thomas, Jr, "Textual Harassment: Caxton, de Worde, and Malory's *Morte Darthur*," in *Re-Viewing Le Morte Darthur*, pp. 27–47, illus. (cf. *BBIAS*, LVIII, 2006, 563).

Focussing particularly on the earlier and longer May Passage, Hanks highlights Caxton's and de Worde's "cavalier" (p. 27) editorial changes to Malory's text to argue that Caxton's and de Worde's "heavy editorial influence" (p. 44) changed Malory's work into something he could never have envisioned. In particular, de Worde's 1498 punctuation is a turning-point in presentation of the text. Hanks urges modern editors of Malory and Middle English texts in general to take advantage of modern technology and to pay more heed to medieval manuscript layout and appearance. Failure to do so is a disservice to scholars and students alike. (K.S.W.)

- 414 HARDMAN, Phillipa, "The True Romance of *Tristrem and Ysoude*," in *Cultural Encounters in the Romance of Medieval England*, pp. 85–99 (cf. *BBIAS*, LVIII, 2006, 342).

Evidence from the Auchinleck Manuscript indicates an original title *Tristrem and Ysoude*. Though much denigrated, the poet in fact employs the important skill of *abbreviatio*, with style and stanza form appropriate to the poem's concerns – and addresses an audience more cultured than previously suggested, already acquainted with the story. Innovations "point to deliberate construction of meaning" (p. 90), concentrating on Tristan's bond with Ysoude and on themes of truth and fidelity (including the touchingly devoted Hodain), right and wrong. Material is controlled, dramatic and emotional moments well handled, and the "Tomas" attribution adds a claim of truth.

- 415 HARDYMENT, Christina, *Malory: The Life and Times of King Arthur's Chronicler*. London: HarperCollins, 2005, xx + 634 p., illus.

C. H. sets evidence for Malory's life into his turbulent political times, suggesting activity during periods for which no records survive, and

finding the *Morte* to be the work of an experienced soldier and a capable older writer, inspired by his experience of Henry V's reign and by access to Arthurian books from a comparatively young age. For Malory, the ethic of chivalry was "neither nostalgia nor escape" (p. 19) – his writing emphasises loyalty and good lordship, reflecting his own associations with the Beauchamp family and, ultimately, with Henry VI. Alterations to his sources provide clues to his own biography and personality, as well as suggesting puzzling paradoxes in his life, as in Lancelot's. Close attention to accusations made against Malory show that he had become embroiled in prevalent magnate rivalry, and the lack of justice he received is considered in the light of national affairs: why was he felt to be such a threat to Edward IV, and had he been freed just before his death, during the re-adeption of Henry VI? The fortunes of his descendants, and of his book, are outlined: Queen Anne Neville's family background may have provided the climate for Caxton's eventual publication of the *Morte*.

- 416 HARF-LANCNER, Laurence, trans. Amy L. INGRAM, "Chrétien's Literary Background," in *A Companion to Chrétien de Troyes*, pp. 26–42 (cf. *BBIAS*, LVIII, 2006, 346).

Chrétien's poems best illustrate the evolution of the twelfth-century romance form. Like the first romancers, Chrétien used classical sources (*Philomena*), before creating the "roman breton" with *Erec et Enide*. The new art of love moved from troubadour lyric into narrative mode, especially in *Lancelot*, with input from Tristan's story reflecting conflict between love and society. The *matière de Bretagne* should not eclipse the Byzantium-centred wonders of the East: *Cligès* attempted to harmonise both themes. Chrétien became part of a flourishing literary movement, but he alone created an Arthur-centred fictional universe enabling illumination of the mysteries of literary creation, and of human relationships. (L.H-L.)

- 417 HARNEY, Michael, "Amity and Polity in Spanish Chivalric Romances," in *Historicist Essays on Hispano-Medieval Narrative: In Memory of Roger M. Walker*, ed. Barry TAYLOR and Geoffrey WEST. London: Maney, for Modern Humanities Research Association, 2005, pp. 135–70.

Demonstrates "parallels between certain theoretical models of social tradition and change in modern sociology and ethnography, and

analogous opinions and perspectives conveyed in early-modern Spanish chivalric romances” (p. 136), finding hierarchical differentiation which resists encroaching modernity. Kinship ties, love, inheritance and honour are still significant factors; literary knights still form a brotherhood, ending bad customs but making problematic vows. The obsessions of the knight-errant are played straight in the *Amadís* romances, caricatured in *Don Quijote*. Generically, despite a changing world, escapism shapes the romance hero.

- 418 HAYCOCK, Marged, “*Sy abl fodd, Sibli fain*: Sibyl in Medieval Wales,” *CSANA Yearbook*, 3–4, 115–30 (cf. *BBIAS*, LVIII, 2006, 369).

Geoffrey of Monmouth linked the prophecies of the Sibyl with those of Merlin, a connection maintained by subsequent authors and copyists, as may be discerned from the manuscript context of the Welsh translations of the Tiburtine Sibyl oracle. However, the situation does not appear to have had a direct influence on depiction of Myrddin’s sister Gwenddydd.

- 419 HINTON, David A., *Gold and Gilt, Pots and Pins: Possessions and People in Medieval Britain*. Oxford: Oxford Univ. Press, 2005, xi + 439 p., illus. Medieval History and Archaeology series.

Chapter 1, “Adapting to Life Without the Legions: From the End of the Fourth Century to the Mid-Sixth” (pp. 7–38, notes pp. 265–76), interprets evidence for the material culture of post-Roman Britain. In a later chapter, notes that King John claimed to own Tristram’s sword (p. 201, references p. 345).

- 420 HIRST, Desirée, “The Paradoxical Vision of David Jones,” *DJJ*, 5:1/2 (Winter 2004/Spring 2005), 56–70.

Notes that Jones’ female figures, including Guenevere, Essyllt, and Morgan, embody every aspect of femininity “from the most exalted to the sordid and even sinister” (p. 60). Also considers conflicting extremes in *The Sleeping Lord* collection: here, in the work of an artist and writer who “dealt with complexity” (p. 69), Arthur is only one of the figures that make up the sleeper.

- 421 HOLDER, Paul, “Roman place-names on the Cumbrian coast,” in *Romans on the Solway: Essays in honour of*

Richard Bellhouse, ed. R. J. A. WILSON and I. D. CARUANA. Kendal: Cumberland and Westmorland Antiquarian and Archaeological Society, for the Trustees of the Senhouse Roman Museum, Maryport, 2004, pp. 52–65, illus.

Discusses identifications, including that of Aballava/Avalana, comparing the *Notitia Dignitatum* and the *Ravenna Cosmography*. Illustrates the newly discovered (2003) Staffordshire Patera, a copper alloy bowl with enamel inlay, which has an inscription naming a certain Aelius Draco and four forts at the western end of Hadrian's Wall, one of them "Cammoglanna."

- 422 HOLLAND, Peter, and Stephen ORGEL, ed., *From Script to Stage in Early Modern England*. Basingstoke and New York: Palgrave Macmillan, 2004, xiii + 251 p., illus.

Richard BEADLE, "Masks, Mimes and Miracles: Medieval English Theatricality and its Illusions" (pp. 32–42), observes that Reginald Scot's *Discovery of Witchcraft* (1584) contains "detailed instructions, with diagrams, for how to manage a mock-beheading on stage, which might yet be brought to bear on the famous episode in . . . *Sir Gawain and the Green Knight*" (pp. 39–40). Tiffany STERN, "Re-patching the Play" (pp. 151–77), includes in her discussion Thomas Middleton's *Hengist King of Kent/The Mayor of Queenborough*.

- 423 HOWELL, Raymond, "Roman Survival, Welsh Revival: the Evidence of Re-use of Roman remains," *Monmouthshire Antiquary*, 17 (2001), *Caerleon Museum Papers*, 55–60.

Drawing on the work of John Gillingham, includes discussion of the political situation at the time Geoffrey of Monmouth wrote, noting a connection involving Geoffrey's patron Robert of Gloucester.

- 424 HOWLETT, David, "Early Insular Latin Poetry," *Peritia*, 17–18 (2003–04), 61–109.

Deals with aspects of the development of Cambro-, Hiberno-, and Anglo-Latin poetry. *Inter alia*, discusses Cambro-Latin writers' long tradition of referring to themselves directly in their works, and cites epilogues by Lifris of Llancarfan, Caradog of Llancarfan, and Geoffrey

of Monmouth. Also notes that “Gildas fixed by elaborate and utterly consistent word- and letter-counts the date of his birth and the battle of Mount Badon as AD 496, and the date of publication of *De excidio Britanniae* as AD 540” (p. 69), and considers (pp. 84–87) the potential effect of reading Gildas in Anglo-Saxon England.

- 425 HOWLETT, David, *Insular Inscriptions*. Dublin and Portland, OR: Four Courts Press, 2005, 266 p.

Prints, translates and analyses in detail inscriptions in several languages, drawing conclusions concerning cultural meeting and linguistic history. The cumulative effect of analysis of Cambro-Latin inscriptions is suggestive of “hard evidence for a flourishing intellectual life that retained its vigour among the Britons through what was elsewhere a Dark Age” (p. 59). Another part of the insular picture is illuminated by examination of inscriptions in Welsh: “We have noted indications consistent with tradition that poetry by the two greatest Old Welsh poets, Aneirin and Taliesin, existed in the sixth century simultaneously with Cambro-Latin literature, composed according to comparable canons that allowed incorporation of phenomena from one language into the literature of the other” (p. 183).

- 426 HOWLETT, Jonathan, “Putting the Kitsch into Kernow,” *CS*, 12 (2004), 30–60, illus.

A contribution to debate on “the use of kitsch to manipulate serious culture” (p. 31). Pages 42–46 deal with “Camelot”: Arthurian art’s limited Cornish impact, archaeology’s greater relevance, and “the epicentre of Arthurian kitsch” (p. 44) at Tintagel. Its “crowning glory,” King Arthur’s Great Halls, built and equipped by Frederick Glasscock in the late 1920s/early 1930s, is ambivalently positioned, not originally intended for the tourist, but now a heritage attraction in its own right. J. H. expresses concern about the long-term effect of the fake Arthurian world at Tintagel, and other developments ultimately “validated by their consumer potential” (p. 52).

- 427 HUNT, Tony, “*Le Chevalier au Lion*: Yvain Lionheart,” in *A Companion to Chrétien de Troyes*, pp. 156–68 (cf. *BIAS*, LVIII, 2006, 346).

First impressions – and critical introductions – can mislead. T. H. “seeks to revise and update the position that had been reached in the 1980s” (p. 158). *Yvain*’s many paradoxes defy firm conclusions: the hero’s kaleidoscopic adventures raise questions about his moral probity;

chivalric feats prove ambiguous, and nothing, even Love, is what it appears (is there even a heroine in the romance?). Scenes are set within a frame where the prologue itself upsets expectations, a less than ideal Arthurian company is depicted, and the conclusion is equally problematic. *Yvain* seems to provide an ironic subversion both of courtly love and of romance.

- 428 HUNT, Tony, "The *Roman de Fergus*: Parody or Pastiche?" in *The Scots and Medieval Arthurian Legend*, pp. 55–69 (cf. *BBIAS*, LVIII, 2006, 510).

The romance's "Scottishness" is to be taken seriously, and Scottish authorship has been proposed, but would a British Isles audience have had the requisite detailed knowledge of Chrétien? Guillaume recontextualises details not only from *Perceval* and the Continuations, but also from *Erec et Enide*, *Yvain* and *Cligès*, bringing comic originality and psychological detail to inherited motifs. Despite claims, the importance of *Fergus* is literary rather than political, "not so much epigonal as revisionist" (p. 57). More than a pastiche, it bears witness to reception of Chrétien, to the creative possibilities of rewriting, and to the inspirational potential of Scotland.

- 429 IVIC, Christopher, and Grant WILLIAMS, ed., *Forgetting in Early Modern English Literature and Culture: Lethe's legacies*. London and New York: Routledge, 2004. Routledge studies in Renaissance literature and culture, 3.

Three contributions deal with *The Faerie Queene*. Elizabeth D. HARVEY, "Pleasure's oblivion: displacements of generation in Spenser's *Faerie Queene*" (pp. 53–64), is concerned with corporeal allegory in the Castle of Alma. Elizabeth MAZZOLA, "Legends of oblivion: enchantment and enslavement in Book 6 of Spenser's *Faerie Queene*" (pp. 122–34), discusses, briefly and *inter alia*, Arthur as sign and image; a sleeping or wounded figure. Jennifer SUMMIT, "Reading reformed: Spenser and the problem of the English library" (pp. 165–78), includes consideration of the post-Reformation controversy over Arthurian authenticity, in particular Leland's defence against Polydore Vergil, and of Arthur's own reading in *TFQ* – part of a wider discussion of the influence of the preoccupations of book-collectors and library-makers on Spenser's work.

- 430 JEFFERSON, Judith A., and Ad PUTTER, "The distribution of infinitives in *-e* and *-en* in some Middle English alliterative poems," *Med. Aev.*, 74 (2005), 221–47.

Explains the subject's importance for study of the achievement of medieval English poets, and examines in detail the use of inflectional *-e* and *-(e)n* in infinitives in a selected corpus of alliterative poetry, including the works of the *Gawain*-poet. Investigation of *Sir Gawain and the Green Knight* supports earlier suggestions that its scribal tradition may differ from that of the other poems in the same manuscript.

- 431 JOHNSON, David F., "The Middle English *Brut* chronicles," in *Readings in Medieval Texts*, pp. 213–28 (cf. *BBIAS*, LVIII, 2006, 431).

Concentrates on *Laȝamon*, examining the roles of violence, wisdom, and good and bad kingship in key expansions of Wace, with King Arthur the "undisputed centre-piece" (p. 217). In particular, Arthur's treatment of the defeated Childric and Gillomaur is contrasted: Arthur learns wisdom, and when he uses violence it is a measure of his strength. Stresses that reading *Laȝamon* with knowledge of his identifiable sources provides insights into his own agenda and attitudes.

- 432 JOHNSON, David F., and Elaine TREHARNE, ed., *Readings in Medieval Texts: Interpreting Old and Middle English Literature*. Oxford: Oxford Univ. Press, 2005, xi + 400 p., illus.

Intended primarily for students, with twenty-five chapters introducing a range of genres and texts. Each chapter has a short annotated bibliography, and there is a composite index. Three contributions have short references to *Sir Gawain and the Green Knight* in comparative contexts:

James H. MOREY, "Middle English didactic literature," pp. 183–97, considers examples of the sinner in medieval literature and examines the significance of the pentangle (he also makes brief reference to Caxton's Malory preface); Peter J. LUCAS, "Earlier verse romance," pp. 229–40, compares testing in *Sir Orfeo* and *SGGK*;

Andrew GALLOWAY, "Middle English prologues," pp. 288–305, cites Chaucer's *Wife of Bath*, Chrétien's *Cligés*, and *Laȝamon*, as well as *SGGK*.

For more sustained discussion of Arthurian literature, see items 431, 511, and 554.

- 433 JONES, Leslie Ellen, "Boys in Boxes: The Recipe for a Welsh Hero," *CSANA Yearbook*, 3–4, 207–25 (cf. *BBIAS*, LVIII, 2006, 369).

Asks “what exactly is going on?” (p. 208) in the “birth” stories of Lleu Llaw Gyffes, Taliesin, and Goreu mab Custennin. Explores the stories’ manuscript context and what they – and modern historians – reveal about attitudes to the past, finding “selective amnesia about the Roman era” (p. 211). Mabon, too, has been confined, as are Owein and, subsequently, Luned: birth from the box is rebirth, involving a core bundle of motifs that transcend modern boundaries, for which the basis was the mythology and ritual of a Divine Son. Though the religious context was lost, elements remained within storytelling about mortal heroes.

- 434 JONES, Michael, “Brittany and Wales in the Middle Ages: Contacts and Comparisons,” *THSC*, new series, 11 (2005 for 2004), 19–49.

Divides discussion into three sections: migration and the post-Roman world, noting the limited documentary material for the earlier period and the evidence from saints’ cults; the central Middle Ages, with glimpses of cultural exchanges relevant to the “Matter of Britain,” and the later Middle Ages, concentrating on commercial and military contacts. Several maps.

- 435 JONES, Timothy S., “‘Oublié ai chevalerie’: Tristan, Malory, and the outlaw-knight,” in *Robin Hood: Medieval and Post-Medieval*, ed. Helen PHILLIPS. Dublin and Portland, OR: Four Courts Press, 2005, pp. 79–90.

Proposes that “the history of the Tristan story chronicles a rewriting of the outlaw narrative to interrogate competing chivalric values” (p. 80). In particular, looks at Malory’s shifts in emphasis compared with his models, and the results for Tristram, Mark, and relations with the Round Table. Though a valid part of the medieval outlaw tradition, Tristan’s situation is different because he faces a conflict, not of social obligations, but of loyalty and desire. Free in the forest, he loses his chivalric identity, and is placed between the twelfth-century romance outlaw and the novel’s individual protagonist.

- 436 *The Journal of William Morris Studies*, 15:4 (London: The William Morris Society, Summer 2004).

This issue contains a group of contributions relevant to William Morris’s poem *The Defence of Guenevere*: Elizabeth HELSINGER, “Lyric Colour: Pre-Raphaelite Art and Morris’s *The Defence of*

Guenevere,” pp. 16–40; Rosie MILES, “Illustrating Morris: The Work of Jessie King and Maxwell Arnfield,” pp. 109–34, illus.; Robert COUPE, “A Postscript to *Illustrated Editions of the Works of William Morris: A Descriptive Bibliography*,” pp. 136–42, illus. (cf. *BBIAS*, LVI, 2004, 882).

- 437 KATO, Takako, “Corrected Mistakes in the Winchester Manuscript,” in *Re-Viewing Le Morte Darthur*, pp. 9–25, illus. (cf. *BBIAS*, LVIII, 2006, 563).

Scribes’ corrected mistakes in the Winchester Manuscript have not been given the scholarly attention they deserve. Kato re-examines scribal self-correction and its textual-critical significance in Winchester to show that (contra Vinaver and Ker) its scribes were capable of intelligent correction of their own mistakes as well as those in their archetype. This affects modern editorial practice. Her study also confirms Vinaver’s stemma where Winchester is one stage removed from the archetype, which is in turn a copy of Malory’s holograph. (K.S.W.)

- 438 KEITH, W. J., “Beyond Novel, Beyond Romance: Reading the Complete *Porius*,” *The Powys Journal*, 14 (Bath, 2004), 8–26.

“Part of JCP’s intention was to invite us to respond to his creative effects while seeing them in relation to comparable versions and renditions by other writers” (p. 10). Illustrates this, citing the many familiar Arthurian names and motifs employed, and suggesting additional identifications, some possibly mediated through the work of Jessie L. Weston.

- 439 KELLY, Douglas, “Narrative Poetics: Rhetoric, Orality and Performance,” in *A Companion to Chrétien de Troyes*, pp. 52–63 (cf. *BBIAS*, LVIII, 2006, 346).

Analyses and illustrates Chrétien’s narrative poetics based on narrator’s interventions (prologues, epilogues, and elsewhere); versification and ornamental amplifications, especially descriptions; and disposition of narrative parts and wholes. These features influence the oral delivery of his romances when read aloud before diverse audiences. They also suggest standards Chrétien intended for evaluating his narratives. (D.K.)

- 440 KELLY, Robert L., “Malory’s ‘Tale of King Arthur’ and the Political Geography of Fifteenth-Century England,”

in *Re-Viewing Le Morte Darthur*, pp. 79–93 (cf. *BBIAS*, LVIII, 2006, 563).

Kelly focusses on Malory's geo-political references and English place-names in Tale I to suggest that the presentation in the *Morte* of a king in the South under constant threat from the Borders and the North would be a situation easily recognizable to Malory's contemporaries. (K.S.W.)

- 441 KENNEDY, Edward Donald, "Visions of History: Robert de Boron and English Arthurian Chroniclers," in *The Fortunes of King Arthur*, pp. 29–46 (cf. *BBIAS*, LVIII, 2006, 347).

Robert transformed inherited Arthurian story through his addition of Christian elements. These additions, however, had little influence upon English chroniclers, probably because of the changes to Robert's story when it was incorporated into the French Vulgate Cycle, which portrayed Arthur as at times a weak king, associated with incest and filicide; traits unappealing to English chroniclers who preserved a heroic portrait of Arthur. One chronicler, John Hardyng, did incorporate some of the material, but his vision of history contrasted with Robert's stress on spiritual triumph. Hardyng, like other English chroniclers, emphasised secular victory and wrote his work as nationalist propaganda. (E.D.K.)

- 442 KEPPIE, Lawrence, *The Legacy of Rome: Scotland's Roman Remains*. Edinburgh: John Donald, 3rd edition, 2004, xiv + 215 p., illus.

New and expanded edition of a book first published in 1986. Includes the Roman fort at Camelon, with a short note on, and illustration (1726) of, "Arthur's O'on," a beehive-shaped stone structure which stood not far away until 1743 (pp. 159–61, refs. pp. 207–08).

- 443 KING, Andrew, "Dead Butchers and Fiend-like Queens: Literary and Political History in *The Misfortunes of Arthur* and *Macbeth*," in *The Scots and Medieval Arthurian Legend*, pp. 121–34 (cf. *BBIAS*, LVIII, 2006, 510).

Thomas Hughes' *The Misfortunes of Arthur* (1588) encodes a political context which transforms the Arthurian narrative, with the inherited

account converted into Senecan tragedy through the figures of Mordred and Guenevora, facilitating recall of Mary Queen of Scots, executed in 1587; her own love triangle, and Elizabeth I's handling of the threat she posed. Sovereignty in Hughes' play is studied: offstage is Mary's son James VI and a potential succession crisis south of the Border. Resonances – and striking resemblances – are found in Shakespeare's *Macbeth*, with the line of succession through Mary and Guenevora culminating in Lady Macbeth.

- 444 KLAR, Kathryn A., "Poetry and Pillowtalk," *CSANA Yearbook*, 3–4, 239–46 (cf. *BBIAS*, LVIII, 2006, 369).

Drawing on Patrick Ford's work on *Culhwch ac Olwen*, considers poetic language in the Mabinogi tales, using passages from *Pwyll* "to explore how we may approach these texts so as to recover a more antique structure from the highly edited medieval versions we work with" (p. 240). Finds that the brief passages of pillowtalk result in harmony – with important social, legal and economic ramifications reflected in the style of the exchange. Ritual re-enactment, not mere entertainment, is revealed, and attention to cadences of language may enable other "echoes of older voices" to be heard (p. 246).

- 445 KNIGHT, Jeremy, "City of Arthur, City of the Legions: Antiquaries and Writers at Caerleon," *Monmouthshire Antiquary*, 17 (2001), *Caerleon Museum Papers*, 47–54.

A wide-ranging survey noting, among others, Geoffrey of Monmouth, Giraldus Cambrensis, *The Lady of the Fountain*, the sixteenth-century poet Thomas Churchyard, pioneering archaeologists, Thomas Love Peacock's *The Misfortunes of Elphin*, Tennyson, and the 1920s teashop "At the Sign of the Round Table."

- 446 KNIGHT, Stephen, *A Hundred Years of Fiction*. Cardiff: Univ. of Wales Press, 2004, xviii + 217 p. Writing Wales in English, 1.

Passim, notes examples of the use of names from Arthurian legend and the *Mabinogion* by modern Welsh writers, and observes how the characters' situations and personalities resonate with those of their medieval namesakes.

- 447 KOCH, John T., "*De sancto Iudicaelo rege historia* and Its Implications for the Welsh Taliesin," *CSANA Yearbook*, 3–4, 247–62 (cf. *BBIAS*, LVIII, 2006, 369).

Deals with the Taliesin episode in the *Life of Iudic Hael*, a Breton Latin *Vita* that predates Geoffrey of Monmouth – the relevant passages are given in Latin with English translation – explaining that the material affects how development of the Welsh Taliesin tradition should be understood. The text places Taliesin at the monastery of Gildas: perceived dating, thematic parallels with *Y Gododdin* and the *Historia Brittonum*, and literary motives for the linking of Taliesin with Maelgwyn and Gildas in Brittonic tradition, are all explored.

- 448 KOCH, John, “Why was Welsh literature first written down?” in *Medieval Celtic Literature and Society*, pp. 15–31 (cf. *BBIAS*, LVIII, 2006, 402).

Explores the “immediate cultural and political background to the beginning of the written transmission of Welsh poetry” (p. 15). Itemises the corpus, which includes *Y Gododdin* and poetry concerning Urien Rheged and his son Owein. Questions the standard interpretation that the material remained oral until the ninth or tenth centuries, and focuses instead on the middle of the seventh century and relations with Northumbria, pointing out that Dark-Age Northern Britain consisted of rival kingdoms: the Old North was not “the seamless backdrop for a Heroic Age” (p. 30).

- 449 KRUEGER, Roberta L., “*Philomena*: Brutal Transitions and Courtly Transformations in Chrétien’s Old French Translation,” in *A Companion to Chrétien de Troyes*, pp. 87–102 (cf. *BBIAS*, LVIII, 2006, 346).

Analyzes the verse translation and adaptation of Ovid’s tale of Philomela from the *Metamorphoses*, which appears in the fourteenth-century *Ovide moralisé*, as (quite possibly) Chrétien’s first extant work, observing the type of alteration made to the Latin original. The author’s critique of courtly discourse, his highlighting of sexual tensions, and his complex treatment of female characters foreshadow themes and techniques of Chrétien’s later Arthurian romances. “If *Philomena* is indeed Chrétien’s, then the founding narrative by one of the first and most influential romancers is not a tale of love and honor, but of deception, rape, incest, mutilation, infanticide, and cannibalism” (p. 89). (R.L.K.)

- 450 KUCICH, Greg, “Romance,” in *Romanticism: An Oxford Guide*, ed. Nicholas ROE. Oxford: Oxford Univ. Press, 2005, pp. 463–81.

Comments briefly on the influence on the Romantic movement of Arthurian romance and, more particularly, of Spenser, and notes examples of eighteenth- and early nineteenth-century editorial and scholarly work on chivalry and romance.

- 451 KUNKEL, Robert, "John Cowper Powys's *Porius: A Partial Glossary of Proper Names*," with "Some Notes on Welsh and the Names in *Porius*," by Stephen Powys MARKS, *The Powys Journal*, 8 (Bath, 1998), 163–88.

Includes many of the names from Powys's *Porius: A Romance of the Dark Ages*, but does not seek to evaluate the artistic merit of the proliferation of proper names in the novel.

- 452 LACY, Norris J., "The Ambiguous Fortunes of Arthur: The Lancelot-Grail and Beyond," in *The Fortunes of King Arthur*, pp. 92–103 (cf. *BBIAS*, LVIII, 2006, 347).

A study of the interconnections between Arthur's ambiguous reputation – as the greatest of monarchs but a deeply flawed and oft-criticized man – and the vicissitudes of Fortune, most frequently personified with her wheel. The chapter concentrates on the *Lancelot-Grail* cycle but also draws evidence from Chrétien's romances, *Perlesvaus*, and *Yder*, as well as Latin, Norse, German, and other sources. (N.J.L.)

- 453 LACY, Norris J., "The Arthurian Legend Before Chrétien de Troyes," in *A Companion to Chrétien de Troyes*, pp. 43–51 (cf. *BBIAS*, LVIII, 2006, 346).

A brief survey of the state of the Arthurian legend before Chrétien remade it in romance form. Intended as background material for later chapters in the book, this one reviews early texts and chronicles, as well as architectural and visual evidence concerning the legend; it also speculates briefly on the prevalence of oral sources now lost to us. (N.J.L.)

- 454 LAWRENCE, Marilyn, "Oral Performance of Written Narrative in the Medieval French Romance *Ysaÿe le Triste*," in *Performing Medieval Narrative*, pp. 89–102 (cf. *BBIAS*, LVIII, 2006, 557).

Deals with the subplot concerning Marthe, abandoned lover of Ysaÿe (son of Tristan and Yseut), who travels as a minstrel, singing her own –

unacknowledged – compositions. M.L. examines what is revealed about relationships between authorship and performance (public and private), amateur and professional status, musical and narrative art, and between the minstrel and the patrons and audiences upon whom he depends. Ultimately, the reading aloud to Ysaÿe by his attendant Tronc of Marthe's narrative closes the subplot, raising further questions of creation and transmission. (An appendix lists the compositions attributed to Marthe and inserted into the romance, their context and mode.)

- 455 LE SAUX, Françoise H. M., *A Companion to Wace*. Cambridge: D. S. Brewer, 2005, 314 p.

A study of the entirety of the surviving works by Wace. The poet's use of his various sources are analysed and a reading of each poem is attempted in the light of the additions, omissions or modifications made to the respective texts' main source. The *Roman de Brut* is shown to be founded on close textual study of the source material, supplementing or modifying a main source with information derived from secondary sources - a methodology also in evidence in Wace's earlier hagiographical poems. His adaptation is scholarly in nature, but also responds to the needs of a non-clerical readership, relaxing his narrative control over Geoffrey of Monmouth's material at key points (foremost amongst which is the Arthurian section) to sustain the interest of a mixed audience. The *Roman de Rou* is shown to integrate Arthurian overtones in the depiction of early Normandy, suggesting a *translatio* of the glamour and prowess of Arthurian Britain to Normandy. (F.H.M.L.)

- 456 LE SAUX, Françoise, "The Reception of the Matter of Britain in Thirteenth-Century England: A Study of Some Anglo-Norman Manuscripts of Wace's *Roman de Brut*," *Thirteenth Century England, 10: Proceedings of the Durham Conference, 2003* (Woodbridge: Boydell Press), 2005, 131–45.

Aims "to identify any clues given by a sample of thirteenth-century Anglo-Norman manuscripts of the *Roman de Brut* regarding the way the work was read and received in England at the time" (p. 132). Manuscript planners reveal their interests by highlighting (e.g. with coloured capitals) specific themes and passages: however, whereas they are concerned with both scholarship and entertainment, marginalia left by readers indicate that the latter viewed the work as history, and were not always so preoccupied by Arthur as the planners. By the end of the century, Arthurian focus had come to echo English royal ambitions.

- 457 LEAHY, William, *Elizabethan Triumphal Processions*. Aldershot and Burlington, VT: Ashgate, 2005, 180 p.

Discussion of Queen Elizabeth I's visit to Kenilworth includes (pp. 117–18) a description of three short pageant devices performed as the Queen approached the estate on the evening of 9 July 1575. The reason for the Arthurian allegorical representation employed is explained in the context of Sir Robert Dudley's attempt to provide himself with a mythic pedigree, a scenario which contrasted somewhat with political realities. On p. 128, the Arthurian derivation of hermit figures in pageants is briefly noted.

- 458 LÉGLU, Catherine, "Nourishing lineage in the earliest French versions of the *Roman de Mélusine*," *Med. Aev.*, 74 (2005), 71–85, illus.

Deals principally with the question of breastfeeding or hiring a wetnurse in different versions of the Melusine story, but discusses the beliefs which lie behind other literary situations including the personality of Keu in the Robert de Boron *Merlin*, facial blemishes in *Ysaÿe le Triste*, and siren milk – "a grave transgression of boundaries . . ." (p. 81) – drunk in *Tristan de Nanteuil*.

- 459 †LEVY, Brian, and Lesley COOTE, "The Subversion of Medievalism in *Lancelot du lac* and *Monty Python and the Holy Grail*," in *Postmodern Medievalisms*, ed. Richard UTZ and Jesse G. SWAN, with Paul PLISIEWICZ. Cambridge: D. S. Brewer, 2005 (for 2004), pp. 99–126. *Studies in Medievalism*, 13.

Combining the disciplines of history, medieval literature, and film studies, the authors investigate Bresson's *Lancelot du Lac* and Jones/Gilliam's *Monty Python and the Holy Grail*, through the lens of cognate medieval material. Examining topics such as colour symbolism, settings, the use of space, the nature and construction of humour, the ideology of Arthurian legend, and the Grail quest, they conclude that – whether consciously or not, and allowing for changes necessary to translation into a different medium – much of the construction and the medieval "essence" of the films' original sources remains.

- 460 LEWIS, C. S. *Collected Letters, Volume II: Books, Broadcasts and War 1931–1949*, ed. Walter HOOPER. London: HarperCollins, 2004, xx + 1132 p.

A detailed index permits location of numerous letters of Arthurian interest relating (for example) to Arthur, Malory, Merlin, Eugène Vinaver, and Charles Williams. In particular, reprints (pp. 781–86) an entertaining correspondence which arose from Lewis's *TLS* review of Vinaver's three-volume Malory (1947). Owen Barfield, a solicitor, wrote to Lewis on his firm's notepaper as Barfield & Barfield, acting for H. M. King Mark I of Cornwall, with Lewis replying as Sir Tristram's solicitors Messrs Blaise and Merlin. The exchange of letters, edited and introduced by Walter Hooper, was first published as *Mark vs. Tristram: Correspondence between C. S. Lewis & Owen Barfield*, Cambridge, MA: Lowell House Printers, 1967, and reprinted, with illustrations by Pauline Baynes, by the Oxford University C. S. Lewis Society in 1990.

- 461 LINDSTEDT, Eivor, "Chroniclers and Prophets: Time and Genre in *Porius*," *The Powys Journal*, 14 (2004), 27–44.

Deals in detail with John Cowper Powys's Myrddin character who "embodies the negation of linear narrative" (p. 31).

- 462 LIU, Yin, "Richard Beauchamp and the uses of romance," *Med. Aev.*, 74 (2005), 271–87.

Deals mainly with the family's interest in the story of Guy of Warwick, but notes the "speculative" (p. 275) suggestion that the colour identities adopted at the Guines *pas d'armes* influenced Malory's "Tale of Sir Gareth." In turn, observes that the participants at Guines may have been familiar with Chrétien's *Cligés*. Discusses in detail the date of the event and its purpose.

- 463 LLOYD, Nesta, "Cyfraniad Hynafiaethwyr Oes y Stiwartiaid i ddiwylliant ein cenedl" ["The Contribution of the Antiquarians of the Age of the Stuarts to the culture of our nation"], *Cof Cenedl*, 16 (Llandysul, 2001), 33–63.

Includes references to Arthur and to the Galfridian tradition.

- 464 LLOYD-MORGAN, Ceridwen, "Welsh Tradition in Calais: Elis Gruffydd and his Biography of King Arthur," in *The Fortunes of King Arthur*, pp. 77–91 (cf. *BBIAS*, LVIII, 2006, 347).

The Welsh chronicle composed in Calais, c. 1548–52, by Elis Gruffydd contains a narrative of Arthur's life whose diverse sources include

Geoffrey's *Historia Regum* and other Latin chronicles, French romance including the *Prose Lancelot*, and Welsh literary and popular traditions, some not attested elsewhere. It is followed by a discussion of the historicity of Arthur, partly based on Rastell's *Pastyme of People*. The figure of Arthur combines the heroic with burlesque elements reminiscent of *Culhwch ac Olwen*. (C.LI-M.)

- 465 LOWENNA, Sharon, “‘*Noscitur A Sociis*’: Jenner, Duncombe-Jewell and their Milieu,” *CS*, 12 (2004), 61–87.

A frank look at the background to Henry Jenner's role in the Cornish Revival: his formative years, his religious and political beliefs, and his circle of friends – providing, *inter alia*, glimpses of uses to which the Grail legends could be put during the early years of the twentieth century, and revealing Aleister Crowley as an Arthurian enthusiast.

