

BIBLIOGRAPHICAL BULLETIN
of the
International Arthurian Society

BULLETIN BIBLIOGRAPHIQUE
de la
Société Internationale
Arthurienne

Suche a batelle as þere was redy þo
hadde neuer Arthour byfore y doo
they fow3t tyl þer renne doun bloode

As a Ryver or a flood
þey fow3t euer sore & sadde

Men nyst ho þe betere hadde

But at þe last Certayn
Was Mordred & alle hys y sclayn
And Arthour y bete wyþ wounde
he Myght nat stonde on grounde

Such battle as he did prepare
Had Arthur ne'er before to bear.
They fought until there came down
blood

As a river or as a flood.
They fought with vigor and great
might;

No man could know who won the
fight.

But the outcome at last was plain:
Mordred and all his men were slain;
With wounds was Arthur battered so,
He could not stand – how great the
woe!

Arthur. Liber Rubeus Bathoniae.
(Bath, Longleat MS 55, F. 46 R, b, 3-12)

(tr. M.W. Bryan, ll. 603–12)

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I BIBLIOGRAPHY

BIBLIOGRAPHICAL BULLETIN

The purpose of this Arthurian Bibliography is, year by year, to draw attention to all scholarly books and articles directly concerned with the *matière de Bretagne*. Subjects which are only indirectly concerned with it, such as the origins of courtly love, are deliberately excluded. Also excluded are popular works, general surveys found in histories of literature and most studies which deal with the Arthurian tradition after the sixteenth century. Within these limits, the Bibliography aims to include all books, reviews and articles published in the year preceding its appearance, an exception being made for earlier studies which have been omitted inadvertently.

Each national branch of the Arthurian Society is responsible for its own section of the Bibliography. Each section is divided into four parts: I. Texts, Translations and Adaptations; II. Critical and Historical Studies; III. Reviews; IV. Reprints; V. Doctoral Dissertations/Higher Degree Theses. The contents of each section are arranged in the alphabetical order of authors' names.

As often as possible a brief, objective account is given of the contents of each study listed in the Bibliography. For practical purposes, as well as to conform to a decision taken at the Second Triennial Arthurian Congress, these digests are given in either English, French or German.

Each section of the Bibliography is printed in alphabetical order according to nationality. The first publication listed for each year is given the number one; the remainder follow in numerical order down to the end of the Bibliography. Any reference to the Bibliography should therefore include the number of the Bulletin, the year and the number of the individual publication, e. g. *BBIAS*, I, 1949, 20.

At the end of the Bibliography are printed two indexes, one of authors and one of subject-matter. The indexes are prepared by the bibliographers of the national branches.

The Secretaries of national branches are asked to submit the copy of their contribution electronically to Dr. Frank Brandsma, Editor of the Bulletin, *by 1st May at the latest*. Contributions should be formatted according to the guidelines supplied by the Editor. Email: Frank.Brandsm@let.uu.nl

LIST OF ABBREVIATIONS

- a&e* *anglistik & englischunterricht.*
- ABäG* *Amsterdamer Beiträge zur älteren Germanistik, Amsterdam.*
- ABB* *Archives et Bibliothèques de Belgique, Brussels.*
- ABR* *American Benedictine Review, Atchison, Kansas.*
- AEF* *Anuario de Estudios Filológicos, Cáceres.*
- AEM* *Anuario de Estudios Medievales, Barcelona.*
- AfdA* *Anzeiger für deutsches Altertum, Wiesbaden.*
- AfK* *Archiv für Kulturgeschichte, Köln.*
- AG* *Acta Germanica. Jahrbuch des Germanistenverbandes im südlichen Afrika, Frankfurt/M., Bern, New York, Paris.*
- AI* *American Imago, Brooklyn, New York.*
- AInt* *Arthurian Interpretations, Southern Methodist University, Dallas, Texas.*
- AION* *Annali Istituto Universitario Orientale di Napoli, Sezione Romanza.*
- AJ* *Antiquaries Journal, London.*
- AJFS* *Australian Journal of French Studies, Monash University, Clayton, Victoria.*
- AJP* *American Journal of Philology, Johns Hopkins University, Baltimore, Maryland.*
- AL* *Arthurian Literature, Cambridge.*
- Alazet* *Alazet, Huesca.*
- Alf* *Alfinge, Córdoba.*
- Alfa* *Alfa, Sao Paulo, Brasil.*
- ALE* *Anales de Literatura Española, Alicante.*
- AM* *Analecta Malacitana, Málaga.*
- AnEF* *Anuario de Estudios Filológicos, Cáceres.*
- ANF* *Arkiv för nordisk filologi, Lund.*
- AnFH* *Anales de Filología Hispánica, Murcia.*
- AnFil* *Anuari de Filologia, Barcelona.*
- Angélica* *Angélica, Lucena.*
- Angl* *Anglia, Tübingen.*
- AnL* *Anuario de Letras, México.*
- AnLE* *Anales de Literatura Española, Alicante.*
- AnMal* *Analecta Malacitana, Málaga.*
- Annales* *Annales. Economies, Sociétés, Civilisations, Paris.*
- Ann Bret* *Annales de Bretagne, Université de Haute-Bretagne, Rennes.*
- ANQ* *American Notes and Queries, University Press of Kentucky.*

- Ant* *Antiquity*, Cambridge.
- APS* *Acta Philologica Scandinavica*, Copenhagen.
- AQ* *Arizona Quarterly*, University of Arizona, Tucson.
- ARBA* *American Reference Books Annual*, Littleton, Colorado.
- Arbitrium* *Arbitrium: Zeitschrift für Rezensionen zur germanistischen Literaturwissenschaft*, Tübingen.
- Arcadia* *Arcadia*, Berlin.
- Arch* *Archivum*, Oviedo.
- ArchJ* *The Archaeological Journal*, The Royal Archaeological Institute, London.
- Arch Camb* *Archaeologia Cambrensis*, Cardiff.
- ArFA* *Archivo de Filología Aragonesa*, Zaragoza.
- ArH* *Archivo Hispalense*, Sevilla.
- ArL* *Archivos Leoneses*, León.
- Arthuriana* *Arthuriana*, Dallas.
- ASR* *American Scandinavian Review*, New York.
- ASnSpr* *Archiv für das Studium der neueren Sprachen*, Braunschweig.
- Atlantis* *Atlantis*, Acadia University, Wolfville, Nova Scotia.
- AUMLA* *Journal of Australasian Universities, Modern Language and Literature Association*, Monash University, Clayton, Victoria.
- AusCJ* *Australian Celtic Journal*, University of Sydney, New South Wales.
- BANABMD* *Boletín de la Asociación Nacional de Archiveros, Bibliotecarios, Museólogos y Documentalistas*, Madrid.
- BB* *Bulletin du Bibliophile*, Paris.
- BBAHLM* *Boletín Bibliográfico de la Asociación Hispánica de Literatura Medieval*, Barcelona.
- BBCS* *Bulletin of the Board of Celtic Studies*, Cardiff.
- BBIAS* *Bibliographical Bulletin of the International Arthurian Society*, Madison.
- BBMP* *Boletín de la Biblioteca Menéndez Pelayo*, Santander.
- BBSIA* *Bulletin Bibliographique de la Société Internationale Arthurienne*, Madison.
- Béal* *Béaloideas*, Dublin.
- BEC* *Bibliothèque de l'École des Chartes*, Paris.
- Ber* *Berceo*, Logroño.
- BF* *Boletim de Filologia*, Lisbon.
- BHR* *Bibliothèque d'Humanisme et Renaissance*, Paris and Geneva.
- BI* *Books Ireland*, Dublin.
- BIEA* *Boletín del Instituto de Estudios Asturianos*, Oviedo.
- BIEG* *Boletín del Instituto de Estudios Giennenses*, Jaén.

*Bien dire
et bien*

- aprendre* *Bulletin du Centre d'Etudes Médiévales et Dialectales de l'Université de Lille-III.*
- BJRL* *Bulletin of the John Rylands Library, Manchester.*
- BNa* *Beiträge zur Namenforschung, Heidelberg.*
- BoJB* *Bonner Jahrbücher des Rheinischen Landesmuseums in Bonn, Köln.*
- BRABL* *Boletín de la Real Academia de Buenas Letras, Barcelona.*
- BRAC* *Boletín de la Real Academia de Córdoba, Córdoba.*
- BRAE* *Boletín de la Real Academia Española, Madrid.*
- Brit* *Britannia, London.*
- Bro* *Broteria, Lisbon.*
- BSCC* *Boletín de la Sociedad Castellonense de Cultura, Castellón.*
- BTAM* *Bulletin de théologie ancienne et médiévale.*
- BWAS* *Bulletin de l'École des Hautes Etudes, Tokyo, Université Waseda.*
- CAIEF* *Cahiers de l'Association Internationale des Etudes Françaises, Paris.*
- CA* *Current Archaeology, London.*
- Caligrama* *Caligrama, Palma de Mallorca.*
- Castilla* *Castilla, Valladolid.*
- CCM* *Cahiers de civilisation médiévale, Poitiers.*
- CE* *College English, Wesleyan University, Middleton, Connecticut.*
- Celt* *Celtica, Dublin.*
- CentR* *The Centennial Review, Michigan State University, East Lansing, Michigan.*
- CF* *Cuadernos de Filología, Ciudad Real.*
- CF-III* *Cuadernos de Filología - III, Valencia.*
- CFF* *Cuadernos de Filología Francesa, Univ. Extremadura.*
- CFMA* *Classiques français du moyen âge, Paris.*
- CFR* *Cuadernos de Filología Románica, Barcelona.*
- ChauR* *The Chaucer Review, Pennsylvania State University, University Park, Pennsylvania.*
- CHis* *Cuadernos Hispanoamericanos, Madrid.*
- Choice* *Choice, American Library Association, Chicago, Illinois.*
- CHR* *Catholic Historical Review, Catholic University of America, Washington, D.C.*
- CIF* *Cuadernos de Investigación Filológica.*
- CILH* *Cuadernos de Investigación de Literatura Hispánica, Madrid.*

- Cithara* *Cithara*, Saint Bonaventure University, Saint Bonaventure, New York.
- CJIS* *Canadian Journal of Italian Studies*.
- CL* *Comparative Literature*, University of Oregon, Eugene, Oregon.
- Clio* *Clio*, Indiana University-Purdue University at Fort Wayne, Indiana.
- CLS* *Comparative Literature Studies*, Pennsylvania State University, University Park.
- CMCS* *Cambrian Medieval Celtic Studies*, Aberystwyth.
- CML* *Classical and Modern Literature*, Terre Haute, Indiana.
- CMLR* *Canadian Modern Language Review*, Welland, Ontario.
- CN* *Cultura Neolatina*, Rome.
- Codices manuscripti* *Codices manuscripti*, Wien.
- ColG* *Colloquia Germanica*, Bern.
- Com* *Comitatus*, University of California, Los Angeles.
- Cosmos* *Cosmos, The Journal of the International Cosmology Society*, Edinburgh.
- CP* *Classical Philology*, University of Chicago, Illinois.
- CRCL* *Canadian Review of Comparative Literature*, Edmonton, Alberta.
- Cri* *Critical Inquiry*, University of Chicago, Illinois.
- Crit* *Criticism*, Wayne State University, Detroit, Michigan.
- Critique* *Critique: Studies in Modern Fiction*, Washington, D.C.
- CRM* *Cahiers de recherches médiévales (XII-XVe siècles)*, Orléans.
- Crotalón* *Crotalón: Anuario de Filología*, Madrid.
- CS* *Cornish Studies*, Exeter.
- CSANA*
Yearbook *Celtic Studies Association of North America Yearbook*, Dublin.
- CTI* *Cuadernos de Traducción e Interpretación*, Bellaterra, Barcelona.
- DAI* *Dissertation Abstracts International*, University Microfilms, Ann Arbor, Michigan.
- DAM* *Deutsches Archiv für Erforschung des Mittelalters*, Köln.
- DanS* *Dante Studies*, Dante Society of America, Cambridge, Massachusetts.
- DFS* *Dalhousie French Studies*, Halifax, Nova Scotia, Canada.
- Dia* *Diacritics*, Cornell University, Ithaca, New York.
- Digraphe* *Digraphe*, Paris.

- DJJ *The David Jones Journal*, Swansea
 DR *Dalhousie Review*, Dalhousie University, Halifax,
 Nova Scotia, Canada.
 DU (Ost) *Deutschunterricht*, Ostberlin.
 Du (West) *Der Deutschunterricht*, Stuttgart.
 DVj *Deutsche Vierteljahrsschrift für Literaturwissenschaft
 und Geistesgeschichte*, Stuttgart.
 EC *Essays in Criticism*, Oxford.
 EHR *English Historical Review*, Harlow, Essex.
 Éigse *Éigse: A Journal of Irish Studies*, Dublin.
 EL *Estudis Lulianos*, Palma de Mallorca.
 ELH *Journal of English Literary History*, Johns Hopkins
 University, Baltimore, Maryland.
 ELN *English Language Notes*, University of Colorado,
 Boulder, Colorado.
 EME *Early Medieval Europe*, Oxford.
 EMS *English Manuscript Studies, 1100–1700*, London.
 Encomia *Encomia: Bibliographical Bulletin of the International
 Courtly Literature Society*, Salt Lake City, Utah.
 English *English: The Journal of the English Association*,
 Leicester.
 Epos *Epos*, Madrid.
 ER *Estudis Romànics*, Barcelona.
 Ériu *Ériu*, Dublin.
 ES *English Studies: A Journal of English Letters and
 Philology*, Amsterdam.
 ESC *English Studies in Canada*, University of Alberta,
 Edmonton.
 EsMedS *Essays in Medieval Studies*, Illinois Medieval
 Association.
 Esp *L'Esprit créateur*, Louisiana State University, Baton
 Rouge.
 EstRom *Estudios Románicos*, Murcia.
 Ét. Angl. *Études anglaises*, Paris.
 Ét. Celt *Études celtiques*, Paris.
 Ét. Germ. *Études germaniques*, Paris.
 Études de
 lettres *Études de lettres*, Lausanne.
 Euph *Euphorion*, Heidelberg.
 Exemplaria *Exemplaria*
 Exp *Explicator*, Richmond Professional Institute,
 Richmond, Virginia.
 Fabula *Fabula: Zeitschrift für Erzählforschung*, Berlin.
 FCS *Fifteenth-Century Studies*, Marygrove College,
 Detroit, Michigan.

- FF* *French Forum*, Lexington, Kentucky.
FFRSH *Futsugo-Futsubungaku-Ronshu*, Tokyo.
Fil *Filología*, Buenos Aires.
FM *Filología moderna*, Madrid.
FMLS *Forum for Modern Language Studies*, St. Andrews.
FMS *Frühmittelalterliche Studien: Jahrbuch des Instituts für Frühmittelalterforschung der Universität Münster*, Berlin.
Folklore *Folklore*, London.
ForI *Forum Italicum*.
FR *French Review*, American Association of Teachers of French, Champaign, Illinois.
FS *French Studies*, Oxford.
FSB *French Studies Bulletin*, Oxford.
GAG *Göppinger Arbeiten zur Germanistik*, Göppingen.
GenL *General Linguistics*, Pennsylvania State University, University Park.
Genre *Genre*, University of Oklahoma, Norman.
Germanistik *Germanistik: Internationales Referatenorgan mit bibliographischen Hinweisen*, Tübingen.
GLL *German Life and Letters*, Oxford.
GN *Germanic Notes*, Lexington, Kentucky.
GQ *German Quarterly*, American Association of Teachers of German, Chapel Hill, North Carolina.
GR *Germanic Review*, Columbia University, New York.
Grial *Grial*, Vigo.
GRM *Germanisch-romanische Monatsschrift*, Heidelberg.
GSR *German Studies Review*, German Studies Association, Arizona State University, Tempe.
HAB *Humanities Association Bulletin*, University of Alberta, Edmonton, Alberta.
Hispania *Hispania: Journal of the American Association of Teachers of Spanish and Portuguese*, University of Southern California, Los Angeles.
History *History: The Journal of the Historical Association*, Oxford.
HJ *Hispanic Journal*, Indiana University of Pennsylvania, Indiana, Pennsylvania.
HJb *Heidelberger Jahrbücher*, Berlin.
HLB *Harvard Library Bulletin*, Cambridge, Massachusetts.
HLQ *Huntington Library Quarterly*, San Marino, California.
HR *Hispanic Review*, University of Pennsylvania, Philadelphia, Pennsylvania.
HTh *History and Theory*.