- 466 LUCÍA MEGÍAS, José Manuel, “La *variance* genérica del *Libro del Caballero Zifar*: del regimiento de príncipes al libro de caballerías,” in *Historicist Essays on Hispano-Medieval Narrative: In Memory of Roger M. Walker*, pp. 228–51 (cf. *BBIAS*, LVIII, 2006, 417).

Reopens discussion of the text's genre, and stresses that each manuscript brings its own testimony. Generic affiliations of the *Zifar* were changing at the time of production of *Amadís de Gaula* and of Arthurian and Tristanian works; the commercial and editorial aims of the 1512 printed version were directed towards participation in the success of “libros de caballerías” – lists of early printed books from 1508 to c. 1520 (pp. 248–49) include *Tristán de Leonís* and *Demanda del Santo Grial*.

- 467 LUPACK, Alan, “‘The Old Order Changeth’: King Arthur in the Modern World,” in *The Fortunes of King Arthur*, pp. 209–23 (cf. *BBIAS*, LVIII, 2006, 347).

This essay examines the ways in which the figure of Arthur appears in literary history from the Renaissance to the present, looks at the ways the fortunes of Arthur have risen and fallen throughout the ages, and discusses the ways in which Arthur has remained a presence, sometimes more, sometimes less dominant in literary and cultural history. It considers works from the 1587 play *The Misfortunes of Arthur* by Thomas Hughes to modern novels like T. H. White's *The Once and Future King* and Thomas Berger's *Arthur Rex*. (A.L.)

- 468 LUPACK, Alan, *The Oxford Guide to Arthurian Literature and Legend*. Oxford: Oxford Univ. Press, 2005, xiv + 496 p.

The volume is both a critical history of the Arthurian tradition and a reference guide to Arthurian works, names, and symbols. It offers a comprehensive survey of the legends in all of their manifestations, from their origins in medieval literature to their adaptation in modern literature, arts, film, and popular culture. It analyses major Arthurian works; and it also demonstrates the continuity of the legends by examining the ways that they have been adapted and reinterpreted over the years. The book contains seven essays that trace the development of the Arthurian legend, encyclopedic entries, bibliographies, and a comprehensive index. The essays explore the chronicle and romance traditions, the influence of Malory, the Grail legend, the figures of Gawain and Merlin, and the story of Tristan and Isolt. The encyclopedic entries highlight key Arthurian characters, symbols, and places. The extensive chapter-by-chapter bibliographies, which are subdivided by topic, augment the general bibliography of Arthurian resources. (A.L.)

- 469 MCCARTHY, Mike, "Rerigonium: a lost 'city' of the Novantae?" *PSAS*, 134 (2004), 119–29.

Suggests that Rerigonium, a place-name in Ptolemy's *Geography*, may be located in the Innermessan area on the eastern side of Loch Ryan. The name implies a royal site, identified by W. J. Watson with Penrionyd/Penrhyn Rhionydd of which Arthur was lord according to the Welsh *Triads*.

- 470 MCCARTHY, Mike, and David WESTON, ed., *Carlisle and Cumbria: Roman and Medieval Architecture, Art and Archaeology*. Leeds: British Archaeological Association and Maney Publishing, 2004. BAA Conference Transactions, 27.

Two contributions deal with post-Roman Carlisle, noting the testimony of Bede and William of Malmesbury:

Mike MCCARTHY, "The Roman Town of *Luguvalium* and the Post-Roman Settlement," pp. 1–10, illus., finds that "Occupation continued at a number of places in Carlisle after the end of the Roman period, and there are suggestions that part of the former fort continued to function as a centre of authority" (p. 1). "Excavations . . . demonstrate a sequence of activities, including the erection of timber buildings from the late 4th century on, not unlike those at Wroxeter" (p. 6);

Martin HENIG, “*Murum civitatis, et fontem in ea a Romanis mire olim constructum: The Arts of Rome in Carlisle and the Civitas of the Carveii and their Influence,*” pp. 11–28, illus., considers the survival of Roman culture and buildings in Carlisle and its region, and suggests Romano-British prototypes for early Northumbrian churches and art, continuing territorial integrity of the civitas, and survival of literacy. “Was there ... a continuing tradition, however tenuous, of Romanitas?” (p. 11). The discussion brings in Arthur’s O’ on, with references to more detailed work. (On Arthurian Carlisle, see item 561.)

- 471 MCCASH, June Hall, “Chrétien’s Patrons,” in *A Companion to Chrétien de Troyes*, pp. 15–25 (cf. *BBIAS*, LVIII, 2006, 346).

Explores the dissimilar relationships, as expressed in the author’s prologues, that Chrétien had with his two well-known patrons, Marie de Champagne, for whom he wrote his *Lancelot*, and Philip of Flanders for whom he composed the *Perceval*. Also examines his prologues’ expression of the divergent degrees of creative freedom the patrons permitted, as well as the historical impetus for the works’ composition. Additionally, explores the relationship between the two patrons and the important contribution their patronage made to the creation of these two most influential of Chrétien’s works. (J.H.McC.)

- 472 MACCOLL, Alan, “Rhetoric, narrative, and conceptions of history in the French Prose *Brut*,” *Med. Aev.*, 74 (2005), 288–310.

Summarises the genesis of the French and English Prose *Brut* versions, and the relationship to Geoffrey, Wace, and Gaimar’s *Estoire des Engleis*. Considers the implications of the rise of vernacular prose for the *Brut*’s composition and readership, noting its Anglocentricity and “subtle economy” (p. 293). Compares the episode of Arthur’s crown-wearing, finding that selective adaptation reveals an interest in power relationships and the qualities of the ideal ruler, and shows how Gaimar helps ease transition from British to English history. A particularly successful successor to Geoffrey, the *Brut* confirmed England’s continuity as a nation, complete with models and moral examples.

- 473 MCTURK, Rory, *Chaucer and the Norse and Celtic Worlds*, Aldershot and Burlington, VT: Ashgate, 2005, xi + 218 p.

In chapter 4, argues that the Irish story of the Loathly Lady, long acknowledged as a source for the *Wife of Bath's Tale*, may be recognized as a source for her *Prologue* as well as her *Tale* if her *Prologue* and *Tale* are seen as having belonged together from the start, and that the Middle English narratives most closely related to her *Tale* (Gower's *Tale of Florent*, and the two anonymous poems *The Weddyng of Sir Gawen and Dame Ragnell* and *The Marriage of Sir Gawaine*) are best viewed not as analogues to the *Wife of Bath's Tale*, as they commonly have been, but rather as derivatives of it. (R.McT.)

- 474 MCTURK, Rory, ed., *A Companion to Old Norse-Icelandic Literature and Culture*. Oxford and Malden, MA: Blackwell, 2005, xiii + 567 p.

Stefanie WÜRTH, "Historiography and Pseudo-History" (pp. 155–72), cites Geoffrey of Monmouth's *Historia regum Britanniae* as one of a group of historiographical works translated from Latin towards the end of the twelfth century. The Icelandic reception of foreign literature is characterised by an interest in history, and the Arthurian passage is shortened, bringing it more in line with space devoted to other kings. Matthew DRISCOLL, "Late Prose Fiction (*lygisögur*)" (pp. 190–204) has brief references to Tristan material during discussion of problems of generic terminology. Jürg GLAUSER, "Romance (translated *riddarasögur*)" (pp. 372–87) gives an overview of the corpus, including translations of Arthurian romances and *lais*, a short history of the genre, and a survey of recent research issues, identifying areas for future examination which would bring research on the sagas of knights into line with international discussion.

- 475 MADDOX, Donald L., and Sara STURM-MADDOX, "Erec et Enide: The First Arthurian Romance," in *A Companion to Chrétien de Troyes*, pp. 103–19 (cf. *BBIAS*, LVIII, 2006, 346).

Discusses the prologue's notion of "conjointure," the opening which locates the couple's story within the context of conflict between Arthur and volatile chivalric presence at court, and the middle section in which disruption of equilibrium tests Erec and Enide's relationship, ultimately revalorizing it on a higher plane. A cumulative *sens* emerges, an exemplary synthesis of love, prowess, marriage and monarchy. Numerous affinities with Latin philosophical epic are emphasized, as well as Chrétien's forthright engagement with contemporary social tensions. Anticipating many poetic techniques and sociopolitical

concerns that were to remain paramount throughout his *oeuvre*, the romance also demonstrates Chrétien's early poetic sophistication. (D.M. and S.S.-M.)

- 476 MAHONEY, Dhira B., "Symbolic Uses of Space in Malory's *Morte Darthur*," in *Re-Viewing Le Morte Darthur*, pp. 95–106 (cf. *BBIAS*, LVIII, 2006, 563).

Mahoney suggests that Malory uses space symbolically to analyse ownership, character and values. As the episode of Alexander the Orphan's defence of the grounds of the Castle of La Beale Regarde helps to reveal, public exterior space allows for masculine worship, but interior spaces such as Morgan's, Elayne of Corbenic's, or Gwenyvere's bedchambers are feminine and problematic. (K.S.W.)

- 477 MAINER, Sergi, "Reinventing Arthur: Representations of the Matter of Britain in Medieval Scotland and Catalonia," in *The Scots and Medieval Arthurian Legend*, pp. 135–47 (cf. *BBIAS*, LVIII, 2006, 510).

Both literatures produce adaptation, not mere translation, emphasising moral and spiritual aspects of courtly and knightly behaviour (a specific connection is Sir Gilbert Hay's translation of Ramon Llull's *Llibre de l'orde de cavalleria*), and placing less emphasis on love (which, in *Golagros and Gawane*, in fact works to Gawain's advantage); both cultures apply "thematic relocation" (p. 139) to the story of Lancelot and Guenevere. One difference is that in Catalan the supernatural is still present, notably in Guillem de Torroella's *La Faula*, whereas the Scottish approach is more pragmatic, but there are many surprising correspondences and mutually illuminating parallels.

- 478 MANNING, Paul, "Staging the State and the Hypostasization of Violence in the Medieval Cornish Drama," *CS*, 13 (2005), 126–69.

Argues that "the staging of violence is central to the staging of the state itself in Medieval Cornish drama" (p. 127), The plays, which give detailed staging instructions, provide "an alibi for violence as technical means for the moral ends of the state" (p. 129), though there are subtle changes over time which lead to a distinction between legitimate and tyrannical authority. The discussion includes short references to *Beunans Ke*.

- 479 MARVIN, Julia, "Arthur Authorized: The Prophecies of the Prose *Brut* Chronicle," *AL*, 22 (2005), 84–99.

The prose *Brut*, composed in Anglo-Norman and later translated into Middle English, chronicled "a triumph of unbroken heritage" (p. 86), enabling English knights to see themselves as heirs of the Round Table, and supplying idealising comparison of Arthur and Edward I. The Long Version was created by a reviser who introduced Merlinian prophecies, this time connecting Arthur with Edward III, bolstering the authority both of the work and of Merlin, and appropriating the prophet for the English: a visionary for this world in a composition bringing history and prophecy together using techniques of Christian exegetical tradition to address secular concerns.

- 480 MATTHEWS, John, *King Arthur: Dark Age Warrior and Mythic Hero*. London: Carlton Books, 2004, 128 p., illus.

A survey from the Dark Ages to science fiction, with many illustrations, appendices of sources and characters, and further reading lists.

- 481 MATTHEWS, John, *Merlin: Shaman, Prophet, Magician*. London: Mitchell Beazley, 2004, 176 p., illus.

A survey of Merlin in his various aspects: Shaman, Prophet, Magician, Lover and Sage; "The Return of Merlin" dealing with modern literature and cinematic treatment; plus new translations by John and Caitlín Matthews of the Welsh Myrddin poems. Many illustrations from medieval to contemporary, chronology of Merlin literature, further reading lists.

- 482 MEYERS, Terry L., ed., *Uncollected Letters of Algernon Charles Swinburne*. London: Pickering & Chatto, 2005, 3 vols. Vol. I, 1848–1874, xxvi + 334 p.; Vol. II, 1875–1889, v + 487 p.; Vol. III, 1890–1909, v + 399 p.

The index in Vol. III enables location of references to Swinburne's *The Tale of Balen* and *Tristram of Lyonesse*, including glimpses of his endeavours to find information on the Tristan stories (Vol. I, pp. 203–04, to Edward Burne-Jones; pp. 231–32, from Mathilde Blind). Observations concerning Tennyson are mainly personal and social, though there is a reference to what Swinburne calls his "Albertiad" (I, p. 247).

- 483 MICHAEL, Ian, "Constructing and Reconstructing the Canon: The Problem of Medieval Iberian Literature," in *Historicist Essays on Hispano-Medieval Narrative: In Memory of Roger M. Walker*, pp. 252–71 (cf. *BBIAS*, LVIII, 2006, 417).

Introductory pages note the influence on Roger Walker of his contact at the University of Manchester with Elspeth Kennedy and Eugène Vinaver. The article sets out the background to Hispanic medieval literary studies since the late nineteenth century, before surveying knowledge, neglect and rediscovery of the Iberian Peninsula's early literature over the preceding centuries.

- 484 MILLER, Mark, *Philosophical Chaucer: Love, Sex, and Agency in the Canterbury Tales*. Cambridge: Cambridge Univ. Press, 2005, 350 p. Cambridge Studies in Medieval Literature, 55.

Part of a work which argues "for the convergence in Chaucer's poetry of his interest in philosophy and his interests in gender and sexuality" (p. 191), Chapter 5, "Suffering love in the Wife of Bath's Prologue and Tale" (pp. 191–215), explores Alisoun's own "territory of the erotic" (p. 192), and finds that the Wife of Bath represents an elaboration of allegory rather than a move away from it.

- 485 MOFFAT, Alastair, *Before Scotland: The Story of Scotland Before History*. London: Thames & Hudson, 2005, 352 p., illus.

Chapter 8, "The Last of the British" (pp. 285–335), includes the Picts, Christianity, Urien and Rheged, Gododdin, and Strathclyde.

- 486 MONTA, Susannah Brietz, *Martyrdom and Literature in Early Modern England*. Cambridge: Cambridge Univ. Press, 2005, 254 p.

Discussion of Spenser's *The Faerie Queene* includes two short references of Arthurian interest: an allusion to the Marian martyrs in connection with Arthur's rescue of Redcrosse Knight from Orgoglio's dungeon (p. 82), and the rejection of Spenser's Arthur as a figure of magnificence by Anthony Copley, the first Roman Catholic respondent to the *Faerie Queene*, in his 1596 poem "A Fig for Fortune" (p. 108). (S.B.M.)

- 487 MORAN, Dominic, "Carpentier's Wagner: Tristan and Isolde Brought down to Earth?" *Bulletin of Spanish Studies*, 82 (Glasgow, 2005), 215–40.

Deals with Alejo Carpentier's 1948 essay "Tristán e Isolda en Tierra Firme," inspired by the first public performances of Wagner's opera in Caracas and looking back on the disastrous *Parsifal* of 1920 in Havana. Reception of Wagner was part of the wider problem of the relationship of Latin American culture to the European inheritance: D.M. compares and contrasts the "key symbolic role" (p. 236) of Wagner in Carpentier's fiction and the views expressed in his essays.

- 488 MORGAN, Giles, *The Holy Grail*. Harpenden: Pocket Essentials, 2005, 160 p.

Concise summary for general readership, that concentrates on the Grail's "symbolic flexibility" (p. 15), giving examples of the international mythology (including the cauldron of Welsh legend) that has given rise to the concept of a pre-Christian Grail, before dealing with Chrétien's innovatory work, summarising medieval Christianisation of the vessel, and explaining how it subsequently became of interest both to sects and to scholars. Changing portrayals of Galahad are also noted. There is background information on chivalry (pointing out that the Grail stories would have been meaningful in the real life of an already crusading knighthood), medieval Christianity (explaining, for example, what is meant by New Testament Apocrypha), Arthur and his legend, and significant figures in the revival of interest in the Grail during and after Victorian times. Controversial theories (on Glastonbury as well as those concerning the Grail itself) are reported with a minimum of value judgement, but pointing out their contentious nature. A final chapter on cinema traces (for example) paths via Joseph Campbell to George Lucas and Steven Spielberg, and from Carl Jung and Jessie Weston to John Boorman – and finds Monty Python satirising Victoriana rather than the Middle Ages. No references or index, but short bibliography/website list.

- 489 MORGAN, Nigel, ed., *Prophecy, Apocalypse and the Day of Doom. Proceedings of the 2000 Harlaxton Symposium*. Donington, Lincs.: Shaun Tyas (imprint of Paul Watkins Publishing), 2005.

Two contributions deal with prophecy during the reign of Richard II and, *inter alia*, continuing use of the prophecies of Merlin:

Michael J. BENNETT, "Prophecy, Providence and the Revolution of 1399" (pp. 1–18), stresses the association of political prophecy and historical writing;

Lesley COOTE, "The Crusading Bishop: Henry Despenser and his Manuscript" (pp. 39–51), notes the creation of new characters and prophecies, expanding on the original Galfridian work and becoming part of its interpretation.

- 490 MORSE, Charlotte C., "Scenes of Farewell in the Middle Ages," in *Studies in Late Medieval and Early Renaissance Texts in Honour of John Scattergood*, pp. 241–58 (cf. *BBIAS*, LVIII, 2006, 360).

"Grief marks the beginning of the crusade-pilgrimage" (p. 241) – and of the Grail romances and *Sir Gawain and the Green Knight*. The departure of Chrétien's Perceval from his mother, the *Queste's* crusading analogy, and the "prospective grief" (p. 254) of these texts and *SGGK*, are compared with Fulcher of Chartres' account of armed pilgrims departing for Jerusalem. In life, emotional and practical problems faced those left behind: in Arthurian romance the end of the fellowship is foreshadowed. The topos of a soldier's farewell is still all too relevant – as is the estrangement of those who, like Gawain, return. (C.C.M./L.M.G.)

- 491 MORTIMER, Nigel, *John Lydgate's Fall of Princes: Narrative Tragedy in its Literary and Political Contexts*. Oxford: Clarendon Press, 2005, 376 p. Oxford English Monographs.

Lydgate follows his French source in including an Arthur narrative in the *Fall* at VIII.2661–3164 (a version of Boccaccio's *De casibus VIII* ch. 19: "De Arthuri rege Britonum"): the book deals briefly with the way this narrative is handled by the compilers of Lydgate anthologies surviving as London, British Library MSS Harley 2251 and Lansdowne 699 (pp. 236, 240–41). In the context of an overview of the English "de casibus" tradition in the fifteenth century, Caxton's reference to Boccaccio's account of Arthur's "falle" in his 1485 edition of Malory is cited, noting that Caxton's preface offers a straightforward reading strategy which Malory's text (with his multiple attributions of blame for the collapse of the Round Table) does not in fact itself sustain (pp. 221–22). (N.M.)

- 492 NIBLETT, Rosalind, "Verulamium in the post-Roman period," in *Alban's Buried Towns: An Assessment of St*

Albans' Archaeology up to AD 1600, ed. Rosalind NIBLETT and Isobel THOMPSON. Oxford: Oxbow Books/English Heritage, 2005, pp. 166–78.

Considers changing views of the situation in the fifth and sixth centuries, the written sources, and the archaeological evidence. Early Saxon infiltration may not have been great: “there may be archaeological evidence for the survival of a significant Romano-British population, along with its late Roman traditions and institutions well into the 6th century, and quite possibly later still” (p. 177).

- 493 NUTTALL, A. D., “Spenser and Elizabethan Alienation,” *EC*, 55 (2005), 209–25.

Revisits critical work by C. S. Lewis, and draws on Brechtian practice to ease the problem of reading *The Faerie Queene*, “the first major monument of mock-Gothic in England” (p. 215). The medieval Catholic cultural inheritance is reduced to the “picturesque,” with Spenser’s bizarre, unrealised scheme of Arthur and Gloriana “strangely unresponsive to the original myth of Arthur” (p. 220). Allegory is not always pure, with doubles, shifting virtues and antagonisms; eventually the poem breaks off at a “point of maximum poetic activity” (p. 224).

- 494 OBERMEIER, Anita, “Postmodernism and the Press in Naomi Mitchison’s *To the Chapel Perilous*,” in *Postmodern Medievalisms*, pp. 193–207 (cf. *BBIAS*, LVIII, 2006, 449).

Introduces Naomi Mitchison and discusses Mark Twain as “her predecessor in using the press in Arthurian fiction” (p. 193). Mitchison’s 1955 book was her only Arthurian one, and puzzled some critics at the time: A. O. offers detailed claims for its exhibition of “numerous major tenets of postmodernism” (p. 192), and shows Mitchison’s “intertextual knack for combining the past and the present” (p. 195), while supplying ample evidence for her own view that the work provides a refreshingly humorous and perceptive Arthurian reading.

- 495 OHLY, Friedrich, “The Spiritual Sense of Words in the Middle Ages,” trans. David A. WELLS, *FMLS*, 41 (2005), 18–42.

English translation of work published in German in 1958 (cf. *BBIAS*, XII, 1960, 25) and reprinted in 1977 (cf. *BBIAS*, XXX, 1978, 56),

relevant to interpretation of German Arthurian romance and of Chrétien's distinction between matter and sense. David A. Wells follows the translation with his own article, "Friedrich Ohly and Exegetical Tradition: Some Aspects of Medieval Interpretation," 43–70.

- 496 ORMROD, W. M., "For Arthur and St George: Edward III, Windsor Castle and the Order of the Garter," in *St George's Chapel, Windsor, in the Fourteenth Century*, pp. 13–34 (cf. *BBIAS*, LVIII, 2006, 529).

Distinguishes between "the motives that led Edward to found the Garter in the first place, and the role that court society and the political elite came to ascribe to it in the course of the later fourteenth century" (p. 14). Discusses the relationship between the initial 1344 scheme for a Windsor-based Arthurian order, and the actual Garter institution of 1348–49, examining the choice of Windsor rather than Winchester, and Edward's public association with King Arthur. Also considers changing interpretations of the Order's motto, and why it was added to the manuscript of *Sir Gawain and the Green Knight*.

- 497 OTTER, Monika, "Functions of fiction in historical writing," in *Writing Medieval History*, ed. Nancy PARTNER. London: Hodder Arnold, 2005, pp. 109–30.

Includes truth claims in, and reception of, Geoffrey of Monmouth; how his contemporaries and near-contemporaries viewed his work, and his often inspirational influence on them.

- 498 OVER, Kristen Lee, "Transcultural change: romance to *rhamant*," in *Medieval Celtic Literature and Society*, pp. 183–204 (cf. *BBIAS*, LVIII, 2006, 402).

The underlying assumption of this article is that genre development is inseparable from political change, and that in this case *rhamant* emerges out of a cultural tension between Frenchness and Welshness that is in part the result of colonialism. Building on Stephen Knight's analysis of *Peredur vab Efracw* (Caerdydd 2000), the essay broadens the discussion to include *Iarlles y Ffynnawn* and *Gereint uab Erbin* and argues that all three of these tales contribute to a new Welsh genre that consciously resists and rewrites the cultural cachet of French Arthurian romance. (K.L.O.)

- 499 PADEL, Oliver J., "Oral and literary culture in medieval Cornwall," in *Medieval Celtic Literature and Society*, pp. 95–116 (cf. *BBIAS*, LVIII, 2006, 402).

Examines the relationship between the Cornish literary tradition of religious plays and the oral material for which indirect evidence exists, investigating the ecclesiastical, linguistic, and cultural background. Finds that surviving medieval Cornish plays, based closely upon Latin learning, were written at Glasney College c. 1400–1504. In the plays of St Meriasek and of St Ke, traces of secular material can also be found. The latter play, newly discovered, has Arthurian content which largely follows Geoffrey of Monmouth, but also contains surprising allusions reflecting Welsh literary tradition and raising the question of orality or literacy in transmission to Cornwall.

- 500 PADEN, William D., "I Learned It at the Movies: Teaching Medieval Film," in *Postmodern Medievalisms*, pp. 79–98 (cf. *BBIAS*, LVIII, 2006, 449).

Divides medieval film into historical settings, films from the medieval imagination, and films that can be compared to medieval work, setting out some general teaching principles and discussing one film in each category: Anthony Harvey's *The Lion in Winter* (1968), Eric Rohmer's *Perceval le Gallois* (1978), and Oliver Stone's *Platoon* (1986). For *Perceval le Gallois*, discusses the ways in which Rohmer adheres to, or departs from, Chrétien, turning narrative into theatre and adding his own epilogue, a Passion play. The film can be understood as "a contemporary religious witness" (p. 88), recasting chivalric nostalgic narrative as retrospective saint's life.

- 501 PANTOS, Alik, and Sarah SEMPLE, ed., *Assembly Places and Practices in Medieval Europe*. Dublin and Portland, OR: Four Courts Press, 2004, 251 p., illus.

Three of the eleven contributions refer to the *Mabinogion* story of Pwyll, Rhiannon, and Gorsedd Arberth:

Richard WARNER, "Notes on the inception and early development of the royal mound in Ireland" (pp. 27–43), compares the Welsh evidence and notes a potentially interesting site at Gooderne in Cornwall;

Elizabeth FITZPATRICK, "Royal inauguration mounds in medieval Ireland: antique landscape and tradition" (pp. 44–72), maps, illustrates and discusses Irish sites;

Thomas M. CHARLES-EDWARDS, “*Gorsedd, dadl, and llys: assemblies and courts in medieval Wales*” (pp. 95–105), brings in material from the first and third of the Four Branches.

- 502 PEARCE, Susan, *South-western Britain in the Early Middle Ages*. London: Continuum, 2004 (hardback), 2005 (paperback), 392 p., illus.

Covers the counties of Cornwall, Devon, Somerset, and west Dorset, in the late Roman/Early Medieval period, AD 350–950. Takes on board the substantial amount of recent work done at key sites like St Michael’s Mount, St Keverne, and Bath. Chapters deal in considerable detail with settlement and life style changes during the period, especially the yearly cycle of summer pasturing on Dartmoor, Exmoor, and the Somerset Levels; the nature of late Roman Christianity in Exeter, Dorchester, Ilchester, the villas and the countryside; the dating and significance of the oval churchyards (often called “lanns” after the British place name element found in some of them) and the impulse which produced monasteries, usually called “minsters” in the east; links with the Mediterranean and Francia, tin, inscribed stones, occupied hilltops (including Cadbury Castle, Glastonbury, Congresbury), and the social structure of land-based lordships which these indicate; the conquest of Cornwall by Wessex and social changes in the ninth/tenth centuries; and the relationship of the Arthurian and Tristanian stories to all this. Argues that the difference between the “Celtic” west and the “Saxon” east has been considerably overestimated, and that the nature of early Christianity in Britain has been unduly simplified. (S.P.)

- 503 PERKINSON, Stephen, “Portraits and counterfeits: Villard de Honnecourt and thirteenth-century theories of representation,” in *Excavating the Medieval Image: Manuscripts, Artists, Audiences. Essays in Honor of Sandra Hindman*, ed. David S. AREFORD and Nina A. ROWE. Aldershot and Burlington, VT: Ashgate, 2004, pp. 13–35, illus.

Inter alia, explores the semantic range of *portraiture*, giving examples from texts including *Claris et Laris* and *Erec et Enide*. Also notes in Raoul de Houdenc’s *Roman des eles* a play on the homonymy between *amors, la mer, and amere*.

- 504 PERRY, Seamus, *Tennyson*. Tavistock: Northcote House, 2005, xviii + 190 p. Writers and their Work.

Concentrates on “the stylistic life of the poems” (p. xv), with biographical information presented in outline only (pp. viii–xiv). Successive chapters explore the themes of recurrence, progress, narrative, and loss, noting both influences and responses, and citing pithy critical statements from contemporaries, who could be particularly hard on Tennyson’s Arthurian poetry. The latter is discussed principally in Chapter 3, but Chapter 2, “Making Progress,” considers the poet’s response to the “abstract idea of progress” (p. 57) of his day and points out that for his characters, the exercise of free will to break out of immobility can be catastrophic – as for the Lady of Shalott, though it is also her poetic making. Chapter 3, “The Story and the Songs,” discusses the problems for Tennyson of moving narrative forward within an archaic story, showing how in the *Idylls* stylistic considerations repeatedly waylay the human drama. Individual agency can now precipitate disaster on a national scale – though there are problems with exactly what Guinevere stands for, as well as with the figure of Arthur. However, S.P. also finds examples of mock-heroic fun. He notes Tennyson’s own ambivalent pleasure in “Morte d’Arthur” and anxiety about its reception. (Apparatus includes annotated select bibliography.)

- 505 PETERS, Caradoc, *The Archaeology of Cornwall: The Foundations of our Society*. Fowey: Cornwall Editions, 2005, 240 p., illus.

The book discusses Arthurian legend as it relates to Cornish archaeology. The Introduction cautions against uncritical approaches to Arthurian legends. Chapter 6 (Early Medieval) discusses the significance of the Artognou stone. In Chapter 7 (the Late Medieval period), the author proposes a new theory that sites of Arthurian legend, particularly Tintagel, influenced the distribution of castles (up to about AD 1300). The “Arthurian” sites in question include Iron Age hillforts, natural rock formations and Neolithic portal dolmens. Finally, Chapter 10 (the Consumer Age, AD 1880 onwards) looks at the influence of Arthur on the developing tourist industry and popular culture. (C.P.)

- 506 PHILLIPS, Helen, “Remembering Edward I,” in *Studies in Late Medieval and Early Renaissance Texts in Honour of John Scattergood*, pp. 270–86 (cf. *BBIAS*, LVIII, 2006, 360).

Considers “four texts written at the end of Edward I’s reign and the ideological shaping at work in their images of the king and royal

politics” (p. 270). Two are lyrics, which focus on Edward I as would-be crusader and upholder of the Church; two are extracts from redactions of Pierre de Langtoft’s Anglo-Norman *Chronicle*, concerned with more immediate, practical problems. Langtoft insists on the English claim to overlordship of Scotland, with one redaction making use of “legitimizing Arthurian analogy” (p. 283). Merlin’s prophecy is also drawn into the scheme.

- 507 PICKENS, Rupert, “*Le Conte du Graal: Chrétien’s Unfinished Last Romance*,” in *A Companion to Chrétien de Troyes*, pp. 169–87 (cf. *BBIAS*, LVIII, 2006, 346).

Chrétien titles his last romance – it is hard to imagine the initial reception of his story about an exceptional serving item. Other unique aspects are analysed, revealing radically different episodic conceptualisation of the Perceval and Gauvain sections, and the narrator’s perspective is compared with those of the Hideous Damsel and the Hermit. Analogical relationships of the work’s beginning and ending (as we have it) are explored, finding “parallel communities” (p. 178), the stories of which resonate in important ways with the Grail world. Chrétien’s final lines seem to indicate that *Charité* can reconcile the invisible kingdom and the visible world.

- 508 PINKNEY, Tony, ed., *We Met Morris: Interviews with William Morris, 1885–96*. Reading: Spire Books, 2005, 144 p., illus.

Two interviews in the “We Met Morris” collection concern Morris & Co’s “Holy Grail” series of tapestries. They are “Art, Craft and Life: A Chat with Mr William Morris,” where the anonymous interviewer tackles Morris about his “backward-looking” medievalist aesthetic tastes, and “The Revival of Tapestry Weaving,” in which Aylmer Vallance pursues more technical questions of Morris’s weaving practices, again with a focus on the “Holy Grail” sequence. (T.P.)

- 509 PURDIE, Rhiannon, “The Search for Scottishness in *Golagros and Gawane*,” in *The Scots and Medieval Arthurian Legend*, pp. 95–107 (cf. *BBIAS*, LVIII, 2006, 510).

R. P. searches for indications of “reliable national character” (p. 96), questioning outlook, themes, and cultural frames of reference. The poet

remotivates English criticism of Arthur in the alliterative *Morte Arthure* and – in particular – the *Awntyrs*, stressing sovereignty, rights and obligations. Spynagros, eponymously pricking the royal conscience, belongs to the strong Scottish tradition of Advice to Princes literature, while the poem’s “rhetoric of freedom” (p. 101) is in a line of descent from the Declaration of Arbroath and can explain a puzzling action of Golagros’s. Arthur, both exemplary and greedy, provides something for everyone in Scotland’s complex reception of his legend.

- 510 PURDIE, Rhiannon, and Nicola ROYAN, ed., *The Scots and Medieval Arthurian Legend*. Cambridge: D. S. Brewer, 2005, ix + 156 p. Arthurian Studies, 61.

The editors’ “Introduction: Tartan Arthur?” (pp. 1–7) stresses that the limited survival of romances from Scotland is disproportionate to the importance of the legend there. The collection of ten contributions (summarised individually within this Bibliography) covers a range of responses to the legend, exploring the politicisation of Arthur, the representation of Scotland in Arthurian literature, and the Scottish romances themselves. Chronological index of principal texts discussed, composite index.

- 511 PUTTER, Ad, “Late romance: Malory and the *Tale of Balin*,” in *Readings in Medieval Texts*, pp. 337–53 (cf. *BBIAS*, LVIII, 2006, 432).

Explains the reasons for Malory’s choice of prose, the type of prose he wrote, and the advantages and limitations of his style. Compares Malory’s handling of Balin’s story with his source, the *Suite du Merlin*, looking at authorial involvement, the meaning of events, and what really constitutes the “essence of adventure” (p. 345), demonstrating how Malory succeeded in writing romance when he thought he was writing an Arthurian historical chronicle.

- 512 QUINNELL, Henrietta, et al., *Trethurgy: excavations at Trethurgy Round, St Austell: community and status in Roman and post-Roman Cornwall*. Truro: Cornwall County Council, 2004, xvi + 302 p., illus.

A detailed report on a settlement which continued into post-Roman times as a farmstead complex - the very full examination of the interior of the structure assists study of life in Dark-Age Cornwall.

- 513 RADULESCU, Raluca L., “ ‘Oute of mesure’: Violence and Knighthood in Malory’s *Morte Darthur*,” in *Re-Viewing Le Morte Darthur*, pp. 119–31 (cf. *BBIAS*, LVIII, 2006, 563).

Radulescu focusses on Malory’s presentation of violence, temperance or its lack, and particularly on the use of the phrase “oute of mesure.” The phrase and its accompanying excess emphasise how both in the *Morte* and in fifteenth-century England virtue and temperance and civilization often lose out to “human error” and “external factors” (p. 131). (K.S.W.)

- 514 RADULESCU, Raluca, and Alison TRUELOVE, ed., *Gentry Culture in Late Medieval England*. Manchester and New York: Manchester Univ. Press, 2005, xii + 220 p. Manchester Medieval Studies.

A textbook with ten contributions on different aspects of the subject, including:

MADDERN, Philippa, “Gentility,” pp. 18–34, noting fictional statements from Malory’s “Tale of Sir Gareth” of actual contemporary dilemmas; ORME, Nicholas, “Education and recreation,” pp. 63–83, with examples from *Sir Gawain and the Green Knight* and Malory’s Tristram of the behaviour that distinguishes a gentleman;

RADULESCU, Raluca, “Literature,” pp. 100–18, noting the types of text available to the gentry (including the *Brut* chronicle and Malory), and the ideas reflected;

YOUNGS, Deborah, “Cultural networks,” pp. 119–33, suggesting shared Arthurian literary interests among the provincial gentry as well as at court.

- 515 RAMM, Ben, “Locating Narrative Authority in *Perlesvaus: Le Haut Livre du Graal*,” *AL*, 22 (2005), 1–19.

Explores the text’s “hybrid narrative forms” (p. 1) and voices: the angel, the problematic figure of Josephus (who is also located within the narrative), the self-authenticating invocations of the *conte*, authorial interventions, and the less than omniscient “I” who occasionally speaks. Theories have been formulated concerning the changing modes of narration during the development of prose romance, but the highly complex situation in *Perlesvaus* frustrates attempts to fit the work into a chronological slot.