- IASdL* *Internationales Archiv für Sozialgeschichte der deutschen Literatur*, Tübingen.
Iberoromania *Iberoromania*, Tübingen.
IHE *Indice Historico Español*, Barcelona.
Incipit *Incipit*, Buenos Aires.
Islandica *Islandica*, Cornell University, Ithaca, New York.
Italica *Italica*, American Association of Teachers of Italian, University of Wisconsin, Madison.
Itin *Itinerarium: Revista Trimestral de Cultura*, Lisbon.
ItQ *Italian Quarterly*, Rutgers University, New Brunswick, New Jersey.
JAF *Journal of American Folklore*, University of Texas, Austin, Texas.
JBAA *Journal of the British Archaeological Association*, London.
JBS *Journal of British Studies*, University of Chicago.
JCL *Journal of Celtic Linguistics*, Cardiff.
JEGP *Journal of English and Germanic Philology*, University of Illinois, Urbana, Illinois.
JFLS *Journal of French Language Studies*, Cambridge.
JFR *Journal of Folklore Research*, Indiana University Folklore Institute, Bloomington.
JIES *Journal of Indo-European Studies*.
JMEMS *Journal of Medieval and Early Modern Studies*, Duke University, Durham, North Carolina.
JMH *Journal of Medieval History*, Headington & Exeter.
JPC *Journal of Popular Culture*, Bowling Green State University, Ohio.
JWMS *The Journal of William Morris Studies*, The William Morris Society, London.
KE *Kansas English*.
KrLitt *Kritikon Litterarum*, Darmstadt.
L&P *Literature and Psychology*, University of Hartford, West Hartford, Connecticut.
L&S *Language and Style*.
LB *Leuvense Bijdragen*, Leuven.
LD *Letras de Deusto*, Bilbao.
Lendemains *Lendemains*, Köln.
Letras *Letras*, Lima, Peru.
Library *The Library: The Transactions of the Bibliographical Society*, Oxford.
LiLi *Zeitschrift für Literaturwissenschaft und Linguistik*, Göttingen.
Lingua e stile *Lingua e stile*, Roma.
LitR *Literary Review*, Fairleigh-Dickinson University, Madison, New Jersey.

- Littérature* *Littérature*, Paris.
- LJb* *Literaturwissenschaftliches Jahrbuch*, Berlin.
- LL* *Language and Literature: Journal of the Poetics and Linguistics Association*, London.
- LP* *Literature and Psychology*, Fairleigh Dickinson University, Keanecck, New Jersey.
- LR* *Lettres Romanes*, Louvain.
- LlC* *Llên Cymru*, Cardiff.
- LSE* *Leeds Studies in English*, Leeds.
- LT* *Levende Talen*, Groningen.
- MA* *Moyen Age*, Bruxelles.
- Madoc* *Madoc, tijdschrift over de Middeleeuwen*, Utrecht.
- Man* *Manuscripta*, St. Louis University, Missouri.
- M&H* *Medievalia et Humanistica*.
- Med.* *Medievalia*, UNAM, Méjico.
- MedArch* *Medieval Archaeology*, Leeds.
- Med. Aev.* *Medium Aevum*, Oxford.
- Mediaevalia* *Mediaevalia*, Center for Medieval and Early Renaissance Studies, State University of New York, Binghamton.
- Mediaevistik* *Mediaevistik: Internationale Zeitschrift für interdisziplinäre Mittelalterforschung*, Frankfurt/M., Bern, New York, Paris.
- Médiévales* *Médiévales*, Université de Paris-VIII.
- MedPer* *Medieval Perspectives*.
- MéICV* *Mélanges de la Casa de Velázquez*, Madrid.
- MF* *Moyen Français*, Université de Montréal, Canada.
- MGRS* *Meijigakuin-Ronso*, Tokyo.
- MichA* *Michigan Academician*, University of Michigan, Ann Arbor.
- Millennium* *Millennium, tijdschrift voor middeleeuwse studies*, Nijmegen.
- MisMM* *Miscelánea Medieval Murciana*.
- MLJ* *Modern Language Journal*, University of Wisconsin, Madison.
- MJb* *Mittellateinisches Jahrbuch*, Stuttgart.
- MLN* *Modern Language Notes*, Johns Hopkins University, Baltimore, Maryland.
- MLQ* *Modern Language Quarterly*, University of Washington, Seattle, Washington.
- MLR* *Modern Language Review*, Leeds.
- Monats* *Monatshefte*, University of Wisconsin, Madison.
- Mosaic* *Mosaic*, University of Manitoba, Winnipeg.
- MP* *Modern Philology*, University of Chicago, Illinois.
- MR* *Medioevo Romanzo*, Naples.
- MRom* *Marche Romane*, Liège.

- MS** *Medieval Studies*, Pontifical Institute of Medieval Studies, Toronto, Canada.
N&Q *Notes and Queries*, Oxford.
NdJb *Niederdeutsches Jahrbuch*, Neumünster.
NdW *Niederdeutsches Wort*, Münster.
Neophil *Neophilologus*, Amsterdam.
NFS *Nottingham French Studies*, Nottingham.
NL *Nederlandse Letterkunde*, Groningen.
NLH *New Literary History*, Charlottesville, Virginia.
NLWJ *National Library of Wales Journal*, Aberystwyth.
NM *Neuphilologische Mitteilungen*, Helsinki.
NML *New Medieval Literatures*, Oxford.
NMS *Nottingham Mediaeval Studies*, Nottingham.
NRFH *Nueva Revista de Filología Hispánica*, Mexico.
NZZ *Neue Zürcher Zeitung*, Zürich.
Ogam *Ogam: Tradition celtique*, Rennes.
Olifant *Olifant*, Société Rencesvals, American Canadian Branch, University of Virginia, Charlottesville.
Ornicar *Ornicar*, Paris.
PAPS *Proceedings of the American Philosophical Society*, Philadelphia, Pennsylvania.
PBA *Proceedings of the British Academy*, London.
PBB *Pauls und Braunes Beiträge zur Geschichte der deutschen Sprache und Literatur*.
Parergon *Parergon*, University of Sydney, Australia.
Peritia *Peritia: Journal of the Medieval Academy of Ireland*, Cork/Turnhout

Perspectives médiévales *Perspectives médiévales*, Paris.
PhL *Philosophy and Literature*, Johns Hopkins University, Baltimore, Maryland.
PhR *Philosophy and Rhetoric*, Pennsylvania State University, University Park.
PIMA *Proceedings of the Illinois Medieval Association*.
PLL *Papers on Language and Literature*, Southern Illinois University, Edwardsville.
PMAM *Publications of the Medieval Association of the Midwest*, Emporia, Kansas.
PMASAL *Papers of the Michigan Academy of Science, Arts and Letters*, University of Michigan, Ann Arbor.
PMLA *Publications of the Modern Language Association of America*, New York.
PQ *Philological Quarterly*, University of Iowa, Iowa City.
PRF *Publications Romanes et Françaises*, Genève.
PRIS-MA *PRIS-MA*, C. E. S. C. M. de l'Université de Poitiers.
Proh *Prohemio*, Madrid-Pisa.

- PrV..... *Príncipe de Viana*, Pamplona.
- PSAS..... *Proceedings of the Society of Antiquaries of Scotland*,
Edinburgh.
- QFLRM..... *Quaderni di Filologia e di Lingue Romanze*, Università
di Macerata.
- QFMC..... *Quaderni di Filologia Medievale*, Università di
Catania.
- QFRB..... *Quaderni di Filologia Romanza della Facoltà di Lettere
e Filosofia dell'Università di Bologna*, Bologna.
- QI..... *Quaderni d'Italianistica*, Canadian Society of Italian
Studies.
- QL..... *Quinzaine littéraire*, Paris.
- Queeste..... *Queeste, tijdschrift over middeleeuwse letterkunde*,
Leiden.
- Quidditas..... *Journal of the Rocky Mountain Medieval and
Renaissance Association*, Northern Arizona University,
Flagstaff, Arizona (formerly JRMRA).
- Razo..... *Razo: Cahiers du Centre d'Etudes Médiévales de Nice*.
- RBPH..... *Revue Belge de Philologie et d'Histoire*, Bruxelles.
- RChL..... *Revista Chilena de Literatura*, Santiago, Chile.
- RCPPhR..... *Revue Critique de Philologie Romane*, Alessandria
- Rech. Germ..... *Recherches Germaniques*, Université des Sciences
Humaines, Strasbourg.
- RefR..... *Reference Reviews*, Bradford.
- REH..... *Revista de Estudios Hispánicos*, Alabama.
- REI..... *Revue des Études Italiennes*, Bordeaux.
- RES..... *Review of English Studies*, Oxford.
- ResPL..... *Res Publica Litterarum*, University of Kansas,
Lawrence.
- RF..... *Romanische Forschungen*, Frankfurt-am-Main.
- RFE..... *Revista de Filología Española*, Madrid.
- RFLCR..... *Revista de Filología y Lingüística de la Universidad de
Costa Rica*, San José, Costa Rica.
- RFLL..... *Revista de Filología de La Laguna*, La Laguna.
- RFR..... *Revista de Filología Románica*, Madrid.
- Rh..... *Rhetorica*, University of California, Berkeley.
- RHT..... *Revue d'Histoire des Textes*, Paris.
- RhVjbl..... *Rheinische Vierteljahrsblätter*, Bonn.
- RIO..... *Revue Internationale d'Onomastique*, Paris.
- RJ..... *Romanistisches Jahrbuch*, Hamburg.
- RLC..... *Revue de Littérature Comparée*, Paris.
- RLe..... *Revista de Letras*, São Paulo, Brazil.
- RLit..... *Revista de Literatura*, Madrid.
- RLM..... *Revista de Literaturas Modernas*, Mendoza,
Argentina.
- RLMed..... *Revista de Literatura Medieval*, Madrid.

- RLR* *Revue des Langues Romanes*, Paris.
RLiR *Revue de Linguistique Romane*, Paris.
RMAL *Revue du Moyen Age Latin*, Lyon.
RMR *Reading Medieval Reviews*, Reading, e-journal at:
<http://www.reading.ac.uk/AcaDepts/ln/Medieval/rmr.htm>
RMRL *Rocky Mountain Review of Language and Literature*
RMS *Reading Medieval Studies*, Reading.
Rom *Romania*, Paris.
RomN *Romance Notes*, University of North Carolina, Chapel Hill.
RomQ *Romance Quarterly*, University of Kentucky, Lexington.
RPF *Revista Portuguesa de Filosofia*, Braga.
RPFil *Revista Portuguesa de Filologia*, Coimbra.
RPh *Romance Philology*, University of California, Berkeley.
RQ *Renaissance Quarterly*, Renaissance Society of America, New York.
RR *Romantic Review*, Columbia University, New York.
RSI *Rivista di Studi Italiani*, Toronto.
RSH *Revue des Sciences Humaines*, Paris.
RUB *Reclam Universal-Bibliothek*, Stuttgart.
RZLG *Romanistische Zeitschrift für Literaturgeschichte/ Cahiers d'Histoire des Littératures Romanes*, Heidelberg.
SAC *Studies in the Age of Chaucer*, University of Oklahoma, Norman.
SAQ *South Atlantic Quarterly*, Duke University, Durham, North Carolina.
SAR *South Atlantic Review*, University of North Carolina, Chapel Hill.
SATF *Société des Anciens Textes Français*, Paris.
Scan *Scandinavica*, University of East Anglia, Norwich.
ScHR *Scottish Historical Review*, Glasgow
SCJ *Sixteenth Century Journal*, Kirksville, Missouri.
ScotSt *Scottish Studies*, University of Edinburgh.
SCR *South Central Review*, South Central Modern Language Association, Texas A & M University, College Station, Texas.
Script *Scriptorium*, Bruxelles.
SEL *Studies in English Literature 1500–1900*, Rice University, Houston, Texas.
Sem *Seminar*, Canadian Association of University Teachers of German, University of Toronto.
Semiotica *Semiotica*, The Hague.
Senefiance *Senefiance*, Aix-en-Provence.

- SF* *Studi Francesi*, Turin.
SGS *Scottish Gaelic Studies*, University of Aberdeen.
SHR *Southern Humanities Review*, Auburn University, Alabama.
SLI *Studies in Literary Imagination*, Georgia State College, Atlanta.
SM *Studi Medievali*, Spoleto.
SMART *Studies in Medieval and Renaissance Teaching*, Wichita, Kansas.
SMC *Studies in Medieval Culture*, Western Michigan University, Kalamazoo.
SMV *Studi mediolatini e volgari*, Pisa.
SN *Studia Neophilologica*, Uppsala.
SoQ *The Southern Quarterly*, University of Southern Mississippi, Hattiesburg, Mississippi.
SoR *Southern Review*, Louisiana State University, Baton Rouge.
SP *Studies in Philology*, University of North Carolina, Chapel Hill.
Spec. *Speculum*, Medieval Academy of America, Cambridge, Massachusetts.
Spicilegio
moderno *Spicilegio moderno*, Bologna.
SpL *Spiegel der Letteren*, Antwerp and The Hague.
Sprk *Sprachkunst*, Wien.
SR *Scandinavian Review*, American-Scandinavian Foundation, New York.
SS *Scandinavian Studies*, University of Wisconsin, Madison.
SSF *Studies in Short Fiction*, Newberry College, Newberry, South Carolina.
SSL *Studies in Scottish Literature*, University of South Carolina, Columbia.
StC *Studia Celtica*, Cardiff.
StMed *Studies in Medievalism*, Cambridge, D.S. Brewer.
STS *Shi-to-Sambun*, Tokyo.
StudH *Studies in the Humanities*, Indiana University of Pennsylvania, Indiana, Pennsylvania.
StudHib. *Studia Hibernica*, Dublin.
Style *Style*, Northern Illinois University, DeKalb.
StZ *Studia Zamorensia, serie philologica*, Zamora.
Sub-Stance *Sub-Stance: A Review of Theory and Literary Criticism*, University of Wisconsin, Madison.
Symp. *Symposium*, Syracuse University, Syracuse, New York.
Taliesin *Taliesin*, Academi, Cardiff.

- TATE**..... *Tategoto*, Tokyo.
Text..... *Text*, Society for Textual Scholarship, Queensborough
 Community College, Bayside, New York.
Thalia..... *Thalia*, Studies in Literary Humor.
Thes..... *Thesaurus: Boletín del Instituto Caro y Cuervo*, Bogotá.
THES..... *Times Higher Education Supplement*, London.
Thoth..... *Thoth*, Syracuse, New York.
Thought..... *Thought*, Fordham University, New York.
THSC..... *Transactions of the Honourable Society of
 Cymmrodorion*, London.
TLF..... *Textes Littéraires Français*, Genève.
TLS..... *Times Literary Supplement*, London.
TNTL..... *Tijdschrift voor Nederlandse Taal- en Letterkunde*,
 Leiden.
Tocher..... *Tocher*, School of Scottish Studies, University of
 Edinburgh.
Topic..... *Topic*, Washington and Jefferson College, Washington,
 Pennsylvania.
Trad..... *Traditio*, Fordham University, New York.
Tralphi..... *Travaux de linguistique et de philologie*, Centre de
 Philologie et de Littératures Romanes de l'Université
 de Strasbourg.
TRB..... *Tennyson Research Bulletin*, Lincoln, England.
TrD&G..... *Transactions of the Dumfriesshire and Galloway
 Natural History and Antiquarian Society*, Dumfries.
Tris..... *Tristania*, University of Tennessee, Chattanooga.
Trivium..... *Trivium*, St. David's University College, Lampeter.
TrR..... *Translation Review*, University of Texas, Dallas.
TSL..... *Tennessee Studies in Literature*, University of
 Tennessee, Knoxville.
TSLL..... *Texas Studies in Language and Literature*, University
 of Texas, Austin.
TSWL..... *Tulsa Studies in Women's Literature*, University of
 Tulsa, Oklahoma.
UTQ..... *University of Toronto Quarterly*, Toronto.
UWR..... *University of Windsor Review*, Windsor, Ontario,
 Canada.
Verba..... *Verba*, Santiago de Compostela.
Viator..... *Viator*, University of California, Los Angeles.
VR..... *Vox Romanica*, Bern.
WB..... *Weimarer Beiträge*, Wien.
WF..... *Western Folklore*, Los Angeles, California.
WHR..... *The Welsh History Review*, Cardiff.
WHumR..... *Western Humanities Review*.
WS..... *Women's Studies*.
WW..... *Wirkendes Wort*, Düsseldorf.

- YES *Yearbook of English Studies*, Leeds.
 YFS *Yale French Studies*, New Haven, Connecticut.
 YREAL *Yearbook of Research in English and American Studies*.
 ZAA *Zeitschrift für Anglistik und Amerikanistik*.
 ZBL *Zeitschrift für bayerische Landesgeschichte*, München.
 ZfcPh *Zeitschrift für celtische Philologie*, Tübingen.
 ZfdA *Zeitschrift für deutsches Altertum*, Wiesbaden.
 ZfdPh *Zeitschrift für deutsche Philologie*, Berlin.
 ZfG *Zeitschrift für Germanistik*, Neue Folge, Berlin.
 ZfSL *Zeitschrift für französische Sprache und Literatur*, Wiesbaden.
 ZfvglSpr *Zeitschrift für vergleichende Sprachforschung*, Göttingen.
 ZgL *Zeitschrift für germanistische Linguistik*, Berlin, New York.
 ZGORh *Zeitschrift für die Geschichte des Oberrheins*, Stuttgart.
 ZrP *Zeitschrift für romanische Philologie*, Tübingen.
 1616 *1616. Societas Española de Literatura General y Comparada*.

AUSTRALIA & NEW ZEALAND

BIBLIOGRAPHY FOR 2000–2006 COMPILED BY SARAH RANGLES¹

II. – STUDIES

- 1 BREHE, S. K., “Rhyme and the Alliterative Standard in Laʒamon’s *Brut*,” *Parergon*, 18/1 (2000), 11–25.
- 2 BURRELL, Margaret, “The Rôle of *amors*, *seignorie* and *folie* in Chrétien de Troyes’ *Le Chevalier au lion*,” *New Zealand Journal of French Studies*, 23/2 (2002), 6–14.

The paradox in the romance is why Yvain deliberately inflicts on the woman he loves the terror of an unchallenged attack on her defenceless territory: this paper uses the *Roman d’Eneas* to offer a solution.

- 3 FINDON, Joanne, “The Other Story: Female Friendship in the Middle English *Ywain and Gawain*,” *Parergon*, 22/1 (2005), 71–94.

The Middle English romance *Ywain and Gawain* elaborates its primary theme, a concern with *trowth and luf*, through its depiction of the friendship between two women – the aristocratic heroine Alundyne and

1. The introduction of a section for Australia and New Zealand in the bulletin allows for the inclusion of articles, editions and reviews published in Australia and New Zealand from 2000 in this and the next year’s lists. Please inform Sarah Randles of such publications that have not been included in this year’s bibliography: Sarah.Randles@uts.edu.au

her faithful maidservant Lunet. Their relationship generates the main components of the chivalric plot and grounds the thematic agenda of the romance in private female speech, thus presenting an alternative to the competitive male ethos of the chivalric romance.

- 4 RAMM, Ben, "Barking up the Wrong Tree? The Significance of the *chienet* in Old French Romance," *Parergon*, 22/1 (2005), 47–70.

Using examples from a number of mostly Old French texts, it is argued that the narrative function of dogs often reveals a chaotic current in the text, demonstrating the workings of a disruptive underside of language which cannot be properly represented, but which disturbs the ordered system of the narrative.

- 5 WARNER, Lawrence, "Geoffrey of Monmouth and the De-Judaized Crusade," *Parergon*, 21/1 (2004), 19–37.

Geoffrey of Monmouth's audience, familiar with crusading chronicles and contemporary debates about Jewish-Christian relations, would have seen many episodes of the *Historia regum Britannie* as exemplifications of crusading rhetoric divorced from its 'Judaic' connotations. This program is more disturbing and fundamental than are the themes that dominate Galfridian scholarship.

- 6 WELDON, James, "Jousting for Identity: Tournaments in Thomas Chestre's *Sir Launfal*," *Parergon*, 17/2 (2000), 107–113.

- 7 WISEMAN, Howard, "The Derivation of the Date of the Badon Entry in the *Annales Cambriae* from Bede and Gildas," *Parergon*, 17/2 (2000), 1–10.

III. – REVIEWS

- 8 ANDERSON, J. J., *Language and Imagination in the Gawain-Poems*. Manchester/New York: Manchester University Press, 2005 (cf. *BBSIA*, LVIII, 2006, 341).

Rev. by Antonina Harbus, *Parergon*, 23/2 (2006), 119–121.

- 9 BURGESS, Glyn S., *Marie de France: An Analytical Bibliography*, Supplement No. 2. London: Grant and Cutler, 1997 (cf. *BBSIA*, LI, 1999, 353).
- Rev. by M. J. Walkley, *New Zealand Journal of French Studies*, 21/1 (2000), 34–35.
- 10 PURDIE, Rhiannon and Nicola ROYAN, eds., *The Scots and Medieval Arthurian Legend*. Cambridge: D. S. Brewer, 2005. *Arthurian Studies*, 61 (cf. *BBSIA*, LVIII, 2006, 510).
- Rev. by Janet Hadley Williams, *Parergon*, 23/1 (2006), 197–99.
- 11 RITTEY, Joanne, *Amplification as Gloss in two Twelfth-century Texts: Robert de Boron's Joseph d'Arimathie and Renaut de Beaujeu's Li Biaus Desconeüs*. New York: Peter Lang, 2002 (cf. *BBSIA*, LV, 2003, 883).
- Rev. by Adrian P. Tudor, *New Zealand Journal of French Studies*, 24/1 (2003), 59–60.
- 12 SAUNDERS, Corinne, *Cultural Encounters in the Romance of Medieval England*. Cambridge: D. S. Brewer, 2005. *Studies in Medieval Romance*, 2 (cf. *BBSIA*, LVIII, 2006, 342).
- Rev. by Glenn Wright, *Parergon*, 23/1 (2006), 201–04.
- 13 WHETTER, K. S., and Raluca L. RADULESCU, eds., *Reviewing Le Morte Darthur: Texts and Contexts, Characters and Themes*. Cambridge: D. S. Brewer, 2005. *Arthurian Studies*, 60 (cf. *BBSIA*, LVIII, 2006, 563).
- Rev. by Cheryl Taylor, *Parergon*, 23/2 (2006), 236–38.
- 14 WILLIAMS, Andrea M. L., *The Adventures of the Holy Grail: A Study of La Queste de Saint Graal*. Oxford/New York: Peter Lang, 2001 (cf. *BBSIA*, LIV, 2002, 443).
- Rev. by Kathleen Toohey, *New Zealand Journal of French Studies*, 24/2 (2003), 45–47.

BELGIQUE

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I. – EDITIONS ET TRADUCTIONS

- 15 CORNAGLIOTTI, Anna, “Les fragments occitans du *Merlin* de Robert de Boron,” dans *Études de langue et de littérature médiévales offertes à Peter Ricketts à l’occasion de son 70^{ème} anniversaire*, éditées par Dominique BILLY et Ann BUCKLEY. Turnhout: Brepols, 2005, pp. 5–16.

Nouvelle édition (conservatrice) de la version P. Signale les écarts par rapport aux rédactions françaises ainsi que les interventions de Chabaneau (1882).

II. – ETUDES

- 16 DYBEŁ, Katarzyna, *Être heureux au moyen âge d’après le roman arthurien en prose du XIII^e siècle*. Paris-Louvain: Peeters, 2005, 296 p. Synthema, 2.

Étudie sous cet angle les cycles, très différents, du *Lancelot-Graal* et du *Tristan en prose*, leurs sources et leurs structures spatio-temporelles. La présentation liminaire de la théologie cistercienne permet de montrer comment s’est effectué le passage au romanesque.

- 17 DYBEŁ, Katarzyna, “L’étranger dans le *Tristan en prose*,” dans *‘Contez me tout’*. *Mélanges de langue et de*

littérature médiévales offerts à Herman Braet, réunis par Catherine BEL, Pascale DUMONT et Frank WILLAERT. Louvain-Paris: Peeters, 2006, pp. 191–98. La République des lettres, 28.

Les protagonistes circulent entre deux formes d'ailleurs: le pays accueillant de Logres et la terre hostile de Cornouailles.

- 18 FAEMS, An, *Hier namaels seldijt bat verstaen. Vertellerscommentaar in de Middelnederlandse ridderepiek*. Gand: Koninklijke Academie voor Nederlandse Taal- en Letterkunde, 2006, 537 p.

Inventaire et analyse des interventions d'auteur dans le roman moyen néerlandais: formules de transition et d'appel, anticipations et rappels, motif de la *brevitas*, renvois aux sources, véridiction, jugements et commentaires. Dénombre les phénomènes dans une perspective intergénérique. Compare *Parthonopeu van Bloys* et *Ferguut* à leurs modèles français.

- 19 GORECKA-KALITA, Joanna, “La Vierge, la Veuve, la Mariée. Trois figures de la mère dans le *Perlesvaus*,” dans ‘*Contez me tout*’, pp. 199–208 (cf. *BBSIA*, LIX, 2007, 17).

Commente les actions de trois avatars puissants: Marie, la *Veve Dame* et Guenièvre.

- 20 HALARY, Marie-Pascale, “*La Queste del Saint Graal*. Vers l'apparition du paysage,” *MA*, CXIII (2007), 69–90.

Tour à tour simple topos ou décor à décoder, le paysage se fait, surtout pour Lancelot et pour Perceval, invitation à une jouissance esthétique ou à une perception spirituelle.

- 21 KAY, Sarah, “Contradiction and abjection in the *Tristan* of Thomas and the poetry of Marcabru,” dans *Études Peter Ricketts*, pp. 27–36 (cf. *BBSIA*, LIX, 2007, 15).

Opposées aux appels de la raison, les instances de la passion créent une situation négative.

- 22 KJAER, Jonna, “Les plaintes d’Enide dans l’*Histoire d’Erec en prose*, roman bourguignon,” dans ‘*Contez me tout*’, pp. 243–58 (cf. *BBSIA*, LIX, 2007, 17).

C’est à dessein que le prosateur condense et amplifie. Hostile à Philippe de Bourgogne, il se prononcerait en faveur de la duchesse Isabelle.

- 23 LACY, Norris, “Perceval’s permutations. The interfigural effect,” dans ‘*Contez me tout*’, pp. 259–64 (cf. *BBSIA*, LIX, 2007, 17).

Éclaire la relecture du personnage, en particulier dans *Moriaen*, *Sir Perceval of Galles* et dans les *Rude Tales* de Nicolas Seare.

- 24 LEE, Charmaine, “Guilhem de Montanhagol and the Romance of Jaufre,” dans *Études Peter Ricketts*, pp. 405–19 (cf. *BBSIA*, LIX, 2007, 15).

De nombreux indices textuels confirment la dédicace de l’œuvre à Jacques Ier d’Aragon, avant la conquête française de la Provence et de Toulouse.

- 25 LINDER, Olivier, “Le Chevalier prédicateur. Rhétorique de l’idéologie chevaleresque dans le *Roman de Tristan en prose*,” dans ‘*Contez me tout*’, pp. 265–80 (cf. *BBSIA*, LIX, 2007, 17).

La parole de Dinadan double le discours clérical et ses exempla, mais leur donne une autre portée.

- 26 MÉNARD, Philippe, “Les textes arthuriens connus des troubadours. La question des lais bretons,” dans *Études Peter Ricketts*, pp. 419–28 (cf. *BBSIA*, LIX, 2007, 15).

Retrouve les traces de plusieurs lais lyriques ou narratifs: *Les Amants*, *Le Chevreuil*, *Tintagel*, *Ivain*, *Le roi Marc*, *Merlin l’Anglais*.

- 27 PONTFARCY, Yolande de, “La voix des écrivains-transcripteurs des lais anonymes,” dans ‘*Contez me tout*’, pp. 159–74 (cf. *BBSIA*, LIX, 2007, 17).

Ces textes contribuent au débat sur les sujets à la mode dans le milieu chevaleresque: l’aventure, la femme, la *fin’amor*.

- 28 SARGENT-BAUR, Barbara, “Encore le *Chevalier de la charrete*, v. 12. *Li funs / li feuz/ le fu et les vanz (les venz)/ li vens (li vanz)*,” dans ‘*Contez me tout*’, pp. 755–62 (cf. *BBSIA*, LIX, 2007, 17).

Élucide le passage moyennant une légère retouche: *le fum*.

- 29 SASAKI, Shigemi, “La *kaiiere d’or* de Galaad dans le *Roman de Tristan en prose*,” dans ‘*Contez me tout*’, pp. 296–305 (cf. *BBSIA*, LIX, 2007, 17).

Commente la description de la statue que Charlemagne aurait fait ériger en mémoire de son ancêtre fictif.

- 30 STERCKX, Claude, “Les Antipodes, Avalon et la mort de Lleu,” dans ‘*Contez me tout*’, pp. 307–12 (cf. *BBSIA*, LIX, 2007, 17).

Les convergences des récits sur la mort d’Arthur, sur celle de Lleu et d’une anecdote de Gervaise de Tilbury attestent la croyance à un Autre Monde.

- 31 SUBRENAT, Jean, “Questions sur le serment d’Yseut dans le *Roman de Tristan* de Bérout,” dans ‘*Contez me tout*’, pp. 313–27 (cf. *BBSIA*, LIX, 2007, 17).

Relit en profondeur les rétroactes, la mise en scène, le déroulement et la formulation de l’*escondit*.

- 32 THIBAUT-SCHAEFER, Jacqueline, “Modulations of moduli in the Tristan illuminated manuscripts. Secular ‘Tryst’ and biblical ‘Temptation’ scenes,” dans *Manuscripts in transition. Recycling manuscripts, texts and images*, edited by Brigitte DEKEYZER and Jan VAN DER STOCK. Paris-Louvain, 2005, pp. 139–48.

Étudie les rapports et les transferts possibles entre le topos iconographique de la Tentation du premier couple et les formes de la scène du Rendez-vous sous le pin.

- 33 THIBAUT-SCHAEFER, Jacqueline, “Le bain et l’épée ébréchée. Des témoins médiévaux à la tenture bruxelloise

de Tristan. Évolution d'un iconème tristanien ou histoire de cuves," dans '*Contez me tout*', pp. 647–74 (cf. *BBSIA*, LIX, 2007, 17).

Reconnaît dans la représentation de Tristan au bain une migration du *modulus* baptismal, confirmée par la présence de la cuve.

- 34 THOMAS, Jacques, "Vénus, Ovide, Marie de France et l'amour. Autour des vers 239–241 de *Guigemar*," dans '*Contez me tout*', pp. 329–40 (cf. *BBSIA*, LIX, 2007, 17).

Si l'on considère *estrene* comme une forme d'*estrene*, le 'Livre' peut désigner l'*Art d'aimer*.

III. – COMPTES RENDUS

- 35 DUINHOVEN, A. M., *Floris, Gloriant en Walewein. Over Middelnederlandse kringloopliteratuur*. Hilversum: Verloren, 2005 (cf. *BBSIA*, LVIII, 2006, 904).

C.R. par G. Claassens, *Millennium*, 20 (2006), 50–53.

- 36 DYBEŁ, Katarzyna, *Être heureux au moyen âge d'après le roman arthurien en prose du XIIIe siècle*. Paris-Louvain: Peeters, 2005 (cf. *BBSIA*, LIX, 2007, 16).

C.R. par B. Milland-Bove, *MA*, CXI (2005), 667–68.

- 37 *Layamon's Arthur. The arthurian section of Layamon's Brut (lines 9229–14297)*. Edition and translation with introduction, textual notes and commentary by W. R. J. BARRON and S. C. WEINBERG. Exeter: University of Exeter Press, 2001 (cf. *BBSIA*, LIV, 2002, 268).

C.R. par Cl. Sterckx, *Script*, 60 (2006), 79*–80*.

- 38 PASTOUREAU, Michel, *Les Chevaliers de la Table Ronde*. Lathuille: Éds du Gui, 2006 (cf. *BBSIA*, LVIII, 2006, 268).

C.R. par Chr. Van den Bergen, *Script*, 60 (2006), 248.

- 39 SMELIK, Bernadette, *Bijfiguren in de Lancelot en prose. Een studie over de verteltechnische functies van ridders, jonkvrouwen, schildknepen, dwergen en kluizenaars*. Nijmegen: De Keltische Draak, 2002 (cf. *BBSIA*, LV, 2003, 773; LVI, 2004, 1058).

C.R. par A. Faems, *SpL*, 48 (2006), 369–72.

- 40 THIBAUT-SCHAEFER, Jacqueline, “Modulations of moduli in the Tristan illuminated manuscripts. Secular ‘Tryst’ and biblical ‘Temptation’ scenes,” dans *Manuscripts in transition. Recycling manuscripts, texts and images*, edited by Brigitte DEKEYZER and Jan VAN DER STOCK. Paris-Louvain, 2005, pp. 139–48 (cf. *BBSIA*, LIX, 2007, 32).

C.R. par A. Dubois, *Script*, 60 (2006), 121*.

DEUTSCHLAND UND ÖSTERREICH

BIBLIOGRAPHIE FÜR 2006
ZUSAMMENGESTELLT VON
CORA DIETL, MATTHIAS MEYER,
LAETITIA RIMPAU,
GÜNTHER ROHR, GÜNTER ZIMMERMANN

I. – TEXTE

- 41 CHRÉTIEN DE TROYES, *Cligès*, auf der Grundlage des Textes von Wendelin FOERSTER, übers. u. komm. von Ingrid KASTEN. Berlin/New York: de Gruyter, 2006, 434 S.

Der zweisprachigen Textausgabe ist eine ausführliche Einleitung vorangestellt. In ihr werden zunächst der Inhalt des Romans zusammenfasst, seine Struktur und die ihm zugrunde liegenden Quellen umrissen sowie sein Verhältnis zum *Tristan*, zu Ovids *Metamorphosen*, zur Hagiographie und zur Historiographie erörtert. Kurz wirft Kasten einen Blick auf die (ironische?) Darstellung des Artushofs sowie auf das zentrale Motiv des Verhältnisses von Liebe und Ehe, auch im Vergleich mit dem *Roman d'Eneas*. Zum Schluss geht sie auf die Überlieferungsgeschichte des *Cligès* ein und rechtfertigt, im Vergleich mit anderen Ausgaben, die Wahl des Texts von Foerster. Ihre Übersetzung ist zeilengetreu und sehr textnah. Im Kommentar werden literaturwissenschaftliche, rhetorische, literaturgeschichtliche, daneben kultur-, ideen- und philosophiegeschichtliche Kontexte benannt sowie sprachlich schwierige Wendungen erklärt. Ein Namensverzeichnis und eine Auswahlbibliographie runden den Band ab. (C.D.)

- 42 HARTMANN VON AUE; *Erec*. Mit einem Abdruck der neuen Wolfenbütteler und Zwetteler *Erec*-Fragmente, hg. von Albert LEITZMANN, fortgeführt von Ludwig WOLFF, 7. Aufl. besorgt von Kurt GÄRTNER. Tübingen: Niemeyer, 2006, 326 S. ATB, 39.

Die Ausgabe ergänzt den bewährten und nur in wenigen Punkten korrigierten Text von Leitzmann durch einen umfangreicheren Lesartenapparat, ausführliche Handschriftenbeschreibungen, einen linguistischen Vergleich der überlieferten Textzeugen, eine sehr hilfreiche Auswahlbibliographie sowie einen kritischen Abdruck der Wolfenbütteler Fragmente W I/II und der Zwetteler Fragmente, die dem Text Chrétiens deutlich näher liegen als dem im *Ambraser Heldenbuch* überlieferten Hartmannschen *Erec*. Daher wird hier auch nicht auf Parallelstellen bei Hartmann, sondern bei Chrétien verwiesen. Am Ende des Bandes findet man ein Namenregister und ein Sachregister zur Einleitung. (C.D.)