- 516 RANDES, Susan, "The Glastonbury Libel," *The Powys Review*, 31/32 (Lampeter, n.d.), 43–52, illus.

Following American publication, *A Glastonbury Romance* first appeared in Britain in 1933, to some disparagement by Glastonbury's mayor. Powys claimed to have invented every character, but a lawsuit resulted when the real-life owner of Wookey Hole Caves found unwelcome resemblances to his counterpart in the book. S. R. explores the real and fictional lives – shared characteristics, differences, and some curious sequels – Powys's reaction to the libel suit, and its outcome, and comments on the nature of Powys's background knowledge.

- 517 RANSOM, P. J. G., *Loch Lomond and the Trossachs in History and Legend*. Edinburgh: John Donald, 2004, xiii + 245 p., illus.

On pp. 46–47, notes that Nennius, followed by Geoffrey of Monmouth, believed there were 60 islands in the loch, whereas Hector Boece gives 30. Having consulted the official chart, the author finds 22 named plus at least 27 smaller islands – "Nennius was not so far out as he seemed" (p. 47). A short section on island castles (pp. 51–53) is prefaced by a note of King Arthur's siege of the Picts and Scots.

- 518 REGALADO, Nancy Freeman, "Performing Romance: Arthurian Interludes in Sarrasin's *Le roman du Hem* (1278)," in *Performing Medieval Narrative*, pp. 103–19 (cf. *BBIAS*, LVIII, 2006, 557).

Examines Arthurian interludes in Sarrasin's romance, which "presents itself as an eyewitness account of a tournament at Le Hem" (p. 103) and describes performance circumstance and contents, the actions of participants (some identified), and the response of spectators. Queen Guinevere and a vocal Kay appear regularly; an appendix gives text and translation of Interlude 3: "The Entry of the Knight of the Lion." Sarrasin provides a valuable witness to Arthurian romance as inspiration, to performance of narrative in the Middle Ages, and to "the imagination of a textual community of readers of romance" (p. 116) interacting with chronicled courtly festivities.

- 519 REICHL, Karl, "Turkic Bard and Medieval Entertainer: What a Living Epic Tradition Can Tell Us about Oral

Performance of Narrative in the Middle Ages,” in *Performing Medieval Narrative*, pp. 167–78 (cf. *BBIAS*, LVIII, 2006, 557).

Takes as starting-point Tristan’s performance of lays in Gottfried von Straßburg’s *Tristan*, and the indications Gottfried provides of medieval performance and reception – also what he leaves unexplained. Highlights significant features of living traditions which urge “readers of medieval texts to remain open to the voice of the bard” (p. 178).

- 520 REYNOLDS, S. Rhian, ed., *A Bibliography of Welsh Literature in English Translation*. Cardiff: Univ. of Wales Press, 2005, xl + 242 p.

Ranges from early Welsh poetry, through the Poets of the Princes, medieval poetry, and medieval prose, to contemporary writing, listing editions, anthologies and individual translations. For the early material, includes nineteenth-century scholarship as well as modern translations.

- 521 ROBERTS, Brynley F., “*Breuddwyd Maxen Wledig: Why? When?*,” *CSANA Yearbook*, 3–4, 303–14 (cf. *BBIAS*, LVIII, 2006, 369).

Compares Magnus Maximus in history, Welsh historiography, and Geoffrey of Monmouth. The Welsh account draws on the same narrative as that used by Geoffrey, but lacks its critical connotations, rehabilitating Maxen. B. F. R. discusses the clear setting and the significance of the geography to the author, “an antiquarian deeply interested in recollections of Roman Britain” (p. 309), finds that events of 1215–17 provide a political context, and looks at influence on later Welsh literature, especially with reference to Elen. As the political dimension lost its relevance, the love story survived.

- 522 ROBESON, Lisa, “Women’s Worship: Female Versions of Chivalric Honour,” in *Re-Viewing Le Morte Darthur*, pp. 107–18 (cf. *BBIAS*, LVIII, 2006, 563).

Robeson argues that, despite the monopoly knights have on winning worship in the *Morte Darthur*, the term is occasionally applied to women in ways which denote rank, chastity, honour, and loyalty: all ways, in fact, which are similar to the masculine application of the term. It is further suggested that Perceval’s sister provides an example of a

woman who achieves worship in the more exclusively male method of hazarding one's body. (K.S.W.)

- 523 RODWAY, Simon, "The Date and Authorship of *Culhwch ac Olwen*: A Reassessment," *CMCS*, 49 (Summer 2005), 21–44.

Revisits Sir Idris Foster's proposed dating of c. 1100. Examines to what extent surviving manuscript witnesses are likely to represent the original composition, and considers language, especially possible examples of archaic vocabulary. Finds "orthographical evidence which favours a date in the second half of the twelfth century" (p. 32), though "no definite echoes of *Historia Regum Britanniae*" (p. 40). Concludes by looking at the political context of the suggested revised dating, and raises the possibility that the author may have been a court poet.

- 524 ROLAND, Meg, "From 'Saracens' to 'Infydeles': The Recontextualization of the East in Caxton's Edition of *Le Morte Darthur*," in *Re-Viewing Le Morte Darthur*, pp. 65–77 (cf. *BBIAS*, LVIII, 2006, 563).

Roland reviews Malory's Roman War episode to emphasise that Caxton removes Malory's mention of "a statement of intention by Arthur to continue his campaign into Jerusalem" (p. 69 [Works 245.1–3]) and elsewhere substitutes the word "Infydels" for Malory's "Saresyns." These changes reflect late-mediaeval politics and Crusades rhetoric in Yorkist England's "last gasp of Crusading fervour" (p. 76). They also illustrate the Caxton text's cultural significance. (K.S.W.)

- 525 ROSENBERG, John D., *Elegy for an Age: The Presence of the Past in Victorian Literature*. London: Anthem Press, 2005, ix + 292 p., illus. Nineteenth-Century Studies series.

Chapter 4, "Tennyson and the Passing of Arthur" (pp. 67–76, notes pp. 247–48) stresses Tennyson's personal loss of Arthur Hallam (discussed in Chapter 3), and finds the shadow of King Arthur more real than the substance. The legend's powerful hold on Tennyson and on Victorian culture at large is discussed, with special attention to the situation of Bedivere. The *Idylls* not only tells the story, "but also recreates the process by which myths are made" (p. 71): Tennyson's part was not romantic escapism and idle dreaming, but a marriage for his times of Apocalypse and evolution.

- 526 ROUSE, Robert, and Cory RUSHTON, *The Medieval Quest for Arthur*. Stroud: Tempus, 2005, 144 p., illus. Revealing History.

The book “examines the relics of the Arthurian age that were so highly valued by the people of the Middle Ages” (p. 19), investigating the topographical setting and the political and ideological significance of a wide range of objects. Representing “the sign of something true” (p. 17), the Winchester Round Table was initially closely linked to Edward I’s English cultural appropriation of the legends: its transition from symbol to relic over the centuries is demonstrated. In the twelfth century, as today, Glastonbury both memorialised and commercialised Arthurian tradition, later becoming another part of Edward I’s public demonstration of conquest of Wales. Discussion also includes differing claims for the site of Gawain’s death and burial, sword relics (not only Excalibur), Arthurian heraldry, Arthur’s part in Cambridge University’s own foundation myth, Arthurian relics at Westminster, and relics in the Celtic lands, the latter often linked to local saints, with the flexibility of the Arthurian legends also assisting in construction of a sense of regional identity. Arthur’s historicity mattered in the Middle Ages: to comprehend “the way in which this desire for Arthur was utilised . . . is to peer into the workings of the medieval mind” (p. 133). (Unreferenced, but Further Reading list.)

- 527 ROYAN, Nicola, “The Fine Art of Faint Praise in Older Scots Historiography,” in *The Scots and Medieval Arthurian Legend*, pp. 43–54 (cf. *BBIAS*, LVIII, 2006, 510).

While Scottish Latin chronicles treat Geoffrey of Monmouth’s Arthur with “a curious mixture of praise and condemnation,” vernacular acceptance of the concept of “British” sovereignty “leaves open a claim for the Scots kings to be the true heirs to authority over the whole of the island of Britain.” N. R. explores “the deployment of this claim through the figure of Arthur” (p. 44), using four texts which cross genre and time: Wytoun’s *Original Chronicle* (c. 1412), the anonymous *Scottis Originale* (c. 1513), Barbour’s *Bruce* (c. 1375), and Hary’s *Wallace* (c. 1485), finding increasing boldness with the passage of time.

- 528 RUSHTON, Cory J., “‘Of an uncouth stede’: The Scottish Knight in Middle English Arthurian Romances,” in *The Scots and Medieval Arthurian Legend*, pp. 109–19 (cf. *BBIAS*, LVIII, 2006, 510).

Ethnic divisions and the Scottish threat colour Malory's treatment of his sources. Views from England in the previous century are noted, and details from Malory and preceding English texts examined, including the situation of Aggravayne and Gawain following Lot's death; the role of Galleron in the *Awntyrs* and in Malory; the exchange of lands in the former work and its implications for Arthur and Gawain; the effect on alliances of a Scottish element, and the "poisoned apple" episode. "The final tragedy of the *Morte* . . . is inextricably linked in Malory's mind with the problem of the Scottish" (p. 119).

- 529 SAUL, Nigel, ed., *St George's Chapel, Windsor, in the Fourteenth Century*. Woodbridge: Boydell Press, 2005, xvii + 241 p., illus.

Steven BRINDLE and Stephen PRIESTLEY, "Edward III's Building Campaigns at Windsor and the Employment of Masons, 1346–1377" (pp. 203–23, illus.), begin with Edward's – started but abandoned – plans for a Round Table building at Windsor, "one of the most mysterious episodes in the castle's history" (p. 206). Julian MUNBY, "Carpentry Works for Edward III at Windsor Castle" (pp. 225–37, illus.), notes a Feast of the Round Table at Windsor in 1345 and wonders if the lost building was, in fact, used. (See also items 496 and 555)

- 530 SAUNDERS, Corinne, " 'The thoughtful maladie': Madness and Vision in Medieval Writing," in *Madness and Creativity in Literature and Culture*, ed. Corinne Saunders and Jane MACNAUGHTON. Basingstoke and New York: Palgrave Macmillan, 2005, pp. 67–87.

Includes a short discussion (pp. 75–77) of Lancelot, Tristan and Yvain in Chrétien and Malory: a cure requires "marvellous, magical or divine intervention . . . not a doctor's medicine" (p. 77).

- 531 SCOTT-WARREN, Jason, *Early Modern English Literature*. Cambridge and Malden, MA: Polity Press, 2005, vi + 325 p., illus. Cultural History of Literature.

Chapter 6, "Nation" (pp. 155–82, notes pp. 262–65), includes short discussion of the usefulness of Geoffrey of Monmouth's British history to the Tudor dynasty – legitimating not only the Tudors, but female monarchy – to Spenser, and to "the prospect of a reunited Britain" (p. 166).

- 532 SIMONS, Penny, "Pear as Prophylactic? Contraception and Composition in Chrétien de Troyes' *Cligès*," *NMS*, 49 (2005), 18–41.

Analyses a possible set of intertexts to the motif of the grafted pear-tree in the secret garden in *Cligès*, focusing on the pear's supposed contraceptive properties. Medicinal uses of the tree and fruit throughout antiquity and the Middle Ages are traced, leading to the conclusion that the pear as contraceptive derives in all likelihood from folkloric, rather than medical, tradition. Also analyses the function of contraception as literary motif construct in the romance, revealing ironic tension between the fruitlessness of Thessala's potion and Fénice's final fate on the one hand, and the apparent generative power of *translatio studii* on the other. (P.S.)

- 533 SINGLETON, Antony, "The Early English Text Society in the Nineteenth Century: An Organizational History," *RES*, 56 (2005), 90–118.

The early years of the EETS, with glimpses including an apology for, among other delays, a fourteen-year wait for Part IV of *Merlin*: "The Committee sympathize from the bottom of their hearts with the sorrowing and indignant looks that Members desiring to bind their sets of Texts have from time to time cast on the paper backs of their still unfinished books" (p. 110). (There follows an exhortation to tardy editors who are imagined shedding "tears of repentance.")

- 534 SLOTKIN, Edgar M., "Maelgwn Gwynedd: Speculations on a Common Celtic Legend Pattern," *CSANA Yearbook*, 3–4, 327–35 (cf. *BBIAS*, LVIII, 2006, 369).

Seeks to "call attention to legends surrounding the sixth century Irish king Guaire Aidne which might well have some vestigial counterparts in legends surrounding the sixth-century Welsh king Maelgwn Gwynedd" (p. 327). Compares humour in the two sets of material, and notes possible connections to wild man traditions. Finds surprising similarities, though many differences, and tentatively suggests a "common Celtic story pattern" (p. 335) rather than direct borrowing.

- 535 SNYDER, Christopher A., "Arthur and Kingship in the *Historia Brittonum*," in *The Fortunes of King Arthur*, pp. 1–12 (cf. *BBIAS*, LVIII, 2006, 347).

Argues against two prevailing scholarly notions: that Nennius was not the author of the *Historia Brittonum*, and that the reference to Arthur in the *Historia* proves that he was not a king. Concentrating on the latter, argues that the *Historia*'s portrait of Arthur is consistent with the depiction of kings in the work, and that the phrase *sed ipse dux erat bellorum* does not contain a (non-royal) title but merely states that Arthur was himself the leader of the battles against the Saxons. (C.A.S.)

- 536 SPEARING, A. C., *Textual Subjectivity: Encoding of Subjectivity in Medieval Narratives and Lyrics*. Oxford: Oxford Univ. Press, 2005, viii + 273 p.

The book is concerned with the means by which narrative and lyric texts are subjectivized, in ways that do not usually involve the creation of fictional narrators or speakers. It includes discussion of the effects produced by deixis in the opening stanzas of *Sir Gawain and the Green Knight*, and goes on to show the inconsistencies and other disadvantages incurred by one published attempt to read the poem as having a fictional narrator. (A.C.S.)

- 537 SPENCE, John, "The Identity of Rauf de Boun, Author of the *Petit Bruit*," *RMS*, 31 (2005), 57–76.

An investigation of the possible identity of Rauf de Boun and its implications for the importance of interaction between nobility and clergy in the production of historical works in the early fourteenth century.

- 538 STACEY, Robin Chapman, "Law and literature in medieval Ireland and Wales," in *Medieval Celtic Literature and Society*, pp. 65–82 (cf. *BBIAS*, LVIII, 2006, 402).

In medieval Ireland and Wales "law was, in a very real sense, a branch of literature" (p. 65): R. C. S. notes varying scholarly approaches to legal and historical evidence presented in literary texts. In Wales there was an overlap in legal and literary personnel, and the lawbooks can "take on something of the nature of fiction themselves" (p. 76); literary symbols and themes are used by the jurists "to underscore their vision of the historical tradition within which their work was rooted" (p. 78). The discussion brings in, *inter alia*, the *Gododdin*, the *Mabinogi*, Geoffrey of Monmouth, Taliesin, and *Peredur*.

- 539 STOKES, Myra, "Gawain the Good," in *Studies in Late Medieval and Early Renaissance Texts in Honour of John Scattergood*, pp. 337–52 (cf. *BBIAS*, LVIII, 2006, 360).

"Gawain the good" functions as a cognomen in *Sir Gawain and the Green Knight* as elsewhere, but its special pertinence, given the plot, is not always recognised. M. S. examines its use in both the metrical and the narrative scheme, contrasting the perceptions of the first-time and the familiar reader. She pays attention to details including the entry of Gawain into the action, the contrast between the pentangle and the girdle, the words of tempters who urge specific actions upon him, and whether identification is made by the narrator or by a character. Finally, Gawain is not perfect, but he is *good*.

- 540 STONES, Alison, "Illustration and the Fortunes of Arthur," in *The Fortunes of King Arthur*, pp. 116–65, illus. (cf. *BBIAS*, LVIII, 2006, 347).

What do illustrated manuscripts tell about perceptions of Arthur in the *Lancelot-Grail*? Aspects of Arthur's portrayal are examined: his selection as King, his amorous adventures, his military prowess and leadership in government, and his concern that the events of his reign and his knights' deeds be properly chronicled. Pictorial depictions vary enormously in their selection of events and in their treatment, showing that reception and interpretation of these texts was a complex affair. Patrons and readers probably had a say in what was selected for illustration. The pictures are clues as to what it was they found interesting and important. (A.S.)

- 541 SUERBAUM, Almut, "'Entrelacement'? Narrative technique in Heinrich von dem Türlin's *Diu Crône*," *Oxford German Studies*, 34:1 (April 2005), 5–18.

A literary model often invoked for Heinrich von dem Türlin's *Diu Crône* is the Prose *Lancelot* and its use of "entrelacement." This technique of overt switches between narrative strands is highly distinctive, although not easily captured by narrative theory. The paper aims to demonstrate that there are significant differences in the ways the texts handle narrative switches: whereas the Prose *Lancelot* uses simultaneous action to create a sense of interdependent but conflicting worlds, Heinrich is closer to Hartmann von Aue in constructing a narrator persona who acts as commentator. Such self-reflexive awareness of the act of narration is Heinrich's main achievement. (A.S.)

- 542 SUERBAUM, Almut, “‘Siben sterne si dô nante heidensch’: Language as a Marker of Difference in Wolfram’s *Parzival* and Adolf Muschg’s *Der Rote Ritter*,” *Oxford German Studies*, 33 (2004), 37–50.

Awareness of linguistic difference is an integral part of the literary world which Wolfram creates in *Parzival*. The paper sets out to demonstrate how in Feirefiz and Cundrie, Wolfram develops figures who are able to reflect such difference but also to mediate between the world of the east and the west. Wolfram’s narrator, although maintaining an at times ironic distance from his figures, associates himself with their role in thus transcending cultural boundaries. This contrasts with Adolf Muschg’s adaptation of the medieval romance, which levels this distinction and shifts its focus instead to the difference between speech and silence. (A.S.)

- 543 SUMMERFIELD, Thea, “The Testimony of Writing: Pierre de Langtoft and the Appeals to History, 1291–1306,” in *The Scots and Medieval Arthurian Legend*, pp. 25–41 (cf. *BIAS*, LVIII, 2006, 510).

Langtoft judges England’s kings “on the efficacy of their relations with the Scots,” employing Arthur as “perennial example” (p. 26). T. ΩS. suggests that the use of Arthur in Langtoft’s *Chronicle* was inspired by Edward I’s searches for written evidence to establish the status of England and Scotland, and examines these “appeals to history.” Though Edward’s Arthurian enthusiasm may recently have been overstated, there is a section of Langtoft’s work invoking “the historical sanction by Merlin and Arthur” (p. 40) which could have been presented as entertainment on a significant occasion, following the search for writing, to help promote military action.

- 544 SUMMERS, Joanna. *Late-Medieval Prison Writing and the Politics of Autobiography*. Oxford: Clarendon Press, 2004, vii + 229 p. Oxford English Monographs.

Malory is not included in the main discussion, but an epilogue considers the many problems raised by the *Morte Darthur* in relation to his political sympathies and authorial voice.

- 545 SWEETSER, Eve E., “Figurative Harmony: Convergences and Tensions among Metaphors and Metonyms for the

Heroic Society in Early Welsh Poetry,” *CSANA Yearbook*, 3–4, 344–58 (cf. *BBIAS*, LVIII, 2006, 369).

Traces “an interweaving of tropes referring to elegised heroes, who are elegised in the *Canu Aneirin* corpus as an epitomization of the Old North . . . examining these poetic tropes not only helps us understand the poetry and its surrounding culture, but is also an illuminating case study of the ways in which poetic and cultural systems are built up and maintained” (p. 344). *Inter alia*, deals with metaphoric beasts in battle.

- 546 SYMONS, Andrew C., “Jack Clemo’s Mystical-Erotic Quest,” *CS*, 13 (2005), 70–97.

Inter alia, notes the varying attitude to landscape with Arthurian and Tristanian associations reflected in Clemo’s writing during the different phases of his religious experience (pp. 79–80). Also finds Tristan and Yseult-related “Celtic archetypes” that repeat themselves in the works of Emily Bronte, Sir Arthur Quiller-Couch, and Clemo (pp. 90–91).

- 547 SZKILNIK, Michelle, “Medieval Translations and Adaptations of Chrétien’s Works,” in *A Companion to Chrétien de Troyes*, pp. 202–13 (cf. *BBIAS*, LVIII, 2006, 346).

Briefly analyzes translations and adaptations up to the sixteenth century: while French writers principally imitated *Lancelot* and the *Conte du Graal*, Chrétien’s most popular heroes abroad were Erec, Yvain and Perceval. Chronologically examines foreign adaptations, from Hartmann von Aue’s *Erec* to the Middle English *Sir Percyvell of Gales*, showing how each writer modifies the stories to fit his own ideological and poetical context. The second half of the article is devoted to French adaptations and prose versions, focusing on the fifteenth-century Burgundian prose rewritings of *Erec* and *Cligès*, on Pierre Sala’s *Chevalier au lion*, and on the 1530 prose *Perceval*. (M.S.)

- 548 TAYLOR, Jane H. M., “The Knight and the Parrot: Writing the Quest at the End of the Middle Ages,” in *The Fortunes of King Arthur*, pp. 181–94 (cf. *BBIAS*, LVIII, 2006, 347).

Relates late Arthurian quests to the proliferating travel-literature of the same period: John Mandeville, Marco Polo, etc. Argues that the writers devise *merveilles* (wonders and marvels) to titillate the imaginations of readers whose palates have been jaded by the standard “Arthurian” adventures of more conventional prose romance. (J.H.M.T.)

- 549 THOMAS, Neil E., "The Fortunes of Arthur in the Later German Romances," in *The Fortunes of King Arthur*, pp. 166–80 (cf. *BBIAS*, LVIII, 2006, 347).

Offers an overview of German post-Classical romances, focusing on the Fortuna motif in Heinrich von dem Turlin's *Diu Crône* and Wirnt von Gravenberg's *Wigalois*. Points out that references to the goddess in *Diu Crône* may often be formulaic, since Heinrich's faith lay ultimately neither in Fortune nor Christianity, but in chivalric strength. In *Wigalois*, finds more formally Christian inspiration in Wirnt's attempt to "square the quintessentially medieval circle of making *imperium* and *sacerdotium* work in unison" (p. 180). Concludes that *Wigalois*' kingship provides more effective representation of a priest king's sway than does the more nebulous "Prester John" in Wolfram's *Parzival*. (N.T.)

- 550 THOMAS, Neil, *Wirnt von Gravenberg's Wigalois: Intertextuality and Interpretation*. Cambridge: D. S. Brewer, 2005, 167 p. *Arthurian Studies*, 62.

N. T. undertakes a reevaluation of *Wigalois* via an intertextual reading with a number of sources and analogues, foremost among which is the *Parzival* of Wirnt's German predecessor, Wolfram von Eschenbach. Thomas argues that *Wigalois* stands above the tradition of Arthurian *Unterhaltungsliteratur* represented by such as *Der Stricker* and *Der Pleier* in that Wirnt is concerned with the spiritual dimension of the largely secular institution of knighthood. Whereas Wolfram's somewhat millennial notions of an ill-defined "Grail realm" constitute an abdication of clear thinking about that subject, Wirnt offers his audience a fully realised chivalric realm undergirded by theocratic elements which lead us to speculate whether *Wigalois* might not have been conceived in some sense as a completion of the somewhat tenuous finale of *Parzival*. (N.T.)

- 551 THOMPSON, Raymond H., and Norris J. LACY, ed., "The Arthurian Legend in Literature, Popular Culture and the Performing Arts, 1999–2004," *AL*, 22 (2005), 100–75.

Twenty-one contributors produce *The New Arthurian Encyclopedia's* fourth supplement, covering post-1999 work and earlier omissions. There is much time travel, challenging of gender stereotypes, and magic from Merlin and Morgan (the latter even numbers Batman among her antagonists – but she does get to be a "magical librarian" (p. 151)); also

increasing attention to Perceval/Parzival, and sometimes Galahad. All the languages of Spain, comics from France, and growing attention to children's Arthuriana in Holland, Germany and Austria are featured. Arthur and his avatars turn up in the American West and World War II, and confronting up-to-date problems at the White House.

- 552 THORNTON, Tim, "The battle of Sandeford: Henry Tudor's understanding of the meaning of Bosworth Field," *Historical Research*, 78 (Oxford, 2005), 436–42.

Argues that "some of the most significant naming acts for battles sprang not from a retrospective search for location or relevance, but from prophetic expectation" (p. 438). Thomas of Erceldoune's prophecies referred to an expected battle of Sandeford, a theme taken up by the "Cock in the North" prophecies, one version of which has the victor winning the Holy Cross and dying in the Holy Land. The name was applied to Bosworth very soon after the battle; also noted is a manuscript produced for Henry VII in 1490 including prophecies of Merlin Ambrosius and Merlin Silvester.

- 553 TOLHURST, Fiona, "Why Every Knight Needs His Lady: Re-viewing Questions of Genre and 'Cohesion' in Malory's *Le Morte Darthur*," in *Re-Viewing Le Morte Darthur*, pp. 133–47 (cf. *BBIAS*, LVIII, 2006, 563).

Tolhurst briefly re-examines the question of the cohesion of the "Book of Sir Trystram" within the *Morte Darthur* in order to highlight the connections between Launcelot and Trystram and Gwenyvere and Isode. The similarities of and friendship between these four lovers help to emphasise the thematic, unifying and generic importance not only of Tale V, but particularly of women in the *Morte*. Women play essential roles in "knightly and even kingly identity" (p. 140), and women help to highlight Malory's mingling of different genres in his creation of a "romantic tragedy" (pp. 136, 146, 147). (K.S.W.)

- 554 TWOMEY, Michael W., "The *Gawain*-poet," in *Readings in Medieval Texts*, pp. 273–87 (cf. *BBIAS*, LVIII, 2006, 432).

Explains the "Cheshire hypothesis" of identity (p. 273), and, concentrating on *Sir Gawain and the Green Knight*, introduces topics including French influence, vocabulary, genre, symbols, and search for meaning, giving an overview of critical approaches and pointing out the

difference between manuscript and printed editions. Stresses that the poem's culture is chivalric and Christian: its magic is not "pagan" but "purely literary convention" (p. 278) existing side by side with Christianity. Looks at the question of Morgan's status and relationship to Bertilak, and considers the poem's place in Arthurian history.

- 555 VALE, Juliet, "Image and Identity in the Prehistory of the Order of the Garter," in *St George's Chapel, Windsor, in the Fourteenth Century*, pp. 35–50 (cf. *BBIAS*, LVIII, 2006, 529).

Examines "aspects of . . . chivalry which had an impact on the character of the Order of the Garter, and considers some of the Order's distinctive features" (p. 35). Argues that Edward III was influenced by his experience of staged performances, and notes markers in the development of his chivalric interests, including the king's incognito adoption of the identity of "Monsieur Lionel" at a tournament in Dunstable in 1334, with arms ascribed in one tradition to Gawain, and the naming of Edward's son Lionel, born in 1338. J. V. also suggests reasons for the "apparent abandoning of the Arthurian-based order" (p. 40).

- 556 VITZ, Evelyn Birge, "Erotic Reading in the Middle Ages: Performance and Re-performance of Romance," in *Performing Medieval Narrative*, pp. 73–88 (cf. *BBIAS*, LVIII, 2006, 557).

Explores scenes in which lovers inspire inscribed readers – most famously, when Dante's Francesca recalls reading with Paolo about Lancelot. Where the reader is currently without a lover, re-performance of the love material is deferred; it is even possible to revisit the "reading" scene in Chrétien's *Yvain*, and to see temptation present, which Yvain resists. Thomas's *Tristan*, too, provides various models for lovers. Erotic reading, like devotional, moves the heart – it also opens questions of ethics, women's literacy, and, in highlighting the body, the history of performance. Indeed, transmission between bodies as well as voices reveals that "reading is performance" (p. 88).

- 557 VITZ, Evelyn Birge, Nancy Freeman REGALADO, and Marilyn LAWRENCE, ed., *Performing Medieval Narrative*. Cambridge: D. S. Brewer, 2005, xvi + 261 p., illus.

Taking as starting-point the opening scene from Chrétien's *Yvain*, "a striking medieval depiction of a narrative in performance" (p. 1), the

editors' Introduction (pp. 1–11) explains the aims of the collection: to engage scholars in consideration of performance of narrative, to identify strategies for analysis of performance as part of critical study, and to encourage new performance. Eight of the fourteen contributions have specific relevance to Arthurian studies, and are summarised individually within this Bibliography.

- 558 VÖLFING, Annette, "Albrecht's *Jüngerer Titurel*: Translating the Grail," *AL*, 22 (2005), 49–63.

Explores the types of *translatio* Albrecht uses to remedy perceived shortcomings in Wolfram's account, notably of Schionatulander's career and of the Grail's history and future. The Grail comes to signify "the divine presence in every virtuous Christian" (p. 60), though it is also an object located in India. However, this "literary appropriation of the Eucharist" (p. 62) is not the whole picture: the power of both sacramental and literary word is vital, but reading does not always bring correct understanding. "Ultimately, the work is interested in the difference between text and object" (p. 63).

- 559 WEISS, Judith, "Ineffectual Monarchs: Portrayals of Regal and Imperial Power in *Ipomedon*, *Robert le Diable* and *Octavian*," in *Cultural Encounters in the Romance of Medieval England*, pp. 55–68 (cf. *BBIAS*, LVIII, 2006, 342).

On pp. 59–60, comments on the handling of Arthurian motifs and exploitation of material from the Tristan story in Hue de Rotelande's *Ipomedon*.

- 560 WERNER, Marcia, *Pre-Raphaelite Painting and Nineteenth-Century Realism*. Cambridge: Cambridge Univ. Press, 2005, xiv + 286 p., illus.

Section 21, "The Lady of Shalott" (pp. 233–41), notes William Holman Hunt's "rather severe" (p. 237) interpretation of Tennyson's poem, and discusses in detail the different versions of his pictorial interpretation, far-reaching in the chronological sweep of their influences and iconographic programme, finding a hitherto unnoticed source for the final, 1905, version in the work of William Blake. John Stuart Mill's comments on the poem are cited on pp. 112–13.

- 561 WHEATLEY, Abigail, “ ‘King Arthur lives in merry Carleile’,” in *Carlisle and Cumbria: Roman and Medieval Architecture, Art and Archaeology*, pp. 63–72 (cf. *BBIAS*, LVIII, 2006, 470).

Topographical awareness (notably in Malory) links legend to landscape, but the contemporary flavour of Arthurian romances, particularly their medieval castles, conflicts with their post-Roman setting. A. W. explores mistakes in medieval interpretation of sources, illuminating the understanding of the past in an age without modern architectural dating skills. In an “elision between Carlisle and Welsh locations” (p. 65), physical evidence of ancient origins at Carlisle, as at Caerleon, enabled “architectural usurpation” (p. 67) of Roman remains for a British Arthurian culture resistant to Rome. A similar situation occurred at Dover Castle, eventually appropriated for commemoration of Gawain. (On post-Roman Carlisle, see item 470.)

- 562 WHETTER, K. S., “On Misunderstanding Malory’s Balyn,” in *Re-Viewing Le Morte Darthur*, pp. 149–62 (cf. *BBIAS*, LVIII, 2006, 563).

Whetter interrogates critical approaches to Malory’s “Tale of Balyn” and suggests that Balyn and his tale have been generally misunderstood. Critics typically view the *Morte Darthur* as a whole, and “Balyn” in miniature, as romance, with Balyn consequently being condemned as a failure. Whetter contends that the opposite is the case: Balyn is a complex tragic hero who serves as a microcosm of the *Morte Darthur* as a whole, alerting us to the fact that Malory juxtaposes romance, epic and tragic themes, features and genres. The end result is not a straightforward romance but an “epic- or tragic-romance” (p. 162). (K.S.W.)

- 563 WHETTER, K. S., and RADULESCU, Raluca L., ed., *Re-Viewing Le Morte Darthur: Texts and Contexts, Characters and Themes*. Cambridge: D. S. Brewer, 2005, xi + 165 p. Arthurian Studies, 60.

P. J. C. FIELD contributes an Introduction (pp. 1–7), giving an account of the finding of the Winchester Manuscript in 1934, and setting the present collection of essays into the ongoing debates to which the discovery has given rise. The ten individual contributions are summarised individually within this Bibliography. There is a composite index.

- 564 WHITAKER, Muriel, "Reading the Picture: Two Drawings by Frederick Shields," *The British Art Journal*, 6:1 (London, 2005), 43–47, illus.

Identifies the literary source and explicates the form and content of two Pre-Raphaelite drawings that the Manchester City Art Gallery acquired in 1917. Based on the Britomart story in Edmund Spenser's *Faerie Queene*, these stained glass window designs were commissioned for Cheltenham Ladies' College in 1884. (M.W.)

- 565 WHITE, Paul, *Guinevere, the Grail, and all that*. Launceston: Bossiney Books, 2005, 32 p.

A light-hearted but open-minded look at passionately held theories, fiercely contested ideas about "what caused what and indeed who was who," and some "lines of arcane enquiry," with information on the principal characters, places and objects. P. W. concentrates on the view from Wales and Cornwall, but finds room for other personal enthusiasts such as Layamon's "wonderfully robust" language. (No notes or bibliography; a few references in text.)

- 566 WILLIAMS, Bernadette, "'Cursed Be My Parents': A View of Marriage from the *Lais* of Marie de France," in *'The Fragility of Her Sex'? Medieval Irishwomen in Their European Context*, ed. Christine MEEK and Katharine SIMMS. Dublin and Portland, OR: Four Courts Press, 1996, pp. 73–86.

Notes the literacy of Marie's heroines and her own determination to record authorship. Marie provides valuable evidence for the emotional life of medieval women, beneath the superficial protection afforded by chivalry and canon law, dealing with questions of consent, love in and out of marriage, other women in residence, submissiveness, realistic matters of pregnancy and fainting, and the freely chosen love of the mind. Uniquely in the romance genre, Marie sees twelfth-century marriage from the woman's point of view.

- 567 WMFFRE, Iwan, "Penrhyn Blathaon ac Amgyffred yr Hen Gymry o Eithafion Gogledd Prydain" ["Blathaon Head and the Early Welsh Conception of the Extreme North of Britain"], *StC*, 38 (2005 for 2004), 59–68.

A discussion of place-names in *Enweu Ynys Prydein* (The Names of the Island of Britain), including reference to names which also appear in *Culhwch ac Olwen*. (W.J.M.)

- 568 WOOD, Juliette, "Folklore Narrative Research in Wales at the Beginning of the Twentieth Century: The Influence of John Rhŷs (1840–1916)," *Folklore*, 116 (2005), 325–41.

Brings together primary material relating to Rhŷs's folklore concerns, showing the overlap of his interests in language, archaeology and folklore. These sources help enable an overall assessment of the importance of his work, which includes *Studies in Arthurian Literature* (1891), and *Celtic Folklore Welsh and Manx* (1901).

- 569 WOOD, Juliette, "Where Does Britain End? The Reception of Geoffrey of Monmouth in Scotland and Wales," in *The Scots and Medieval Arthurian Legend*, pp. 9–23 (cf. *BBIAS*, LVIII, 2006, 510).

Explains how Geoffrey's *Historia* served to underpin potential meetings of "Welsh and Scottish interests in the political arena" (p. 9) and articulate relationships, while each country represented Arthur in different ways, the Scottish response complicated by questions of legitimacy, the succession, and the status of Modred. Over the centuries, in Wales Arthur's British world "became increasingly linked to language and antiquarianism" (p. 23); in Scotland, there was greater concern with sovereignty and good rulership. Arthur was not only pivotal in both countries, but a bridge between the medieval world and modern British nationhood.