- 43 ULRICH VON ZATZIKHOVEN, *Lanzelet*, hg. von Florian KRAGL. 2 Bde. Berlin/New York: de Gruyter, 2006, 1398 S.

Die groß angelegte Neuedition des *Lanzelet* liefert im ersten Band eine kritische, normalisierte Edition des in zwei Hss und vier Fragmenten überlieferten Texts, z. T. im Paralleldruck der Varianten und mit dreifachem Apparat (Lesarten, Lesefehler älterer Herausgeber, kodikologische Beobachtungen, philologische Erläuterungen); dem Text gegenübergestellt ist eine zeilengetreue Übersetzung (auch der Parallelstellen). Im Anhang wird der Edition eine diplomatische Transkription aller Textzeugen im Paralleldruck beigegeben. Ausführlich beschreibt Kragl im zweiten Band die Handschriften und ihre Sprache sowie das Verhältnis der verschiedenen Textzeugen zueinander. Im anschließenden ausführlichen Stellenkommentar werden Interpretationsansätze der Forschung zu einzelnen Textstellen referiert, Querverweise innerhalb des Werks sowie intertextuelle Bezüge aufgedeckt und mögliche politisch-historische Anspielungen im Roman diskutiert. Eine Bibliographie, verschiedene Register und eine CD-Rom u. a. mit den vollständigen Handschriftenabbildungen komplettieren die Ausgabe. (C.D.)

- 44 WOLFRAM VON ESCHENBACH, *Titurel*. Mit der gesamten Parallelüberlieferung des *Jüngeren Titurel*, hg., übers. u.

komm. von Joachim BUMKE und Joachim HEINZLE. Tübingen: Niemeyer, 2006, 535 S.

Die Ausgabe präsentiert den Wolframschen *Titurel* zweifach: Zuerst werden die drei Fassungen G, H und M in kritischer Edition als Lesetexte in synoptischer Anordnung mit einer Übersetzung dargeboten. Im Apparat werden Lesarten nachgewiesen und wird auf unsichere Lesungen aufmerksam gemacht. In einem zweiten Anlauf wird der Text in einer Dokumentation der Überlieferung der einzelnen Strophen dargeboten. In synoptischer Anordnung sind auf gegenüberliegenden Seiten rechts die Überlieferung des *Titurel*, links die entsprechende Überlieferung des *Jüngerer Titurel* verzeichnet. Hier wird nun dem normalisierten Lesetext eine diplomatische Abschrift nach den verschiedenen Textzeugen beigegeben. Der an die doppelte Textausgabe angeschlossene Stellenkommentar konzentriert sich v.a. auf sprachliche und phraseologische Erklärungen, auf intertextuelle Bezüge und auf Überlieferungsfragen. Im ausführlichen Namenverzeichnis werden Varianten der einzelnen Namen erörtert. Im Anhang: Abbildungen der verschiedenen Überlieferungszeugen. (C.D.)

II. – STUDIEN

- 45 **BONACHER, Maren**, "Die Liebe jedoch war tabu. Kinder- und jugendliterarische Adaptionen des Artus-Mythos im viktorianischen England und heute," in *Von Mythen und Mären. Mittelalterliche Kulturgeschichte im Spiegel einer Wissenschaftler-Biographie. Festschrift Otfried Ehrismann zum 65. Geburtstag*, hg. von Gudrun MARCI-BOEHNCKE und Jörg RIECKE. Hildesheim/Zürich/New York: Olms, 2006, S. 110–26.

Behandelt die Frage des Umgangs mit Sexualität und (transgressivem) Begehren in der modernen Malory-Rezeption für Kinder, u.a. in den Bearbeitungen von Sir James T. Knowles (1862), in der die uneheliche Zeugung Arthurs fehlt, von Edward Coynybeare (1868), Sydney Lanier (1880), Henry Frith (1884), Margaret Vere Farrington (1888), die immerhin das Begehren Uters für eine verheiratete Frau darstellt. Der Materialdurchgang reicht bis in die Gegenwart (Nancy Springer). Da in der Moderne weniger das Gewicht auf den Abenteuern als auf emotionalen Konflikten und der Liebeshandlung liegt, werden die früher ausgeklammerten Formen des Begehrens auch stärker thematisiert. (M.M.)

- 46 BULANG, Tobias, "Visualisierung als Strategie literarischer Problembehandlung. Beobachtungen zu *Nibelungenlied*, *Kudrun* und *Prosa-Lancelot*," in *Visualisierungsstrategien in mittelalterlichen Bildern und Texten*, hg. Horst WENZEL, C. Stephen JAEGER. In Zusammenarbeit mit Wolfgang HARMS, Peter STROHSCHNEIDER und Christoph L. DIEDRICHS. Berlin: Erich Schmidt, 2006. *Philologische Studien und Quellen* 195. S. 188–212.

Ausführlich geht die Studie auf Abfassung (Lancelot), Interpretation (Morgane, auch in den vielleicht von ihr stammenden Schriftbändern) und Rezeption (Artus) des Bilderzyklus ein (198–212), den Lancelot von seiner Liebe zu Ginover in der Gefangenschaft von Morgane erstellt. Für Lancelot spielt die "Vorläufigkeit" (die Erläuterungsbedürftigkeit) der Bilder keine Rolle, für ihn werden sie zunächst zu einer fetischistischen Vergegenwärtigung der Geliebten. Für Morgane sind die Bilder Zeichen, die im Rahmen einer Intrige verwendet werden können (wenn sie richtig gelesen werden), für Artus dagegen erzeugen die Bilder keine Präsenz, sondern suggerieren die Evidenz des Ehebruchs, die aber durch andere Indizien bestätigt werden muß, da die "vorläufigen" Bilder allein die Geschichte nicht beweisen. Gleichzeitig bietet die – mehrere Teile umspannende – Geschichte um Entstehung und Rezeption der Bilder eine konkrete Verstehens- und Erinnerungshilfe im ausufernden Textuniversum des *Prosa-Lancelot*. (M.M.)

- 47 BUMKE, Joachim, *Der "Erec" Hartmanns von Aue. Eine Einführung*. Berlin/New York: de Gruyter, 2006, 175 S. De Gruyter Studienbuch.

Der Band versteht sich als Einführung in das Werk. Zunächst werden die wenigen bekannten Daten zu Hartmann, zu seiner Bildung und zur wahrscheinlichen Chronologie seiner Werke zusammengetragen und die Überlieferungssituation dargestellt. Dabei vertritt der Verf. die These, dass die Verbindung zwischen *Mantel* und *Erec* bereits im 13. Jh. in der Vorlage des *Ambraser Heldenbuchs* bestanden habe (11). Den eigentlichen Hauptteil des Bands macht ein detaillierter Vergleich des Hartmannschen *Erec* mit dem Chrétien aus. Es folgt eine kurze Erläuterung der Bauform (d.h. der Doppelwegstruktur) des *Erec* und der Poetik der *conjointure*, bevor die Hauptfiguren näher charakterisiert und das Verhältnis von Schweigen und Reden (nicht zuletzt auch

geschlechertypisch) interpretiert wird. Kurz werden noch die Frage nach den Quellen Chrétien's und nach Nebenquellen Hartmann's abgehandelt und die Rezeptionsgeschichte erwähnt. (C.D.)

- 48 DECKE-CORNILL, Renate, "Wolfram-Bibliographie 2003/2004 und Nachträge 1948–2002," in *Wolfram-Studien XIX*, S. 481–506 (vgl. *BBSIA*, LIX, 2007, 82).

- 49 EMING, Jutta, "Ritualisierte Konfliktbewältigung bei Eilhart und Gottfried. Der Mordanschlag auf Brangäne und das Gottesurteil," *LiLi*, 36 (2006), 92–99.

Generell gilt die Szene um den Mordanschlag auf Brangäne bei Eilhart als besser motiviert. Die Verf. zeigt, dass dies an der heldenepischen Figurenkonzeption liegt, die stark auf die *triuwe*-Bindungen der Protagonisten fokussiert. Es ist eine Form des ritualisierten Handelns, wie es auch – im Fußball der Isolde vor Brangäne – zu einer Lösung des Konflikts am Ende der Episode führt. Eine vergleichbare Ambivalenz gegenüber ritualisiertem Handeln und ritualisiertem Emotionsausdruck zeigt sich auch in der Gottesurteilsepisode – die Verf. weist hier besonders auf Isoldes Bußphase hin, die den bekannten Ereignissen vorausgeht, und die eine wichtige rituelle Vorleistung Isoldes darstellt. (M.M.)

- 50 ERNST, Ulrich, "Neue Perspektiven zum *Parzival* Wolframs von Eschenbach. Angelologie im Spannungsfeld von Origenismus und Orthodoxie," *Das Mittelalter*, 11/1 (2006), 86–109.

Der Verf. geht von der Besonderheit des dunklen Stils Wolframs (im Gegensatz etwa zu Hartmann) aus, in deren Kontext er auch Wolframs "dunkle" Engellehre stellt. Wolframs Vorstellung von neutralen Engeln könne sich auf die "Gottessöhne" in Gen 6,2–4 zurückführen lassen oder auf den in Offb 3,14–16 genannten Engel, der weder heiß noch kalt ist. Auch in den Schriften der Kirchenväter und in der mittelalterlichen Biblepik bemüht er sich, Parallelen zu den unentschiedenen Engeln zu finden; schließlich verweist er auf die *incubi* bei Geoffrey von Monmouth. In der *Navigatio Sancti Brendani* und bei Walter Map sieht er weitere Hinweise auf die "abweichlerische Lehre von den neutralen Engeln" (100), die er schließlich im Origenismus und im Umkreis der Katharer ansiedelt. Trevrizent bekehre sich in seiner *revocatio* von dieser Heterodoxie zur augustinischen Orthodoxie. (C.D.)

- 51 ERNST, Ulrich, "Wolframs Blutstropfenszene. Versuch einer magiologischen Deutung," *PBB*, 128 (2006), 43–166.

Nach einer Einleitung über die Bedeutung der Magie erarbeitet der Verf. die Blutstropfenszene (mit Verweisen auf das lateinische Schrifttum) unter den Aspekten von Meteorologie, Astrologie, Ornithomantie und Geomantie. Bezüglich Zahlenmagie und –ästhetik betont der Verf. die Dreizahl. Parzivals Trance-Zustand erklärt der Verf. mit dem Wirken des Liebeszaubers, der zur liebesbedingten Melancholie führt. Dieser Zustand wird von Gawan therapiert: Mit dem Abdecken der Blutstropfen folgt er Ovids *Remedia amoris* und den gängigen medizinischen Traktaten. Da sich Parzival an seine Zweikämpfe nicht erinnern kann, erweist sich "die durch den Zauber ausgelöste Amnesie des Helden als ein zentrales Symptom seiner Liebeskrankheit" (46). (G.Z.)

- 52 FELDER, Gudrun, *Kommentar zur "Crône" Heinrichs von dem Türlin*. Berlin/New York: de Gruyter, 2006, 848 S.

Der Kommentar stützt sich im ersten Teil auf die Ausgabe von Knapp/Niesner (2000) (vgl. *BBSIA*, LIII, 2001, 52), im zweiten auf die von Scholl (1852). Der Text wird in einzelne kürzere Abschnitte geteilt, die zuerst dargestellt und als solche interpretiert werden, bevor zu einzelnen Versen sprachliche, rhetorische, poetologische, strukturelle und intertextuelle sowie motivgeschichtliche Hinweise gegeben und die jeweilige Forschungsdiskussion zu den Stellen und Themen umrissen werden. Im Anhang wird noch einmal übersichtlich die Gliederung des Romans dargestellt; daran schließen sich eine ausführliche Forschungsbibliographie und ein höchst nützliches Personen- und ein Sachregister an. (C.D.)

- 53 FRITSCH-RÖBLER, Waltraud, "Falsche Freunde, Markes Ohren und der Autor als Intimus. Zweifelhafte *amicitia* im *Tristan* Gottfrieds von Straßburg," in *Von Mythen und Mären*, S. 80–93 (vgl. *BBSIA*, LIX, 2007, 45).

Geht von der Bedeutung der Freundschaft Tristans zu Marjodo aus, von der (und nicht von Brangäne, wie Isolde vermutet) die Bedrohung für das Liebespaar ausgeht – eine Freundschaft, die in Haß umschlägt, vielleicht auch, weil Isolde, die Marjodo begehrt, die Nähe der Freunde stört. Nach dem Bruch mit Marjodo werden Tristan und Marke in ihrer Freundlosigkeit und Isolation parallel geführt. Gottfried übernimmt keine der Freundesfiguren aus anderen Versionen (z.B. Dinas). Im

Prolog dagegen bietet sich der Autor dem Publikum als wahrer Freund, als *geselle* an (92). (M.M.)

- 54 HAFNER, Susanne, "Erzählen im Raum. Der Schmalkaldener *Iwein*," in *Visualisierungsstrategien in mittelalterlichen Bildern und Texten*, S. 90–98 (vgl. *BBSIA*, LIX, 2007, 46).

Die Schmalkaldener *Iwein*-Wandmalereien bilden eine eigene Inszenierung des Stoffes im Raum, die sich nicht nur als Illustration Hartmanns verstehen läßt. Anders als im Roman wird *Iwein* häufiger im Kampf dargestellt, zentral sind Laudine und die Erringung der Frau durch die Anordnung dieser Szene im Tympanon. Die Anordnung der Handlung in einzelnen, auf die Eheschließung ausgerichteten, Registern zeigt *Iwein* simultan präsent als kämpfenden, heiratenden und feiernden Ritter. (M.M.)

- 55 HARDT, Isabelle, "Graziöser Spagat oder plumpe Bauchlandung? Betrachtungen zur Übersetzung eines amerikanischen Artusromans," *Von Mythen und Mären*, S. 127–43 (vgl. *BBSIA*, LIX, 2007, 45).

Bespricht die deutsche Übersetzung des *Pendragon-Cycles* von Stephen Lawhead. Nach einer ausführlichen Inhaltsskizze folgen eine detaillierte Besprechung und Kritik einiger Passagen der Übersetzung im Vergleich mit dem Original (im Fazit wird zumindest dem Übersetzer bescheinigt, die plumpe Bauchlandung vermieden zu haben). (M.M.)

- 56 HARTMANN, Heiko, "Grundformen literarischer Heraldik im Mittelalter am Beispiel der *Krone* Heinrichs von dem Türlin," *Das Mittelalter*, 11/2 (2006), 28–52.

Der Verf. unterscheidet zwischen der Funktion von Wappendarstellungen in der modernen Literatur als Visualisierungen abstrakter Handlungsdimensionen und in der mittelalterlichen Literatur als Mittel zur narrativen Individualisierung von Figuren oder Figurengruppen. Im vorliegenden Aufsatz liefert er eine vollständige Inventarisierung von Wappenzeichen in der *Crône* und eine Analyse ihrer narrativen Funktion im Kontext der Romantradition. (C.D.)

- 57 HORCHLER, Michael, "Vom Sehen und Nicht-Erkennenkönnen des Grals. Eine Replik zu Martin

Schuhmanns "Vom Suchen und Nicht-Finden des Grals",¹ *Mediaevistik*, 19 (2006), 119–23.

Der Verf. verteidigt sich gegen die Kritik Schuhmanns (vgl. *BBSIA*, LIX, 2007, 74) an seiner Monographie (2004) (vgl. *BBSIA*, LIX, 2007, 58), betont die Wissenschaftlichkeit seiner Methode und widerlegt Schuhmann in einzelnen Punkten. Abschließend mahnt er die Wissenschaft daran, sich gut begründeten Gegenargumenten zur geläufigen Meinung zu öffnen. (C.D.)

- 58 HORCHLER, Michael, *Wolfram von Eschenbach und der Jakobsweg. Eine Untersuchung zu Detailrealismen im "Parzival"*. Göppingen: Kümmerle, 2004, 222 S. GAG, 716.

Ausgehend von der These André de Mandachs von 1995, dass Wolfram und Chrétien eine gemeinsame Quelle benutzt haben und dass der Gral und die Gralsburg real existierten, macht sich der Verf. auf die Suche nach der Gralsburg, als einer Station auf dem Jakobsweg. Reich bebildert er die von de Mandach erwähnten Orte und entwickelt vor Ort die Argumentation weiter. Er ist überzeugt, Wolfram sei als Pilger, im Rahmen eines Studiums oder als Diplomat in Nordspanien gewesen und habe aus unmittelbarer Ortskenntnis heraus geschrieben. (C.D.)

- 59 HÜBNER, Gert, *Ältere deutsche Literatur. Eine Einführung*. Tübingen/Basel: Francke, 2006, 309 S. UTB, 2766.

Dieser Band, der die historischen Grundbedingungen sowie die Formen und Überlieferungsformen der älteren deutschen Literatur und die Methoden ihrer Interpretation erläutert, handelt unter der Überschrift "Romanisch-deutsche Literaturbeziehungen" knapp den Artusroman und die Tristanromane ab (64–67). Neben Lektürevorschlägen für einen Einstieg in die mhd. Literatur werden Hartmanns *Erec* und *Iwein* (112), Gottfrieds *Tristan* (115) und Wolframs *Parzival* (116) genannt und kurz vorgestellt. (C.D.)

- 60 KLEIN, Dorothea, *Mittelalter. Lehrbuch Germanistik*. Stuttgart/Weimar: J. B. Metzler, 2006, 318 S.

Der höfische Roman wird im Kapitel "III. Diskurse, 2. Adelige Lebensmodelle im Medium der Erzählung" ausführlicher besprochen. Der Überschrift gemäß, wird Hartmanns *Erec* als Prozeß der

Mannwerdung gelesen, in dessen Verlauf Kritik an überkommenen Lebensformen geübt wird. Der *Iwein* benutzt das Motiv des Wahnsinns als Markierung der Grenze zum erwachsenen Leben. Im zweiten Romanteil kann Iwein sein rechtliches Fehlverhalten zwar korrigieren, das Happy End ist aber nur durch die Gnade der Geliebten ermöglicht. Wolframs *Parzival* zeigt, anders als die optimistischen Romane Hartmanns, einen skeptischen Blick auf eine unvollkommene, heillose Welt. In Gottfrieds *Tristan* schließlich wird Liebe als ein durch und durch ambigues Phänomen vorgestellt. (M.M.)

- 61 KLEIN, Klaus, "Stillstand. Zur handschriftlichen Überlieferung von Gottfrieds *Tristan*," *ZfdA* 135 (2006), 213–16.

Korrektur der überholten Überlieferungsliste, wie sie der de Gruyter-Verlag in seiner aktuellen Neuauflage des Maroldschen *Tristan* (mit Übersetzung) aus der Überarbeitung von 1969 unverändert nachdruckt, was den Verf. zum Kommentar führt "offenbar [kommen] sogar Textausgaben ohne die Überlieferung aus [...]". Eine aktualisierte Liste der erhaltenen *Tristan*-Handschriften mit den aktuellen Aufbewahrungsorten schließt den Artikel. (M.M.)

- 62 KNAPP, Fritz Peter: *Historie und Fiktion in der mittelalterlichen Gattungspoetik (II). Zehn neue Studien und ein Vorwort*. Heidelberg: Winter, 2005. 286 S. Schriften der Philosophisch-Historischen Klasse der Heidelberger Akademie der Wissenschaften, 35.

Der Band vereinigt eine Reihe von Aufsätzen aus den Jahren 1999–2005, die meisten sind Wiederveröffentlichungen des Verf. zum Thema 'Fiktionalität'. Hinzuweisen ist auf folgende Beiträge: "Historiographisches und fiktionales Erzählen in der zweiten Hälfte des 12. Jahrhunderts" (15–37); "Subjektivität des Erzählens und Fiktionalität der Erzählung bei Wolfram von Eschenbach und anderen Autoren des 12. und 13. Jahrhunderts" (61–84); "Vom höfischen Roman zur historischen Biographie: Jung-Gaweins Abkunft und Aufstieg" (85–100); "Herr Gawein lacht. Märchenkomik in den Verserzählungen *Das Maultier ohne Zaum* von Paien de Maisières und *Das Sommermärchen* von Christoph Martin Wieland" (131–49), "Erzählen, als ob es Geschichte sei. Antifiktionalität und Geschichtstheologie im *Prosa-Lancelot*" (169–89); ein Originalbeitrag wird hier separat besprochen. (M.M.)

- 63 KNAPP, Fritz Peter, "Märchenhaftes Erzählen im Mittelalter. Die Anverwandlung des Märchens im Artusroman, insbesondere in der *Krone* Heinrichs von dem Türlin," in *Historie und Fiktion in der mittelalterlichen Gattungspoetik (II)*, S. 191–224 (vgl. *BBSIA*, LIX, 2007, 62).

Geht von der These Wolfzettels aus, dass gerade das Areligiöse des Märchens im Mittelalter seinen Eintritt in die Schriftlichkeit verhindert hat. Nach einem ersten, das 'Wesen des Märchens' analysierenden Abschnitt (auf Lüthi basierend, wobei es besonders um das Märchenwunder geht), wendet sich der Verf. zunächst dem bretonischen Märchen vom *Kristallschloß*, einer Descensus-Geschichte zu. Für den *Iwein* kommt der Verf. zum Ergebnis, dass die vielen offenen Fragen (z.B. in der *Pesme aventure*) mit der Fraglosigkeit des Märchenwunders korrespondieren. In der *Crône* werden hauptsächlich das Gralwunder, die Wunderketten und die Zaumzeugepisode untersucht, dieser Roman ist die stärkste Anverwandlung des Märchens im deutschsprachigen nachklassischen Artusroman. (M.M.)

- 64 KOLERUS, Alexander, *Aula memoriae. Zu Gestalt und Funktion des Gedächtnisraums im "Tristan" Gottfrieds von Straßburg und im mittelhochdeutschen "Prosa-Lancelot"*. Frankfurt/M. u.a.: Peter Lang, 2006, 321 S. Mikrokosmos, 74.

Ausgehend von platonischer und augustinischer Gedächtnistheorie, untersucht der Verf. die Gedächtnisräume in Gottfrieds *Tristan*, vor allem die Minnegrotte, und im *Prosalancelot* speziell den Bildersaal, den er mit dem Statuensaal im *Tristan* Bruder Roberts vergleicht. Der Gedächtnisraum erscheine in diesen Texten als Inszenierungsraum eines Identifikationsmusters für die betreffenden Figuren, der jedoch ein Raum jenseits und gegen den gesellschaftlichen Raum darstelle, einen heimlichen Raum der illegitimen Minne, die die politische Ordnung gefährde. Es sei ein Raum des verdrängten Archaisch-Unbewussten, des Irrational-Mythischen, das in die zivilisierte Welt einzubrechen drohe. Wenn auch Bilder der augustinischen Gedächtnistheorie zur Beschreibung dieser Gedächtnisräume verwendet würden, sei die in den Räumen verbildlichte archaische Welt alles andere als christlich, sie stehe vielmehr für "mythisch-heidnische Energie und Vitalität" (308). (C.D.)

- 65 KRAB, Andreas, *Geschriebene Kleider. Höfische Identität als literarisches Spiel*. Tübingen/Basel: Francke, 2006, 419 S. Bibliotheca Germanica, 50.

Ausgangspunkt der umfangreichen Studie, die aus dem hier anzuzeigenden Bereich immer wieder auf *Erec*, *Iwein*, *Parzival*, *Tristrant/Tristan* und *Wigalois* zurückkommt, ist die Semiotik der Kleidung, wie sie von Roland Barthes entwickelt wurde. Hinzu treten die Konzeptionen des gesellschaftlich und literarisch Imaginären nach Castoriadis und Iser. Im Zusammenhang mit der Identitätsproblematik entwickelt der Verf. die These von vier beispielhaften Erzählmustern, denen sechs vestimentäre Dispositive korrelieren (Epiphanie, Devestitur, Investitur, Maskerade, Travestie, Kleidertausch). Als Fazit der Untersuchung stellt der Verf. (im methodischen Rückgriff auf Greimas, Warning und Lotman) Spielpläne der Identität auf. Das Motiv des Kleidertauschs schließlich wird im Zusammenhang mit der Freundschaftsprobe realisiert. Im Schlußkapitel zum ‚Dichter als Schneider‘ findet sich neben einer poetologischen Interpretation von Erecs Krönungsmantel bei Chrétien vor allem eine ausführliche, auf das (zahlensymbolische) Schnittmuster der Episode eingehende Interpretation des Literaturexkurses in Gottfrieds *Tristan*. (M.M.)

- 66 LAUDE, Corinna, „Quelle als Konstrukt. Literatur- und kunsttheoretische Aspekte einiger Quellenberufungen im *Eneasroman* und im *Erec*,“ in *Quelle. Zwischen Ursprung und Konstrukt. Ein Leitbegriff in der Diskussion*, hg. von Thomas RATHMANN und Nikolaus WEGEMANN. Berlin: Erich Schmidt, 2003, S. 209–40. Beihefte zur ZfdPh, 12.

Zunächst rekapituliert die Verf. kurz die produktions- und rezeptionsästhetischen Voraussetzungen und Bedingtheiten des Quellenbegriffs mittelalterlicher Literaturproduzenten, um so das mittelalterliche Literaturverständnis zu erläutern. Anschließend untersucht sie die Quellenberufungen in Heinrichs von Veldeke *Eneas* und Hartmanns von Aue *Erec* (speziell bei der Beschreibung von Enites Pferd), die „neue Perspektiven auf die mittelalterlichen Kunsttheorien eröffnen“ sollen. Durch die Quellenberufung werde dabei der Anspruch auf Originalität des Erzählten unterstrichen. (C.D.)

- 67 MARCI-BOEHNCKE, Gudrun, „Wertvolle Diskurse. Mittelalterliche Wertvorstellungen im didaktischen Prozess am Beispiel von Wolfram von Eschenbachs [!]“

Parzival,“ in *Von Mythen und Mären*, S. 61–79 (vgl. *BBSIA*, LIX, 2007, 45).

Liefert ein Plädoyer für die Verwendung mittelalterlicher Texte im Deutschunterricht als Paradigma historischer Wertediskurse anhand des *Parzival*, deren Ziel die Förderung des Fremdverstehens ist. Nach einer Erläuterung der Stufen der moralischen Entwicklung nach Kohlberg werden diese auf den *Parzival* in der Beantwortung einiger Fragen (Soll Gahmuret in Anjou bleiben? Soll Gahmuret am Turnier in Kanvoleiz teilnehmen? Darf Herzeloide ihn zum Turniersieger erklären?) angewendet. (M.M.)

- 68 *Motif-Index of German Secular Narratives from the beginning to 1400. Volume 3: Miscellaneous Romances, Oriental Romances, Chansons de Geste. Volume 4: Heroic Epic, Maere and Novellas. Volume 5: Romances of Antiquity. Volume 6.1.: Index: Keywords and Names. Volume 6.2. Index: Motifs* (mit CD-ROM). 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, 2006 (vgl. *BBSIA*, LVIII, 2006, 95).

Nach den 2005 erschienenen Bänden 1 und 2 mit der *Matière de Bretagne* (vgl. *BBSIA*, LVIII, 2006, 95) liegen nun neben den weiteren nach Motiven erschlossenen Texten in 3–5 die zentralen Bände 6.1 und 6.2 vor, die das Auffinden und Vergleichen von Textpassagen ermöglichen. Der erste Halbband enthält die auf dem System von Stith Thompson basierenden Schlüsselwörter von Motiven in alphabetischer Anordnung. Im angeschlossenen Verzeichnis der Namen (379–577) sind die Einträge nicht nur mit den entsprechenden Motivnummern verbunden, sondern mit dem Verweis auf ihr Textvorkommen. Band 6.2. schließlich birgt den eigentlichen Index nach der Kategorisierung von Thompson mit Verweisen auf die entsprechenden Textstellen der fast 300 aufgenommenen Werke. Über die beiliegende CD-ROM (mit Bibliographie und Einleitung in englischer Sprache) können Motive, Schlüsselwörter und Namen in einzelnen Werken oder gesamt gesucht werden. (G.Z.)

- 69 OTERO VILLENA, Almudena, “Vaterschaft als Spiegelbild. Der Alte und die zwei Riesen im *Daniel von dem*

Blühenden Tal,” in Das Abenteuer der Genealogie: Vater-Sohn-Beziehungen im Mittelalter, hg. Johannes KELLER, Michael MECKLENBURG, Matthias MEYER. Göttingen: vt-unipress, 2006, S. 173–90. Aventiuren, 2.

Die Verf. geht von Lacans Modell des Spiegelstadiums aus. Sie sieht die Riesen als Projektionen des Idealbilds des Riesenvaters, der – in den magischen Künsten erfahren – seine Söhne als Kunstwerke geschaffen hat. In ihnen liebt er die Realisation seines Selbstideals, das eine aggressive Männlichkeit betont; als Projektionen können sie, die ohne ihren ‚Vater‘ nicht existieren können und die nicht als Söhne, sondern nur als magische Selbstprojektionen von ihrem Erzeuger geliebt werden, auch schnell vergessen und durch andere magische Objekte ersetzt werden. (M.M.)

- 70 PHILIPOWSKI, Katharina, “Wer hat Herzeloyses Drachentraum geträumt? *Trûren, zorn, haz, scham* und *nît* zwischen Emotionspsychologie und Narratologie,” *PBB*, 128 (2006), 251–74.

Theoretisierende Arbeit über den “nur selten methodologisch berücksichtigte[n] Unterschied zwischen Emotion und literarischer Repräsentation, ‚Codierung‘ oder Darstellung von Emotion” (253). Grundsätzlich ist dabei die Ebene der agierenden Figuren von jener zu trennen, “auf der der Rezipient die Interaktion der Figuren reflektiert” (265). Herzeloyses Traum und seine Deutung durch Bachorski als aggressive weibliche Sexualität dient der Verf. als Beispiel der Problematik. Ausführlicher bespricht die Verf. die Trauer Dietrichs um die Etzelsöhne in der *Rabenschlacht* (die eben nicht ‚seine‘ Emotion darstellt) und die scheinbar gefühlsbetonte Aufnahme Hainrichs durch die Zwergenkönigin Jerome im *Friedrich von Schwaben*. Beide Fälle erweisen die dargestellten Emotionen nicht als anthropologisch-emotionspsychologische Größen, “sondern als Knotenpunkte der erzählten Handlung (also als narrative Größen)” (273f). (G.Z.)

- 71 SCHEUER, Hans Jürgen, “Wahrnehmen – Blasonieren – Dichten. Das Heraldisch-Imaginäre als poetische Denkform in der Literatur des Mittelalters,” *Das Mittelalter*, 11/2 (2006), 53–70.

Der Aufsatz beschreibt Beispiele einer heraldisch geprägten Phantasie, die sich in den auf das Spiel der Imagination zielenden Bearbeitungen

der *Matière de Bretagne* besonders rasch und raffiniert ausdifferenziert hat. Über die Stationen des Wahrnehmens, des Blasonierens und des Dichtens befördere die heraldisch geprägte Imagination die Ausprägung eines tieferen, symbolischen Sinns der Dichtung. (C.D.)

- 72 SCHMITZ, Bernhard und Johan H. WINKELMAN, "Zum mittelniederländischen *Perceval*. Aus Anlaß der Ausgabe von Soetje Ida Oppenhuis de Jong," *ZfdA*, 135 (2006), 35–45.

Ausführliche Würdigung und Rezension der Ausgabe, die vier Fragmente der mittelniederländischen *Perceval*-Übersetzung sowie den *Perchevael* aus der Lancelot-Kompilation enthält, der eine kürzende Bearbeitung der Übersetzung und Konzentration auf die Gaweinhandlung enthält (und auf die *1. Continuation* und die *Continuation Gauvain* zurückgreift). Drei Passagen aus dem Fragment Düsseldorf werden ausführlich philologisch analysiert, die Übersetzungsvorschläge der Ausgabe werden kritisiert. (M.M.)

- 73 SCHNEIDER, Thomas Franz, "Zwei Neufunde zu Wolframs von Eschenbach *Parzival*. Die beiden dreispaltigen Solothurner Fragmente F 31 (A) und F 69," in *Wolfram-Studien XIX*, S. 449–79 (vgl. *BBSIA*, LIX, 2007, 82).

Vorstellung des zu Colmar F 31 (B) zuzuordnenden Fragments F 31 (A) des Solothurner Staatsarchivs (die Edition von F 69 ist für den nächsten Band geplant) mit äußerer Beschreibung, textgeschichtlicher Einordnung und diplomatischem Abdruck auch für F 31 (B). (G.Z.)

- 74 SCHUHMAN, Martin, "Vom Suchen und Nicht-Finden des Grals. Einige Anmerkungen zu André de Mandachs *Auf den Spuren des heiligen Grals* (1995) und Michael Horchlers *Wolfram von Eschenbach und der Jakobsweg* (2004) und zur Erforschung von Realia in literarischen Texten," *Mediaevistik*, 19 (2006), 105–118.

Schuhmann stellt die Argumentation de Mandachs vor, wonach der *Urparzival*, die angeblich gemeinsame Vorlage für Wolfram und Chrétien, ein Schlüsselroman, die Gralsburg mit dem Kloster San Juan de la Peña und der Gral mit dem Kelch in der Kathedrale zu Valencia zu identifizieren seien. Schritt für Schritt widerlegt er sie. Kritisch

beschreibt er, wie Horchler (2004, vgl. *BBSIA*, LIX, 2007, 58) de Mandachs Gedankengänge weitergeht. Abschließend mahnt er daran, einen literarischen Text als solchen zu verstehen und nicht als eine "Anhäufung miteinander verbundener Realien" (117). (C.D.)

- 75 STANGE, Carmen, "*Sît si eines lîbes waren. Vatersuche, Rollenkonflikte und Identitätsgenese im Wigalois* Wirnts von Grafenberg," in *Das Abenteuer der Genealogie*, S. 123–47 (vgl. *BBSIA*, LIX, 2007, 69).

Die Forschung hat die seltsame Variante des Motivs der Vatersuche im Roman, bei der der Sohn Wigalois längere Zeit unerkant neben seinem Vater Gawein am Artushof lebt, obwohl er dessen Namen kennt, meist als disfunktional eingeschätzt. Die Verf. unternimmt ein detailliertes *close reading* des Romans und zeigt, dass diese Verzögerung sinnvoll in die Entwicklung der Figur Wigalois eingebunden ist, der seinen Vater erst dann findet, wenn seine Identität bereits vollständig ausgebildet ist; Vatersuche und Identitätsgenese kulminieren dann in den Lehren Gaweins an seinen Sohn. (M.M.)