- 570 WOOD, Michael, *In Search of Myths and Heroes*. London: BBC Books, 2005, 288 p., illus.

"Four of the most famous myths in the world" – one being the Holy Grail. There is also a DVD.

- 571 WOOD, Robin, "Queer Attacks and Fits: Epilepsy and Ecstatic Experiences in the Novels of J. C. Powys," *The Powys Review*, 31/32 (Lampeter, n.d.), 21–29.

Discusses Powys's own attitude to the seizures he suffered and their effect on his writing, looking *inter alia* at fictional experiences caused by Merlin in *A Glastonbury Romance* and undergone by Myrddin in *Porius*.

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L. M. Z. recorded a memorised performance of *Weddyng* at Kalamazoo in 1996, and finds that the *mouvance* present (fully documented in an appendix) may “provide clues to the generative process behind some manuscript variants” (p. 193). She explains that the sequence of aural and visual effects varies in written and performed experience, not only for the audience but for the performer, who must motivate to please, and finds that *Weddyng*, in contradistinction to Chaucer and Gower, has a metric flexibility permitting creative interaction with an audience, while frustrating modern editors. Text generation and variation can, indeed, be part of professionalism.

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Reading list. The colour illustrations form three separate sections, "Tournaments," "The Knight and Warfare," and "The Knight and Society."

- 746 *The Brut or The Chronicles of England, edited from MS. Rawl. B171, Bodleian Library, etc.*, ed. Friedrich W. D. BRIE. Part I. Woodbridge and Rochester, NY: Boydell & Brewer, for Early English Text Society, 2000, 624 p. EETS Original Series, 131 (1906).

Includes the Arthurian section. Part II was published as EETS OS, 136 (1908).

- 747 CHANDLER, John, *A Higher Reality: The History of Shaftesbury's Royal Nunnery*. Salisbury: Hobnob Press, 2005, viii + 168 p., illus.

Paperback of the book first published 2003 (cf. *BBIAS*, LVI, 2004, 328).

- 748 CLANCY, Thomas Owen, et al., ed., *The Triumph Tree: Scotland's Earliest Poetry, 550–1350*. Edinburgh: Canongate, 1998, 374 p. Canongate Classics, 86.

Reprint of the paperback (still with 1998 date). Translations including *The Gododdin* and the poems of Taliesin.

- 749 COLEMAN, Joyce, *Public Reading and the Reading Public in Late Medieval England and France*. Cambridge: Cambridge Univ. Press, 2005, xiv + 252 p. Cambridge Studies in Medieval Literature, 26.

Paperback of a work first issued in 1996 (cf. *BBIAS*, L, 1998, 292). Coleman's review of evidence for the popularity of public reading among medieval English and French elites includes discussions of some Arthurian authors and material. Jean Froissart's description of reading his Arthurian romance *Méliador* to the count of Foix in 1388–89 is examined, while Sir Thomas Malory's comments about reading, and William Caxton's comments on reading Malory, are particularly important in demonstrating that the practice continued into the late Middle Ages. There are also shorter references to reading (and hearing) Arthuriana from Robert Mannyng, the *Gawain*-poet, and romances such as *Sir Tristrem* and *Ywain and Gawain*. More general comments on the public reading of romances may also be of interest. (J.C.)

- 750 CORREALE, Robert M., with Mary HAMEL, ed., *Sources and Analogues of The Canterbury Tales*, Vol. 1. Cambridge: D. S. Brewer, 2003, xii + 623 p. Chaucer Studies, 28.

Paperback, first published in hardback 2002 (cf. *BBIAS*, LV, 2003, 331).

- 751 COWAN, Edward J., and R. Andrew McDONALD, ed., *Alba: Celtic Scotland in the Medieval Era*. Edinburgh: John Donald, 2005, 282 p.

Paperback of the book first published as *Alba: Celtic Scotland in the Middle Ages*. East Linton: Tuckwell Press, 2000 (cf. *BBIAS*, LIII, 2001, 477).

- 752 DIAZ DE GAMEZ, Gutierre, *The Unconquered Knight: A Chronicle of the Deeds of Don Pero Niño, Count of Buelna*, trans. Joan EVANS. Woodbridge: Boydell Press, 2004, xv + 232 p., illus. first person singular.

This translation of a fifteenth-century work was first published London: George Routledge & Sons, 1928. It includes a digression about Merlin ("a good man and very learned," p. 23) and his prophecies, in which the protagonist's governor expresses the opinion that Merlin was not the child of the Devil but was at times (when the prophecies failed to come true) deceived by him. "And now all who would make predictions invent them and father them upon Merlin" (pp. 23–24).

- 753 DOEL, Fran and Geoff, and Terry LLOYD, *Worlds of Arthur: King Arthur in History, Legend and Culture*. Stroud: Tempus, 2005, 144 p., illus.

Paperback; first published in hardback 1998 (cf. *BBIAS*, LI, 1999, 361).

- 754 ECHARD, Siân, *Arthurian Narrative in the Latin Tradition*, Cambridge: Cambridge Univ. Press, 2005, 270 p. Cambridge Studies in Medieval Literature, 36.

Paperback, first published in hardback 1998. (cf. *BBIAS*, LI, 1999, 364).

- 755 GAUNT, Simon, *Gender and Genre in Medieval French Literature*. Cambridge: Cambridge Univ. Press, 2005, 382 p. Cambridge Studies in French, 53.

- Paperback of the work first published 1995 (cf. *BBIAS*, XLVIII, 1996, 412).
- 756 GIDLOW, Christopher, *The Reign of Arthur: From History to Legend*. Stroud: Sutton, 2005, xi + 268 p., illus.
Paperback, first published in hardback 2004 (cf. *BBIAS*, LVII, 2005, 315).
- 757 GREEN, Dennis Howard, *The Art of Recognition in Wolfram's "Parzival"*. Cambridge: Cambridge Univ. Press, 2005, 365 p.
Paperback, first published in hardback 1982 (cf. *BBIAS*, XXXV, 1983, 392).
- 758 GREEN, Dennis Howard, *Irony in the Medieval Romance*. Cambridge: Cambridge Univ. Press, 1979, 441 p.
A hardback reprint of the original edition (cf. *BBIAS*, XXXII, 1980, 417).
- 759 GRIFFIN, William, C. S. *Lewis: The Authentic Voice*. Oxford: Lion Publishing, 2005, 448 p., illus.
Second edition. First UK edition was by Lion Publishing in 1988, but initially published as *Clive Staples Lewis: A Dramatic Life*, New York: Harper and Row, 1986. A biography that uses Lewis's own words wherever possible, recording his contacts with Arthurian medievalists, his claim to have met the Arthurian story first in Mark Twain's *Yankee*, read before he was 11, and his reactions to reading Malory in 1915 and 1947. There are also references to Charles Williams and his Arthurian works.
- 760 HOPKINS, Andrea, *The Book of Guinevere: Legendary Queen of Camelot*. Glasgow: Saraband (Scotland), 2004, 96 p., illus.
First published by Saraband in 1996. A selection of short passages, translated where necessary, with linking commentary, and numerous illustrations from the Middle Ages to the twentieth century.
- 761 HUTTON, Ronald, *Witches, Druids and King Arthur*. London and New York: Hambledon and London, 2005, xviii + 365 p., illus.
First published 2003 (cf. *BBIAS*, LVI, 2004, 411), now in paperback.

- 762 KELLY, Henry Ansgar, *Ideas and forms of tragedy from Aristotle to the Middle Ages*. Cambridge: Cambridge Univ. Press, 2005, xvii + 257 p. Cambridge Studies in Medieval Literature, 18.

Paperback reprint (first published 1993). Considers (pp. 85–87) references to Arthurian literature by Aelred of Rievaulx and Peter of Blois, who employ a metaphor of tragedy that may go beyond authorial intention. Pages 208–17 deal with works specifically called tragedies, composed in the mid-fifteenth century in the Iberian peninsula. Pedro, constable of Portugal, cites Arthur as one brought low from previous great power, while Mossèn Gras's incompletely preserved Catalan tragedy of Lancelot seems concerned with the obstacles put in the way of love, rather than with condemnation.

- 763 LAYNESMITH, J. L., *The Last Medieval Queens: English Queenship 1445–1503*. Oxford: Oxford Univ. Press, 2005, xviii + 294 p., illus.

Paperback, first published in hardback 2004 (cf. *BBIAS*, LVII, 2005, 346).

- 764 LEWITT, Tamara, *Villas, Farms and the Late Roman Rural Economy (third to fifth centuries AD)*. Oxford: Archaeopress, 2005, xxi + 183 p. British Archaeological Reports, S568.

First published in 1991 as *Agricultural Production in the Roman Economy, AD 200–400*, now reprinted with an additional introductory chapter and updated bibliography. The author challenges the assumption that the period studied was one of dramatic decline, and analyses the archaeological evidence in a wide-ranging survey.

- 765 MCCABE, Richard A., *Spenser's Monstrous Regiment: Elizabethan Ireland and the Poetics of Difference*. Oxford: Oxford Univ. Press, 2005, xiii + 306 p., illus.

Paperback, first published in hardback 2002 (cf. *BBIAS*, LV, 2003, 399).

- 766 MACHAN, Tim William, *English in the Middle Ages*. Oxford: Oxford Univ. Press, 2005, x + 205 p.

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- 767 MARSH, Jan, *Dante Gabriel Rossetti: Painter and Poet*. London: Phoenix, 2005, xiii + 592 p., illus.

Paperback, first published in hardback by Weidenfeld & Nicolson, 1999 (cf. *BBIAS*, LIV, 2002, 383).

- 768 PRYOR, Francis, *Britain A.D.: A Quest for Arthur, England and the Anglo-Saxons*. London: Harper Perennial, 2005, xxix + 268 pp, illus.

Paperback, first published in hardback by HarperCollins, 2004 (cf. *BBIAS*, LVII, 2005, 378).

- 769 REYNOLDS, Matthew, *The Realms of Verse 1830–1870: English Poetry in a Time of Nation-Building*. Oxford: Oxford University Press, 2005, xii + 300 p.

Paperback, first published in hardback 2001 (cf. *BBIAS*, LIV, 2002, 409).

- 770 ROWSE, A. L., *Tudor Cornwall: Portrait of a Society*. Truro: Truran, 2005, 462 p., illus.

Paperback reprint of the book first published London: Jonathan Cape, 1941. On pp. 29–30, A. L. R. comments on the visit of the canons of Laon in 1113, supports Arthur's historicity, and quotes references to Arthur, Mark and Tristram from Carew's Elizabethan *Survey of Cornwall* – "evidence of what people believed in Cornwall in his time" (p. 29).

- 771 SAUL, Nigel, *Companion to Medieval England*. Stroud: Tempus, 2005, 320 p., illus.

Paperback of the 2000 edition (cf. *BBIAS*, LIII, 2001, 706). Originally published 1983. Dictionary format.

- 772 SPEARING, A. C., *The Medieval Poet as Voyeur: Looking and listening in medieval love-narratives*. Cambridge: Cambridge Univ. Press, 2005, 331 p.

Paperback, first published in hardback 1993 (cf. *BBIAS*, XLVI, 1994, 489).

- 773 STRICKLAND, Matthew, *War and Chivalry: The Conduct and Perception of War in England and Normandy, 1066–1217*. Cambridge: Cambridge Univ. Press, 2005, xxv + 387 p., illus.

Paperback edition of a work first published 1996 (cf. *BBIAS*, LIII, 2001, 548).

- 774 THOMAS, Hugh M., *The English and the Normans: Ethnic Hostility, Assimilation, and Identity 1066–c.1220*. Oxford: Oxford Univ. Press, 2005, xii + 462 p.

Paperback, first published in hardback 2003 (cf. *BBIAS*, LVI, 2004, 505).

- 775 ULRICH VON LIECHTENSTEIN's *Service of Ladies*, trans. J. W. THOMAS, introduction by Kelly DEVRIES. Woodbridge: Boydell Press, 2004, xiii + 172 p. first person singular.

First published Univ. of North Carolina Press, 1969. The new introduction by Kelly DeVries includes reference to Ulrich's Arthurian interests.

- 776 WOOLF, D. R., *Reading History in Early Modern England*. Cambridge: Cambridge Univ. Press, 2005, xvi + 360 p., illus. Cambridge Studies in Early Modern British History.

Paperback of a work first published 2000. No specifically Arthurian discussion, but notes (p. 315) that Sir Isaac Newton subscribed for more than one copy of Aaron Thompson's (1718) translation of Geoffrey's *Historia*.

HONGRIE

BIBLIOGRAPHIE POUR 2005 ÉTABLIE PAR CSILLA LADÁNYI ET GABRIELLA PUSZTAI

I. – EDITIONS ET TRADUCTIONS

- 777 WOLFRAM VON ESCHENBACH, *Parzival*, aus dem Mhd. durch die neuhochdeutsche Version Karl Lachmanns ins Ungarische übersetzt von Dezső TANDORI, (nach der Ausgabe der Philipp Reclam Junior, Stuttgart, 1997), Erläuterungen von Márta NAGY, Nachworte von Prof. András VÍZKELETY, Dezső TANDORI und Georg KÜHNEWIND. Budapest: Klaris, 2004, 2 Bände, 1025 S.

II. – ÉTUDES CRITIQUES

- 778 KÉPES, Júlia, “Boszorkányos rejtélyek: a különböző feldolgozások eltérő alapmotívumai a Trisztán és Izoldában” (“Mystères sorciers: les motifs de base identiques et différents dans les différentes versions de Tristan et Yseult”),” *Palimpszeszt*, 24 (2005); http://magyar-irodalom.elte.hu/palimpszeszt/24_szam/08.html

L’auteur examine les différentes versions – non seulement médiévales – (celles de Béroul, Marie de France, Thomas, Gottfried, Malory, Bédier, Wagner, la saga noroise, le fragment de Bern) de la légende de Tristan de deux points de vues: la problématique du philtre et la cause de la

mort de Tristan. Elle analyse le rôle de Brengain ainsi que le phénomène du dédoublement d'Yseult. Elle postule également que Tristan meurt à cause de l'infidélité imaginée d'Yseult.

- 779 Kiss, Kornélia, "Symboles et motifs psychiques dans les premières versions européennes du mythe de Tristan," Thèse de PhD. Budapest: ELTE (Université Eötvös Loránd), 2005.

K. K. aspire à démontrer qu'il existe bel et bien un lien entre la littérature médiévale et la psychanalyse. Elle jette un regard analytique sur la naissance et l'enfance de Tristan, sur son rapport ambigu avec les protagonistes de sa vie, sur leurs défauts psychiques, et sur les effets bienfaisants ou maléfiques de la Nature, de même que sur l'impossibilité de la vie qui fut la sienne, une vie qui, d'aventure en aventure mène, inévitablement, vers la mort.

- 780 KONCZ, Beatrix, "Conte, monde de la merveille," *Palimpszeszt*, 24 (2005); http://magyar-irodalom.elte.hu/palimpszeszt/24_szam/32.html

L'auteur analyse le Conte du Graal de Chrétien de Troyes du point de vue des merveilleux miracles dont une partie est ordinaire, une autre partie est par contre d'une portée symbolique. Elle postule que le miracle non seulement imprègne le *Conte du Graal*, mais donne la structure inhérente de l'oeuvre.

- 781 NAGY, Márta, "Parzival hosszú éjszakája Piliscsabán ("Die lange Nacht Parzivals in Piliscsaba")," *Hírmondó. A Richard Wagner Társaság lapja. [Zeitschrift der Richard Wagner Gesellschaft]*, Herbst VII/3, (2005), 8–9.

Der Artikel berichtet über die Initiative der Universität Pázmány Péter zu Pfingsten. Eine Nacht lang wurde der kürzlich (2004) ins Ungarische übersetzte Ritterroman Wolfram von Eschenbachs, der *Parzival*, in seiner ganzen Länge auf Ungarisch und zum Teil auch auf der Originalsprache vorgelesen (cf. *BBSIA*, LVIII, 2006, 777).

- 782 PUSZTAI, Gabriella, "Réminiscences chrétiennes et le motif de la solitude dans le Lai de Guigemar de Marie de France," *Palimpszeszt*, 24 (2005); http://magyar-irodalom.elte.hu/palimpszeszt/24_szam/15.html

L'étude souligne les traits similaires dans les textes hagiographiques et le lai de Guigemar, et examine ensuite le motif de la solitude du protagoniste qui sera enfin reconduit à la vie de société par son amour.

III. – COMPTES RENDUS

- 783 WOLFRAM VON ESCHENBACH, *Parzival*, aus dem Mhd. durch die neuhochdeutsche Version Karl Lachmanns ins Ungarische übersetzt von Dezső TANDORI, (nach der Ausgabe der Philipp Reclam Junior, Stuttgart, 1997), Erläuterungen von Márta NAGY, Nachworte von Prof. András VÍZKELETY, Dezső TANDORI und Georg KÜHNEWIND. Budapest: Klaris, 2004, 2 Bände. (cf. *BBSIA*, LVIII, 2006, 777).

C.R. par Márta Nagy, *Hírmondó. A Richard Wagner Társaság lapja. [Zeitschrift der Richard Wagner Gesellschaft]*, Herbst VII/3 (2005), 10–13.

ITALIE

BIBLIOGRAPHIE POUR 2005
ÉTABLIE PAR
BEATRICE BARBIELLINI AMIDEI,
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MARINA FUMAGALLI,
MARIA CARLA MARINONI,
MARIA LUISA MENEGHETTI
ET MARIA COLOMBO TIMELLI

I. –ÉDITIONS ET TRADUCTIONS

- 784 *Il Graal. I testi che hanno fondato la leggenda*, a cura di Mariantonia LIBORIO. Saggio introduttivo di Francesco ZAMBON. Milano: Arnoldo Mondadori Editore, 2005, 1791 p. I Meridiani – Classici dello Spirito.

Cet important florilège réunit, en traduction italienne en prose sans textes originaux en regard, cinq romans centrés sur le mythe du Graal: le *Conte du Graal* de Chrétien de Troyes (par Mariantonia Liborio, traduction fondée sur l'éd. Poirion 1994), *Joseph d'Armathie* de Robert de Boron (par Francesco Zambon, éd. O'Gorman 1995), *Perlesvaus* (par Silvia De Laude, éd. Nitze - Jenkins 1932), *Queste del Saint Graal* (par Marco Infurna, éd. Pauphilet 1923), *Parcival* de Wolfram von Eschenbach (par Adele Cipolla, éd. Nellmann 1994). L'apparat complémentaire comprend un essai introductif de F. Zambon, une note à l'édition/traduction de M. Liborio et un appendice de Silvia De Laude

sur les *Continuations* et prologues (*Elucidation* et *Bliocadran*); s'ajoutent encore: une chronologie historique et littéraire, de nombreuses cartes et généalogies, une bibliographie imposante, l'index nominum et l'index locorum. (M.C.T.)

- 785 GUILLEM DE TORROELLA, *La Favola*, édité par Anna Maria COMPAGNA. Roma: Carocci, 2004, 159 p. Biblioteca Medievale, 94.

A. M. C. propose le texte de *La Faula* de Guillem de Torroella avec traduction italienne en regard. Dans l'Introduction elle analyse ce texte curieux, qui appartient au genre des 'noves rimades' tout en ayant les caractéristiques de la fable allégorique. Le protagoniste, transporté sur une sorte de baleine, aborde sur une île, où il rencontre Morgane et le roi Artus, qui lui parlent en un français catalanisé: Artus en particulier lui ordonne d'annoncer à son entourage que la valeur d'autrefois est en décadence. Cette œuvre est un exemple de la diffusion de la matière arthurienne en Catalogne et révèle des références à d'autres textes français. A. M. C. y trouve, au-delà d'une signification morale évidente, l'allusion à la lutte entre le roi Pierre le Cérémonieux et la dynastie royale de Majorque. (M.C.M.)

- 786 HELDRIS DI CORNOVAGLIA, *Il romanzo di Silence*, a cura di Anna AIRÒ. Roma: Carocci, 2005, 301 p. Biblioteca Medievale, 97.

Il s'agit de la première édition/traduction en langue italienne de ce roman de la seconde moitié du XIII^e siècle, transmis par un seul manuscrit (1286?). Énième réécriture du motif du travestissement (la protagoniste est élevée comme un garçon dans le but de sauvegarder le patrimoine familial), le *Roman de Silence* n'appartient pas proprement à la littérature arthurienne; cependant, l'intervention de Merlin d'une part - c'est lui qui révèle l'identité féminine de Silence - et de nombreux échos des romans de Chrétien de Troyes (la bipartition du roman reflète très nettement celle de *Cligés*) lui valent une notice dans le *BBSIA*. (M.C.T.)

- 787 ROBERT DE BORON, *Il libro del Graal*, a cura di Francesco ZAMBON. Milano: Adelphi, 2005, 343 p. Biblioteca Adelphi, 478.

Première traduction italienne de la totalité du 'cycle graalien' en prose de Robert de Boron, selon le manuscrit de Modène. Dans une introduction synthétique mais dense (pp. 13-40), F. Z. rappelle les

caractéristiques essentielles de la trilogie, sa structure d'abord, puis les rapports de chacun des trois romans avec la tradition biblique et certains thèmes/personnages d'origine celtique. Pas de texte original en regard. (M.C.T.)

- 788 THOMAS, Roman de Tristan. Introduzione, traduzione e note di Walter PAGANI. Testo critico di Joseph Bédier. Trascrizione del ms. di Carlisle. Viareggio: Mauro Baroni Editore, 2005, 428 p.

Ce volume offre le texte du *Tristan* de Thomas selon l'édition Bédier en reproduction anastatique, avec traduction italienne, liste des variantes et notes (pp. 149–428). Une Introduction, une Bibliographie et une Note sur la tradition manuscrite (pp. 9–146) précèdent le texte. (F.C.)

II. – ÉTUDES CRITIQUES

- 789 ANNICCHIARICO, Annamaria, '*Narracions en vers catalane medievali. Appunti e materiali per una Guida Bibliografica*. Roma: Edizioni di Storia e Letteratura, 2003, 99 p.

Ce volume constitue une section de la *Guida Bibliografica* de la littérature catalane médiévale actuellement sous presse sous la direction d'Albert Hauf. Précédées par quelques pages d'introduction évoquant les principaux caractères de la production narrative catalane versifiée, les notices mettent en relief les problématiques concernant les différents ouvrages, les dernières hypothèses de la critique et les perspectives de recherche, et contiennent les références bibliographiques essentielles. Les textes regroupés en trois sections; la première seulement, "Narrativa cavalleresco-cortese", concerne des ouvrages arthuriens tels que *Blandín de Cornualha* et *La Faula* de Guillem de Torroella. (B.F.)

- 790 BALESTRERO, Monica, "Il personaggio di re Artù nei romanzi di Chrétien de Troyes," *QFLRM*, 18 (2003), 5–26.

M. B. nous enseigne que le roi Artus n'est jamais le personnage principal des romans de Chrétien, mais que sa cour représente le centre d'attraction dont les protagonistes s'éloignent pour partir en quête et où ils reviennent, une fois celle-ci achevée. Après avoir rappelé quelques

caractéristiques du souverain selon les doctrines juridiques du XII^e siècle, elle conclut que le roi Artus de Chrétien ne serait pas un personnage mythique, mais un homme réel, soumis à la décadence physique et morale. (M.C.T.)

- 791 BIANCHINI, Simonetta, “Letteratura e natura nel secolo XII,” *Rivista di Studi testuali*, 28 (2004), 189–207.

La description topique de la nature (exhorde saisonnier, ‘locus amoenus’, ‘hortus conclusus’) est un motif commun à la poésie lyrique et à la littérature narrative du XII^e siècle. S. B. rappelle des passages célèbres d’*Erec et Enide* (le verger de la Joie de la Cour), de *Cligés* (le jardin et la tour de Fenice), du *Conte du Graal* (la forêt de la rencontre avec les chevaliers), ainsi que les vv. 57–64 du *Laiüstic* de Marie de France, et en analyse les fonctions fondamentales (‘argumentum a tempore’ ou ‘a loco’) selon les modèles de la rhétorique médiévale. (M.C.T.)

- 792 BRUNETTI, Giuseppina, “Un capitolo dell’espansione del francese in Italia: manoscritti e testi a Bologna fra Duecento e Trecento,” in *Bologna nel Medio Evo*. Atti del Convegno, Bologna, 28–29 ottobre 2002, *QFRB*, 17 (2003), 127–64.

Ce riche article illustre la diffusion de la littérature française à Bologne et dans sa région au Moyen Âge (fin XIII^e-début XV^e siècle), à travers l’analyse minutieuse des manuscrits qui renvoient à une production locale. Pour la matière arthurienne, se signalent notamment le *Jaufre* du ms. Paris, BNF, fr. 12571, et la *Mort Artu* du ms. Chantilly, Musée Condé, 649. (F.C.)

- 793 CAPPELLO, Sergio, “Répertoire chronologique des premières éditions de romans médiévaux français aux XV^e et XVI^e siècles,” in *Studi in ricordo di Guido Barbina. Est Ovest. Lingue, stili, società*. Udine: Forum, 2001, II, p. 167–86.

Liste (fondée sur les catalogues et répertoires) des romans d’origine médiévale publiés dès les débuts de l’imprimerie jusqu’à la fin du XVI^e siècle; parmi ceux-ci, quelques titres arthuriens: *Mélusine*, *Lancelot du Lac*, *Tristan*, *Artus de Bretagne*, *Merlin*, *Gyron le Courtois*, *Histoire du Saint Graal*, *Giglan*, *Ysaie le Triste*, *Meliadus de Leonnois*, *Perceforest*, *Perceval le Gallois*, le *Nouveau Tristan*. (M.C.T.)

- 794 CAPUSSO, Maria Grazia, “La foresta degli amanti. Echi e rifrazioni dell’immaginario medievale nel ‘salut’ *Destret d'emors mi clam a vos* (codice catalano F),” *Il confronto letterario*, 43/1 (2005), 7–23.

M. G. C. examine les relations intertextuelles entre ce ‘salut’ catalan anonyme et la littérature courtoise en langue d’oïl. La matière de Bretagne est représentée par le *Lai du Trot* (chevauchée ultramontaine des dames) et le *Lai des deus amanz* de Marie de France (amour tragique des deux jeunes protagonistes). (B.F.)

- 795 CORMIER, Raymond, “Cinq motifs ovidiens retrouvés chez Chrétien de Troyes,” *MR*, 28 (2004), 189–207.

Chrétien de Troyes n’est pas le seul poète du Moyen Âge à avoir trouvé une source d’inspiration dans la poésie ovidienne. R. C. montre ici, citations à l’appui, la reprise de cinq motifs: la paresse héroïque et la ‘recreantise’ chevaleresque (*Erec et Enide/Heroïdes* et *Métamorphoses*), l’image de la bûche verte qui brûle (*Chevalier au Lion/Métamorphoses*), le jeu de mots amour/amer/mer (*Cligés/Tristia*, et encore *Bucolica* et *Georgica*), l’amour inspirant la chevalerie (*Heroïdes*), le héros martyr d’amour (*Chevalier de la Charrettel Heroïdes*). La grandeur de Chrétien consiste non pas dans l’originalité des motifs, mais dans l’usage inimitable qu’il en a fait. (M.C.T.)

- 796 CORRAL DÍAZ, Esther, “La *femina inclusa* en los *Lais* de Maria de Francia,” *MR*, 28 (2004), 208–37.

E. C. D. analyse le personnage de la malmariée dans les *Lais* de Marie de France, surtout *Yonec*, *Guigemar*, *Milon*, *Laüstic*. Dans ces œuvres on retrouve quelques motifs de la poésie des troubadours: l’‘amor de lonh’ dans *Yonec* et *Milon*, le rossignol dans *Laüstic*. À propos de la conception de l’espace, E. C. D. relève la récurrence des lieux fermés, sortes de prison à travers laquelle la lumière, symbole de la liberté, filtre par une fenêtre (*Yonec*) ou un jardin (*Laüstic*). Les femmes des lais manifestent leur souffrance dans un monologue (*Yonec*); leurs maris (*Yonec*, *Laüstic*) et leurs gardiens sont des personnages odieux, jaloux et cruels, qui peuvent rappeler le ‘gardador’ de la poésie des troubadours. (M.C.M.)

- 797 *Dizionario dei personaggi letterari*. Torino: UTET, 2003, 3 voll.

Quelques entrées concernant des personnages arthuriens, notamment les protagonistes des romans de Chrétien de Troyes: Carla POMARÈ, "Artù", t. I, 155–56; Nora TIGES MAZZONE, "Erec e Enide", "Lancillotto", t. I, 619–20, 1085–87; "Ivano", t. II, 968–70; Luigi VIGLIANI, "Merlino, Mago", t. II, 1306; Gioia ZAGANELLI, "Cligés", "Perceval", 411; 1518–20. (B.F.)

- 798 EMMI, Silvia, "Aspetti di macrotestualità nella *Queste del Saint Graal*," in *Medioevo romanzo e orientale. Macrotesti fra Oriente e Occidente*. Atti del IV Colloquio Internazionale, Vico Equense, 26–29 ottobre 2000, a cura di Giovanna CARBONARO et al. Soveria Mannelli: Rubbettino, 2003, pp. 257–67.

S. E. étudie la structure narrative de la *Queste* sur la base des catégories critiques de Gérard Genette: la nouveauté de ce roman réside dans le rôle joué par la cour du roi Arthur, lieu de départ pour tous les chevaliers partant en quête, mais pas toujours lieu de retour. Ce nouveau cadre correspond par ailleurs à l'idéologie du texte, selon laquelle seule la grâce de Dieu, et non pas le courage ni la valeur personnelle, peut guider le chevalier élu. (M.C.T.)

- 799 FUKSAS, Anatole Pierre, "Ordine del testo e ordine del racconto nella tradizione manoscritta del *Chevalier de la charrette* (vv. 1–398)," *Segno e Testo*, 3 (2005), 343–89.

A. P. F. retrace l'évolution des recherches concernant le rapport entre présence des lettrines dans les manuscrits et segmentation du texte. L'analyse minutieuse de la cohérence interne des sections reconnues par les copistes dans le fragment vv. 1–398 du *Chevalier de la charrette*, lui permet de dégager les constantes qui président au découpage du texte par les lettrines. Selon A. P. F., cette pratique est à mettre en rapport avec la conception de la narration implicite dans le mot 'deviser', lié à 'divisio', utilisé dans la tradition rhétorique classique et médiévale. (M.Gaggero)

- 800 FUKSAS, Anatole Pierre, "Selezionismo e *conjointure*," in *Dal romanzo alle reti. Soggetti e territori della grande narrazione moderna*, ed. Alberto ABRUZZESE e Isabella PEZZINI. Torino: Testo & Immagine, 2004, pp. 152–84.

A. P. F. plaide pour une nouvelle considération des processus cognitifs qui sont à la base de l'élaboration du discours narratif, à partir de la

valeur du terme ‘conjointure’; son analyse s’appuie sur la théorie narrative implicite dans les romans de Chrétien de Troyes, et sur les adaptations subies par les textes en fonction de la structure du manuscrit qui les contient. Ces deux aspects concourent à prouver l’existence de mécanismes d’adaptation de la narration aux contextes communicatifs (en accord avec les acquis des sciences cognitives), plutôt que des unités minimales du discours narratif recherchées par la narratologie. (M.Gaggero)

- 801 HEIJKANT, Marie-José, “Tristano in prospettiva europea. A proposito di un recente volume,” *Lettere Italiane*, 57, 2 (2005), 271–86.

Comme le titre l’indique, l’occasion de cet article est un livre paru en 2004, *Tristano e Isotta. La fortuna di un mito europeo*, recueil d’études édité par M. Dallapiazza (*BBSIA*, LVI, 2004, 770). Mais il ne s’agit pas d’un simple compte rendu: M.-J.H. sélectionne et analyse les chapitres rédigés par Cigni, Dallapiazza, Lomagistro, Bonnetain, Fennell, Besamusca, Ott, dont elle signale tant les mérites que les lacunes, dans quelques cas assez importantes. Elle donne aussi une synthèse de la deuxième partie de l’ouvrage, consacrée à la diffusion moderne de la légende tristanienne. Ce qui rend précieux et indispensable cet article, ce sont les compléments qu’il apporte à l’information critique et à la bibliographie. (A.M.F.)

- 802 LACERENZA, Giancarlo, “Mēlek Arṭūs: i temi arturiani ebraizzati nel Sēfer ha-šē-mād,” in *Medioevo romanzo e orientale. Macrotesti fra Oriente e Occidente*. Atti del IV Colloquio Internazionale, Vico Equense, 26–29 ottobre 2000, a cura di Giovanna CARBONARO et al. Soveria Mannelli: Rubbettino, 2003, pp. 101–18.

La seule version hébraïque connue d’un roman arthurien médiéval, le *Livre de la destruction* [de la Table Ronde], transmise par un seul manuscrit, ne comprend que le début du texte. Cependant, une lecture attentive de ce fragment permet de reconnaître les modalités de traduction adoptées par l’auteur anonyme, qui adapte très sensiblement le texte de la *Mort Artu* au modèle biblique, au livre d’Ester notamment. (M.C.T.)

- 803 LECCO, Margherita, “*Bruto di Bertagna* e Andrea Cappellano. Analisi delle fonti e considerazioni

comparative su un *cantare* del XIV secolo,” *Forum Italicum*, 2 (2004), 1–17.

La question des sources narratives est essentielle dans l’approche des ‘cantari’ italiens. M. L. étudie ici le célèbre épisode arthurien du chevalier breton, tiré du *De Amore* d’André le Chapelain, dans *Bruto di Bertagna* de Antonio Pucci (ms. ex-Kirkupiano de la Bibliothèque Nationale de Florence: ca. 1370–90); le rapport dialectique avec la source permet de considérer le passage de thèmes courtois et féodaux à une tonalité bourgeoise et populaire, et explique en même temps les différences structurelles entre ce texte et les autres ‘cantari’ du même auteur. (B.B.A.)

- 804 LEE, Charmaine, “Il simbolismo arturiano in *Jaufre*,” *Simboli, linguaggi e contesti. Quaderni del Dipartimento di Scienze della Comunicazione*, Università di Salerno, 2 (2002), 189–211.

Cet article analyse l’utilisation de la matière de Bretagne dans *Jaufre*. À côté des éléments plus caractéristiques du roman arthurien, empruntés à Chrétien (d’*Erec et Enide* à *Perceval*) et au *Biaus desconneüs*, on remarque dans *Jaufre* des motifs arthuriens ‘méditerranéens’ répandus en Italie, en Catalogne et dans le Midi de la France, partiellement présents aussi dans les *Otia Imperialia* de Gervais de Tilbury. On voit ici l’effort de l’auteur pour tracer une voie ‘méridionale’ à travers son héros, ‘noveltz cavaliers’ comme le roi d’Aragon auquel le roman est dédié. (B.B.A.)

- 805 LEE, Charmaine, “L’auteur du roman de *Jaufre* et celui du *Chevalier de la Charrete*,” in *Scène, évolution, sort de la langue et de la littérature d’oc*. Actes du Septième Congrès International de l’Association Internationale d’Études Occitanes (Reggio Calabria - Messina, 7–13 juillet 2002), publiés par Rossana CASTANO, Saverio GUIDA, Fortunata LATELLA. Roma: Viella, 2003, vol. I, pp. 479–91.