- 76 STOLZ, Michael und Gabriel VIEHHAUSER, "Text und Paratext. Überschriften in der *Parzival*-Überlieferung als Spuren mittelalterlicher Textkultur," in *Wolfram-Studien XIX*, S. 317–51 (vgl. *BBSIA*, LIX, 2007, 82).

Die Arbeit liefert einen Überblick über zentrale Funktionen der Überschriften in der handschriftlichen Textgeschichte des *Parzival*. Für das Fragment muss es offen bleiben, ob die hier angewandte gängige Gliederungsmöglichkeit des Setzens von Überschriften entlang einer vorgegebenen Initialgliederung ein komplettes "Kurzinhaltsverzeichnis" (322) anstrebt. Das älteste Zeugnis für *Parzival*-Überschriften bietet die Münchner Hs. I (13. Jh.) mit einer vom Ortswechsel der Figuren geprägten Gliederung, die den Paratext teilweise mit dem Haupttext kollidieren lässt. Dieser Hybridcharakter des Überschriftensystems findet sich auch in Z (14. Jh.), wo neben dem Typus auch detailbezogene Überschriften für eine Feingliederung eingesetzt werden. In der Berner Hs. R (15. Jh.) schließlich deuten die 28 kolorierten Federzeichnungen mit Beischriften auf die Eigengesetzlichkeit des Bildprogramms hin. (G.Z.)

- 77 STROHSCHNEIDER, Peter, "Sternenschrift. Textkonzepte höfischen Erzählens," in *Wolfram-Studien XIX*, S. 33–58 (vgl. *BBSIA*, LIX, 2007, 82).

Die Arbeit versteht sich als Beitrag zu einer historischen Kulturwissenschaft vom Text, wofür zwei – kulturell fremd gewordene – Extrembeispiele gewählt werden: zum einen ‚blockierte Textualität‘ mit der Einkapselung des Textuellen in seiner Materialität, zum anderen „übersprungene Textualität“, eine Wahrnehmungspraxis, in der das Textuelle vor der Unmittelbarkeit oder Lebensbedeutsamkeit des Erzählten verschwindet. Für den höfischen Bereich behandelt der Verf. zuerst die Magnetberg-Episode des *Reinfried von Braunschweig*, wo Text- und Schriftphantasmen beachtet werden können. Für den Kyot-Exkurs des *Parzival* wird herausgearbeitet, dass nur der getaufte Kyot die Textvorlage in *heidenischer schrift* (*Parzival*, 453,12) auch in seiner Tiefe verstehen und *en francoys* übertragen kann. Insgesamt zeigt sich das Textuelle in Variabilität und Okkasionalität. (G.Z.)

- 78 TAX, Petrus W., „Nochmals zu Parzivals zwei Schwertern. Ein nachdenklicher und narrativ-kombinatorischer Versuch über Schwerter und Kampfstrategien, Segen und Impotenzen in Wolframs *Parzival*,“ *ZfdA*, 135 (2006), 275–308.

Zusätzlich zum früh gewonnenen Ither-Schwert erhält Parzival ein Schwert (auch als Herrschaftszeichen) auf der Gralsburg, das beim zweiten Schlag im Kampf zerbrechen wird. Wie der Gral selbst, ist das Schwert rätselhaft. In der Studie geht der Verf. diesen Erzählungen nach, fragt nach dem Sinn eines solchen Schwerts. Das zerbrochene Gralsschwert wird im 12. oder 13. Buch wieder zusammengefügt, im Gawan-Kampf, so vermutet der Verf., von Parzival „aus emotionalen, ja traumatischen Gründen“ (304) weggeworfen, als er beinahe Gawan getötet hätte. Da sein anderes Schwert im Feirefiz-Kampf zerbricht, ist Parzival, so das paradoxe Ergebnis des Romans, „der ‚globale‘ Kämpfer am Ende schwertlos“ (306). (M.M.)

- 79 TERVOOREN, Helmut, *Van der Masen tot op den Rijn. Ein Handbuch zur Geschichte der mittelalterlichen volkssprachlichen Literatur im Raum von Rhein und Maas*. Unter Mitarbeit von Carola KIRSCHNER und Johannes SPICKER. Berlin: Erich Schmidt, 2006, 449 S.

Eingegangen wird im Rahmen des Handbuchs auf das niederfränkische *Tristan*-Fragment, auf die *Lancelot-Kompilation*, *Perceval-Parcheval-Parzival* und den *Rheinischen Merlin*. (M.M.)

- 80 TOMASEK, Tomas, "Zur Tristanliebe. Anlässlich von Anna Keck, *Die Liebenskonzeption der mittelalterlichen Tristanromane* (München 1998)," *PBB*, 128 (2006), 467–71.

Der Verf. kritisiert den zentralen Aspekt der im Untertitel genannten Arbeit, Liebe als Zwang sei das grundsätzliche Thema der Tristanromane, was am männlichen Protagonisten festgemacht wird. Im Gegensatz dazu betont der Verf. die große Bedeutung des Paargedankens (entstanden auf der *Estoire*-Stufe) als Beitrag des *Tristan* zum Liebesdiskurs, "der deshalb auch das Potential des Liebesglücks in sich birgt" (468), auch kann der Gedanke des Füreinanderbestimmtseins nicht bestritten werden. Die Tristanromane werden nicht von einem Thema beherrscht, "eher ist davon auszugehen, dass die mittelalterlichen Tristandichter den im Minnetrank begründeten Mythos von Tristan und Isolde unter jeweils eigenen Themenstellungen bearbeiteten" (471). (G.Z.)

- 81 WITTHÖFT, Christiane, "Gottes Urteil oder Geist der Erzählung? Gerichtliche Zweikämpfe im *Prosalancelot*," *LiLi*, 36 (2006), 81–104.

Aus zahlreichen gerichtlichen Zweikämpfen, besonders des *Lancelot propre*, wird die Episode der falschen Ginover herausgegriffen. Der Text differenziert zwischen den verschiedenen Gottesurteilungsmöglichkeiten, mit denen man den falschen Anspruch bewahren könnte (Eisenordal, Zweikampf); deutlich wird, dass im Zweikampf "nicht die Wahrheit gefunden und Recht gesprochen, sondern durch die Physis des Zweikämpfers Tatsachen geschaffen" werden (87). Die falsche Ginover kann mit dem ‚alten Bertelac‘ nur einen Zeugen aufbieten, der ideal für einen Indizienprozeß, nicht aber für ein Gottesurteil ist. Entsprechend der Unordnung in der Herrschaft, kann der Zweikampf keine endgültige Klärung bringen – das geschieht erst durch das Eingreifen Gottes, das immer dann inszeniert wird, wenn der ‚Geist der Erzählung‘ schweigt. (M.M.)

- 82 *Wolfram-Studien XIX. Text und Text in lateinischer und volkssprachiger Überlieferung des Mittelalters. Freiburger Kolloquium 2004*, hg. von Eckart Conrad LUTZ, in Verbindung mit Wolfgang HAUBRICHS und Klaus RIDDER. Berlin: Erich Schmidt, 2006, 508 S.

Die arthurischen Beiträge sind jeweils unter dem Namen des Autors besprochen.

- 83 WOLFZETTEL, Friedrich, *Le Conte en palimpseste. Studien zur Funktion von Märchen und Mythos im französischen Mittelalter*. Stuttgart: Franz Steiner, 2005, 210 S.

Der Band enthält eine Zusammenstellung neuer und bereits publizierter Arbeiten des Vf. aus den Jahren 1998–2004 zum Thema “Märchen im französischen Mittelalter” – eine zentrale, bislang in der deutschen Mediävistik wenig beachtete Gattung. Im Anschluß an die von Le Goff eingeleitete Diskussion um einen *Autre Moyen Âge* wird ein breites Spektrum des “Märchenhaften als solchem” (57) vorgestellt. Zentral ist eine scheinbar notwendige Paradoxie: Einerseits wird die Feenfolklore aus dem literarischen Bewußtsein verdrängt, andererseits ist sie omnipräsentes Element des höfischen Diskurses. Das Märchen dient zur Legitimation oder Kritik von Herrschaft, als autonome Erzählform existiert es nicht. Im Kontext des christlichen Mittelalters wird das areligiöse Märchen zum “heimlichen Substrat der höfisch-klerikalen Kultur” (21). Behandelt werden “märchenhafte” Texte unterschiedlicher Gattungen und Stofftraditionen, wie Legende, Sage, Lai, Chanson de geste und Roman. Siehe auch die einzelnen Besprechungen. (L.R.)

- 84 WOLFZETTEL, Friedrich, “‘Märchenhaftes’ und märchenloses Mittelalter. Eine historische Gewinn- und Verlustrechnung”, in *Le Conte en palimpseste*, S. 16–32 (vgl. *BBSIA*, LIX, 2007, 83).

Nach Payen stellt das Märchenhafte im Artusroman eine “subversive Potenz” dar. Auf sie wird in der höfischen Welt Frankreichs unterschiedlich reagiert: Das sogenannte “Andere” kann aus der klerikal geprägten Kultur verbannt oder aber für ihre Zwecke instrumentalisiert werden. Das märchenhafte Wunderbare kann in ein christliches “merveilleux” umgewandelt oder in Texten spielerisch eingesetzt werden. “Das nicht zugelassene Märchen und generell das Mythische verwandeln sich so gewissermaßen in Spielmaterial” (31). Erst mit Beginn von Humanismus und Renaissance wird die Möglichkeit, nicht für die *Entstehung*, sondern für das “*Hervortreten* der Gattung ‘Volksmärchen’ in Europa geschaffen” (18). (L.R.)

- 85 WOLFZETTEL, Friedrich, “*Berte as grans piés* und das Märchen von der falschen Braut,” in *Le Conte en palimpseste*, S. 56–72 (vgl. *BBSIA*, LIX, 2007, 83).

Die Bertasage nimmt im Umkreis des karolingischen Sagenstoffes eine besondere Position ein: *Berte as grans piés* gilt als Mutter Karls des Großen. In der gleichnamigen *Chanson de geste* von Adenet le Roi (um 1273/74) geht der Verf. der "im Kern märchenhaften Geschichte" nach. Die märchenhaften Elemente werden in ein moralisches, religiöses und frühbürgerliches Register übertragen: Die mißgestaltete Heldin mit dem Vogel- oder Gänsefuß wird als keusche, gottesfürchtige und demütige Frau von der falschen Braut (eine ehemalige Leibeigene) in den Wald verdrängt, wo sie so lange als Weberin arbeitet, bis sie von der Mutter befreit wird und die rechtmäßige Frau des Königs werden kann. Der "Märchenroman ohne Märchen" (64) kann als "Indiz für die Perversion der sozialen Bedingungen im späten 13. Jahrhundert" (69) und den "drohenden Funktionsverlust der beiden ersten Funktionen des Klerus und des Adels." (71) angesehen werden. (L.R.)

- 86 WOLFZETTEL, Friedrich, "Der Körper der Fee. Melusine und der Trifunktionalismus," in *Le Conte en palimpseste*, S. 136–64 (vgl. *BBSIA*, LIX, 2007, 83).

Ausgehend von zwei Typen von Feenerzählungen, dem "morganischen Typus" (die Fee entführt den Helden in ihr Reich) und dem "melusinischen Typus" (die Fee wird in die Welt des Helden integriert), untersucht der Vf. eine Reihe Stoff-Bearbeitungen. Zentrales Funktionsmerkmal ist die *Dritte Funktion* (Dumézil), der fruchtbare "Körper der Fee" (Sexualität, Gaben). Im Unterschied zum *Lai Lanval*, in dem die gesellschaftliche Dimension zugunsten eines antiarthurischen Traumreichs ausgeblendet wird, stehen in *Dolopathos*, *Le Chevalier au Cygne* und *Roman de Melusine* Gesellschaft, Geschichte und Genealogie im Vordergrund. Melusine ist "nicht das bloße Instrument der Macht feudaler Geschlechter; sie ist vielmehr deren vitales Prinzip, ja eine Art Schutzgöttin für materielle Prosperität." (161) Die androgyne Schlangen- und Vogelfrau ist leibhaftiges Instrumentarium einer "feudaladligen Modernisierungstopoie" (162) – auf ihr gründen Wissen, Reichtum und Herrschaft, Werte der *Ersten* und *Zweiten Funktion*. (L.R.)

- 87 WOLFZETTEL, Friedrich, "Psychoanalyse et altérité," *RZLG*, 3/4 (2006), 251–60.

Der Verf. nimmt Bezug auf seine Studie "Mediävistik und Psychoanalyse" (1985), zeigt neue Tendenzen der Mittelalterforschung auf und unterstreicht das Desiderat, die nur scheinbar sich ausschließenden theoretischen Ansätze von Psychoanalyse (*per se*

ahistorisch) und Mentalitätsforschung (*per se* historisch) anzunähern. Vor dem Hintergrund der Thesen von Le Goff und Jauss werden Forschungsansätze diskutiert, die mit dem Begriff "Alterität" arbeiten, sich – implizit oder explizit – auf die Psychoanalyse beziehen und gegebenenfalls auch historisch argumentieren: die lacanistische Schule (Dragonetti), das "Subversive des Textes" (Huchet), die literarische "Subjektivität" (Zink), die Emotionsforschung (Kasten/Eming) oder der New Historicism (Gallagher/ Greenblatt). Die wegweisende Arbeit von Virginie Greene, *Le sujet et la mort dans "La Mort Artu"* (2002) setzt neue Maßstäbe, indem sie beide epistemologischen Traditionen verbindet: Das mittelalterliche "Subjekt" wird als Instanz, seine Gefühle werden als rituelle Inszenierungen angesehen. In dieser Perspektive scheint mittelalterliche Mentalität "modern". (L.R.)

- 88 ZIMMER, Stefan, *Die keltischen Wurzeln der Artussage. Mit einer vollständigen Übersetzung der ältesten Artuserzählung "Culhwch und Olwen"*. Heidelberg: Winter, 2006, 200 S. Beiträge zu älteren Literaturgeschichte.

Der Band richtet sich an Literaturwissenschaftler und an interessierte Laien ohne vertiefte keltologische Kompetenz. In zwei Abschnitten werden 'inschriftliche Belege' zu Artus und "arthurische Personennamen" in Irland, Schottland, Wales, der Bretagne, England und Italien diskutiert. Es folgt ein Abriß der historischen Werke und ein Kapitel zu den literarischen Zeugnissen, beginnend mit *Gododdin*. Kurz wird noch auf Artus in den Heiligenviten und in den *Triaden* und Genealogien eingegangen. Den zweiten Hauptteil bildet eine Übersetzung von *Culhwch und Olwen*, "der früheste arthurische Text, der keinerlei historische Ambitionen mehr hat" (113); die Übersetzung beansprucht, die erste wörtliche vollständige Übersetzung ins Deutsche zu sein. Anhänge zu Ceu und Bedwyr, Merlin, dem Gral und zu möglichen orientalischen Wurzeln der Artussage beschließen das Buch. (M.M.)

- 89 ZOTZ, Nicola, "Vaterverlust oder Vatergewinn? Rual zwischen Riwalin und Marke," in *Das Abenteuer der Genealogie*, S. 87–103 (vgl. *BBSIA*, LIX, 2007, 69).

Untersucht die drei Tristan zugeschriebenen Vaterfiguren, die unterschiedlichen Vater-Funktionen (Erzeuger, Beschützer, Berater) zugeordnet werden. Während Tristan auf der einen Seite eine Überzahl an Vätern hat, wächst er, auf der anderen Seite, weitgehend ohne Väter

auf. Wie auch eine Untersuchung des Wortgebrauchs stützt, ist Tristans Verhältnis zu Marke nach der Schwertleite nicht mehr in der Kategorie der Vater-Sohn-Beziehung zu fassen. Der von Tristan beklagte Verlust des *vaterwānes*, des Vaterbildes, führt in einer emotionalen Krise zu Tristans Erwachsenenleben. (M.M.)

III. – REZENSIONEN

- 90 BAISCH, Martin u. a. (Hg.), *Inszenierungen von Subjektivität in der Literatur des Mittelalters*. Königstein/Ts.: Helmer, 2005.
Rez. von Andrea Grafetstätter, *Das Mittelalter*, 11/2 (2006), 177–78.
- 91 BERNSEN, Michael, *Die Problematisierung lyrischen Sprechens im Mittelalter. Eine Untersuchung zum Diskurswandel der Liebesdichtung von den Provenzalen bis zu Petrarca*. Tübingen: Niemeyer 2001 (Beihefte zur Zeitschrift für romanische Philologie, 313).
Rez. von Friedrich Wolfzettel, *Poetica*, 38 3/4 (2006), 483–86.
- 92 BETHLEHEM, Ulrike, *Guinevere – A Medieval Puzzle. Images of Arthur's Queen in the Medieval Literature of England and France*. Heidelberg: Winter, 2005 (vgl. *BBSIA*, LVIII, 2006, 61).
Rez. von Heiko Fiedler-Rauer, *IASL online*, 2006.
- 93 BIKET, Robert, *Il corno magico*, hg. von Margherita LECCO. Alessandria: Edizioni dell' Orso, 2004.
Rez. von Horst Heintze, *Mediaevistik*, 19 (2006), 447–49.
- 94 BRUNNER, Horst und Werner WILLIAMS-KRAPP (Hg.), *Forschungen zur deutschen Literatur des Spätmittelalters. Festschrift für Johannes Janota*. Tübingen: Niemeyer, 2003 (vgl. *BBSIA*, LVI, 2004, 18).
Rez. von Christoph Fasbender, *Das Mittelalter*, 11/2 (2006), 184–85.

- 95 BUMKE, Joachim, *Wolfram von Eschenbach*. 8., völlig neu bearbeitete Auflage. Stuttgart/Weimar: Metzler, 2004.
Rez. von Elisabeth Schmid, *ZfdA*, 135 (2006), 115–19.
- 96 COXON, Sebastian, *The Presentation of Authorship in Medieval German Narrative Literatur 1220–1290*. Oxford: OUP, 2001 (vgl. *BBSIA*, LVI, 2004, 1014).
Rez. von Ricarda Bauschke, *Arbitrium*, 22 (2004), 165–69.
- 97 *Der "Tristan" Gottfrieds von Straßburg. Symposion Santiago de Compostela, 5. bis 8. April 2000*, hg. von Christoph HUBER und Victor MILLET. Tübingen: Niemeyer, 2002 (vgl. *BBSIA*, LX, 2003, 6).
Rez. von Beate Kellner, *PBB*, 128 (2006), 523–28.
- 98 *Die Suche nach dem Gral. Der Tod des Königs Artus (Prosalancelot V)*. Nach der Heidelberger Handschrift Cod. Pal. Germ. 147, hg. von Reinhold KLUGE, übers. und komm. v. Hans-Hugo STEINHOFF (†). Frankfurt/M.: Deutscher Klassiker Verlag, 2004 (vgl. *BBSIA*, LVI, 2005, 6).
Rez. von Fritz Peter Knapp, *ZfdA*, 136/1 (2007), 94–98.
- 99 DIEHR, Achim, *Literatur und Musik im Mittelalter. Eine Einführung*. Berlin: Erich Schmidt, 2004.
Rez. von Horst Brunner, *ZfdA*, 135/3 (2006), 368–70.
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- 136 ZIMMER, Stefan, *Die keltischen Wurzeln der Artussage. Mit einer vollständigen Übersetzung der ältesten Artuserzählung "Culhwch und Olwen"*. Heidelberg: Winter, 2006 (vgl. *BBSIA*, LIX, 2007, 88).

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Rez. von Ursula Peters, *ZfdA*, 135/2 (2006), 251–55.

Rez. von Silvia Ranawake, *Medium Aevum*, LXXV/2 (2006), 345–46.

ESPAGNE

BIBLIOGRAPHIE POUR 2006 ÉTABLIE PAR PALOMA GRACIA

I. – ÉDITIONS ET TRADUCTIONS

- 139 *Lanzarote del Lago*, édité par Antonio CONTRERAS et Martín-Harvey L. SHARRER. Alcalá de Henares: Centro de Estudios Cervantinos, 2006, XX + 399 p. Los Libros de Rocinante, 22, 2006.

Première édition de la traduction castillane du *Lancelot propre*, elle couvre environ la moitié de cette section du cycle de la *Vulgate* dans l'original français. Cette version est conservée dans le manuscrit 9611 de la Bibliothèque Nationale de Madrid et elle fut copiée pendant le 16^{ème} siècle, mais elle remonte à un codex de 1414. Dans l'introduction, les éditeurs recueillent les témoignages sur la diffusion de la légende de Lancelot en Castille, ils analysent la composition de l'œuvre, puis ils concluent avec une description du manuscrit et une analyse des copistes qui participèrent à la réalisation de la copie.

II. – ÉTUDES

- 140 ALVAR, Carlos, *Diccionario Espasa de leyendas artúricas*. Madrid: Espasa-Calpe, 2004, 536 p.

Dictionnaire qui comprend la description de nombreux personnages, d'endroits et de sujets arthuriens, et couvre les littératures française, anglaise et castillane médiévales. Les entrées dédiées aux personnages fournissent des informations sur leur généalogie, leur biographie, les

œuvres dans lesquelles ils interviennent et une bibliographie sur le personnage en question. Il inclut un index de concepts et des personnages cités, ainsi qu'une liste des variantes qui comprend les différentes formes des noms des personnages.

- 141 CACHO BLECUA, Juan Manuel, "La configuración iconográfica de la literatura caballeresca: el *Tristán de Leonís* y el *Oliveros de Castilla* (Sevilla, Jacobo Cromberger)," *Letras. Número monográfico: Libros de caballerías. El 'Quijote'. Investigación y Relaciones*, 50–51 (2004–2005), 51–80.

L'Amadis de Gaule et le *Tristan de Leonis* partagent certaines illustrations xylographiques qui remontent à *Oliviers de Castille*, imprimé à Séville, à l'imprimerie de Jacobo Cromberger (1507), mais elles sont étrangères à celui-ci. Les xylographies s'adaptent bien au contenu du *Tristan*, il est ainsi possible de postuler l'existence d'une édition perdue du *Tristan de Leonis*, antérieure à 1507.

- 142 GARCÍA PRADAS, Ramón, "La relevancia de lo femenino frente a la fragmentación de la identidad masculina en *Tristán e Isolda*," *Revista de Filología de la Universidad de La Laguna*, 21 (2003), 135–52.

Il étudie la dualité et les schémas binaires dans les versions françaises de la légende de Tristan, tels que la duplicité des personnages féminins et les jeux de déguisement et de masques, et des apparences et des mensonges.

- 143 GARRIGÓS, Cristina, "A comparison of Malory's *Tale of King Arthur* with the Spanish *Baladro*," *Estudios humanísticos. Filología*, 23 (2001), 293–302.

Compare l'œuvre de Malory avec le *Baladro del sabio Merlín*, puis ceux-ci avec l'original français duquel elles dérivent dénommé *Post-Vulgate Suite du Merlin*, en vue de déterminer les divergences entre les versions française, anglaise et castillane.

- 144 LORENZO VÁZQUEZ, Ramón, "La interconexión de Castilla, Galicia y Portugal en la confección de las crónicas medievales y en la transmisión de textos

literarios,” *Revista de filología románica*, 19 (2002), 93–123.

Dans la Castille, la Galice et le Portugal médiévaux, il y a eu une connexion intime au sein des processus de composition et de transmission des textes, comme l’on observe dans l’historiographie, dans les versions de la légende troyenne et dans la littérature arthurienne. L’examen des dérivations galiciennes-portugaises et castillanes qu’il fait du cycle de la Post-Vulgate, bien qu’un peu bref, constitue une bonne approximation au sujet.

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

Il étudie la récréation de l’univers arthurien dans deux œuvres catalanes : *La Faula* et *Tirant lo Blanc*, très différentes entre elles. Dans la première, les éléments arthuriens sont introduits de manière adaptée à la société contemporaine de son auteur, Guillem de Torroella; dans la deuxième, ceux-ci sont incorporés lors de l’épisode de l’arrivée d’Arthur à la cour de Constantinople, ce qui suppose une brisure du caractère vraisemblable du roman.

- 146 ZORRILLA ORTIZ de URBINA, Laura, “La materia de Bretaña y la corriente mediterránea: Morgana en algunas obras en lengua catalana,” in *Campus Stellae. Haciendo camino en la investigación literaria*, vol. 1, ed. Dolores FERNÁNDEZ LÓPEZ et Fernando RODRÍGUEZ-GALLEGO. Santiago de Compostela: Universidade de Santiago de Compostela, 2006, pp. 222–28.

Alors que dans les adaptations castillanes de la littérature arthurienne, le personnage de Morgane fut dégradé à conséquence de la christianisation de la matière et surtout pendant une période où l’activité de l’Inquisition était assez notable; dans la littérature méditerranéenne, c’est-à-dire dans les adaptations de la Matière de Bretagne catalanes, où la tradition païenne était plus enracinée, Morgane conserva ses traits positifs et était offerte aux lecteurs comme une fée belle, sage et bienfaisante, proche à la divinité.

- 147 ZORRILLA ORTIZ de URBINA, Laura, "Del hada celta a la mujer sabia: evolución misógina de los personajes en la materia de Bretaña hispánica," in *Líneas actuales de investigación literaria. Estudios de Literatura Hispánica*, ed. Verónica ARENAS LOZANO et al. València: Universitat de València, 2005, pp. 115–23.

L'auteur analyse comment, à conséquence du processus de christianisation souffert par la matière arthurienne en Castille, principalement dans le *Baladro del sabio Merlin* et la *Demanda del Santo Grial*, les fées adoptèrent des traits misogynes jusqu'au point de devenir des modèles de conduite qui endoctrinaient contre les dangers des femmes sages.

FRANCE

BIBLIOGRAPHIE POUR 2006

ETABLIE PAR

MARIE-FRANÇOISE ALAMICHEL,
DAMIEN DE CARNÉ, ANNIE COMBES,
CATHERINE DANIEL, SÉBASTIEN DOUCHET,
CHRISTINE FERLAMPIN-ACHER, DANIELLE
JAMES-RAOUL, MONIQUE LÉONARD,
MARIE-SOPHIE MASSE, FABIENNE POMEL,
MIREILLE SÉGUY, MICHELLE SZKILNIK ET
JEAN-RENÉ VALETTE

I. – EDITIONS ET TRADUCTIONS

- 148 BENEDEIT, *Le voyage de saint Brendan*. Edition bilingue. Publication, présentation, traduction et notes par Brian MERRILEES et Ian SHORT. Paris: Champion, 2006, 224 p. Champion Classiques, 19.

Le voyage de saint Brendan, du début du XIIe siècle, est le premier pèlerinage dans l'Autre Monde conservé en langue française. Edition et introduction nourrie. A partir de la *Navigatio sancti Brendani abbatis* du IXe siècle, ce récit raconte le voyage du moine irlandais Brendan parmi des îles merveilleuses à la recherche du Paradis Terrestre. Cette odyssee, dont l'influence se fit sentir tout au long du Moyen Âge, a assuré la survivance de motifs celtiques, christianisés et pourtant encore lisibles. (C.F.A.)

- 149 CHRÉTIEN DE TROYES, *Cligès*. Edition bilingue. Publication, présentation, traduction et notes par Laurence HARF-LANCNER. Paris: Champion, 2006, 460 p. Champion Classiques, 16.

À partir de la copie de Guiot, texte de base des éd. A. Micha, Ch. Méla et S. Gregory-C. Lutrell, et à l'aide du ms B (BNF fr. 1450) utilisé comme principal ms de contrôle, L. Harf-Lancner procure une édition qui s'attache à combler les lacunes et à corriger les erreurs de lecture, les vers faux, les rimes du même au même. Le réseau des notes, un précieux glossaire et une indispensable bibliographie éclairent la lecture. L'introduction montre avec brio combien ce "roman inclassable" semble n'avoir d'autre vocation que "celle de déployer toutes les facettes du talent de son auteur, de sa dextérité à évoluer dans toutes les matières". Inscrite au cœur même de l'écriture, la *translatio* orchestre la confrontation de la Bretagne et de Byzance, suscitant et multipliant les échos littéraires; elle s'accompagne d'une esthétique du trompe-l'œil qui fait de *Cligès* un "simili-Tristan" plutôt qu'un anti- ou un néo-Tristan. Les images de la marqueterie et du "bazar oriental" s'imposent enfin pour rendre compte de l'art avec lequel l'auteur combine "toutes les sources et ressources du récit au XII^e siècle". C'est à la virtuosité et au chatolement de ce roman arthurien et byzantin que rend justice la traduction, avec bonheur. (J.R.V.)

- 150 CHRÉTIEN DE TROYES, *Le Chevalier de la Charrette*. Edition bilingue. Publication, présentation, traduction et notes par Catherine CROIZY-NAQUET. Paris: Champion, 2006, 528 p. Champion Classiques, 18.

L'éditrice reprend ici la copie de Guiot qui a également servi de base à la quasi totalité des éditions antérieures tout en proposant à son tour un certain nombre de corrections. L'ouvrage s'ouvre sur une riche introduction littéraire qui s'offre tout à la fois comme une étude approfondie des principaux aspects de l'œuvre (la poétique du texte et du paratexte, la conjointure et la disjointure, le rapport à la poésie des troubadours, les figures de Lancelot et de Guenièvre, la facture stylistique et les représentations, etc.) et comme un remarquable état critique des travaux consacrés au *Chevalier de la charrette* (utilement synthétisé dans une très précieuse bibliographie). À chaque pas, la lecture est facilitée, par un réseau de notes fort dense, par une introduction linguistique et un glossaire, par un résumé analytique de l'œuvre, par une traduction très précise qui propose un découpage du texte en paragraphes tout en maintenant le principe d'organisation du manuscrit. (J.R.V.)

- 151 JUAN VIVAS, *La Quête du Saint Graal et la Mort d'Arthur*, version castillane traduite par Vincent SERVERAT et Philippe WALTER. Grenoble: ELLUG, 2006, 421 p. Moyen Âge européen.

Après une présentation de 10 pages de Philippe Walter qui situe le texte, la traduction donne à lire la *Demanda* castillane du XVe siècle qui reprend des modèles français mais présente aussi des épisodes originaux pour lesquels aucun modèle n'a pu être trouvé à ce jour. Elle se fonde sur le texte de Bonilla y San Martin (Madrid, 1907; il s'agit de la réimpression de l'édition de Séville de 1535). (C.F.A.)

- 152 *La légende du Graal dans les littératures européennes. Anthologie commentée.* Dir. Michel STANESCO, Paris: Librairie Générale Française, 2006, 1239 p.

Cette anthologie présente de nombreux extraits, traduits en français moderne, de récits qui ont construit la légende littéraire du Graal en Europe, depuis Chrétien de Troyes jusqu'à la *Saga* norroise de Perceval (avec une brève incursion chez Rabelais). Elle comprend en outre une longue introduction générale et se clôt sur une chronologie qui englobe la période contemporaine. Ce panorama donne à lire à un vaste public des textes parfois difficiles à trouver. Toutefois, la sélection des textes et la présentation des extraits dans un "ordre de développement du récit" se sont pas toujours convaincantes. Enfin, publier des extraits comme nécessairement les différences d'importance que revêt le Graal. Sans doute inévitable dans une anthologie, ce phénomène aurait pu, cependant, être davantage prévenu dans les diverses introductions. La bibliographie, nourrie, témoigne d'un effort appréciable pour prendre en compte des travaux embrassant l'ensemble de la littérature du Graal dans l'Europe médiévale. Elle accuse toutefois plusieurs faiblesses et quelques grosses lacunes qui touchent essentiellement aux domaines de la structuration du récit, de la mise en cycle et, plus largement, des enjeux théoriques qui sous-tendent la littérature du Graal. (M.Sé.)

- 153 *La Quête du Saint Graal*, édition et présentation par Fanni BOGDANOW, traduction par Anne BERRIE. Paris: Librairie Générale Française, Le Livre de Poche, 2006, 832 p. Lettres Gothiques, 4571.

Fanni Bogdanow procure ici une nouvelle édition de la *Quête du Saint Graal*, très utile, qui se fonde sur le manuscrit UVB073 de la Bancroft Library, c'est-à-dire sur une autre famille que celle sur laquelle repose

l'édition d'Albert Pauphilet (parue aux classiques français du Moyen Âge en 1980 et fondée sur la famille du manuscrit de Lyon –Palais des Arts, manuscrit 77). La traduction choisit de suivre de très près le texte médiéval. Une présentation développée de 80 pages situe l'œuvre, 150 pages donnent les leçons rejetées et les variantes. (C.F.A.)

- 154 *Robert le Diable*. Edition bilingue. Publication, traduction, présentation et notes par Elisabeth GAUCHER. Paris: Champion, 2006, 512 p. Champion Classiques, 17.

Depuis sa publication en 1903 par E. Löseth, ce récit composé au début du XIII^e siècle par un clerc anonyme n'avait pas été réédité. C'est le second des deux manuscrits disponibles (le ms BNF fr. 24405, plus récent que celui qui a servi de base à E. Löseth), que l'éditrice choisit ici de suivre. Les arguments ne sont pas seulement philologiques: datant de la fin XIV^e-début XV^e siècle, le ms témoigne d'une "nouvelle réception du récit". Suivis d'un important glossaire et d'une bibliographie, le texte et son habile traduction sont précédés d'une solide introduction linguistique et d'une présentation littéraire qui s'attache en particulier à explorer les liens que Robert le Diable entretient avec la littérature arthurienne: l'œuvre se signale, à cet égard, par de nombreux emprunts à la tradition romanesque et par le parallèle qu'elle offre avec la figure de Merlin, cet autre fils du diable. D'autres éléments de mise en perspective sont étudiés: le rapport à la "geste" épique, la poétique et les enjeux de la conversion, le discours scientifique et théologique. (J.R.V.)

- 155 *Le Roman de Partonopeu de Blois*, édition par Olivier COLLET et traduction par Pierre-Marie JORIS. Paris: Librairie Générale Française, Le Livre de Poche, 2006, 983 p. Lettres Gothiques, 4569.

Cette édition et cette traduction donnent la version la plus ancienne de *Partonopeu de Blois* (rédaction A du manuscrit Paris, Bibliothèque de l'Arsenal, 2986) suivie de la Continuation du récit d'après les manuscrits de Berne (Burgerbibliothek, 113) et de Tours (Bibliothèque municipale, 939). Cette version est certainement la plus intéressante et permet aux auteurs de poser le problème du rapport de ce texte passionnant, enfin très accessible, à Chrétien de Troyes. (C.F.A.)

- 156 *La suite du Roman de Merlin*, traduction par Stéphane MARCOTTE. Paris: Champion, 2006, 936 p. Traductions des classiques du Moyen Âge, 70.