C. L. met en parallèle les problèmes d’auteur du *Chevalier de la Charrete* et de *Jaufre*. Par l’analyse des œuvres, appuyée sur les principaux travaux critiques consacrés aux deux romans, elle parvient à des considérations conclusives. Il est difficile d’établir le point précis où Chrétien a interrompu sa narration laissant à Godefroi de Lagny la tâche de la terminer: ce n’est en effet qu’en lisant l’épilogue “qu’on se rend

compte qu'il y avait peut-être un deuxième auteur". Cela pourrait s'appliquer aussi au roman de *Jaufre*: celui-ci est en réalité l'œuvre d'un seul auteur, qui s'est inspiré à tous les romans arthuriens de Chrétien. L'épilogue de *Jaufre* n'implique pas la présence de deux auteurs: il s'agit ici plutôt d'une référence ironique à la conclusion du *Lancelot*, comme le sont très souvent dans ce roman les citations des œuvres de Chrétien. L'auteur du roman occitan se proposerait de substituer à la cour d'Arthur un nouveau modèle de société et de chevalier, Jaufre, ou bien le roi d'Aragon. (A.M.F.)

- 806 LEE, Charmaine, "La tradizione testuale di *Jaufre*," *MR*, 28 (2004), 321–65.

Cet article est consacré à la tradition textuelle de *Jaufre*, roman arthurien occitan de la première partie du XIII^e siècle. Le texte est transmis par deux manuscrits complets (A, B) et plusieurs fragments (c, d, e, f, g, h). Les deux éditions critiques sont fondées, celle de Breuer sur B, et celle de Brunel sur A, avec les variantes de B, c, d, e, f. C. Lee, qui prépare une nouvelle édition de *Jaufre*, analyse quelques passages afin de vérifier la validité du 'stemma' de Brunel. Dans la deuxième partie de son article, elle examine les vers de *Jaufre* qui rappellent d'autres œuvres de la littérature française médiévale, notamment *Yvain*, *Perceval* et la *Première Continuation de Perceval*. Enfin elle analyse les miniatures du manuscrit A, qui créent un texte parallèle au texte en vers. (M.C.M.)

- 807 LONGOBARDI, Monica, "Censimento dei codici frammentari scritti in antico francese e provenzale, ora conservati nell'Archivio di Stato di Bologna: bilancio definitivo," in *La cultura dell'Italia padana e la presenza francese nei secoli XIII–XV*, Atti del Simposio, Pavia 11–14 settembre 1994, a cura di Luigina MORINI. Alessandria: Edizioni dell'Orso, 2001, pp. 23–44.

Le bilan, présenté à Pavie en 1994, atteste un nombre de fragments de manuscrits médiévaux retrouvés dans des reliures tardives beaucoup plus élevé que lors du bilan précédent (Messina, 1991) (*BBSIA*, XLVII, 1995, 464); M. L. renvoie à 32 unités et offre les Index indispensables au repérage des fragments conservés à l'Archivio di Stato de Bologne. Les manuscrits en question (fin XIII^e siècle - troisième quart du XIV^e) contiennent: *Guiiron le Courtois*, *Tristan*, *Vulgate* (*Estoire du Graal*, *Queste*, *Lancelot*, *la Mort Artu*), *Post-Vulgate* (*Suite du Merlin*, *Continuation de la Suite Merlin*, *Queste*), *Prophécies de Merlin*. L'analyse linguistique confirme l'appropriation de la littérature

française de la part du public italien; ce sont les vingt manuscrits de l'Archivio de Bologne qui présentent les italianismes les plus fréquents ainsi que de petites gloses dans une langue mixte français-italien. (Irene Finotti)

- 808 LONGOBARDI, Monica, "Scartafacci Romanzi," in *'Fragmenta ne pereant'*. *Recupero e studio dei frammenti di manoscritti medievali e rinascimentali riutilizzati in legature*, Atti del Convegno internazionale sul recupero e lo studio dei frammenti di manoscritti medievali e rinascimentali (liturgico-musicali, ebraici, latini e volgari) riutilizzati in legature, Ravenna 29–30 maggio 2000. Ravenna: Longo, 2002, pp. 213–48.

Ce bilan a été dressé sur la base d'un échantillonnage élargi: Biblioteca Comunale de Imola, Archivio di Stato et Biblioteca dell'Archiginnasio de Bologne. La méthodologie a été présentée dans *Romania* (113, 1992–95), alors que pour les aspects quantitatifs et philologiques on se rapportera au bilan présenté à Pavie en 1994 (cf. *BBSIA*, LVIII, 2006, 807). Cette contribution offre des mises à jour bibliographiques (jusqu'en 2000) et une vaste documentation iconographique (39 images), avec des remarques paléographiques et iconographiques de Stefano Zamboni et de Luciano Bellosi. La plupart des fragments sont de sujet arthurien (32 fragments, 13 manuscrits). Les résultats les plus intéressants du point de vue textuel concernent la *Post-Vulgate* (7 unités très significatives), pour laquelle on verra l'étude de Fanni Bogdanow (*Bulletin of the John Rylands University Library of Manchester*, 80 (1998)) (cf. *BBSIA*, LII, 2000, 348). (I.Finotti)

- 809 LONGOBARDI, Monica, "Icaro-Perceval: tra *étymologie e mythologie*," *Rivista Italiana di Onomastica*, 11 (2005), 371–95.

Unaware of their own name (Perceval of the *Conte du Graal*) and of the myth that precedes them (the 'volatile' Icarus of *Le vol d'Icare*), the two young protagonists, in similar ways, abide by the motto "Know thyself". 'Tabulae rasae', they both set out from an absolute unawareness of self and of the world, to solve riddles and charades that make reference to their identity. Perceval has his name revealed to him through divination, thus discovering his lineage and his destiny as a knight. The twentieth-century Icarus, obsessed with aerodynamics, effects yet another fatal fall from the sky. In both cases, it is clear that having recourse to the *nice* type is also a narrative expedient by the

respective authors (Chrétien de Troyes and Raymond Queneau) to avoid the omniscience of myth and fate and to enable us to play 'blind-man's-buff' with the character. Common experiences are therefore resolved into a chain of enjoyable 'qui pro quo'. Even though, as always, everything was already laid down in the name.

- 810 MULA, Stefano, "Tradurre *Ipomedon*: l'esperienza medio-inglese," in *Sulla traduzione letteraria. Figure del traduttore. Studi sulla traduzione. Modi del tradurre*. Ravenna: Longo, 2001, pp. 93–112.

S. M. analyse la traduction en prose en moyen anglais (XV^e siècle) de l'*Ipomedon* de Hue de Rotelande. Cette version, connue comme *Ipomedon C* d'après la classification de Koebling (1889) et très peu étudiée, fut composée pour le jeune Richard, duc de Gloucester, futur Richard III d'Angleterre. À travers l'analyse comparée du texte anglo-normand et de sa traduction anglaise, S.M. entre dans l'atelier du traducteur pour en expliquer les choix: cette nouvelle rédaction, en tirant l'*Ipomedon* de l'oubli pour un bref moment, l'a transformé en un texte didactique pour un noble anglais du XV^e siècle. (M.C.T.)

- 811 PAGANI, Walter, "Vergogna e altri affanni da Alexis a Lancelot. Un excursus," in *Figures du théâtre du monde. Studi in onore di Giancarlo Fasano*, a cura di Anna Maria RAUGEL. Pisa: ETS, 2005, pp. 29–49.

Dans cet article, consacré à la réception du thème de la pudeur dans la littérature française médiévale, Chrétien de Troyes occupe une place particulière, pour son habilité à tracer le portrait psychologique des personnages, notamment dans *Erec et Enide* et *Le Chevalier de la Charrete*. (F.C.)

- 812 PICONE, Michelangelo, "La morta viva: il viaggio di un tema novellistico," in *Autori e lettori di Boccaccio. Atti del Convegno Internazionale di Certaldo, 20–22 settembre 2001*, a cura di Michelangelo PICONE. Firenze: Cesati, 2002, pp. 11–26.

Cette contribution, centrée sur Boccace (*Dec.* X, 4), ne manque pas de resituer le motif de la 'morte vivante' au sein d'une riche tradition folklorique et littéraire: parmi les textes évoqués, le *Cligés* de Chrétien de Troyes. (M.C.T.)

- 813 PIEMONTESE, Angelo Michele, "Tracce del romanzo di Artù in testi narrativi persiani," in *Medioevo romanzo e orientale. Macrotesti fra Oriente e Occidente*. Atti del IV Colloquio Internazionale, Vico Equense, 26–29 ottobre 2000, a cura di Giovanna CARBONARO et al. Soveria Mannelli: Rubbettino, 2003, pp. 295–312.

A. M. P. propose quelques rapprochements lexicaux et thématiques entre certaine nomenclature arthurienne et des étymons/sources arabes et persans. (M.C.T.)

- 814 PIOLETTI, Antonio, "Artù e l'Etna," in *Atti del Premio-Convegno Brancati-Zafferana 1997–2002, Sicularum Gymnasium*, 56/1 (2003), 17–22.

Synthèse de l'article publié sous le titre "Artù, Avallon, l'Etna" in *Quaderni Medievali*, 28 (1989), 6–35 (cf. *BBSIA*, XLII, 1990, 124). (M.C.T.)

- 815 PUNZI, Arianna, *Tristano. Storia di un mito*. Roma: Carocci, 2005, 194 p. Biblioteca Medievale, Saggi, 18.

Ce volume s'ouvre sur la reconstruction de la légende; il comprend cinq chapitres consacrés respectivement à Thomas, Béroul, aux adaptations courtoises allemandes et anglaises, jusqu'à la réception de la matière tristanienne en Italie et à des rapprochements croisés. A. P. présente chaque réalisation littéraire médiévale de la légende dans une perspective à la fois diachronique et comparative. Le choix des textes (abondants et pourvus de traduction) est fonctionnel moins à l'anthologie qu'à l'écriture d'une "histoire de l'histoire" de Tristan, à travers le débat critique ponctuellement mis à jour. (F.C.)

- 816 ROSSI, Carla, "Brevi note su Marie de Meulan (ca. 1000–1060), un'improbabile Marie de France," *Critica del testo*, 7/3, (2004), 1147–55.

À partir de l'hypothèse avancée par U. T. Holmes en 1932, d'autres critiques (R. D. Whichards 1950, P. N. Flum 1961–62, P. Grillo 1988, Y. de Pontfarcy 1995, S. M. Barillari 2004) ont plus ou moins accepté l'identification de Marie de France avec Marie de Meulan. Sur la base des documents conservés, C. R. refuse cette conjecture et montre que, selon toute probabilité, Marie de Meulan vécut toujours en France,

pendant la première moitié du XI^e siècle. Le mystère de l'identité historique de l'auteur des *Lais* reste par conséquent entier. (M.C.T.)

- 817 RUSTICALI, Grazia, *Da Enid a Guinevere. Le storie arturiane di Tennyson*. Roma: Carocci, 2004, 240 p. Biblioteca Medievale, Saggi, 15.

An unprecedented revival of the Arthurian legend took place in the arts and popular culture of Victorian Britain and fascinated a broad spectrum of the contemporary public. Retold and reshaped for the modern world by such authors as William Morris and Sir Walter Scott, and envisioned in the paintings of the Pre-Raphaelite Brotherhood, the Arthurian ideal was best expressed in the poems of Alfred Tennyson. The legend – in its modified nineteenth-century form – informed a whole society's view in which the chivalric standard established a code of manly honour, in which women inspired the actions of men. G. R. tackles the issue of (ideal) Victorian womanhood as it is personified in Tennyson's *Idylls of the King* by such characters as Enid, Elaine, Vivien, Ettarre, Lynette, and Guinevere. The study of symbols and landscapes in *Idylls of the King* and the ample use of quotations help Rusticali place Tennyson's poems in the wider setting of medieval Arthurian literature (perhaps with a slight preference for Chrétien de Troyes and *The Mabinogion*, to Malory's detriment) and later works depicting female figures. Rusticali carries out a comprehensive analysis of dialogue and concentrates on the women's use of the spoken word and on the observation of the syntactic and lexical means employed. (M.L.Maggioni)

- 818 *Lo spazio letterario del Medioevo. 2. Il Medioevo volgare*, dir. Piero BOITANI, Mario MANCINI, Alberto VARVARO, vol. IV: *L'attualizzazione del testo*, Roma: Salerno, 2004, 774 p.

Les chapitres concernant la matière arthurienne sont les suivants: Joerg O. FICHTE, "Adattamenti delle leggende di Artù e Tristano," pp. 91–124; Francesco ZAMBON, "Castelli del Graal," pp. 125–62; Sarah KAY, "Le donne nella società feudale: la dama e il dono," pp. 545–72. (B.F.)

- 819 VATTERONI, Sergio, "Estrange amor," *MR*, 28 (2004), 366–69.

Cette réflexion a pour objet les vers célèbres du *Tristan* de Thomas, *Entre ces quatre ot estrange amor;/tut en ourent painne e dolur*: la plupart des critiques a traduit 'estrange' comme 'étrange', sauf

Christiane Marchello-Nizia, qui traduit ‘douloureux’. Selon Vatteroni, les quatre personnages (le roi Marc, Tristan, Iseut, Iseut aux Blanches Mains) souffrent parce que leur amour n’est pas réciproque et qu’ils ne peuvent jouir d’un amour complet, c’est-à-dire posséder le cœur et le corps de l’être aimé. S. V. estime que ‘estrangle’ doit être interprété comme ‘étranger’, et il en cherche la preuve dans le latin ecclésiastique, surtout dans un passage du *De contemplando Deo* où Guillaume de Saint-Thierry affirme que celui qui ne peut pas obtenir ce qu’il désire est malheureux (‘miser’) et que le malheur est complètement étranger (‘aliena’) à la béatitude: le sens d’‘estrangle amor’ serait donc celui d’amour ‘discordant’. (M.C.M.)

- 820 VILLORESI, Marco, “La tradizione manoscritta dei testi cavallereschi in volgare. Cantari, poemi, romanzi in prosa,” in *Intorno al testo. Tipologie del corredo esegetico e soluzioni editoriali*, Atti del convegno di Urbino, 1–3 ottobre 2001. Roma: Salerno, 2003, pp. 143–72.

M. V. souligne l’importance de la typologie des manuscrits véhiculant les textes centrés sur des héros carolingiens et arthuriens (tels que *Tavola Ritonda*, *Cantari di Carduino*, *Cantari di Tristano* etc.). Illustrations, mise en page, sélection des textes transmis permettent d’établir l’identité sociale des destinataires des œuvres. (B.B.A.)

- 821 ZAMBON, Francesco, “Lo scudo spezzato,” in *Il romanzo. Volume quinto. Lezioni*, a cura di Franco MORETTI, Pier Vincenzo MENGALDO, Ernesto FRANCO. Torino: Einaudi, 2003, pp. 29–45.

F. Z. propose une lecture critique du *Lancelot en prose* fondée sur la version non-cyclique publiée en 1980 par Elspeth Kennedy (cf. *BBSIA*, XXXIII, 1981, 426). Après une analyse indispensable, étant donné le recueil dans lequel est publiée cette étude, F. Z. examine l’organisation narrative du roman caractérisée par la technique de l’entrelacement, sa dimension spatiale et temporelle et la présence constante de l’élément merveilleux. (B.F.)

III. – COMPTES RENDUS

- 822 AIRÒ, Anna, “Tessitrici di parole (Philomena, Fresne . . .),” in *Il racconto nel Medioevo romanzo. Atti del Convegno*,

Bologna, 23–24 ottobre 2000. *QFRB*, 15 (2002), 181–95 (cf. *BBSIA*, LVI, 2004, 739).

C.R. par Laura Rasi, *Critica del Testo*, 7/3 (2004), 1320–21.

- 823 ALVAR, Carlos, “*Tristanes* italiani y *Tristanes* castellanos,” in *Testi, generi e tradizioni nella Romània medievale*, *Atti del VI Convegno della Società Italiana di Filologia Romanza* (Pisa, 28–30 settembre 2000), a cura di Fabrizio CIGNI e Maria Pia BETTI, *SMV*, 47 (2001), pp. 57–75 (cf. *BBSIA*, LV, 2003, 682).

C.R. par Arianna Punzi, *Critica del Testo*, 7/3 (2004), 1285–86.

- 824 *L'amante prigioniero*, a cura di Martina DI FEBO. Alessandria: Edizioni dell'Orso, 2002. Gli Orsatti. Testi per un Altro Medioevo, 16 (cf. *BBSIA*, LV, 2003, 679).

C.R. par Francesco Benozzo, *RCPHR*, 4–5 (2003–2004), 38–43; réplique de Martina Di Febo, 43.

- 825 BENEDETTI, Roberto, “Un frammento del *Roman de Tristan* en prose fra tradizione toscana e tradizione veneta (Udine, Archivio di Stato, fr. 110),” *SMV*, 49 (2003), 47–69 (cf. *BBSIA*, LVI, 2004, 730).

C.R. par Arianna Punzi, *Critica del Testo*, 7/3 (2004), 1334–35.

- 826 *Blandin di Cornovaglia*, a cura di Sabrina GALANO. Alessandria: Edizioni dell'Orso, 2004. Gli Orsatti. Testi dell'Altro Medioevo, 19 (cf. *BBSIA*, LVII, 2005, 625).

C.R. par Alberto Varvaro, *MR*, 28 (2004), 466.

- 827 BOTTANI, Giorgia, “Tracce di antichi riti venatori nei romanzi di *Tristano*,” in *Divertimenti del desiderio. Dal giullare allo schermo*. Roma: Viella, 2001, pp. 213–26. *Anticomoderno*, 5 (cf. *BBSIA*, LV, 2003, 690).

C.R. par Massimiliano Gaggero, *Critica del Testo*, 7/3 (2004), 1292–93.

- 828 BUSBY, Keith, *Codex and Context. Reading Old French Verse Narrative in Manuscript*. Amsterdam-New York: Rodopi, 2002 (cf. *BBSIA*, LV, 2003, 766).

C.R. par Margherita Lecco, *RCPHR*, 4–5 (2003–2004), 102–107.

C.R. par Alberto Varvaro, *MR*, 28 (2004), 466.

C.R. par Maria Colombo Timelli, *SF*, 145, XLIX (2005), 125–26.

- 829 CARAFFI, Patrizia, *Figure femminili del sapere (XII–XV secolo)*. Roma: Carocci, 2003 (cf. *BBSIA*, LVI, 2004, 810).

C.R. par Ilaria Calisti, *Schede Umanistiche*, n.s. 18/2 (2004), 167–74.

- 830 CHRÉTIEN DE TROYES - GODEFROY DE LEIGNI, *Il Cavaliere della carretta (Lancillotto)*, a cura di G. Pietro BELTRAMI. Alessandria: Edizioni dell’Orso, 2004. (cf. *BBSIA*, LVII, 2005, 626).

C.R. par Olivier Collet, *RCPHR*, 4–5 (2003–2004), 90–92; réplique de Pietro G. Beltrami, 92–93.

C.R. par Alberto Varvaro, *MR*, 28 (2004), 469.

C.R. par Maria Colombo Timelli, *SF*, 147, XLIX (2005), 611–12.

- 831 COLOMBO TIMELLI, Maria, *Lancelot et Yvain au Siècle des Lumières. La Curne de Sainte-Palaye et la Bibliothèque Universelle des Romans*. Milano: LED, 2003 (cf. *BBSIA*, LVI, 2004, 732).

C.R. par Gianni Mombello, *SF*, 145, XLIX (2005), 168.

C.R. par Richard Trachsler, *SF*, 146, XLIX (2005), 387–88.

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- 849 *Mélusine ou la Noble Histoire de Lusignan*, ed. e trad. a cura di Jean-Jacques VINCENSINI. Paris: Librairie Générale Française, 2003. Lettres Gothiques.
C.R. par Charmaine Lee, *RCPhR*, 4–5 (2003–2004), 67–73; réplique de Jean-Jacques Vincensini, 74–76.

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- 854 RAOUL DE HOUDENC, *La Vengeance Raguidel*, édition critique par Gilles ROUSSINEAU. Genève: Droz, 2004. Textes Littéraires Français, 561 (cf. *BBSIA*, LVII, 2005, 1037).

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- 858 SORIANO ROBLES, Lourdes, “*E qui vol saver questa ystoria, leçia lo libro de miser Lanciloto: a vueltas con el final original del Tristan en prosa castellano*,” *SMV*, 49 (2003), 203–17 (cf. *BBSIA*, LVI, 2004, 764).
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C.R. par Alberto Varvaro, *MR*, 28 (2004), 317–18.
- 860 TRACHSLER, Richard, “*Tant de lettres sur un petit bastun: le Lai du Chèvrefeuille devant la critique littéraire (1200–2000)*,” *MR*, 27/1 (2003), 3–32 (cf. *BBSIA*, LVII, 2005, 655).
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- 861 *Tristano e Isotta. La fortuna di un mito europeo*, a cura di Michael DALLAPIAZZA. Trieste: Edizioni Parnaso, 2003 (cf. *BBSIA*, LVI, 2004, 770).
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- 862 TYSSENS, Madeleine, "Amors tençon et bataille (R.-S. 121)," *Cultura Neolatina*, 62 (2002), 19–41.
C.R. par Yan Greub, *RCPPhR*, 4–5 (2003–2004), 196–208; réplique de Madeleine Tyssens, 208–15.
- 863 VICTORIN, Patricia, *Ysaïe le Triste. Une Esthétique de la Confluence. Tours, Tombeaux, Vergers et Fontaines*. Paris: Champion, 2002 (cf. *BBSIA*, LV, 2003, 273).
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C.R. par Richard Trachsler, *RCPPhR*, 4–5 (2003–2004), 215–29.

IV.– RÉIMPRESSIONS

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Ce célèbre recueil d'études, plusieurs fois réimprimé, contient l'essai "Artù nell'Etna" (p. 375–408). (B.F.)
- 866 MENEGHETTI, Maria Luisa, "Il castello d'amore e il giardino dei piaceri," in *Il castello, il convento, il palazzo e altri scenari dell'ambientazione letteraria*, a cura di Marinella CANTELMO. Firenze: Olschki, 2000, pp. 57–65.
Article déjà paru sous le titre: "Il giardino dei piaceri e il castello d'amore. Qualche appunto sui luoghi della 'quête' amorosa," in *Guerres, voyages et quêtes au Moyen Âge. Mélanges offerts à Jean-Claude Faucon*, Paris: Champion, 2000, pp. 281–88 (cf. *BBSIA*, LIII, 2001, 260). (B.F.)

JAPON

BIBLIOGRAPHIE POUR 2005 ÉTABLIE PAR YOKO HEMMI, YOICHI SHIMAZAKI ET SO SHITANDA

II.-ETUDES CRITIQUES

- 867 AMAZAWA, Taijiro, “Graal, Sang et Eclat,” *Gengo Bunka* (Meijigakuin Univ.), 22 (2005), 1–13 (en japonais).

Si l’on considère la scène du cortège du Graal dans *Perceval* avec les passages chez Robert de Boron de la Cène jusqu’à la Résurrection, la double hantise du Sang et de l’Eclat apparaît déjà chez Chrétien, révélant l’origine inséparable de sa dualité. (T.A.)

- 868 AMAZAWA, Taijiro, “Du Veissel au Graal,” *Meigaku Futsibun Ronso* (Meijigakuin Univ.), 38 (2005), 1–10 (en japonais).

En examinant dans *Joseph d’Arimathie* de Robert de Boron les passages où Joseph recueille le sang de Jésus avec le texte de *l’Evangile de Nicodème*, la désaffectation du Veissel de la Cène du Graal correspond au processus de la ‘disparition du corps de Jésus’ à ‘l’apparition du Saint Graal’ – c’est là ce sur quoi insiste l’auteur. (T.A.)

- 869 AMAZAWA, Taijiro, “L’inexplicabilité du songe de Cahus dans *Perlesvaus*,” *Etudes de Langue et Littérature Françaises de l’Université de Hiroshima*, 24: Numéro spécial en hommage au Professeur Noboru Harano pour son départ à la retraite (2005), 17–19 (en français).

L'intrusion du rêve dans la réalité, énigme particulière du cas de Cahus, nous pouvons la comprendre par l'analogie avec la bande de Möbius. Mais à l'intérieur du conte ce songe reste toujours inexpliqué parce que, dit l'auteur, il s'agit de l'inexplicabilité même qui a survécu au Moyen Age comme l'essence primordiale des pensées mythologiques. (T.A.)

- 870 FUWA, Yuri, "Tragedy by unhappe: 'unhappy' in Sir Thomas Malory's *Morte Darthur* and John Lydgate," *Gengo Bunka* (Meijigakuin Univ.), 22 (2005), 38–51 (in Japanese).

The word "unhappy" in Malory indicates some event/person that triggers further tragic incidents which culminate in the final catastrophe. The paper analyses all the usages of Malory's "unhappy" and argues Lydgate's *Troy Book* might have shaped Malory's idea of the fall of King Arthur's kingdom. (Y.F.)

- 871 FUWA, Yuri, "Welsh Inundation Stories," in *The Flood Myth of the World*, ed. Chiwaki SHINODA and Akinori MARUYAMA. Tokyo: Bensei-Shuppan, 2005, pp. 220–46 (in Japanese).

This paper analyses various Welsh stories and triads and tentatively suggests 'addanc' in *Peredur* and Teithi in *Culhwch ac Olwen*, and a reference to the great flood in *Owein or Chwedyl Iarllles y Ffynnawn* of the *Mabinogi* might reflect some folkloric memories of the Deluge stories in Wales. (Y.F.)

- 872 IMADA, Yoshinobu, "Sur le nom sujet et le pronom personnel sujet exprimé dans la phrase énonciative d'ordre CVS en ancien français – à partir d'un document en prose du XIIIe siècle: *La Queste del Saint Graal*," *Etudes de Langue et Littérature Françaises de l'Université de Hiroshima*, 24: Numéro spécial en hommage au Professeur Noboru Harano pour son départ à la retraite (2005), 372–83 (en japonais).

Il est admis qu'en ancien français, le sujet, qui serait placé après le verbe, est généralement omis dans le cas d'un pronom personnel. Selon ce même principe, le pronom personnel sujet, inversé du fait de la présence en tête de phrase d'un complément d'objet direct ou indirect,

d'un complément circonstanciel, etc., devrait lui aussi naturellement et de façon aussi fréquente être sous-entendu. Or, en réalité, les cas contraires ne sont pas rares dans les textes en ancien français. Dans cette étude, nous nous sommes attachés à définir le rapport existant entre les noms sujets et les pronoms personnels sujets exprimés, postposés au verbe, à partir d'un document en prose du XIII^e siècle: *La Queste del Saint Graal*. (Y.I.)

- 873 INOUE, Tomie, "L'image des arbres dans les lais et les romans au Moyen Age," *Bulletin de l'Université de Beppu pour le 3e cycle*, 7 (2005), 57–65 (en français).

Il se trouve beaucoup de noms d'arbres dans les lais et les romans au Moyen Age. L'auteur veut éclaircir les images des arbres et leurs efficacité dans des lais et des romans européens, surtout dans les romans de Tristan. (T.I.)

- 874 INOUE, Tomie, "Le rêve et la vision que l'on a confiés à travers des images des arbres," *Bulletin de l'Université de Beppu*, 46 (2005), 71–82 (en japonais).

Au Moyen Age, on vit dans la forêt et y rencontre de différents arbres. En citant plusieurs détails en comparaison des versions différentes des romans de Tristan, l'auteur analyse les images de ces arbres et le rêve et la vision que l'on y a confiés. (T.I.)

- 875 KONUMA, Yoshio, "La vengeance du roi d'Escavalon et le sermon de l'ermite: carrefour de deux itinéraires dans *Le Conte du Graal* de Chrétien de Troyes," *Gengo Bunka* (Meijigakuin Univ.), 22 (2005), 64–87 (en français).

Il s'agit d'une hypothèse sur la fonction du Graal et de la Lance-qui-saigne dans *Le Conte du Graal*. Pourquoi l'épisode de l'ermite où Perceval fait son apparition est-il inséré entre les deux épisodes concernant exclusivement Gauvain? En partant de certaines symétries remarquables entre les deux volets du diptyque, l'auteur considère que le sermon de l'ermite est une clef pour élucider paradoxalement la vengeance du roi d'Escavalon et l'énigme de la Lance-qui-saigne. *Le Conte du Graal* n'est pas nécessairement inachevé, son sujet central se dissimule à l'entrecroisement des deux missions, c'est-à-dire au 'carrefour' des deux itinéraires, engagés alternativement par Perceval et Gauvain. (Y.K.)

- 876 KONUMA, Yoshio, “La Souveraineté de Gauvain dans le Château Merveilleux,” *Etudes de Langue et Littérature Françaises de l’Université de Hiroshima*, 24: Numéro spécial en hommage au Professeur Noboru Harano pour son départ à la retraite (2005), 118–57 (en français).

Réflexions sur la figure ambivalente de Gauvain dans l’épisode du Château Merveilleux du *Conte du Graal*. La partie-Gauvain se constitue de bien des éléments énigmatiques qui ne sont pas clairement élucidés par le rapprochement structurel entre l’aventure de Perceval et celle de Gauvain. L’épisode du Château Merveilleux est l’exemple concret de cette question, l’auteur suppose que certaines aventures de Gauvain se développent paradoxalement en opposition avec *Le Chevalier au Lion*. La souveraineté du Château Merveilleux et l’ambiguïté de cet épisode se définissent par cette intertextualité, le neveu du roi Arthur porte mal le nom du “Chevalier au Lion”. (Y.K.)

- 877 Nakao, Yūji, *Philological and Textual Studies of Sir Thomas Malory’s Le Morte Darthur*. Nagoya: Fubaisha, 2005, 76 p. (in Japanese).

This booklet, written in Japanese for general readers, demonstrates how philological/linguistic studies of the Winchester Malory and Caxton’s Malory help to solve various controversial problems that have arisen with regard to the two versions referred to above: ‘who revised Caxton’s Book V?’, ‘is the linear derivation from the Winchester Malory to Caxton’s Malory (with one intermediate text between them) possible?’, etc., are problems in point. (Y.N.)

- 878 NII, Akiko, “Second-Person Singular Pronoun T-Form/V-Form: A Study of *The Awntyrs off Arthure* and Its Authorship,” *Shuryu*, 66 (2005), 1–17 (in Japanese).

In two episodes in *The Awyntys*, ‘T’ is used as a regular form of second person pronoun. In addition, Gawain’s choice of ‘V’ to his superiors can be found in both episodes. These similarities between two episodes might be a clue to examine its debatable authorship. (A.N.)

- 879 SASAKI, Shigemi, “Espaces génétiques de récits – de ‘la fontaine sous le pin’ à ‘la fontaine sous l’olivier,’” in *Mythes, Symboles, Cultures: Mélanges offerts à Atsuhiko Yoshida*, textes réunis par Chiwaki SHINODA. Nagoya: Librairie Rakuro, 2005, pp. 173–92 (en japonais).

Une analyse interne des deux espaces, dans un premier temps, d'une portée majeure du *Roman de la Rose*, est suivie d'examens comparatifs, dans un second temps, des textes de Chrétien de Troyes (*Yvain* et *Cligès* entre autres) ainsi que de Béroul et la *Folie Tristan de Berne* (S.S.)

- 880 SHIMAZAKI, Yoichi, "Le Voyage du roi Marc vers le royaume de Logres: Un point de vue sur le *Tristan en prose*," *Gengo Bunka* (Meijigakuin Univ.), 22 (2005), 14–25 (en japonais).

Le comportement de Dinadan, qui est tantôt pragmatique et moqueur, tantôt conventionnel vis-à-vis des valeurs chevaleresques, et sa supériorité inconsistante sur le roi Marc pendant l'épisode de leur voyage vers le Logres (éd. Droz, vol. IV) sont régis par sa capacité de manipuler les informations. (Y.S.)

- 881 SHOJI, Kuniko, "The Birth and Infanthood of Gawain," in *The Sword and the Love: Studies on Medieval European Literature*. Tokyo: Chuo Univ. Press, 2004, pp. 93–116 (in Japanese).

The paper surveys Gawain's childhood from Geoffrey of Monmouth to *Les Enfances Gauvain*, and goes on to analyse *The Rise of Gawain* based on the survey. It demonstrates how Gawain's crossing of water at pivotal points of his life reveals Gawain's identity and leads him to glory. (K.S.)

- 882 SHOJI, Kuniko, "Knight's Education and Knight's Text," *Gengo Bunka* (Meijigakuin Univ.), 22 (2005), 26–37 (in Japanese).

The paper examines how the tradition of the 'mirrors of princes' affected the education of the nobles, how Caxton's *The Book of the Order of Chivalry* intended to awaken the knights' interest in the Arthurian stories and how Caxton presented Malory in this context. (K.S.)

- 883 STANESCO, Michel, "Le paradoxe du Moyen Age," *Etudes de Langue et Littérature Françaises de l'Université de Hiroshima*, 24: Numéro spécial en hommage au Professeur Noboru Harano pour son départ à la retraite (2005), 286–302 (en français).

L'histoire 'de longue durée' saisit aujourd'hui le Moyen Age comme une 'mentalité du multiple'. C'est le Ve siècle qui a inventé les termes de 'modernus' et de 'postmodernus'. La conséquence en est le rétrécissement spectaculaire de notre modernité humaniste et l'étendue de l'ancien Moyen Age, devenu un concept-éponge. Ces interrogations ont un impact certain sur les études littéraires. Curtius ignorait déjà les seuils conventionnels entre les époques. Pour Zumthor, la culture médiévale est une abréviation d'efficacité douteuse. A propos du Moyen Age, les littéraires parlent de nos jours de renaissances, d'affinités baroques, romantiques, surréalistes. Le 'Moyen Age long' est devenu une sorte de 'nœud de l'histoire', ce qui nous invite à établir avec les œuvres littéraires de nouvelles réactions affectives. (M.S.)

- 884 TAKAMIYA, Toshiyuki, "Comic Relief in Medieval English Literature: The Case of Football in *Sir Gawain and the Green Knight*," *Geibun Kenkyu*, 88 (2005), 180–84 (in Japanese).

A short note to argue that "The fayre hede fro the halce hit to the erthe, | That fele hit foyned with her fete, there hit forth roled | The blod brayd fro the body, that blykked on the grene" (*SGGK*, ll. 427–29) serves as a splendid comic relief to the otherwise tense moment of the Green Knight having been beheaded by Gawain. (T.T.)

- 885 TAKENAKA, Hatsuko, "Medieval Reading, Christianity and Dreams in the Arthurian Narratives," *Anglo-Saxon, Norse, and Celtic Studies Report on the Research Projects*, 80 (2004), 70–92 (in English).

The paper focuses on the features and reasons for the changes to the dreams of Arthur and why they were preserved in the Arthurian narratives, by considering the association with the matter of the audience and the Christianity in the Middle Ages. (H.T.)

- 886 WATANABE, Kôji, "Le personnage d'Iseut dans les romans tristaniens du Moyen Age et ses prototypes," in *La France: Aspects économiques, culturels et sociaux*. Tokyo: Chuo Univ. Press, 2005, pp. 97–112 (en japonais).

Les adaptations médiévales en allemand et en norvégien des récits tristaniens français nous autorisent à supposer que le personnage d'Iseut la Blonde aurait comme prototype l'unique déesse irlandaise Brigit,

douée du pouvoir de se métamorphoser en oiseau. Brigit et ses deux sœurs annoncent également les trois Iseuts (Iseut la Blonde et sa mère ainsi que Iseut aux Blanches Mains) qui apparaissent dans les romans français comme une triade de déesses du destin. L'irlandaise Grainne, autre prototype possible d'Iseut la Blonde, vient corroborer son caractère solaire, par opposition à Iseut aux Blanches Mains, figure lunaire par excellence. (K.W.)

- 887 WATANABE, Kôji, “L'énigme du ‘netun’ dans *Yvain de Chrétien de Troyes*: monstre marin ou divinité dégradée?” in *Mythes, Symboles, Cultures: Mélanges offerts à Atsuhiko Yoshida*, textes réunis par Chiwaki SHINODA. Nagoya: Librairie Rakuro, 2005, pp. 717–42 (en japonais).

Il s'agit d'un essai d'interprétation mythologique du ‘netun’. Le ‘netun’, forme de démon attestée uniquement par la copie de Guiot, doit être resitué dans un réseau de plusieurs variantes (nuiton, nuitun, luiton etc.). Le ‘nuitun’ du *Roman de Troie* ainsi que le ‘noitun’ du *Roman de Thèbes* nous incitent à supposer que le ‘netun’ aurait eu comme prototype un monstre marin capable de donner naissance à un cheval féérique. En revanche, la dimension terrestre que revêtent les deux fils du ‘netun’ nous conduirait plutôt à voir dans ce dernier une forme dégradée du Neptune gallo-romain, dieu des lacs et des rivières. (K.W.)

- 888 WATANABE, Kôji, “*La Mule sans frein* et le conte-type AT325,” *Journal of the Institute of Cultural Science* (Univ. Chuo), 53 (2005), 177–98 (en japonais).

L'auteur émet l'hypothèse selon laquelle le conte-type 325 dans la classification internationale des contes (‘Le magicien et son élève’), fournirait l'un des canevas narratifs de *La Mule sans frein* de Païen de Maisières. Le cheval muni d'une bride dans le conte n'est autre que le garçon privé de la possibilité de fuir de chez son maître pour retrouver sa forme humaine, alors que ‘la mule sans frein’ dans le roman symboliserait soit une jeune fille cherchant son futur mari, soit Gauvain, éternel célibataire. (K.W.)

- 889 WATANABE, Kôji, “Le roman arthurien et la mythologie de l'ours,” *Bulletin de la Faculté des sciences économiques de l'Université Chuo, Numéro spécial pour son 100^e anniversaire* (2005), 531–49 (en japonais).

La relecture du roman arthurien à la lumière de la mythologie de l'ours permet d'éclaircir des énigmes que les analyses littéraires et historiques peuvent difficilement résoudre. Ainsi le combat contre un ours (ou un géant) constitue pour un chevalier une étape indispensable dans l'initiation guerrière, comme le prouve Ider, tueur de l'ours. La vie du roi Arthur (l'ours en langues celtiques), commençant par sa naissance exceptionnelle jusqu'à sa 'dormition', révèle une étroite relation avec le mode de vie ursin. (K.W.)

- 890 WATANABE, Kôji, "Le mythe caniculaire et la folie d'Yvain," *Etudes de Langue et Littérature Françaises de l'Université de Hiroshima*, 24: Numéro spécial en hommage au Professeur Noboru Harano pour son départ à la retraite (2005), 544–59 (en japonais).

Dans *Yvain* de Chrétien de Troyes, c'est au mois d'août que le héros est frappé de folie, après avoir manqué à la promesse qu'il avait faite à sa femme. Certes, d'un point de vue psychologique, son état peut s'expliquer par le désespoir. Mais une relecture de l'épisode de la folie à la lumière du mythe de la Canicule permet de proposer une interprétation calendaire. C'est dans le contexte astrologique et zodiacal que la folie d'Yvain acquiert un sens mythologique, comme l'a magistralement démontré Philippe Walter. (K.W.)

- 891 YOKOYAMA, Ayumi, "Joseph d'Arimathie et l'ânesse: l'identité chevaleresque dans le *Perlesvaus*," *Etudes de Langue et Littérature Françaises de l'Université de Hiroshima*, 24: Numéro spécial en hommage au Professeur Noboru Harano pour son départ à la retraite (2005), 560–71 (en japonais).

Remarque sur la monture de Perceval, la 'mule blanche', qui dérive probablement de l'ânesse de Joseph d'Arimathie dans l'*Évangile de Nicodème*. Elle représente avec efficacité l'arrivée d'un messie et la 'chevalerie céleste'. (A.Y.)

- 892 YOKOYAMA, Ayumi, "Le corps du roi Arthur et le Graal: la justice dans l'écriture médiévale," *Gengo Bunka* (Meijigakuin Univ.), 22 (2005), 52–63 (en japonais).

Dans les romans du Graal, y compris le *Perceval* de Chrétien de Troyes, le corps du roi Arthur représente le royaume avec la grandeur ainsi que

la fragilité, et le Graal le complète en fournissant la finalité communautaire. L'auteur considère la possibilité de l'influence de la discussion théologique du 'corpus mysticum'. (A.Y.)

- 893 YOKOYAMA, Ayumi, "Le verbe 'veoir' chez Robert de Boron: le témoignage oculaire et la création liturgique du roman," in *Vocabulaire de l'Ancien Français*, édité par Noboru HARANO. Hiroshima: Editions Keisuishu, 2005, pp. 39–64 (en français).

Etude lexicologique du verbe 'veoir'. Pour Robert, l'ultime acte de voir, bref voir et aimer Dieu, apporte l'accord du 'sens' et 'senefiance'. Joseph d'Armathie incarne ainsi le sujet authentique de perception et de possession du corps divin, d'où vient l'adaptation du Graal, un autre 'corpus mysticum'. Malheureusement l'interprétation médiocre des prosateurs a dégradé sa seule et unique rencontre ("Jhesu Crist vit, et en sen cuer l L'aama mout", vv. 201–02) en ajoutant "en plusieurs lieux" après "vit", et l'a défini comme un simple disciple, ce qui a dû abîmer la richesse liturgique et théologique en vers. (A.Y.)

THE NETHERLANDS

BIBLIOGRAPHY FOR 2005 COMPILED BY FRANK BRANDSMA AND MARJOLEIN HOGENBIRK²

I. – EDITIONS AND TRANSLATIONS

- 894 MINNEN, Bart, and Geert CLAASSENS, “De *Roman van Lancelot* in Middelnederlands proza. Het fragment-Wezemaal,” *TNTL*, 121:2 (2005), 169–83.

The authors give a transcription, as well as a codicological and a textual description of a recently found fragment. They identify it as being part of the prose translation of the prose *Lancelot* in the manuscript that the ‘Rotterdamse fragmenten’ also belong to, and they give some information about the barony of Wezemaal, where the fragment was found.

II. – STUDIES

- 895 BEZELLA-BOND, Karen, “Blood and Roses: Maytime and Revival in the Morte Darthur,” in Douglas L. BIGGS, Sharon D. MICHALOVE, and A. COMPTON REEVES (eds.), *Reputation and Representation in Fifteenth-Century Europe*. Leiden: Brill, 2004, pp. 187–210.

2. With the assistance of Myrthe van Geens, Jasmijn van Huis, Di-Jonne der Kinderen, Marije Pots, and Daniël Valkenhoff.

Discusses the May encomium and Guinevere's disastrous Maying expedition in Malory's Tale Seven as an invitation to the reader to emphatically share and enjoy the past, while at the same time the episode stresses the mutability of the world (e.g. in the blooded flowers-motif).

- 896 BESAMUSCA, Bart, "De complete held: Over drie avonturen in *Ogier von Dänemark*," in Remco SLEIDERINK, Veerle UYTTERSROT, Bart BESAMUSCA (eds.), *Maar er is meer. Avontuurlijk lezen in de epiëk van de Lage Landen. Studies voor Jozef D. Janssens*. Amsterdam: Amsterdam University Press/Leuven: Davidsfonds, 2005, pp. 61–77.

Argues that in three adventures of the *Ogier von Dänemark*, a fourteenth century *chanson de geste* in a German dialect, elements from the Arthurian tradition can be found. It concerns possible influence from *Erec et Enide*; the *Lancelot-Grail Cycle* and the *Chevalier au Lion*. The references to the Arthurian texts have their function in the characterisation of the main character Ogier as a complete hero.

- 897 BIEMANS, Jos A. A. M., "De 'corrector' in de Lancelotcodex. Een hachelijk avontuur, waarbij aan het eind toch een nieuw perspectief gloort," in *Maar er is meer*, pp. 359–71 (cf. *BBSIA*, LVIII, 2006, 896).

Considers the activities of the so-called corrector in the *Lancelot compilation* as a non-completed experiment. The interventions may be interpreted as a modernisation of the compilation's already advanced verses into an early prose form.

- 898 BRANDSMA, Frank, "Luisteren naar de spiegel," in *Maar er is meer*, pp. 283–301 (cf. *BBSIA*, LVIII, 2006, 896).

Secondary characters and protagonists may mirror the emotions an author endeavoured to evoke in his audience, as examples of a herald and damsel in Chrétien's *Lancelot* and its prose rendition, and of Lancelot in the Middle Dutch *Lancelot Compilation* show. The concept of the 'mirror character' is introduced methodologically.

- 899 BRAULT, Gerard J., "The Prose *Lancelot* and the "Galehot Roll of Arms"," in "*De sens rassis*". *Essays in Honor of*

Rupert T. Pickens, eds. Keith BUSBY, Bernard GUIDOT, and Logan E. WHALEN. Amsterdam: Rodopi, 2005, pp. 17–34.

The unpublished coat of arms known as the ‘Urfé Roll’ also contains a section called ‘The Arms of king Galehot and the 30 Kings He Vanquished’, based on a text that was composed earlier and reflects brief references to Galeholt’s past successes in the prose *Lancelot*. The list mentions Pellés, Loth, Ban, Boort, Baudemagu, Claudas, Brangoire, Mark, Uriens, as well as the King of Norgalles and the King of the 100 Knights.

- 900 BUNDEL, Katty de, & Geert CLAASSENS, “*Alle d’aventuren van Logres. Over de samenstelling van de Lancelotcompilatie*,” in *Maar er is meer*, pp. 303–18 (cf. *BBSIA*, LVIII, 2006, 896).

Interpretation of the last part of the *Lancelot* Compilation (from the *Queeste van den Grale to Arturs doet*) as a demonstration of the downfall and emptiness of the concept of worldly knighthood. According to the authors the interpolated romances between the *Queeste* and *Arturs doet* focus on knighthood for the sake of personal glory.

- 901 CARLETON, Carroll W., “One Text, Two Scribes: Manuscript P of *Erec and Enide* (Paris, BnF, fr. 375),” in “*De sens rassis*”, pp. 108–24 (cf. *BBIAS*, LVIII, 2006, 899).

C. W. C. discusses his study of scribe A and scribe B of *Erec and Enide* in manuscript fr. 375. He compares their overall style, their use of letterforms, small capitals, punctuation, abbreviations, spelling differences and the use of coloured capitals. He also briefly discusses omissions.

- 902 CHASE, Carol J., “Christ, the Hermit and the Book: Text and Figuration in the Prologue to the *Estoire del Saint Graal*,” in “*De sens rassis*”, pp. 125–47 (cf. *BBIAS*, LVIII, 2006, 899).

Examines the relationship between text and image in the prologue of the *Estoire del Saint Graal*. The focus lies on the opening illumination, which highlights the source of the book (Christ) and supports the authority accorded to the narrative.

- 903 CORBELLARI, Alain, “Les jeux de l’anneau: fonctions et trajets d’un objet emblématique de la littérature narrative médiévale,” in “*De sens rassis*”, pp. 157–67 (cf. *BBIAS*, LVIII, 2006, 899).

Discussion of the ring as a symbolic object in Beroul’s *Tristan* and in the *La Folie Tristan* texts, as well as in a number of chansons de geste.

- 904 DUINHOVEN, A. M., *Floris, Gloriant en Walewein. Over Middelnederlandse kringloopliteratuur*. Hilversum: Verloren, 2005, 236 p. *Middeleeuwse Studies en Bronnen*, 90.

The love story of Walewein and Ysabele in Penninc and Pieter Vostaert’s *Roman van Walewein* is not based on a fairy tale (as Maartje Draak argued), but on the narrative framework of *Floris ende Blanche fleur* (a faithful translation by Diederic van Assenede of the ‘version aristocratique’ of *Floire et Blancheflor*). D. introduces the concept of ‘kringloopliteratuur’ (‘recycled’ literature) to describe the relationship between the texts.

- 905 FAEMS, An, “*Dus messelic sins wart hi in vare. Fantastische effecten in Middelnederlandse ridderromans*,” in *Maar er is meer*, pp. 79–94 (cf. *BBSIA*, LVIII, 2006, 896).

Briefly mentions Jacob van Maerlant’s *Merlijn* and the *Ferguut* in a discussion of the fantastic/‘merveilleux’ in Middle Dutch texts like *Karel ende Elegast* and *Partonopeus van Bloys*.

- 906 FERLAMPIN-ACHER, Christine, “*Perceforest et Chrétien de Troyes*,” in “*De sens rassis*”, pp. 201–17 (cf. *BBIAS*, LVIII, 2006, 899).

In at least two episodes, *Perceforest* shows direct influence of Chrétien de Troyes: the presentation of the ‘nice’ refers to the *Conte du Graal*, whereas the lion reflects *Yvain*.

- 907 GEPHART, Irmgard, “Textur der Minne: Liebesdiskurs und Leselust in Wolframs ‘Titurel’,” in *ABäG*, 60 (2005), 89–128.

I. G. analyses the love between the young Sigune and Schionatulander in Wolfram von Eschenbach's *Titarel*. The hardship the two suffered during their individual upbringing is of influence to their approach to love, as is witnessed in the dialogues about love and in the scene with the inscribed dog leash.

- 908 GRIMBERT, Joan Tasker, "The Reception of the Tristan Legend in Renaut's *Galeran de Bretagne*," in "*De sens rassis*", pp. 219–31 (cf. *BBIAS*, LVIII, 2006, 899).

The influence of Thomas's *Tristan* on Renaut's *Galeran de Bretagne* has not been noticed before, yet is evident in the description of Fresne (e.g. comparison with Yseut), the use of music and instruments, and the motif of marrying an unloved person resembling one's true love.

- 909 HOGENBIRK, Marjolein, "Wat een held! Humor in *Walewein ende Keye*," in Ton van Strien & Roel Zemel (eds.), *Daer omme lachen die liede*. *Opstellen over humor in literatuur en taal voor Fred de Bree*. Amsterdam: Stichting Neerlandistiek VU/Münster: Nodus Publikationen, 2005, pp. 31–36.

Considers the combination of humour and idealisation in the portrait of the hero Walewein in the thirteenth century romance *Walewein ende Keye*. M. H. also elaborates on the episode which bears resemblance to the version of the 'Dragonslayer'-tale of Thomas's *Tristan*.

- 910 HULT, David F., "From Perceval to Galahad: A Missing Link?" in "*De sens rassis*", pp. 265–81 (cf. *BBIAS*, LVIII, 2006, 899).

The author discusses the de-rhymed version of Chrétien de Troyes's *Chevalier de la Charrette*, paying special attention to its relation to both Chrétien's and the Vulgate *Charrette*, its links to other parts of the *Lancelot-Grail* cycle. He also examines the appointment of Perceval, instead of Galahad, as the Grail hero.

- 911 JANSSENS, Jozef D., & Veerle UYTTERSROT, *Superhelden op perkament. Middeleeuwse ridderromans in Europa*. Amsterdam: Amsterdam University Press/ Leuven: Davidsfonds, 2005. 363 p. Ill.

Superheroes (Roland, Arthur, Gawain, Perceval, Tristan, Eneas, and the Nibelungen) form the basis for a survey of medieval literature and its Nachleben, ranging widely in time, space and art forms.

- 912 JONGEN, Ludo, & Rob STUFKENS, “Stemmen van boven. Heilige wegwijzers in de queeste naar de Graal,” in *Maar er is meer*, pp. 319–37 (cf. *BBSIA*, LVIII, 2006, 896).

In the *Queeste van den Grale*, hermits guide the knights, showing them the right way to go (medieval ‘satnav’), and explaining the divine message in their adventures.

- 913 KAY HARRIS, E., “Censoring Disobedient Subjects: Narratives of Treason and Royal Authority in Fifteenth-Century England,” in *Reputation and Representation*, pp. 211–33 (cf. *BBSIA*, LVIII, 2006, 895).

Malory’s narrator’s comment on the Englishmen that support the traitor Mordred (ed. Vinaver/Field, p. 1229) is connected to how traitors were condemned in England by means of declarations of attainder. The crime of imagining the king’s death is also discussed.

- 914 KELLY, Douglas, “How Did Guiolète Come to Court? Or, the Sometimes Inscrutable Paths of Tradition,” in “*De sens rassis*”, pp. 309–23 (cf. *BBIAS*, LVIII, 2006, 899).

A passage in the *First Perceval Continuation* states that there are different versions of Guiolète’s coming to court. D. K. discusses similar passages (e.g., in Thomas’s *Tristan*), the concepts of genre and ‘model’, intertextuality, audience- and author focused rewriting of a model, and topical invention.

- 915 KOSTKA, Aurélie, “La ville, un Autre Monde? Discontinuité de l’espace urbain dans les romans arthuriens,” in “*De sens rassis*”, pp. 353–63 (cf. *BBIAS*, LVIII, 2006, 899).

In general, cities (‘cité’ and ‘ville’) have a marginal role in Arthurian romance. They do, however, often have otherworldly aspects, as examples from the *First Perceval Continuation* and *Perlesvaus* show.

- 916 LACY, Norris J., “On Armor and Identity: Chrétien and Beyond,” in “*De sens rassis*”, pp. 365–74 (cf. *BBIAS*, LVIII, 2006, 899).

The article observes the relation between arms and armour on the one hand and chivalric identity, identification and recognition on the other, in several medieval romances, including Chrétien de Troyes’s *Perceval* and *Yvain*, the *Merveilles de Rigomer* and the *Prose Tristan*.

- 917 LAHDENSUU, Laura, “Predicting History: Merlin’s Prophecies in Italian XIIth–XVth Century Chronicles,” in E. KOOPER (ed.), *The Medieval Chronicle III. Proceedings of the 3rd International Conference on the Medieval Chronicle, Doorn/Utrecht, 12–17 July, 2002*. Amsterdam-New York: Rodopi, 2004, pp. 93–100.

The allusions to Merlin in the Italian chronicles can be divided into three groups: biographical information, miraculous deeds, and prophecies. In all these categories Merlin seems to be an independent figure rather than part of the Arthurian cycle. Merlin is often presented as a local, Italian character: the prophecies concern most major Italian cities and numerous chronicles contain accounts of Merlin’s curious deeds in Italy.

- 918 LEVELT, Sjoerd, “‘This book, attractively composed to form a consecutive and orderly narrative’: The Ambiguity of Geoffrey of Monmouth’s *Historia regum Britannie*,” in E. KOOPER (ed.), *The Medieval Chronicle II. Proceedings of the 2nd International Conference on the Medieval Chronicle, Driebergen/Utrecht, 16–21 July, 1999*. Amsterdam-New York: Rodopi, 2002, pp. 130–43.

Since its publication in the late 1130s, Geoffrey’s *Historia* has been a central text in insular historiographical discourse. Most appropriations, both medieval and modern, have successively attempted to provide unequivocal interpretations of the text. Its ambiguous nature, however, has often caused such interpretations, in spite of their respective validity, to be contradictory and mutually exclusive. This paper discusses that ambiguity, focussing on Geoffrey of Monmouth’s attitude towards the historiographical tradition in which he wrote his history.

- 919 LINDER, Olivier, “*“Par soulas et par envoiseüre”*: rire et distinction aristocratique dans le *Tristan en prose*,” in “*De sens rassis*”, pp. 375–87 (cf. *BBIAS*, LVIII, 2006, 899).

During the tournament at Louvezerp, the knights meet in the evening and discuss the day’s events. The conversation and laughter of the participants in the talks are discussed, as well as the concept of ‘*envoiseüre*’.

- 920 MADDUX, Donald, “Intratextual Rewriting in the *Roman de Tristan* of Beroul,” in “*De sens rassis*”, pp. 389–402 (cf. *BBIAS*, LVIII, 2006, 899).

Like Thomas, Beroul states that at some points he is making a corrective rewriting of other variants of the *Tristan* story. Beroul also presents intratextual rewritings when he gives multiples variants for episodes and descriptions, as in the episode of the rendez-vous in the orchard or the description of the lover’s dwelling in the Morois Forest.

- 921 MANTINGH, Erwin, “Blow up: Walewein in Utrecht? De laatmiddeleeuwse wandschildering in Klein Drakenburg,” in *Maar er is meer*, pp. 45–61 (cf. *BBSIA*, LVIII, 2006, 896).

The reconstruction of a late medieval wall painting in a Utrecht city castle (‘huis Drakenburg’) shows a fox (or dog?), a knight, and a lady. This could represent characters (especially the enchanted fox-prince Roges) from the *Roman van Walewein*. The connection remains very doubtful, especially since art historians think the reconstruction unreliable.

- 922 MARTÍ, Jordi Sànchez, “Wynkyn De Worde’s Editions of *Ipomydon*: A Reassessment of the Evidence,” *Neophil*, 89 (2005), 153–63.

This paper presents a bibliographical description of the two extant fragmentary copies of *Ipomydon*, and provides new information concerning the collation and watermarks of the Morgan fragment. Next, in the light of the orthographical relation between the printed texts and their manuscript exemplar, it suggests giving chronological precedence to the Morgan copy in contrast to the views of the *Short Title Catalogue*.

Finally, after providing historical evidence for dating the *editio princeps* around 1520–1524, its conclusion reconstructs the ownership history of the Morgan copy.

- 923 MATHEY-MAILLE, Laurence, “L’étymologie dans le *Roman de Rou de Wace*,” in “*De sens rassis*”, pp. 403–14 (cf. *BBIAS*, LVIII, 2006, 899).

As in his *Roman de Brut*, Wace shows a great interest in etymology in the *Roman de Rou*. He plays etymological games and connects history and etymology, especially in those parts of his text that are written in octosyllabic verses.

- 924 McCASH, June Hall, “Philomena’s Window: Issues of Intertextuality and Influence in Works of Marie de France and Chrétien de Troyes,” in “*De sens rassis*”, pp. 415–30 (cf. *BBIAS*, LVIII, 2006, 899).

In this article, Marie de France’s *Laüstic* and Chrétien de Troyes’ *Philomena et Progné* are compared to Ovid’s *Philomela et Procne*, their common source. This study of intertextuality and influence shows that, despite the medieval authors’ completely different approach to the source, Chrétien’s text is in part a tribute to Marie’s work.

- 925 MÉNARD, Philippe, “Les *Prophéties de Merlin* et l’Italie au XIIIe siècle,” in “*De sens rassis*”, pp. 431–44 (cf. *BBIAS*, LVIII, 2006, 899).

Ph. M. introduces a special version of Merlin’s prophecies, written in Old French but referring to events in Italy in the years 1230–1260. The historical background is discussed (the author of the text supports the Guelfs, and detests Ezzelino da Romano), as well as the techniques employed to make the dark prophecies enigmatic.

- 926 MERCERON, Jacques E., “Le miracle et les gués de l’aubépine: signe de salut et seuils de l’aventure dans la matière de France et de Bretagne,” in “*De sens rassis*”, pp. 445–65 (cf. *BBIAS*, LVIII, 2006, 899).

Discusses the motif of the (miraculously flowering) thorn tree in the chansons de geste, as well as the role of ‘thorny’ passages in the Arthurian romances *l’Estoire de Merlin*, *Les merveilles de Rigomer*,

the Didot-Perceval, Heinrich's *Diu Crône*, Beroul's *Tristan*, and the *Lai de l'espine*. Often there is a connection to the 'autre monde'.

- 927 MEUWESE, Martine, "De omzwervingen van enkele boodschappers en een jongleur. Van Bologna via Oxford en Parijs naar Vlaanderen," in *Maar er is meer*, pp. 339–58 (cf. *BBSIA*, LVIII, 2006, 896).

Comparison of the illustrations and scribal hand shows that the *Estoire* fragment Bologna, Archivio di Stato, Raccolta di manoscritti, b. 1 bis, n. 9, and the Ashmole *Lancelot* (Oxford, Bodleian Library, Ashmole 828) used to belong to the same set. The set was probably produced and illustrated in Flanders around 1300, and is stylistically and iconographically related to a larger group, consisting of prose *Lancelot* manuscripts as well as Flemish Alexander romances, books of hours and psalters.

- 928 MICKEL, Emanuel J., "Marie's Use of Monologue and Dialogue in the *Lais*," in "*De sens rassis*", pp. 467–89 (cf. *BBIAS*, LVIII, 2006, 899).

Historical study of the use of monologues and dialogues in classical historical narratives (such as the work of Virgil and Ovid) and medieval romances (such as the work of Chrétien de Troyes and the *Roman d'Eneas*), leading to a discussion of Marie de France's use of monologues and dialogues in the *Lais*.

- 929 MIYASHIRO, Adam, "Disease and Deceit in Béroul's *Roman de Tristan*," *Neophil*, 89 (2005), 509–25.

Béroul's *Roman de Tristan* presents readers with the various processes of "seeming;" a boundary situated between the materialised artefact of the *factual* and the artificial paradigm of *fiction*, stressing, above all, the "made-ness" of truth. One of the most profound moments of rupture in Béroul's poem comes during Yseut's 'escondit' (her legal response to charges of adultery) to King Mark at Mal Pas, where truth is reified against notions of criminality and disease, and is constructed, like written histories, in the spaces between memory and amnesia. Yseut's 'escondit' is exculpatory in its focus on the spectacle of the deformed body of the leper-Tristan; the leper-Tristan becomes emblematic of the ways in which narratives are deployed as truth when they only have the appearance of truth, shifting the truth-claim toward a process of reading and interpretation rather than speech act. (A.M.)

- 930 OOSTROM, F. P. van, “Multiculturele mediëvistiek,” in *Maar er is meer*, pp. 433–45 (cf. *BBSIA*, LVIII, 2006, 896).

The multi-cultural modern reception of Middle Dutch literature by students and writers with a different cultural background than that of the home-grown Dutch scholar, may open the latter’s eyes to neglected aspects of the texts, like their closeness to nature and the importance of magic.

- 931 SARGENT-BAUR, Barbara N., “Rewriting *Cligés*,” in “*De sens rassis*”, pp. 577–88 (cf. *BBIAS*, LVIII, 2006, 899).

Philippe de Remi knew the Tristan-story, probably directly and certainly through its rewriting by Chrétien de Troyes. He undertook to rewrite both the Tristan-story and *Cligés* by combining elements of them in *Jehan et Blonde*, according to his own aesthetic and moral vision.

- 932 SLEIDERINK, Remco, “Lodewijk van Velthem. De onnoemelijke ambitie van een Brabantse dorpspastoor,” in *Maar er is meer*, pp. 109–30 (cf. *BBSIA*, LVIII, 2006, 896).

Describes the career and works of Lodewijk van Velthem, the supposed compiler of the *Lancelot* Compilation (ca. 1320), continuator of Jacob van Maerlant’s *Spiegel Historiael* (1316) and writer of the Arthurian romance *Boec van Merline* (1326). R. S. concentrates on the combination of historical truth, political involvement and the switch to Arthurian matters in the final stage of Lodewijk’s career.

- 933 SMITH, Simon, “Eenzame Egletine. Over een slapeloze vrouw in *De Ridder met de Mouw*,” in “*Daer omme lachen die liede*”, pp. 23–30 (cf. *BBIAS*, LVIII, 2006, 909).

Egletine, Miradijs’s hostess in the romance of the Knight of the Sleeve (cf. *BBIAS*, LVIII, 2006, 934) is comical, because she is a “superfluous damsel” who nevertheless tries very hard to become important in Miradijs’s life and the tale. The episode is compared to similar scenes in the *Conte du Graal*, as well as in *Fergus* and its Dutch counterpart *Ferguut*.

- 934 SMITH, Simon, “Een martiale monnik. Over *moniage*, tenue en toernooi in *Die Riddere metter Mouwen*,” *Voortgang, jaarboek voor de neerlandistiek*, 23 (2005), 33–90.

The 13th century Flemish romance of the Knight with the Sleeve features a protagonist who, passionately in love, becomes a monk, enters a tournament wearing both cowl and helmet. He wins the tournament and marries the prize, his ladylove. S. S. argues that the author intended to counter the church's disapproval of tournaments and its propaganda for a more pious concept of chivalry.

- 935 STURM-MADDOX, Sara, “‘Signeur, vous qui l’oeuvre saves’: Amadas, Ydoine, and the Wiles of Women,” in “*De sens rassis*”, pp. 605–16 (cf. *BBIAS*, LVIII, 2006, 899).

Amadas et Ydoine is analysed (with a focus on ‘engin’) and compared with Arthurian texts like *Ipomedon*, Chrétien's *Cligés* and *Yvain*, and *Le bel inconnu*.

- 936 THOMAS, Neil, “Wirnts von Gravenberg *Wigalois* und die Auseinandersetzung mit der *Parzival*-Problematik,” *Abäg*, 60 (2005), 129–60.

This study examines when *Wigalois* should be dated, and compares it with the *Parzival*-story of Wolfram von Eschenbach, so we can see what their relation is, and how it should be interpreted.

- 937 UYTTERSROT, Veerle, “Literair vuurwerk in Endi. Vertelstrategieën in de *Roman van Walewein*,” in *Maar er is meer*, pp. 13–26 (cf. *BBSIA*, LVIII, 2006, 896).

Studies the artistry of the narrative style in the so-called ‘Endi-episode’, one of the main adventures of Walewein (Gawain) in the Middle Dutch *Roman van Walewein*.

- 938 VALETTE, Jean-René, “Le héros et le saint dans la *Queste del Saint Graal*: image et ressemblance,” in “*De sens rassis*”, pp. 667–81 (cf. *BBIAS*, LVIII, 2006, 899).

The (religious) concept of resemblance is used to analyse the roles of Galaad and Lancelot in the *Queste*. Galaad is Christ-like and achieves a

mystical unification with God. Although he looks like his son, Lancelot is quite dissimilar and suffers because of that. Thus he shows the only Christ-like aspect that Galaad lacks: suffering.

- 939 WALTERS, Lori J., “The King’s Example: Arthur, Gauvain, and Lancelot in *Rigomer* and Chantilly, Musée Condé 472 (anc. 626),” in “*De sens rassis*”, pp. 699–717 (cf. *BBIAS*, LVIII, 2006, 899).

Rigomer, probably the closest in time to the composition of Chantilly, is the lead text and provides a fitting introduction to the entire compilation. The text-as-mirror operates by means of positive and negative exempla, which is as true for the entire compilation as for its constituent parts.

- 940 WHALEN, Logan E., “Marie de France and the Ancients,” in “*De sens rassis*”, pp. 719–28 (cf. *BBIAS*, LVIII, 2006, 899).

It is believed that medieval vernacular literature has strongly been influenced by the tradition of classical rhetoric and grammar, and in this article, L. E. W. shows that this influence is especially clear in the General Prologue to Marie de France’s *Lais*, where Marie refers to the arts of *memoria* and *descriptio*.

- 941 WOLFGANG, Lenora D., “The Manuscripts of the *Chevalier de la Charrette* (Lancelot) of Chrétien de Troyes. Preliminary remarks to a new edition: The case of ms. E, Part II,” in “*De sens rassis*”, pp. 728–53 (cf. *BBIAS*, LVIII, 2006, 899).

In this article L. D. W. finishes an earlier article in which she discussed the omissions by the scribe of *Chevalier de la Charrette* in manuscript E (Escorial M.iii 21). Wolfgang shows how the eliminated parts, which the scribe considered repetitive and unnecessary, are a considerable loss to the liveliness and subtlety of the story.

- 942 WUTTKE, Ulrike, “Ein Minneritter als Mönch? Eine Episode des mittelniederländischen *De Ridder metter Mouwen* aus Sicht der Genderforschung,” *Queeste*, 12, 2005, 1–17.

Gender oriented interpretation of the romance of the Knight with the Sleeve (cf. *BBIAS*, LVIII, 2006, 934), which makes use of the 'rhetoric of effeminacy' to explain why the hero becomes a monk. The possible adaptation of the work when it was inserted in the Lancelot compilation is also discussed.

- 943 ZEMEL, Roel, "De *Roman van Walewein* en het heldenlied," in *Maar er is meer*, pp. 27–44 (cf. *BBSIA*, LVIII, 2006, 896).

Demonstrates that the authors of the Middle Dutch *Roman van Walewein* present their romance as a 'jeeste', as a parodic transgression of Arthurian rules by systematically inserting elements from the chansons de geste, for instance epic epithets and descriptions of fights.

- 944 ZEMEL, Roel, "Wanneer Walewein in het voetspoor treedt van Tristan," in '*Daer omme lachen die liede*', pp. 15–22 (cf. *BBIAS*, LVIII, 2006, 909).

R. Z. demonstrates that Walewein's 'Brautwerbung' in the *Roman van Walewein* is a comical 'gloss' to the *Tristan*. For instance, Walewein, who, like Tristan, has also fallen in love with the princess, can ultimately keep her all to himself because the intended groom, king Amoraen, dies.

III. – REVIEWS

- 945 BIGGS, Douglas L., Sharon D. MICHALOVE, and A. Compton REEVES, ed., *Reputation and Representation in Fifteenth-Century Europe*. Leiden: Brill, 2004 (cf. *BBIAS*, LVIII, 2006, 895).

Rev. by Rosemary Horrox, *NMS*, 49 (2005), 251–53.

- 946 COOTE, Lesley A., *Prophecy and Public Affairs in Later Medieval England*. York: York Medieval Press; Woodbridge: Boydell Press, 2000 (cf. *BBIAS*, LIII, 2001, 371).

Rev. by Regina G. Scheibe, *English Studies*, 86 (2005), 374–77.

- 947 JAEGER, C. Stephen, trans. Sabine HELLOWIG-WAGNER. *Die Entstehung höfischer Kultur: Vom höfischen Bischof zum höfischen Ritter*. Berlin: Schmidt, 2001. (Translation of *The Origins of Courtliness: Civilizing Trends and the Formation of Courty Ideals, 939–1210*. Philadelphia, Univ. of Pennsylvania Press, 1985, cf. *BBIAS*, XXXVIII, 1986, 508.)

Rev. by Natalija Ganina and Ekaterina Skvairs, *Abäg*, 60 (2005), 303–07.

- 948 JANSSENS, Jozef D., & Veerle UYTTERSROT, *Superhelden op perkament. Middeleeuwse ridderromans in Europa*. Amsterdam: Amsterdam University Press/Leuven: Davidsfonds, 2005. (cf. *BBSIA*, LVIII, 2006, 911).

Rev. by Herman Clerinx, *Kelten*, 30 (mei 2006), 16.

- 949 JOHNSON, David F., and Geert H.M. CLAASSENS, ed., *Dutch Romances. Volume III. Five interpolated Romances from the Lancelot Compilation*. Cambridge: D. S. Brewer, 2003 (cf. *BBIAS*, LVI, 2004, 27)

Rev. by Frank Brandsma, *Millennium*, 2 (2005), 189–92.

by Bart Besamusca, *Queeste*, 12 (2005), 163–66.

- 950 OPPENHUIS DE JONG, Soetje Ida, *De Middelnederlandse Perceval-traditie. Inleiding en editie van de bewaarde fragmenten van een Middelnederlandse vertaling van de Perceval of Conte du Graal van Chrétien de Troyes, en de Perchevael in de Lancelotcompilatie*. Hilversum: Verloren, 2003 (cf. *BBIAS*, LVII, 2005, 719).

Rev. by W. Günther Rohr, *NL*, 4 (2005), 336–38.

by Veerle Uyttersrot, *Bijdragen en Mededelingen betreffende de geschiedenis der Nederlanden*, 1 (2005), 100–02.

by Bart Besamusca, *Queeste*, 12 (2005), 163–66.

- 951 SAUNDERS, Corinne, *Chaucer*. Oxford: Blackwell, 2001. Critical Guides Series (cf. *BBIAS*, LIV, 2002, 419).

Rev. by Sophie van Romburgh, *English Studies*, 86 (2005), 370–71.

- 952 THOMAS, Neil, *Diu Crône and the Medieval Arthurian Cycle*. Cambridge: D. S. Brewer, 2002 (cf. *BBIAS*, LV, 2003, 452).

Rev. by Albrecht Classen, *ABäG*, 60 (2005), 235–36.

- 953 SLEIDERINK, Remco, Veerle UYTTERSROT, Bart BESAMUSCA (eds.), *Maar er is meer. Avontuurlijk lezen in de epiek van de Lage Landen. Studies voor Jozef D. Janssens*. Amsterdam: Amsterdam University Press/Leuven: Davidsfonds, 2005 (cf. *BBSIA*, LVIII, 2006, 896).

Rev. by Herman Clerinx, *Kelten*, 30 (mei 2006), 16.

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(USA AND CANADA) BIBLIOGRAPHY FOR 2005 COMPILED BY DAN NASTALI

I. – EDITIONS AND TRANSLATIONS

- 954 BÉDIER, Joseph, *The Romance of Tristan and Iseult*, trans. Hilaire BELLOC. Mineola, NY: Dover Publications, 2005, 96 p. Dover Books on Literature and Drama.

A newly reset printing of the work originally published by George Allen and Co. in 1913. Belloc's translation was first published in 1903.

- 955 BLACKER, Jean, ed. and trans., *Anglo-Norman Verse Prophecies of Merlin*. Dallas: Scriptorium Press, 2005, 125 p. Also published in *Arthuriana*, 15:1 (2005), 1–125.

The Anglo-Norman text from Durham Cathedral Chapter Library MS C.IV.27 with English translation, and the Anglo-Norman text without translation from Lincoln Cathedral Chapter Library MS 104. The prophecies were omitted by Wace from his *Roman de Brut*.

- 956 CHAUCER, Geoffrey, *Canterbury Tales: A Selection*, foreword by Frank GRADY. New York: Signet Classics, 2005, 416 p.

A paperback edition of the poems first published in 1969, including "The Wife of Bath's Tale". The foreword by Grady is new.

- 957 CHAUCER, Geoffrey, *The Canterbury Tales: Fifteen Tales and the General Prologue*, Second Edition, ed. V. A.

Kolve and Glending Olson. New York: W. W. Norton and Co., 2005, xix + 600 p. A Norton Critical Edition.

A new edition of the text with normalized spelling and annotations, sources and background material for each tale, critical essays, a chronology and bibliography. The section on "The Wife of Bath's Tale" includes passages from the works of Jean de Meun, Theophrastus, St. Jerome, Walter Map, St. John, St. Paul, and John Gower.

- 958 CHAUCER, Geoffrey, *The Canterbury Tales in Modern Verse*, trans. Joseph GLASER. Indianapolis, IN: Hackett Publishing Company, 2005, vi + 348 p.

A translation of the tales, reducing the syllables in Chaucer's couplet poems from ten to eight to create "a leaner, quicker, more direct and gripping Modern English version" (p. 14). The volume includes an introduction and select bibliography by the translator.

- 959 CHESTER, Robert, *Loves Martyr; or, Rosalins Complaint*, ed. Alexander B. GROSART. Whitefish, MT: Kessinger Publishing, 2005, 356 p.

A reprint of the 1878 New Shakspeare Society edition of the poem first published in 1601 which includes the lengthy digression on "the Birth, Life and Death of honourable Arthur King of Brittain."

- 960 ELIOT, T. S., *The Annotated Waste Land with Eliot's Contemporary Prose*, ed. Lawrence RAINEY. New Haven: Yale Univ. Press, 2005, 270 p.

This edition of *The Waste Land* includes an extensive introduction to the poem, a note on the text and its publication history, the editor's annotations, and a historical collation of textual variations. In addition, there are ten of Eliot's prose pieces demonstrating his theories on poetics, notes on the prose, and a selected bibliography.

- 961 KEHEW, Robert, ed. and trans., *Lark in the Morning: The Verses of the Troubadours, a Bilingual Edition*. Chicago: Univ. of Chicago Press, 2005, 280 p.

An anthology of troubadour lyrics from their beginnings to their decline with translations which honor the meter and sounds of the originals. In

addition to his own translations, the editor has included some by Ezra Pound and W. D. Snodgrass. Introductions to the major periods are furnished, as well as headnotes to the works of each poet.

- 962 OHLGREN, Thomas H., ed., *Medieval Outlaws: Twelve Tales in Modern English Translation*. West Lafayette, IN: Parlor Press, 2005, 524 p.

This revised and expanded edition of *Medieval Outlaws: Ten Tales in Modern English* (Sutton, 1998) adds two non-Arthurian works and reprints Thomas E. Kelly's translation of *Fouke fitz Waryn*, the Anglo-Norman prose romance adapted from a lost thirteenth-century poem. The Merlin prophecy in verse at the end of the romance is considered a remnant of the earlier work. A new preface is included.

- 963 ROBINSON, Edwin Arlington, *Lancelot: A Poem*. Whitefish, MT: Kessinger Publishing, 2005, 192 p.

A reprint of the 1920 Thomas Seltzer edition of the poem.

- 964 ROBINSON, Edwin Arlington, *Tristram*. Whitefish, MT: Kessinger Publishing, 2005, 212 p.

A reprint of the 1927 Macmillan edition of the Pulitzer Prize-winning poem.

- 965 SWINBURNE, Algernon Charles, *Major Poems and Selected Prose*, ed. Jerome MCGANN and Charles L. SLIGH. New Haven: Yale Univ. Press, 2004, xxx + 498 p.

This scholarly edition of selected works includes the complete *Tristram of Lyonesse* (pp. 206–312). The volume includes an introduction, a Swinburne chronology, notes on the works, and indexes by titles and first lines.

- 966 TENNYSON, Alfred, Lord, *Idylls of the King*, ed. William J. ROLFE. Mineola, New York: Dover Publications, 2004, 304 p. Dover Giant Thrift Editions.

A reprint of the 1896 edition of the poems.

- 967 TWAIN, Mark, *A Connecticut Yankee in King Arthur's Court*, intro. Stephen RAILTON. New York: Barnes and Noble Classics, 2005, xxxvi + 487 p.

A new paperback edition of the novel with an introduction and notes by Railton, a Twain chronology, an account of stage and film adaptations, and a section of brief comments on the work from 1889 to 1972. The book reprints the original illustrations by Dan Beard.

- 968 WACE, *Le Roman de Brut: The French Book of Brutus*, trans. Arthur Wayne GLOWKA. Tempe, AZ: Arizona Center for Medieval and Renaissance and Studies, 2005, xxx + 434 p. Medieval and Renaissance Texts and Studies, 279.

The volume includes notes, bibliographical references, and an index of characters, weapons, and places.

- 969 WALTER, John Paul, "The Arthurian Material in Holkham Hall MS 669," *ANQ*, 18:4 (2005), 15–20.

The subject manuscript includes an unedited copy of the *Newe Cronyclys Compendyusly Idrawe of the Gestys of Kynges of Ynglond*, a history of Britain's rulers from the founding of Albion to the death of King James I of Scotland in 1437, considered by some a version of the Middle English *Brut*. The Arthurian section - some 80 lines - appears to be a condensation of Geoffrey of Monmouth's *Historia*, although it differs by stating that Arthur was buried at Glastonbury in 543. A transcription of the text is provided.

- 970 WILLIAM OF MALMESBURY, *Chronicle of the Kings of England: From the Earliest Period to the Reign of King Stephen*, ed. J. A. GILES. Eugene, OR: Wipf and Stock, 2004, 560 p.

A reprint of the Bohn's Antiquarian Library edition of 1847.

II. – CRITICAL AND HISTORICAL STUDIES

- 971 ADAMS, Tracy, " 'Arte Regendus Amor': Suffering and Sexuality in Marie de France's *Lai de Guigemar*," *Exemplaria*, 17:2 (2005), 285–315.

This essay attempts to recreate Marie's view of Ovid and the model of love he provides - not the satirical Ovid but rather the Neoplatonic master of love who offers both positive and negative aspects.

- 972 ADAMS, Tracy, "Love and Charisma in the *Tristan et Iseut* of Béroul," *PQ*, 82:1 (2005), 1–23.

Examining Béroul's treatment of passionate love in the light of twelfth-century Christian conceptions of marriage and the historical context of the union of Henry II and Eleanor of Aquitaine, Adams argues that the author's intention is to reshape public attitudes about such love and its ability to be exploited for good ends.

- 973 ADAMS, Tracy, *Violent Passions: Managing Love in the Old French Verse Romance*. New York: Palgrave Macmillan, 2005, xii + 311 p. Studies in Arthurian and Courtly Cultures.

Love as depicted in the romances represents a vernacular synthesis of concepts "too audacious to have been made in scholarly Latin treatises" and which reveals the "necessity of integrating the carnal aspect of amor with its higher virtues and of creating distinctly positive models of greater precision and complexity than any offered by other discourses on love" (pp. 237–38). Chapters include " 'Making Love' in Béroul and Thomas's *Tristans*" and "The *Magister Amoris* and his Willful Lovers: *Cligés* and the *Chevalier de la Charrete*."

- 974 ADAMSON, Melitta Weiss, "Illness and Cure in Hartmann von Aue's *Arme Heinrich* and *Iwein*," in *A Companion to the Works of Hartmann von Aue*, pp. 125–40 (cf. *BBIAS*, LVIII, 2006, 1017).

The protagonists of each of the title works suffers from an illness - Heinrich from leprosy and Iwein from madness - and the descriptions of symptoms and treatments reveal some familiarity on Hartmann's part with contemporary medical theory and practice.

- 975 AGOZZINO, Maria Teresa, "Ysbryd Y Werin: An Overview of Celtic Folklore Scholarship," *The Folklore Historian*, 22 (2005), 13–32.

Arthurian works are touched on incidentally in this survey which outlines the development of folklore as a field of study from the antiquarians of the sixteenth century to the academic studies of today, with detailed attention to material relating to Wales and Ireland.

- 976 ALLEN, Roger, “*Die Weihe des Hauses* (The Consecration of the Houses): Houston Stewart Chamberlain and the Early Reception of *Parsifal*,” in *A Companion to Wagner’s Parsifal*, pp. 255–75 (cf. *BBIAS*, LVIII, 2006, 1035).

The reception of *Parsifal* in the 1880s is typified in this essay by the admiration for the work expressed by Chamberlain, who later married into the Wagner family and is best known for the racist message of his later works.

- 977 AMODIO, Mark C., *Writing the Oral Tradition: Oral Poetics and Literate Culture in Medieval England*. Notre Dame, IN: Univ. of Notre Dame Press, 2004, xi + 298 p. Poetics of Orality and Literacy.

A study of the ways in which the compositional devices inherent in English oral poetics from as early as the fifth century influenced vernacular verse into the early fifteenth century. Much of the third chapter, “Post-Conquest Oral Poetics” (pp. 79–128), is devoted to Layamon and his *Brut*, identifying its place in the medieval English verse tradition, its relationship to its sources, its lexicon and syntax, its thematics and narrative patterns.

- 978 ANDERSSON, Theodore M., “Old Norse-Icelandic Literature,” in *Early Germanic Literature and Culture*, ed. Brian MURDOCH and Malcolm READ. Rochester, NY: Camden House, 2004, pp. 171–203.

This descriptive account of the medieval literature preserved in Iceland considers the translations of Arthurian lais and romances, which were contemporaneous with indigenous sagas of the thirteenth century, to be generally inferior to the European originals. Titles of the romances are cited and a brief bibliography of available texts is provided.

- 979 ARMSTRONG, Dorsey, “Gender and the Script/Print Continuum: Caxton’s *Morte Darthur*,” *EsMedS*, 21 (2004), 133–50.

Caxton’s 1485 version of the *Morte Darthur* reflects a conception of the reading public which changed from the time that Malory wrote the book. Where Malory intended his work for an audience of the nobility,

Caxton seems to define his readership “across class boundaries and along gender lines” (p. 138), though readings of changed passages in the two versions suggest that the audience Caxton perceives “is at least as much artificial construction as it is perceptive description” (p. 145).

- 980 ARONSTEIN, Susan, “Becoming Welsh: Counter-Colonialism and the Negotiation of Native Identity in *Peredur vab Efwrawc*,” *Exemplaria*, 17:1 (2005), 135–68.

This article examines how *Peredur vab Efwrawc* functioned as a postcolonial text that resisted Anglo-Norman cultural and political domination of Wales, arguing that the tale encapsulates the ongoing negotiation to create a Welsh identity capable of surviving colonization. The short version employs a counter-discursive technique to reread Chrétien’s *Perceval*, rejecting Arthur’s court and its values as a basis for identity. The long version reasserts the centrality of Arthur’s court. As such, *Peredur*’s textual history mirrors the movement in Wales from the Poets of the Princes’ “Welsh warrior” ideal to Llewelyn ap Iowerth’s attempt to validate a hybrid feudal identity. (S.A.)

- 981 ARONSTEIN, Susan, *Hollywood Knights: Arthurian Cinema and the Politics of Nostalgia*. New York: Palgrave Macmillan, 2005, vii + 264 p. Studies in Arthurian and Courtly Cultures.

This book examines a subset of Cinema Arthuriana – mostly mainstream products of Hollywood studios or directors, aimed at a popular audience – in its social context. It argues that these films participate in a tradition of American medievalism that, from James Russell Lowell and Ralph Waldo Emerson to Jerry Zucker and George W. Bush, proposes an ideal medieval past as the solution to a troubled present. Hollywood Arthuriana’s release dates cluster around times of national crises – the red-scare of the fifties (*The Knights of the Round Table* and *Prince Valiant*), the breakdown of authority in the sixties and seventies (*The Sword in the Stone*, *The Sword of Lancelot* and *Monty Python and the Holy Grail*), the turn to the right in the eighties (*Knightriders*, *Indiana Jones*, and *Excalibur*), the crisis in masculine and national definition in the nineties (*The Fisher King* and *First Knight*). Each film responds to cultural upheaval by invoking (or critiquing) a politics of nostalgia, claiming that a return to the values of the days of King Arthur will ensure national peace and prosperity in the homeland and enforce a desirable American authority abroad. (S.A.)

- 982 ASHTON, Gail, "The Perverse Dynamics of *Sir Gawain and the Green Knight*," *Arthuriana*, 15:3 (2005), 51–74.

This article turns a queer eye upon *Sir Gawain and the Green Knight* to suggest that categories are continually elided through the workings of a perverse dynamic whose touchstone is not Gawain and the Green Knight as the title might indicate, but the semi-visible character of Morgan. (G.A.)

- 983 BAADER, Heinz, "Wolfram's Culturally Prophetic *Parzival*," in *Prophet Margins: The Medieval Vatican Impulse and Social Stability*, ed. E. L. RISDEN, Karen MORANSKI, and Stephen YANDELL. New York: Peter Lang, 2004, pp. 43–67. *Studies in the Humanities: Literature, Politics, Society*, v. 67.

This essay provides a reading of *Parzival* intended to demonstrate that Wolfram von Eschenbach's hero embodies such virtues as personal responsibility, duty, and awareness of others – the qualities required for social reform.

- 984 BARNHOUSE, Rebecca, *The Middle Ages in Literature for Youth: A Guide and Resource Book*. Lanham, MD: Scarecrow Press, 2004, 183 p. *Literature for Youth Series*, 4.

A reference book for teachers which summarizes and evaluates material on the Middle Ages, both fiction and nonfiction, intended for young readers. It includes a chapter on Arthurian literature.

- 985 BLACKER, Jean, "Why Such a Fishy Tale? Wace's Version of St. Augustine's Conversion of the English in the *Roman de Brut*," *RomQ*, 52:1 (2005), 45–53.

Arthurian references are slight in this article on the incident in Wace's *Brut* wherein the folk of Dorchester mistreat St. Augustine by hanging the tails of fish on his robe and are subsequently punished by God by being given tails themselves.

- 986 BLANTON, Virginia, "'Don't worry, I won't let them rape you': Guinevere's Agency in Jerry Bruckheimer's *King Arthur*," *Arthuriana*, 15:3 (2005), 91–111.

By examining the production and reception of Knightley's Guinevere in *King Arthur*, this essay demonstrates how the portrayal addresses a contemporary audience. (V.B.)

- 987 BREDEHOFT, Thomas A., *Early English Metre*. Toronto: Univ. of Toronto Press, 2005, ix + 183 p.

This study of Old English metrical form and early English literary history concludes with two chapters on the alliterative verse of Layamon's *Brut*. Bredehoft makes the case that Layamon is a deliberately "archaistic" poet working in a living and continuous tradition descended from the late Old English verse of the tenth century, and he shows that Layamon was familiar with the *Anglo-Saxon Chronicle*.

- 988 BREEZE, Andrew, "The Battle of Camlan and Camelford, Cornwall," *Arthuriana*, 15:3 (2005), 75–90.

The river Camel in north Cornwall has interested Arthurian scholars thanks to its supposed links with Arthur's last battle of Camlan. On this a study of comment from the sixteenth century onwards reveals growing skepticism; many now conclude that, even if a battle was fought at Camlan in 537, gaining a permanent place in Welsh tradition, there are no historical grounds to associate it with Arthur. (A.B.)

- 989 BRESLIN, John, "The Matter of Rome and the Matter of Britain in *The Sleeping Lord* of David Jones," *North American Journal of Welsh Studies*, 5:1 (2005), 1–10.

This study of the image patterns in the fragments consolidated as *The Sleeping Lord* reveals two contending visions of empire - a debased Roman world of "efficiency and profit" and a British view which seeks "salvation from the oppression of empire."

- 990 BURNS, Marjorie, *Perilous Realms: Celtic and Norse in Tolkien's Middle-Earth*. Toronto: Univ. of Toronto Press, 2005, xii + 225 p.

This study of Celtic and Scandinavian elements in Tolkien's works finds echoes of *Sir Gawain and the Green Knight* in *The Hobbit* and aspects of Morgan le Fay in the figure of Galadriel in *Lord of the Rings*.

- 991 CAMPBELL, Lori, "Where Medieval Romance Meets Victorian Reality: The 'Woman Question' in William

Morris's *The Wood Beyond the World*," in *Beyond Arthurian Romances: The Reach of Victorian Medievalism*, ed. Lorretta M. HOLLOWAY and Jennifer A. PALMGREN. New York: Palgrave Macmillan, 2005, pp. 169–90.

The adventures of Walter, the hero of Morris's prose romance, parallel in many ways those of the hero of *Sir Gawain and the Green Knight* - a journey undertaken into the unknown, hospitality from women, a partial failure in a test of courtesy - although Walter's experience "remains inextricably bound by the author's perception of the male-female dynamic in his own time and place" (p. 171).

- 992 CARINO, Peter, "History as Myth in Bernard Malamud's *The Natural*," in *NINE: A Journal of Baseball History and Culture*, 14:1 (2005), 67–77.

To show how Malamud created a romantic world of heroes, Arthurian Grail quest parallels with characters and incidents in the novel are cited as well as similar associations with actual events in baseball history. Carino believes that the rich history of baseball can "carry the weight of Malamud's examination of myth in the modern world" (p. 76).

- 993 CAVALLO, Jo Ann, *The Romance Epics of Boiardo, Ariosto, and Tasso: From Public Duty to Private Pleasure*. Toronto: Univ. of Toronto Press, 2004, x + 294 p. Toronto Italian Studies.

Arthurian literature is only of associative interest in this "contextualized reading" of Boiardo's *Orlando Innamorato*, Ariosto's *Orlando Furioso* and related works, and Tasso's *Il Rinaldo* and *La Gerusalemme Liberata*. As well as demonstrating how each successive poet uses themes from mythology, romances, and the poems of the preceding writers, Cavallo discusses the political and social influences of the works.

- 994 CHAFE, Eric, *The Tragic and the Ecstatic: The Musical Revolution of Wagner's Tristan and Isolde*. New York: Oxford Univ. Press, 2005, 344 p.

Wagner's opera is interpreted as an exposition of the metaphysical ideas of Arthur Schopenhauer through the music inspired by Gottfried von

Strassburg's poem. Elements of the opera are analyzed to demonstrate the patterns influenced by Schopenhauer.

- 995 CHANCE, Jane, ed., *Women Medievalists and the Academy*. Madison, WI: Univ. of Wisconsin Press, 2005, xlvii + 1073 p.

A collection of 72 brief biographical essays and memoirs on and by notable women medievalists. Of special Arthurian interest are: "By Her Works Shall Ye Know Her: The Quest for Jessie L. Weston (1850–1928)" by Angela Jane WEISL; "Laura Hibbard Loomis (1883–1960): 'Mrs. Arthur'" by Kathryn L. LYNCH; "'An Extraordinary Sense of Powerful Restlessness': Nora Kershaw Chadwick (1891–1972)" by Sandra BALLIF STRAUBHAAR; "Margaret Schlauch (1898–1986): 'Professor Prefers Iron Curtain Land'" by Christine M. ROSE; "Voicing Silent Rituals: The Unearthing of the Life Story of Arthurian Legend by Helaine Newstead (1906–1981)" by Gale SIGAL; "A Scholar of Early Britain: Rachel Bromwich (1915–)" by Gerald MORGAN; "Getting It All Together" by Marie BORROFF; and "Joan M. Ferrante (1936–): Going the Distance in Life and Literature" by Julie CROSBY.

- 996 CHEREWATUK, Karen, "Aural and Written Reception in Sir John Paston, Malory, and Caxton," *EsMedS*, 21 (2004), 123–31.

John Paston owned a book on the death of Arthur which may have been Malory's *Morte* in either a manuscript or print version. The author examines the evidence of aural tags in both to determine whether Paston's reading experience would have been solitary and silent or aloud in company, and she concludes that both versions were intended to be read aloud.

- 997 CHEYETTE, Fredric L., and Howell CHICKERING, "Love, Anger, and Peace: Social Practice and Poetic Play in the Ending of *Yvain*," *Spec*, 80:1 (2005), 75–117.

Considering the dissatisfaction critics have expressed with what seems an artificially happy ending to the *Yvain* of Chrétien de Troyes, the authors here "attempt to put aside modern Western assumptions about emotions and motivations and instead read the final episode in the light of documents from the twelfth and early thirteenth centuries that describe the ways that people of lordly estate . . . resolved conflicts and made agreements" (p. 76).

- 998 CICORA, Mary A., "Medievalism and Metaphysics: The Literary Background of *Parsifal*," in *A Companion to Wagner's Parsifal*, pp. 29–53 (cf. *BBIAS*, LVIII, 2006, 1035).

Reviews Wagner's selective use of medieval materials in the composition of *Parsifal* as his own intellectual and musical interests expanded.

- 999 CLASON, Christopher R., "Intoxicating Illusions and Potent Deceptions: Power, Epistemology and Narration in Gottfried's *Tristan*," *Tris*, 23 (2004), 1–15.

This essay discusses the relationship between power, especially that which is manifested in the personal autonomy of the characters, and the development of knowledge which permits Tristan and Isolde to control such situations as the trap prepared by Mark and Melôt and the ordeal by hot iron.

- 1000 CLASSEN, Albrecht, "Female Agency and Power in Gottfried von Strassburg's *Tristan*: The Irish Queen Isolde: New Perspectives," *Tris*, 23 (2004), 39–60.

Gottfried's depiction of the "amazingly assertive" elder Isolde is here examined in the light of recent critical works on medieval women and their roles. Classen concludes that the positive portrayal must have appealed to Gottfried's audiences "either on account of the attractiveness of this imagined literary utopia, or because his romance reflects a historical reality of medieval women's lives more than we have believed possible until now" (p. 60).

- 1001 CLASSEN, Albrecht, "Gottfried von Straßburg's *Tristan*, the Eternal Bread, and Love," *Tris*, 23 (2004), 91–105.

An article which was first presented as a paper intended to serve as a general introduction to Gottfried's *Tristan* in a series of lectures on early books. It discusses Gottfried's treatment of love and other aspects of the poem itself before concluding with a brief survey of subsequent *Tristan* works from the Middle Ages to the present.

- 1002 COLOMBO TIMELLI, Maria, "*Cligés* lu par un érudit du XVIIIe siècle: Pierre-Jean Baptiste Le Grand d'Aussy," *BBIAS*, LVI (2004), 395–402.

- 1003 CONTRERAS MARTIN, Antonio, "La investidura de armas: 'pescozada' y 'palmada' en el *Lanzarote del Lago*," *La corónica*, 32:1 (2003), 257–64.

Studies the words 'pescozada' and 'palmada', used in the central moment of the ceremony of dubbing to knighthood, in the Spanish *Lanzarote del Lago* in contrast with the French source to establish their relationships. The study of these terms suggests an approach to the dating of the composition of the translation. (A.C.M.)

- 1004 COOPER, Lisa H., "Bed, Boat, and Beyond: Fictional Furnishing in *La Queste del Saint Graal*," *Arthuriana*, 15:3 (2005), 26–50.

The Siege Perilleux, the Round Table, and the Bed of Solomon function in the *Queste del Saint Graal* not only as narratological devices but also, and despite the tales insistence on their spiritual meaning, as forceful reminders of the material world and the materiality of the text itself. (L.H.C.)

- 1005 COX, Catherine S., *The Judaic Other in Dante, the Gawain-Poet, and Chaucer*. Gainesville: Univ. Press of Florida, 2005, x + 239 p.

This study examines the "influence and distortion" of Hebrew scripture and Judaic principles in the works of three fourteenth-century authors in the context of Christian hermeneutics of the period. Chapter 3, "The Hebrew Truth in *Sir Gawain and the Green Knight*" (pp. 77–110), focuses on the penitential sequence of the poem, analyzing it in relation to the Old Testament account of creation and expulsion from paradise. The chapter expands on an earlier article, "Genesis and Gender in *Sir Gawain and the Green Knight*," *ChauR*, 35:4 (2001), 378–90 (cf. *BBIAS*, LIV, 2002, 767).

- 1006 CRAFTON, Michael, "Joseph Campbell and Teaching Arthuriana," *SMART*, 12:1 (2005), 33–51.

Considering the popularity of Campbell's ideas, generated by both his books and television interviews, this essay provides a perspective on his influence on contemporary medieval and Arthurian studies. Based on internet searches and scholarly articles, Crafton finds that Campbell's concepts of a universal myth, the nature of courtly love, the Grail quest as a personal spiritual search, and the development of the individual

have generated little critical credibility or scholarly interest. While Campbell receives attention in some undergraduate and survey courses, his influence on upper-level and graduate courses is negligible.

- 1007 DALTON, Paul, "The Topical Concerns of Geoffrey of Monmouth's *Historia Regum Britannie*: History, Prophecy, Peacemaking, and English Identity in the Twelfth Century," *JBS*, 44:4 (2005), 688–713.

This article argues that "Geoffrey of Monmouth's book was an intensely topical work, which sought to use history and prophecy to promote peace by warning the Anglo-Norman aristocracy of the dangers of civil war" (p. 688). Events contemporary with the *Historia*'s first known appearance in 1139 are discussed, and the probable purposes of Merlin's prophecies are explained in that context.

- 1008 DARCY, Warren, "'Die Zeit ist da': Rotational Form and Hexatonic Magic in Act 2 Scene 1," in *A Companion to Wagner's Parsifal*, pp. 215–52 (cf. *BBIAS*, LVIII, 2006, 1035).

A detailed technical analysis of the music in the scene using a system developed by the author.

- 1009 DE BUNDEL, Katty, "*Hi sette sijn vechten an hare minne*: Love and Adventure in *Die Wrake van Ragisel*," *Arthuriana*, 15:2 (2005), 26–38.

Die Wrake van Ragisel, as it appears in the Middle Dutch *Lancelot Compilation*, is an adaptation of an older translation into Middle Dutch of the Old French *La Vengeance Raguidel*. This article reads *Die Wrake van Ragisel* as a parody of the traditional themes of worldly chivalry and love. To this end special attention is paid to changes vis-à-vis the original and the consequences these have for our interpretation of the romance. The resulting reading argues for a meaningful role of *Die Wrake van Ragisel* within the compilation as a whole. (David F. Johnson, ed.)

- 1010 DELCOURT, Denyse, "Oiseaux, ombre, désir: Écrire dans les *Lais* de Marie de France," *MLN*, 120:4 (2005), 807–24.

L'article propose une lecture des trois lais de Marie de France où l'oiseau occupe une place centrale, à savoir "Milon", "Yonec" et le "Laustic". Pour les dames qui figurent dans ces lais, l'oiseau agit sans aucun doute comme substitut de l'amant. Ce que l'article démontre cependant, c'est que l'oiseau initie chez elle une transformation intérieure profonde et durable. Cette transformation, dont l'origine est souvent "obscur", est rapprochée ici de celle que Marie de France, dans son oeuvre, attribue à la création poétique. (D.D.)

- 1011 DE MARCO, Patricia, "An Arthur for the Ricardian Age: Crown, Nobility, and the Alliterative *Morte Arthure*," *Spec*, 80:2 (2005), 464–93.

The attitudes towards warfare inherent in the Alliterative *Morte* are examined in the topical context of the military policy of Richard II. Arthur is seen as an ambivalent figure – both a celebrated conqueror advancing the interests of the elite and a source of conflict with the nobles who follow him. Reasons for variances from the poem's sources are considered, and Arthur's style of governance and military leadership are analyzed.

- 1012 DODMAN, Trevor, "Hunting to Teach: Class, Pedagogy, and Maleness in *The Master of Game* and *Sir Gawain and the Green Knight*," *Exemplaria*, 17:2 (2005), 413–44.

This article discusses attitudes towards hunting in Edward Plantagenet's fifteenth-century *The Master of Game* and in the roughly contemporary story of *Sir Gawain*. The noble masculinities they purport to foster are contrasted to the behavior of the true woodsmen who work the hunt in the romance and whose actions display true maleness.

- 1013 EUCHNER, Maria, "Life, Longing, *Liebestod*: Richard Wagner in Thomas Mann's 'Tristan' and 'Tod in Venedig'," *GR*, 80:3 (2005), 187–212.

The author sees two aspects of a Wagner-inspired *Liebestod* underlying the structures of Mann's novellas - the beloved dying in *Tristan* and a character who loses his life for the sake of love in *Tod in Venedig*. Gabriele, the Isolde in *Tristan*, is seen to experience her transfiguration in the incident in which she plays the piano and finds momentary bliss.

- 1014 EVERHART, Deborah, "Learner-Centered Arthurian Course Design," *Arthuriana*, 15:4 (2005), 24–30.

Students who take Arthurian courses are generally self-selected and highly motivated. By channeling this energy into learner-centered outcomes, we provide opportunities for students to understand Arthurian materials deeply while developing valuable lifelong learning skills. (D.E.)

- 1015 FELLUGA, Dino Franco, *The Perversity of Poetry: Romantic Ideology and the Popular Male Poet of Genius*. Albany: State Univ. of New York Press, 2005, xi + 208 p.

The narrative verse romances of Sir Walter Scott and Lord Byron, the most popular poets of their time, are seen in this study as representing two extremes - Scott's an ennobling alternative for an age slipping into modernism, Byron's a "disease at the heart of the social order." As a mass market readership emerged in the nineteenth century, both authors would be responsible for marginalizing romance as a serious literary genre. The coda to the book is a chapter on "Tennyson's *Idylls*, Pure Poetry, and the Market" (pp. 143-61) in which the author discusses the means by which the poet's choice of Arthurian subject matter, poetic clarity and orthodox social views made him a revolutionary in an age which favored realist fiction.

- 1016 GANIM, John M., *Medievalism and Orientalism: Three Essays on Literature, Architecture and Cultural Identity*. New York: Palgrave Macmillan, 2005, x + 156 p. The New Middle Ages.

The essays in this book take various approaches to a single theme - the development of the idea of the Middle Ages in Western Europe as an aspect of the identity of the West itself, with a broadly defined Orientalism at times embraced or resisted. The history of attitudes towards medieval romance, including the changes from antiquarianism to modern scholarship, is covered in the first essay, "The Middle Ages as Genre". Concepts of the mythical and historical origins of Britain are included in the second essay, "The Middle Ages as Genealogy, or, the White Orient".

- 1017 GENTRY, Francis G., ed., *A Companion to the Works of Hartmann von Aue*. Rochester, NY: Camden House, 2005, viii + 291 p. Studies in German Literature, Linguistics, and Culture.

A collection of articles on aspects of Hartmann's works with an introduction by the editor. Individual articles appear in this listing under

each author's name: Melitta Weiss Adamson, Francis G. Gentry, William H. Jackson, Scott E. Pincikowski, James A. Rushing, Jr., Alexandra Sterling-Hellenbrand, Frank Tobin, and Alois Wolf.

- 1018 GENTRY, Francis G., "The Two-Fold Path: Erec and Enite on the Road to Wisdom," in *A Companion to the Works of Hartmann von Aue*, pp. 93–103 (cf. *BBIAS*, LVIII, 2006, 1017).

The journey undertaken to test Enite's worthiness in *Erec* is actually a stringent test being applied to the knight himself through which he must establish that he has inherent virtue to match the nobility of his birth.

- 1019 GEORGE, Michael W., "Arthuriana as Living Tradition," *Arthuriana*, 15:4 (2005), 14–18.

Incorporating popular culture and creative options for assignments makes undergraduate students aware of Arthuriana as a living tradition. (M.W.G.)

- 1020 GOERING, Joseph, *The Virgin and the Grail: Origins of a Legend*. New Haven: Yale Univ. Press, 2005, xii + 188 p.

Following the familiar recounting of the development of the Grail legend in the early French and German romances, the author turns to a period preceding Chrétien's *Perceval* by some fifty years to a time when images of the Virgin Mary holding a Grail-like vessel were painted in churches in the Pyrenees. He then offers a theory on how the concept of the Grail may have been transferred from the paintings in the south to the poets of the north via the transformation of a nobleman, Rotrou, the count of the Perche, into Perceval.

- 1021 GORDON, Sarah, "Kitchen Knights in Medieval French and English Narrative: Rainouart, Lancelot, Gareth," *Literature Interpretation Theory*, 16:2 (2005), 189–212.

The unexpected juxtaposition of knightly duty and kitchen service results in humor, social satire, and parody of literary conventions in medieval French and English narrative fiction. At the same time questioning and reinforcing courtly convention, the "kitchen knights" of romance and epic prove to be exemplary models of knighthood or examples of uncourtly behavior. This study traverses linguistic, generic, and temporal boundaries in a comparative consideration of three

transgressive figures: Rainourt of the Old French chansons de geste, Lancelot in the thirteenth-century romance of *Les Merveilles de Rigomer*, and Gareth in Malory. (S.G.)

- 1022 GRIMBERT, Joan Tasker, "John Updike's *Brazil*: Tristan & Iseult in Black & White, White & Black," *Tris*, 23 (2004), 61–73.

Although Updike's reworking of the Tristan story has discernable parallels to the romance retold by Joseph Bédier as the novelist claims, *Brazil* owes little to the medieval tradition. This article reviews Updike's own statements about the theme of the Tristan story, about racial differences in relationships, sexuality, and events in his own life to account for his treatment of the central characters.

- 1023 GROEN, Linda A., "A Dutch Lady of Shalott," in *Worldwide Pre-Raphaelitism*, ed. Thomas J. TOBIN. Albany: State Univ. of New York Press, 2005, pp. 81–92.

The Dutch painter, Matthijs Maris, unhappily living in London and producing paintings at the demand of an art dealer who furnished him lodging, produced an etching of *The Lady of Shalott* in 1882. The article finds parallels between the artist's own life and that of his subject.

- 1024 HENRY, Lorena, "Guiding the Heavenly Causes: Faithfulness, Fate and Prophecy in *The Faerie Queene*," in *Centered on the Word: Literature, Scripture, and the Tudor-Stuart Middle Way*, ed. Daniel W. DOERKSEN and Christopher HODGKINS. Newark: Univ. of Delaware Press, 2004, pp. 50–72.

This essay argues that the prophecies received in Spenser's poem by Redcrosse, Britomart, and Arthur "reveal their divinely ordained destinies as intercessors in the problem of evil at a social or national level" (p. 52). The prophecies - those to Arthur and Britomart from Merlin - are explicated and determined to be consistent with the role of prophecy in the Bible and consistent with Reformation theology.

- 1025 HODGES, Kenneth, *Forging Chivalric Communities in Malory's Le Morte Darthur*. New York: Palgrave Macmillan, 2005, x + 208 p. Studies in Arthurian and Courtly Cultures.

The author discerns several forms of chivalry in Malory's *Morte*, each with ideals, social relationships and requirements which shaped communities large and small. Different literary styles employed by Malory indicate differences in chivalric values and rival conceptions of community and nation.

- 1026 HODGES, Kenneth, "Guinevere's Politics in Malory's *Morte Darthur*," *JEGP*, 104:1 (2005), 54–79.

The role of Queen Guinevere and her political actions are studied with reference to Sir Thomas Malory's *Le Morte Darthur* which treats her as a flawed heroine even though she dies as a holy woman and is recognized as a worthy queen. (K.H.)

- 1027 HOGENBIRK, Marjolein, "Intertextuality and Gauvain," *Arthuriana*, 15:2 (2005), 13–25.

Medieval Flanders was a polyglot and rich cultural region in which many different literary genres and 'matières' circulated. This article explores the way authors alluded to other texts and traditions current in Flanders, as well as the effects these allusions might have had on their unknown intended audience.

- 1028 JACKSON, William H., "The Medieval Literary Reception of Hartmann's Works," in *A Companion to the Works of Hartmann von Aue*, pp. 183–221 (cf. *BBIAS*, LVIII, 2006, 1017).

This article addresses questions about Hartmann's influence - popularity, cultural status, genres worked in, chronology - by reviewing the transmission of known manuscripts and their contents and by his identification in the canon of vernacular authors through references and responses in the works of subsequent writers.

- 1029 JAMISON, Carol, "King Arthur Online: A Brief Navigational Tour of a Web-Enhanced Arthurian Survey Course," *SMART*, 12:1 (2005), 65–79.

The author describes a web site developed to support an Arthurian course: its structure and contents, the resources which it accesses, and its use during the course by the instructor and students.

- 1030 JEFFERSON, Judith A., and Ad PUTTER, "Alliterative Patterning in the *Morte Arthure*," *SP*, 102:4 (2005), 415–33.

Determining the actual poetic practice of the author of the Alliterative *Morte Arthure* is made difficult by the fact that only a single manuscript contains the poem and it may not reflect the author's original. This article shows that by examining word and phrase patterns in the *Morte* and by comparing external evidence from such works as the Winchester Malory, it may be possible to identify the author's "characteristic strategies" and to distinguish them from "characteristic scribal errors."

- 1031 KAEUPER, Richard W., "William Marshall, Lancelot, and the Issue of Chivalric Identity," *EsMedS*, 22 (2005), 1–19.

Through a comparison of passages from the early thirteenth-century *Histoire de Guillaume le Maréchal* and the *Lancelot* of the Vulgate cycle, the author attempts to reach an understanding of chivalric identity. Two elements - knightly prowess and piety - are considered, and literary sources are shown to be as valuable as evidence as that found in historical works.

- 1032 KAPLAN, Leslie, "Quest-Based Learning for the Round Table," *Arthuriana*, 15:4 (2005), 19–23.

Problem-based learning strategies become quest-based learning strategies in the Arthurian classroom and at Arthurian sites in Britain. (L.K.)

- 1033 KAUFMAN, Alexander L., "To Write: Sir Thomas Malory and His Cautionary Narrative Legitimation," *PMAM*, 11 (2004), 61–88.

Although Malory's *Morte Darthur* should not be read as a literal representation of the historical events of the author's time, "it can be read as a metahistorical/metanarrative text in the foreground of which lies the literary life of Arthur and his realm, and in the background of which are strategically positioned historical events relating to the crisis of legitimation [of England's rulers]" (pp. 62–63).

- 1034 KIENZLE, Ulrike, "*Parsifal* and Religion: A Christian Music Drama?" trans. Mary A CICORA, in *A Companion*

to *Wagner's Parsifal*, pp. 81–130 (cf. *BBIAS*, LVIII, 2006, 1035).

This essay examines the religious content of the opera and finds it a Christian work in symbol and redemptive theme, though not a doctrinal work.

- 1035 KINDERMAN, William, and Katherine R. SYER, eds., *A Companion to Wagner's Parsifal*. Rochester, NY: Camden House, 2005, ix + 364 p. *Studies in German Literature, Linguistics, and Culture*.

A collection of essays on the opera in three parts: "The Text: Sources and Symbols," "The Music: Evolution, Structure, Aesthetics," and "Reception and Interpretation." Individual articles appear in this listing under each author's name: Roger Allen, Mary A. Cicora, Warren Darcy, Ulrike Kienzle, William Kinderman, James M. McGlathery, Katherine R. Syer.

- 1036 KINDERMAN, William, "The Challenge of Wagner's *Parsifal*," in *A Companion to Wagner's Parsifal*, pp. 1–26 (cf. *BBIAS*, LVIII, 2006, 1035).

This introductory essay to the collection of articles on *Parsifal* discusses some of the controversies the work has engendered through the years, describes the opera's relationship to *Lohengrin*, both in its sources and in Wagner's treatments, and traces the development of musical themes and characters.

- 1037 KINDERMAN, William, "The Genesis of the Music," in *A Companion to Wagner's Parsifal*, pp. 133–75 (cf. *BBIAS*, LVIII, 2006, 1035).

This essay reviews the compositional process employed by Wagner based on the sketches of major thematic ideas developed over a period of several years. Specific musical elements which define the structure of the music are traced.

- 1038 KUEFLER, Mathew S., "Male Friendship and the Suspicion of Sodomy in Twelfth-Century France," in *Gender and Difference in the Middle Ages*, ed. Sharon FARMER and Carol BRAUN PASTERNAK. Minneapolis: Univ. of Minnesota Press, 2003, pp. 145–81.

There is evidence in the writing of the twelfth century that the concept of masculinity began to reflect a fear of intimacy between men which would result in the development of the new sexual identity of the sodomite. An incident involving Yvain and Gawain in the *Yvain* of Chrétien de Troyes is cited as an example of male intimacy recast as rivalry.

- 1039 KWASNIEWSKI, Peter A., "Anton Bruckner, Sacred Tonality and Parsifal's Redemption: Spiritual Enfleshment and the Musical *Via Positiva*," *Logos*, 8:2 (2005), 17–55.

This essay on the ramifications of tonality and atonality in modern music devotes a section to Wagner's *Parsifal*, which "was designed expressly as a testament to the triumph of pure love over tormented lust, presence of mind over loss of self-control . . . , simple faith over world-weary pessimism, perseverance in questing over resignation to fate" (p. 32).

- 1040 LACY, Norris J., "Arthur in the Graduate Seminar," *Arthuriana*, 15:4 (2005), 47–52.

A graduate seminar in Arthurian literature is fundamentally comparative in nature, and may provide essential pre-professional development for students. (N.J.L.)

- 1041 LACY, Norris J., "Medieval McGuffins: The Arthurian Model," *Arthuriana*, 15:4 (2005), 53–64.

This article argues that recognition of McGuffins – plot devices which provide motivation in narratives whether they have intrinsic significance or not – can provide the key to understanding the compositional intentions and esthetics of medieval romances.

- 1042 LACY, Norris J., "The Uses of Middle Dutch Arthuriana," *Arthuriana*, 15:2 (2005), 1–12.

Middle Dutch Arthuriana provides a rich perspective on other Arthurian literatures while offering texts that hold great intrinsic interest. This article discusses the Dutch *Lancelot Compilation* and the romance of *Walewein* in order to illustrate both their own literary value and their importance in any consideration of adaptation, cyclification, and the establishment of dialogues among and within texts. (N.J.L.)

- 1043 LOWE, Jeremy, *Desiring Truth: The Process of Judgment in Fourteenth-Century Art and Literature*. New York: Routledge, 2005, x + 259 p.

This study copes with the difficulties of reading fourteenth-century English texts by proposing new and participative approaches to engaging with the works and seeing in them a concern with the problems of knowledge and understanding. *Sir Gawain and the Green Knight* is one of the texts considered, with the other poems of the *Pearl*-cycle.

- 1044 LUCÍA MEGÍAS, José Manuel, “El *Tristán de Leonís* castellano: Análisis de las miniaturas del código BNM: ms. 22.644,” *eHumanista*, 5 (2005), 1–45.

- 1045 MCBRIDE, Melanie, “Heroes on Trial: The *Judicium Dei* and the Changing Face of Justice in Two Versions of the Tristan Romance,” *Tris*, 23 (2004), 17–37.

This article considers the treatment of the trial by ordeal in the *Tristans* of Béroul and Gottfried von Strassburg in view of the changing attitudes toward such trials – both social and ecclesiastical – at the time the romances were written. Where the *Judicium Dei* is an instrument of peace in Béroul’s work, in Gottfried’s it does not promote social stability.

- 1046 MCGLATHERY, James M., “Erotic Love in Chrétien’s *Perceval*, Wolfram’s *Parzival* and Wagner’s *Parsifal*,” in *A Companion to Wagner’s Parsifal*, pp. 55–79 (cf. *BBIAS*, LVIII, 2006, 1035).

The development of the figure of Kundry in *Parsifal* is related to her counterparts in the medieval works.

- 1047 MCKEOWN, Adam, “Looking at Britomart Looking at Pictures,” *SEL*, 45:1 (2005), 44–63.

In framing itself as a portrait designed to praise, *The Faerie Queene* operates in both a rhetorical and a pictorial mode. Many have observed, however, that these two modes do not obviously cooperate and that the poem’s images do not square with its grand epideictic intentions. This essay argues that the efficacy of Spenser’s literary pictorialism lies not in the reconciliation of these two modes but in the competition between

them. The essay focuses on Britomart, who, more than any other character in the poem, must negotiate artworks that seem specifically to challenge the rhetorical value she is supposed to possess. (A.M.)

- 1048 MARTIN, Dennis D., "Give and Take in Grail-Quest, Gawain, and Roman Missal: Why Perceval Just Doesn't Get It," *Logos*, 4:4 (2001), 169–203.

Citing God's giving – as in the self-donation of Christ – and the grateful receptivity of humans as a central concept in Western thought, the author seeks evidence in both secular literature and religious works of the Middle Ages. Chrétien's *Perceval* is read as an exemplum of giving and taking, and the third test of Gawain in *Sir Gawain and the Green Knight* is examined in similar terms.

- 1049 MASI, Michael, *Chaucer and Gender*. New York: Peter Lang, 2005, x + 165 p.

In the chapter of this study on "Boethius and the Wife of Bath," Masi identifies the Wife as "the most philosophical mind among all of Chaucer's characters" (p. 127). Relating her logical method to that of Boethius' *Consolation of Philosophy*, the author provides a reading of the Wife's narrative which considers the young knight in the tale to be a mild satire on the Boethian model.

- 1050 MASSEY, Jeff, "'What's Wrong with this Picture?': Teaching Arthuriana via the *Via Negativa*," *SMART*, 12:1 (2005), 53–64.

The author describes a course-ending exercise in which students, after exposure to a range of medieval Arthurian works, are shown brief clips from several modern films and asked to explain what is wrong. The objective is to have students articulate the positive criteria which underlie their negative criticisms.

- 1051 MOLL, Richard J., "Ebrauke and the Politics of Arthurian Geography," *Arthuriana*, 15:4 (2005), 65–71.

This article traces associations between Arthurian figures and real places in Britain through historiographical traditions beginning with an early king in Geoffrey of Monmouth's *Historia regum Britanniae*. Such associations permitted later writers "to extend the implications of Arthur's reign . . . into contemporary politics" (p. 70).

- 1052 MONSON, Don A., *Andreas Capellanus, Scholasticism, and the Courtly Tradition*. Washington, D.C.: The Catholic Univ. of America Press, 2005, ix + 383 p.

To avoid the scholarly impasse which now exists in studies of Andreas and the concept of 'courtly love', Monson undertakes a formalistic approach to *De amore*, examining it as a dialectical discourse on love "in the new, emerging scholastic mode" (p. 4). Such an approach finds a generic complexity in the text, in its rhetorical models, and in its contents. Andreas' treatment of the themes of vernacular poetry is shown to reveal their social implications, the contradictions within the courtly tradition, and the contradictions with the dictates of Christian morality.

- 1053 MORANSKI, Karen R., "The Son Who Rules 'all Britaine to the sey': *The Whole Prophecie* and the Union of Crowns," in *Prophet Margins: The Medieval Vatican Impulse and Social Stability*, pp. 167–84 (cf. *BBIAS*, LVIII, 2006, 983).

The popular collection of prophecies known as *The Whole Prophecie*, first published in 1603, is here discussed as a propaganda device used by James VI upon his accession to the English throne to promote the union of the English and Scottish populations. Further, some poems invoke the Arthurian mythology of Geoffrey of Monmouth in order to establish James as the ruler of "Great Britain".

- 1054 MURRAY, Sarah-Jane, "De Troyes's *Érec et Énide*," *Exp*, 63:4 (2005), 197–201.

The author argues that the first part of Chrétien's poem, in which the action occurs in the world of Arthur's court and that of Énide, ends in harmony with the lovers' union and constitutes a "miniromance" in itself.

- 1055 NOCUŃ, Przemysław, "Wall Paintings in Siedlęcın Castle, Poland—Fourteenth-Century Pictorial Representations of Lancelot's Story," *BBIAS*, LVI (2004), 403–22.

- 1056 OGDEN, Amy V., *Hagiography, Romance and the Vie de Sainte Eufrosine*. Princeton: Edward C. Armstrong Monographs, 2003, xiv + 261 p.

This study of the early thirteenth-century life of the saint devotes a chapter to the reading of the poem as a hagiographic romance, using Chrétien's *Yvain* as a comparison in both narrative structure and the treatment of the character's role in society.

- 1057 OVER, Kristen Lee, *Kingship, Conquest, and PATRIA: Literary and Cultural Identities in Medieval French and Welsh Arthurian Romance*. New York: Routledge, 2005, 144 p. *Studies in Medieval History and Culture*, 35.

Exploring the relation of political power to the development of Arthurian romance, this study situates the work of Chrétien de Troyes and three Welsh 'rhamantau' in a history of fraught, ambiguous relations between Capetian France, Angevin England, and native Wales. It treats eight centuries' worth of insular and continental Arthurian material, and aims overall to contextualize how French Arthurian romance and Welsh 'rhamant' collectively revise the figure of King Arthur created by earlier insular tradition. Despite being products of opposing cultures in an age of conquest, these works similarly rewrite the literary image of Arthurian kingship at a time when contemporary monarchies sought to curtail the autonomy of both northern French and Welsh principalities. A focus on the weak and declining romance portrait of King Arthur is the culmination of this study. Part I provides a survey of early British Arthurian material written in Latin and Welsh; Part II presents the historical contexts in northern France and Wales out of which the genre of Arthurian romance emerged; Part III turns to literary and sociopolitical analyses of Chrétien's five romances and the three Welsh 'rhamantau'. (K.L.O.)

- 1058 PARRY, Joseph, "Petrarch's Mourning, Spenser's Scudamour, and Britomart's Gift of Death," *CLS*, 42:1 (2005), 24–49.

This essay explores Spenser's allegory of chastity in Book III of *The Faerie Queene* as a response to both the poetic conventions and the "philosophical straggings" in Petrarch's love poetry.

- 1059 PINCIKOWSKI, Scott E., "The Body of Pain in the Works of Hartmann von Aue," in *A Companion to the Works of Hartmann von Aue*, pp. 105–23 (cf. *BBIAS*, LVIII, 2006, 1017).

This essay, drawing on the author's earlier study, *Bodies of Pain: Suffering in the Works of Hartmann von Aue* (cf. *BBIAS*, LV, 2003, 877),

considers the multiple meanings of pain experienced by characters in *Erec* and *Iwein*, both in its effect on the individuals' identities and in the response of the social body to which they belong.

- 1060 PRESCOTT, Sarah, "The Cambrian Muse: Welsh Identity and Hanoverian Loyalty in the Poems of Jane Brereton (1685–1740)," *Eighteenth-Century Studies*, 38:4 (2005), 587–603.

This article examines the work of the Anglo-Welsh poet Jane Brereton in the context of recent critical interest in constructions of British national identity in the eighteenth century. It is argued that Brereton's staunch commitment to the Hanoverian monarchs and the Anglo-British center does not so much detract from her expression of Welsh identity in her poetry, but rather refracts this identity through the lens of British solidarity. In conclusion, it is suggested that, in keeping with other Anglo-Welsh writers of her class and language group, Brereton's national identity is informed by ideas of British unity rather than Welsh independence. (S.P.)

- 1061 PUGH, Tison, "The Professor as Green Knight: Teaching *Sir Gawain and the Green Knight* through the Semiotics of Confusion," *SMART*, 12:1 (2005), 23–31.

This article describes a semiotic classroom approach to the romance which leads students to interpret the signs they discover in much the same way as the hero.

- 1062 RAINEY, Lawrence S., "Eliot Among the Typists: Writing *The Waste Land*," *Modernism/Modernity*, 12:1 (2005), 27–84.

This article discusses the evidence provided by the manuscripts on the sequence of composition of the parts of *The Waste Land*.

- 1063 RAINEY, Lawrence S., *Revisiting The Waste Land*. New Haven: Yale Univ. Press, 2005, xv + 205 p.

A study of the poem in relation to a variety of Eliot's writings: letters, student papers, poetry and prose from the period preceding first publication, and *Waste Land* manuscripts. In discussing the poem's production, transmission and reception, the author considers but

dismisses the importance of the Grail metaphor and the influence of Jessie Weston's *From Ritual to Romance*. The book includes bibliographical descriptions, in table form, of the materials used.

- 1064 REEL, Jerome V. Jr. , "Tristan in Music in the Second Half of the Twentieth Century," *Tris*, 23 (2004), 75–89.

A survey of Tristan-related music published, recorded, and performed.

- 1065 ROLAND, Meg, " 'Alas! Who may truste thys world': The Malory Documents and a Parallel-text Edition," in *The Book Unbound: Editing and Reading Medieval Manuscripts and Texts*, ed. Siân ECHARD and Stephen PARTRIDGE. Toronto: Univ. of Toronto Press, 2004, pp. 37–57.

This essay argues for the value of parallel-text editions of medieval works, not to reach a definitive version representing an author's intentions or to illustrate states of literary production, but to examine the significance of differences in the texts and how they influence the narrative and its meaning. Roland discusses modern editorial approaches to Malory and their deficiencies, and she uses a parallel-text example of the Roman War passage in the Winchester and Caxton versions of Malory to illustrate "the intertwined textual history of the two witnesses as a rich source for understanding what has come to be known as *Le Morte Darthur*" (p. 42).

- 1066 RUSHING, Jr., James A., "Hartmann's Works in the Visual Arts," in *A Companion to the Works of Hartmann von Aue*, pp. 161–81 (cf. *BBIAS*, LVIII, 2006, 1017).

This article surveys the responses to Hartmann's *Iwein* and *Erec* in monumental and decorative arts (rather than in manuscript illumination) and finds a great diversity which in some instances reveals a fundamental independence from the texts themselves.

- 1067 RUTTER, Russell, "Printing, Prophecy, and the Foundation of the Tudor Dynasty: Caxton's *Morte Darthur* and Henry Tudor's Road to Bosworth," in *Prophet Margins: The Medieval Vatic Impulse and Social Stability*, pp. 123–47 (cf. *BBIAS*, LVIII, 2006, 983).

Caxton's publication of Arthurian material, including prophecies of Merlin and accounts of belief in Arthur's return, in his *Chronicles of England* - the vernacular *Brut* - reveals the printer's interest in Arthurian story and his belief in its sociopolitical import. This essay argues that the *Morte Darthur* was published to support Henry Tudor's bid for the throne by strengthening the validity of Henry's Arthurian claim.

- 1068 SALMI, Hannu, *Wagner and Wagnerism in Nineteenth-Century Sweden, Finland, and the Baltic Provinces: Reception, Enthusiasm, Cult*. Rochester, NY: Univ. of Rochester Press, 2005, xii + 310 p. Eastman Studies in Music.

The reception of Wagner's works in the Baltic area is documented not only by records of performances and publications of his music for both orchestras and domestic use but also by his theoretical writings and personal influence. His Arthurian operas are mentioned *passim*.

- 1069 SEARS, Theresa Ann, "Squaring the Round Table: Time, Hierarchy, and the Fall of Camelot," *RR*, 6:1 (2005), 3-18.

This essay considers the *Queste del Sainte Graal* to be a sort of anti-romance presenting a problematic and adversarial relationship with the Arthurian world. By depicting knightly qualities considered virtues in other romances as sins and such heroes as Lancelot as an unhappy failure while exalting Galahad, the *Queste* undermines the chivalric narrative tradition.

- 1070 SEBASTIAN, John T., "Teaching Undergraduates How to Read Arthurian Texts," *Arthuriana*, 15:4 (2005), 6-13.

Three strategies for teaching critical reading skills to non-majors in the undergraduate Arthurian classroom engage students as novice readers of pre-modern sources by exploiting what they do not and cannot know about medieval culture and inviting them to apply expertise developed in other disciplines to Arthuriana. (J.T.S.)

- 1071 SHEEHAN, Sarah, "Giants, Boar-hunts, and Barbering: Masculinity in *Culhwch ac Olwen*," *Arthuriana*, 15:3 (2005), 3-25.

Analysis of *Culhwch ac Olwen*'s barbering theme demonstrates that *Culhwch*'s heterosexual coming-of-age necessitates quests for

masculine signifiers, overdetermining the emasculation of Ysbaddaden's final defeat. (S.S.)

- 1072 SMITH, Warren S., ed., "The Wife of Bath and Dorigen Debate Jerome," in *Satiric Advice on Women and Marriage: From Plautus to Chaucer*, ed. Warren S. SMITH. Ann Arbor: The Univ. of Michigan Press, 2005, pp. 243–69.

Alison, Chaucer's Wife of Bath, defends the plain truth of Scripture against the polemics of St. Jerome and adopts what is in essence an Augustinian position on marriage. (W.S.S.)

- 1073 STAHULJAK, Zrinka, *Bloodless Genealogies of the French Middle Ages: Translatio, Kinship, and Metaphor*. Gainesville: Univ. Press of Florida, 2005, xii + 242 p.

This study of medieval genealogy and kinship based on literature and art rather than historical sources includes a chapter on "The Fatherless Sons of Arthurian Romance" (pp. 79–111). Merlin and Grail romances of the thirteenth century "show that the link of filiation between father and son begins with the linguistic recognition of the son by the father, a paternity that does not necessarily depend on a blood relation" (p. 13).

- 1074 STALEY, Lynn, *Languages of Power in the Age of Richard II*. University Park: Pennsylvania State Univ. Press, 2005, xiv + 394 p.

This study considers the impact of political crises during the reign of Richard II on the concept of princely power as reflected in linguistic changes. *Sir Gawain and the Green Knight* is briefly discussed in a chapter which considers the works of the *Pearl*-poet as texts sponsored by John of Gaunt which address contemporary political concerns.

- 1075 STARKEY, Kathryn, "Tristan Slippers: An Image of Adultery on a Symbol of Marriage?" in *Medieval Fabrications: Dress, Textiles, Clothwork, and Other Cultural Imaginings*, ed. E. Jane BURNS. New York: Palgrave Macmillan, 2004, pp. 34–53, notes pp. 215–19.

This essay discusses the Tristan iconography on fragments of slippers dating from 1370 to 1450 and argues "that the embossed slippers reflect an appropriation of the concept of courtly love and its reformulation as

part of a developing discourse on marriage in the late medieval urban culture of the Low Countries” (p. 37).

- 1076 STERLING-HELLENBRAND, Alexandra, “Gender and Love in the Epic Romances of Hartmann von Aue,” in *A Companion to the Works of Hartmann von Aue*, pp. 71–92 (cf. *BBIAS*, LVIII, 2006, 1017).

A discussion of Hartmann’s treatment of personal desire and public obligation in the development of relationships between men and women in *Erec* and *Iwein*.

- 1077 SULLIVAN, Karen, *Truth and the Heretic: Crises of Knowledge in Medieval French Literature*. Chicago: Univ. of Chicago Press, 2005, xii + 281 p.

This study of the depiction of the heretic in medieval French works argues that the epistemological crisis identified with such figures forced the authors of literary works to take their side against their opponents. Chapter 5, “The Rope Cutting Into Iseut’s Wrists: Heresy Singularity, and the Romance of Tristan” (pp. 151–85), examines Bérout’s romance, in which the lovers, through their deeds and declarations, position themselves as heretics surrendering free choice to a magical force and thus subjecting themselves to the treatment accorded heretics. “By juxtaposing, more than any other medieval romance . . . the harshness of judicial prosecution and the beauty of noble love, Bérout’s text causes us to contemplate the pain undergone by individuals we might normally be quick to condemn” (p. 184).

- 1078 SWEENEY, Mickey, “Gawain’s Tempting Helen: Prophesying the Fall of Camelot,” in *Prophet Margins: The Medieval Vatic Impulse and Social Stability*, pp. 69–77. (cf. *BBIAS*, LVIII, 2006, 983).

The author places the story of *Sir Gawain and the Green Knight* in a context in which its audience would recognize in it a forewarning of the fall of Camelot. As a reference to the fall of Troy opens the poem, and Arthur’s role as the inheritor of Brutus is suggested, his best knight would succumb to a beautiful temptress.

- 1079 SYER, Katherine R., “Parsifal on Stage,” in *A Companion to Wagner’s Parsifal*, pp. 277–338 (cf. *BBIAS*, LVIII, 2006, 1035).

A performance history of the opera to the present day, describing productions against their cultural and political backgrounds.

- 1080 SYER, Katherine R., "Unseen Voices: Wagner's Musical-Dramatic Shaping of the Grail Scene of Act 1," in *A Companion to Wagner's Parsifal*, pp. 177–214 (cf. *BBIAS*, LVIII, 2006, 1035).

An analysis of both the off-stage and on-stage vocal music and orchestration in the Grail scene.

- 1081 TOBIN, Frank, "Hartmann's Theological Milieu," in *A Companion to the Works of Hartmann von Aue*, pp. 9–20 (cf. *BBIAS*, LVIII, 2006, 1017).

The author finds reflections of the religious teachings of Augustine of Hippo in Hartmann's works.

- 1082 VIRTZ, Evelyn Birge, "Teaching Arthur through Performance," *Arthuriana*, 15:4 (2005), 31–36.

Performing, rather than simply reading, Arthurian texts allows students to experience medieval works in something like their original reception. (E.B.V.)

- 1083 WALTERS, Lori J., "Reconfiguring Wace's Round Table: Walewein and the Rise of the National Vernaculars," *Arthuriana*, 15:2 (2005), 39–58.

This article explores the possible origins of the Middle Dutch character Walewein in Wace's *Roman de Brut*. After first considering the character's name and his association with chess in Wace, it moves to a study of competing fourteenth-century French and Germanic models of empire. (L.J.W.)

- 1084 WEINBERG, S. Carole, "Caxton, Anthony Woodville, and the Prologue to the *Morte Darthur*," *SP*, 102:1 (2005), 45–65.

The author describes what is known of the circumstances leading to the printing of Caxton's Malory and the possible role of the Woodville family.

- 1085 WHEATLEY, Chloe, "Abridging the *Antiquitee of Faery lond: New Paths Through Old Matter in The Faerie Queene*," *RQ*, 58:3 (2005), 856–80.

Sixteenth-century history may have been recorded most spectacularly in prestigious folio chronicles, but readers had more ready access to printed books that conveyed this history in epitome. This essay focuses on how Edmund Spenser appropriated the rhetoric and form of such printed redactions in his rendition of fairy history found in book 2 of *The Faerie Queene*. Through his abridged fairy chronicle, Spenser connects to a broadly defined reading public, emphasizes the deeds not only of kings but their imperial and civic deputies, and provides an alternative interpretive pathway through his poem. (C.W.)

- 1086 WHEELER, Bonnie, "King Arthur and the Seductions of Chivalry," *SMART*, 12:1 (2005), 7–22.

The author describes an Arthurian course she has taught in various forms and how, beginning with the earliest records, students attempt to develop a "picture of the lordly Arthur" from the perspective of Geoffrey of Monmouth. Turning to the medieval romances, the course explores Arthur's heroic identity in several aspects: mythic, moral, tragic, and comic. Finally, students are asked to examine the underlying reasons for the vitality of the tradition.

- 1087 WILLINGHAM, Elizabeth Moore, "Using Primary Sources, Arthurian and Otherwise," *Arthuriana*, 15:4 (2005), 37–46.

The use of primary materials, both manuscript and early print, deepens graduate students' engagement with all aspects of historical linguistics and with textual studies more generally. (E.M.W.)

- 1088 WILSON, Katharina M., and Nadia MARGOLIS, eds., *Women in the Middle Ages: An Encyclopedia*. 2 volumes. Westport, CT: Greenwood Press, 2004, xxxii and xviii + 997 p.

An alphabetically organized guide of 312 entries on notable women, role-related topics, and images of women in the European medieval world and elsewhere. As well as such historical figures as Eleanor of Aquitaine and Marie de France, entries cover such literary and legendary characters as Morgan le Fay and Guinevere.

- 1089 WOLF, Alois, "Hartmann von Aue and Chrétien de Troyes: Respective Approaches to the Matter of Britain," in *A Companion to the Works of Hartmann von Aue*, pp. 43–70 (cf. *BBIAS*, LVIII, 2006, 1017).

This essay discusses Hartmann's method of adapting Chrétien's poems, emphasizing narrative choices which remove his work farther from the literary reference points in Geoffrey of Monmouth and Wace thus distancing the concept of Arthur as an exemplary ruler.

- 1090 ZHANG, Xiangyun, "Christine de Pizan et Marie de France," *FR*, 79:1 (2005), 82–95.

Dans cet essai, en établissant des comparaisons ainsi que des contrastes entre Christine de Pizan et Marie de France, je montre comment les deux femmes écrivains du Moyen Age ont utilisé la littérature comme moyen d'éducation pour amener les femmes sur la voie vertueuse; et comment, dans leurs créations littéraires, elles se sont efforcées, l'une comme l'autre, de construire une communauté féminine pour défendre l'intérêt des femmes. (X.Z.)

III. – REVIEWS

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- 1092 AMODIO, Mark C., *Writing the Oral Tradition: Oral Poetics and Literate Culture in Medieval England*. Notre Dame, IN: Univ. of Notre Dame Press, 2004 (cf. *BBIAS*, LVIII, 2006, 977).

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- 1093 ANDERSON, Peter, ed., *Pratiques de traduction au Moyen Age: Medieval Translation Practices*. Copenhagen: Museum of Tusculanum Press, Univ. of Copenhagen, 2004, p. 235.

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- 1094 ARMSTRONG, Dorsey, *Gender and the Chivalric Community in Malory's Morte d'Arthur*. Gainesville: University Press of Florida, 2003 (cf. *BBIAS*, LVI, 2004, 860).

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- 1095 BARBER, Richard, *The Holy Grail: Imagination and Belief*. Cambridge: Harvard Univ. Press, 2004 (cf. *BBIAS*, LVII, 2005, 247).

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- 1097 BESAMUSCA, Bart, *The Book of Lancelot: The Middle Dutch Lancelot Compilation and the Medieval Tradition of Narrative Cycles*. Cambridge: D. S. Brewer, 2003. Arthurian Studies, 53 (cf. *BBIAS*, LVI, 2004, 302).

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- 1098 BLOCH, R. Howard, *The Anonymous Marie de France*. Chicago: The Univ. of Chicago Press, 2003 (cf. *BBIAS*, LVI, 2004, 867).

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- 1099 BORRIS, Kenneth, *Allegory and Epic in English Renaissance Literature: Heroic Form in Sidney, Spenser, and Milton*. Cambridge: Cambridge Univ. Press, 2000 (cf. *BBIAS*, LIV, 2002, 292).

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Texte können durch akustische und semantisch-visuelle Elemente in der imaginierten Welt Bewegungserfahrungen vermitteln. Vers- und Bildrhythmus beim Kampf für die Dame von Narison zeigen Unterschiede zwischen Chrétien und Hartmann; bei jenem bestehen Parallelen zum Erkenntnisprozess nach Hugo von St. Viktor. Hartmann gestaltete die Szene zu einem “Diskurs über die realpolitische Durchführbarkeit” der Kampfeskunst. (C.D.)

- 1214 KELLER, Hildegard Elisabeth, “Vom Kampf gegen einen Unsichtbaren. Freie Wildbahn – höfisches Epos – mittelalterliches Rechtsritual,” in *Kunst der Bewegung* (cf. *BBSIA*, LVIII, 2006, 1213) S. 103–35.

Das Perspektivische ist entscheidend für die Repräsentation des Kampfes gegen einen Unsichtbaren. Anders als im Tierreich (kein Beobachter) oder im Bild (Rodenegger Fresken) können die ‘Iwein’-Verse 1075ff. das “nuancierte Spiel mit . . . Betrachterebenen” nutzen.

Der illuminierte Text über den Gerichtskampf im *Sachsenspiegel* zeigt klar die Bedeutung der “erzählerisch geschaffenen Asymmetrien” für die Medienästhetik der Unsichtbarkeit. (C.D.)

- 1215 LECHTERMANN, Christina, “Schmerz und Imagination,” in *Kunst der Bewegung* (cf. *BBSIA*, LVIII, 2006, 1213), S. 137–57.

Überlegungen den zwei Schmerzexzessen Laudines und Iweins Reaktion zeigen, dass die Repräsentation von Schmerzgebärden in Text und Bild (Zyklus Rodenegg) mit zeitgenössischem Wissen über den Schmerz verbunden sind. Durch die Schmerzbewegungen wird Laudines Körper mehrfach lesbar (Zorn, Überschreiten der ‘moderantia’, weibliche Anklage); die Wirkung auf Iwein besteht in ‘compassio’ einerseits und Begehren andererseits. (C.D.)

- 1216 ROMEYKE, Sarah, “Bildern folgen und zwischen den Zeilen lesen. Der Tristant Teppich I von Wienhausen,” in *Kunst der Bewegung* (cf. *BBSIA*, LVIII, 2006, 1213), S. 243–66.

Die Auswahl der Bildszenen (analog zur Liebeskonzeption bei Richard von St. Viktor) zusammen mit dem anders akzentuierenden Schriftband zeigt, dass die Nonnen in Wienhausen die weltliche Tristan-Isolde-Liebe von der Brautmystik her als ‘unio mystica’ und ‘compassio’ auffassten. Wegen der heraldischen Prägung des Teppichs ist die Minnetrankszene jedoch auch “von Memoria und Gebetsgedanken” her lesbar. (C.D.)

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