Cette traduction du texte dont Gilles Roussineau a donné l'édition chez Droz (TLF 472) est accompagnée d'une introduction de 95 pages, situant le texte dans la production arthurienne, insistant sur le souci en ces temps de fondation de pérenniser le souvenir, ainsi que sur la thématique de la responsabilité et du libre-arbitre des personnages, sur l'imbrication du désespoir et du souci de la postérité, sur Merlin, l'amour, les enchantements. Un bilan bibliographique complète cette introduction. La traduction est élégante, soignée et nourrie de notes abondantes, éclairant le texte ou expliquant les choix du traducteur. (C.F.A.)

II. – ETUDES

- 157 **BATANY, Jean**, "Le "mari aux deux femmes", les deux Bretagne et l'Irlande," in *Celtitudes*, pp. 73–88 (cf. *BBSIA*, LIX, 2007, 179).

A côté d'*Ille et Galeron* et *Galeran de Bretagne*, on trouvera des références à *Tristan et Iseult* et aux lais de Marie de France, pour étayer, dans une lecture de type dumézilienne du motif du mari à deux femmes, un rapprochement avec le domaine celtique, et mettre en évidence l'importance du double et de la gémellité et proposer une lecture géographique.

- 158 **BAUDRY, Robert**, "L'Enchanteur désabusé ou le *Merlin* de Michel Rio," in *Enfances arthuriennes*, pp. 323–38 (cf. *BBSIA*, LIX, 2007, 192).

Dans le *Merlin* de Michel Rio paru en 1989, la naissance du devin est vidée de tout merveilleux, ce qui correspond à une rénovation du mythe où se reconnaissent les cinq lois d'évolution des mythes mises en évidence par l'auteur. (C.F.A.)

- 159 **BAUDRY, Robert**, "Merlin, fils du diable? Une légende tenace née d'un contre-sens latin," in *Réception et représentation de l'Antiquité*, pp. 99–108 (cf. *BBSIA*, LIX, 2007, 245).

Le nom *daemon*, employé par Geoffroy de Monmouth à propos des origines de Merlin, a son sens d'"esprit". Dans la traduction donnée par Robert de Boron, cette origine surnaturelle va perdre son caractère faste, mais elle va amarrer toute une légende et lui assurer un bel avenir. (D.J.R.)

- 160 BAUMGARTNER, Emmanuèle, “Enfances du Graal,” in *Enfances arthuriennes*, pp. 87–97 (cf. *BBSIA*, LIX, 2007, 192).

Etude des origines du Graal montrant comment Robert de Boron a complètement restructuré un passage essentiel de l'*Evangile de Nicodème*, a “multiplié les étapes et les intermédiaires, comme pour masquer l'audace de ses inventions”, a inscrit le *vessel* dans un ensemble d'objets porteurs de *senefiance* et a substitué le signe *graal* à l'objet *veissel*: le *graal* est “devenu pur vocable (. . .), signifiant aussi détaché que faire se peut de son point d'attache concret, le *veissel*, et dont le signifié, “ce qui vient à gré”, est modulable à l'infini”. (C.F.A.)

- 161 BÉGOU-BALL, Anne-Marie, “Les oiseaux de proie dressés pour la chasse: de l'emblème nobiliaire aux frontières de l'allégorie,” in *Remembrances et Resveries*, pp. 187–196 (cf. *BBSIA*, LIX, 2007, 246).

Etude des oiseaux de proie dans le *Roman de Jaufré*, l'*Escoufle*, *Yonec*, *Erec et Enide* et *Le Bel Inconnu*: mise en évidence de la supériorité du faucon et de la grande cohérence des valeurs symboliques attachées à chacun des oiseaux. (C.F.A.)

- 162 BERTHELOT, Anne, “Le Graal en archipel: *Perlesvaus* et les ‘illes de mer’,” in *Mondes marins du Moyen Âge*, pp. 57–67 (cf. *BBSIA*, LIX, 2007, 230).

Dans le *Perlesvaus*, la mer concurrence la forêt en tant qu'espace de quête. Réservoir d'aventures ‘célestielles’, elle permet d'échapper aux contraintes narratives traditionnelles. Face à un pouvoir arthurien qui s'émiette, ce que traduisent l'insularité et la fragmentation généralisées du roman, la navigation maritime place le héros sous l'égide du modèle hagiographique plus que chevaleresque. Finalement, la superposition de l'espace marin et de l'espace terrestre conduit à ce que “la mer recouvre la forêt comme l'*allegoria* recouvre, ou découvre, la *littera*”. (S.D.)

- 163 BERTHELOT, Anne, “Les Enfances Merlin,” in *Enfances arthuriennes*, pp. 189–201 (cf. *BBSIA*, LIX, 2007, 192).

Merlin est un enfant sans père et un *puer senex*. Si chez Geoffroy de Monmouth, il est avant tout “fils sans père”, chez Robert de Boron l'enfance passe au second plan, Merlin étant surtout un être de parole dont la métamorphose “annule l'impact thématique de l'enfance”. (C.F.A.)

- 164 BERTHELOT, Anne, *Histoire de la Littérature française du Moyen Âge*. Rennes: Presses Univ. de Rennes, 2006, 319 p. Coll. Histoire de la littérature française.

Réédition de la publication aux éditions Nathan (1989), bibliographie revue et complétée par Françoise Laurent. Organisé en six périodes (Naissance de la langue, naissance de la littérature, 880–1147; Diversification des genres, 1147–1195; Triomphe des formes narratives, 1195–1275; Pause et recueillement, 1275–1330; Lyrisme et désillusion, 1330–1430; Spectacle du monde, couleurs de rhétorique, 1430–1498), cet ouvrage présente notamment les liens entre littérature et courtoisie et le triomphe puis la décadence des formes romanesques. (F.P.)

- 165 BESSON, Anne, “Le mythe culturel en fiction: deux relectures de la préhistoire arthurienne par la *fantasy* contemporaine,” in *Images du Moyen Âge*, dir. Isabelle DURAND-LE GUERN. Rennes : Presses Univ. de Rennes, 2006, pp. 175–84. Coll. Interférences.

Autour des cycles de M. Zimmer Bradley et de la *Trilogie des Elfes* de L. J. Fetjaine, réflexion sur l’articulation des notions de mythe, histoire et fiction. La “*fantasy* arthurienne” pourrait être un sous-genre de la *fantasy*, jouant sur les codes génériques, la dialectique de l’histoire et du mythe, et l’exhibition des strates des matériaux réécrits. (F.P.)

- 166 BOUGET, Hélène, “Des rivages d’Arthur à l’Île des quatre cors: *Perlesvaus* au gré des flots,” in *Mondes marins du Moyen Âge*, pp. 69–78 (cf. *BBSIA*, LIX, 2007, 230).

Chevalier essentiellement marin, *Perlesvaus* évolue dans un roman structuré par les lieux maritimes. Ses navigations, à bord de *galies* ou de *nefs*, le mènent dans des îles qui relèvent de la tradition de l’Autre Monde celtique et résistent à la christianisation. Ces espaces insulaires sont aussi des motifs spéculaires où se reflète l’image du monde terrestre et où se condense en abîme la structure romanesque. (S.D.)

- 167 BOUGET, Hélène, “L’apprentissage de Gauvain dans *La Suite du Roman de Merlin*,” in *Enfances arthuriennes*, pp. 217–35 (cf. *BBSIA*, LIX, 2007, 192).

Contrairement à la *Suite Vulgate* présentant un jeune Gauvain qui fait preuve d’une perfection chevaleresque innée, la suite *Post Vulgate* inverse, dans des jeux de réécriture (en particulier dans le *Didot Perceval*

et la *Deuxième Continuation*), la valorisation du personnage, et à travers lui condamne l'idéal chevaleresque et courtois. (C.F.A.)

- 168 BOUGET, Hélène, "L'épée brisée: métaphore et clef de l'énigme dans les Continuations Perceval," in *Les Clefs des textes médiévaux. Pouvoir, savoir et interprétation*, dir. Fabienne POMEL. Rennes: Presses Univ. de Rennes, 2006, pp. 193–212. Coll. Interférences.

L'épée brisée fonctionne comme métaphore de la clef, de l'énigme et de sa résolution, mais aussi comme métaphore de la parole et de la quête herméneutique. (F.P.)

- 169 BOUILLOT, Carine, "Existe-t-il une isotopie de l'enfance chez Chrétien de Troyes?" in *Enfances arthuriennes*, pp. 145–60 (cf. *BBSIA*, LIX, 2007, 192).

A partir d'un relevé du vocabulaire de l'enfance chez Chrétien de Troyes, mise en évidence d'une présence notable des enfants, et même des très jeunes enfants, évoqués dans leur spécificité. (C.F.A.)

- 170 BOUTET, Dominique, "Arthur et la représentation de la royauté dans la *Suite du Merlin*," *Méthode!*, 11 (2006), 11–21.

La place que tiennent le lignage et la sagesse fait d'Arthur un roi chevalier plutôt qu'un roi conquérant, qui se pose en modèle, non sans ambiguïtés. Roi garant de la vérité et de l'ordre, roi sacré, qui exerce la justice, régule l'ordre, Arthur est néanmoins promis à une fin tragique, du fait de son péché qui renouvelle celui d'Adam. (C.F.A.)

- 171 BRETEL, Paul, "Le Chevalier et l'Ermite," *RLR*, 110 (2006), 125–43.

Les chevaliers entretiennent une relation privilégiée avec les ermites. L'Auteur explique cette entente spéciale, qui fait de l'ermitte, pour le chevalier, "un conseiller et un modèle incitatif de sa vie future" et présente d'intéressantes remarques sur l'évolution du thème et ses implications esthétiques. (D.d.C.)

- 172 BRUSEGAN, Rosanna, "L'intertexte français du *Dit du chat-loup*, *Detto del gatto lopesco*," in *Remembrances et Resveries*, pp. 233–61 (cf. *BBSIA*, LIX, 2007, 246).

Le Detto del gatto, texte de la deuxième moitié du XIII^e siècle attribué à Brunet Latin, reprend sur le mode plaisant le voyage allégorique dans l’Au-delà, ainsi que des motifs arthuriens (rencontres avec des chevaliers, un ermite, quête, *gatto padule* – Chapalu). Une édition et une traduction en français sont données. (C.F.A.)

- 173 BURLE, Elodie, “Entre prophète, conteur et poète: une figure moderne de l’auteur médiéval,” in *Images du Moyen Âge*, pp. 231–41 (cf. *BBSIA*, LIX, 2007, 165).

Etude de la figure du conteur dans des réécritures théâtrales (*Graal-Théâtre* de F. Delay et J. Roubaud et *Le Chevalier de neige* de B. Vian), notamment à travers Blaise et Merlin, ainsi que de la figure du poète dans *Le Fou d’Elsa*, d’Aragon. (F.P.)

- 174 BUSCHINGER, Danielle, “La chevalerie en Allemagne: les romans de *Tristan* d’Eilhart von Oberg et Gottfried von Straßburg et la *Chanson des Nibelungen* (fin du XII^e et début du XIII^e siècles),” *RLR*, 110 (2006), 99–124.

L’article procède à l’examen des termes qui désignent le chevalier et la chevalerie dans ces trois récits et à la mise en relation de cette terminologie avec les réalités socio-historiques de la chevalerie allemande contemporaine. (D.d.C.)

- 175 BUSCHINGER, Danielle, “Le rendez-vous épié dans le verger dans les romans de *Tristan* de Bérout, d’Eilhart von Oberg et de Gottfried von Straßburg, ou la mise en scène de l’amour,” in *Remembrances et Resveries*, 21–27 (cf. *BBSIA*, LIX, 2007, 246).

En relatant de façon détaillée l’épisode du rendez-vous épié chez Gottfried puis chez Eilhart, l’auteur montre que l’animosité violente feinte par Isalde chez Eilhart se substitue au serment ambigu que l’on trouve dans d’autres textes. Sans doute par sens religieux, Eilhart a préféré s’écarter de son modèle, ce qui l’a conduit à modifier également la défense de Tristan. (A.C.)

- 176 BUSCHINGER, Danielle, “Les Enfances Lanzelet,” in *Enfances arthuriennes*, pp. 291–98 (cf. *BBSIA*, LIX, 2007, 192).

Comparaison des enfances de Lancelot dans le *Lanzelet* d'Ulrich von Zatzikhoven, le *Lancelot propre*, le *Prosa-Lancelot* allemand, et les deux adaptations d'Ulrich Füeterer, qui conclut à l'originalité du *Lanzelet*, reposant sur une nouvelle morale, de nouvelles convictions idéologiques et de nouvelles normes esthétiques. (C.F.A.)

- 177 CAÏTI-RUSSO, Gina, "Tristan et l'origine de la littérature romanesque en Italie," *RLR*, 110 (2006), 457–71.

Prenant pour point de départ le passage de l'écriture épisodique des *Tristan* du XII^e siècle au roman en prose du XIII^e siècle, l'Auteur utilise les versions italiennes ultérieures de l'histoire de Tristan pour décrire l'évolution de l'esthétique romanesque en Italie. (D.d.C.)

- 178 CAVAGNA, Mattia, "Le motif de la chasse merveilleuse dans les *Enfances Lancelot* (*Lancelot en prose*)," in *Enfances arthuriennes*, pp. 77–86 (cf. *BBSIA*, LIX, 2007, 192).

Deux épisodes de chasse dans le récit des enfances de Lancelot sont la trace d'un "schéma mythique qui resurgit à l'horizon culturel de l'auteur", celui de la chasse merveilleuse qui contribue à l'initiation du héros. (C.F.A.)

- 179 *Celtitudes médiévales*, numéro de la revue *Iris*, Grenoble: Centre de Recherche sur l'imaginaire, université Grenoble 3 (service des revues, BP 25, 38040 Grenoble cedex 9), 29 (2005), 183 p.

Ce numéro de la revue *Iris* dirigée par Philippe Walter présente trois articles concernant le domaine arthurien. Ils sont recensés au nom de leur auteur (Jean Batany, François Delpech, Bernard Robreau).

- 180 CHOCHÉYRAS, Jacques, "Les enfances de la légende arthurienne: les premières localisations de la cour d'Arthur au pays de Galles," in *Enfances arthuriennes*, pp. 17–31 (cf. *BBSIA*, LIX, 2007, 192).

Etude sur les premières localisations données par les textes à la cour d'Arthur (Kelliwic et Caerleon) concluant au rôle important des anciennes garnisons romaines du pays de Galles (Gelligaer, Isca) dans la formation de la légende arthurienne. (C.F.A.)

- 181 COMBES, Annie, “La reverdie: des troubadours aux romanciers arthuriens, les métamorphoses d’un motif,” in *L’espace lyrique méditerranéen au Moyen Âge, nouvelles approches*, éd. Dominique BILLY, François CLÉMENT, Annie COMBES. Toulouse: Presses Univ. du Mirail, 2006, pp. 121–56. Interlangues. Littératures.

Ce long article offre d’abord une bonne synthèse sur le motif de la reverdie dans la poésie lyrique, puis examine comment il a été intégré au récit, en particulier arthurien (*Cligès*, *Queste del Saint Graal*, *Suite du Merlin*, *Conte du Graal*). (M.Sz.)

- 182 CORBELLARI, Alain, “La mer, espace structurant du roman courtois,” in *Mondes marins du Moyen Âge*, pp. 105–13 (cf. *BBSIA*, LIX, 2007, 230).

Proposant une “typologie structurale”, l’auteur distingue quatre fonctions au motif marin dans le roman courtois: conjonction et disjonction (rapprochement ou séparation de deux mondes), neutralisation (la mer comme hors-monde), éparpillement (perturbation dans la diégèse). Il aborde notamment des lais de Marie de France (*Guigemar*, *Eliduc*), le *Tristan* de Thomas et *Parthonopeus de Blois*. (S.D.)

- 183 CROIZY-NAQUET, Catherine, “César et le *romanz* au XII^e siècle,” *CRM*, 13 spécial (2006), 39–49.

Au contraire de celle d’Alexandre, la figure de César au XII^e siècle est réduite à un *exemplum* historique et exclue ainsi d’un univers narratif occupé surtout par Arthur. Une “mutation décisive de la conscience historique” et l’écriture en prose lui permettront de retrouver de l’épaisseur, notamment dans *Les Faits des Romains*. (D.d.C.)

- 184 DANIEL, Catherine, “Les clefs des prophéties du Merlin au XIII^e siècle: exégèse des prophéties exposées par Geoffroy de Monmouth,” in *Les Clefs des textes médiévaux*, pp. 321–39 (cf. *BBSIA*, LIX, 2007, 168).

Etude de la figure prophétique de Merlin, de la tradition exégétique des prophéties et de leur portée politique et historique, visant notamment à asseoir le pouvoir des Normands, puis des Angevins, à légitimer les querelles familiales des Plantagenêts. (F.P.)

- 185 DANIEL, Catherine, "Les origines du royaume arthurien et de ses héros: l'établissement des preuves de la paternité ancestrale de Joseph dans les lignées de héros," in *Enfances arthuriennes*, pp. 161–68 (cf. *BBSIA*, LIX, 2007, 192).

Le *Joseph d'Armathie* et l'*Estoire del Saint Graal* inventent une ascendance biblique aux héros arthuriens. Les chroniqueurs de Glastonbury (en particulier Jean de Glastonbury) puis l'Eglise d'Angleterre relient Arthur et Joseph, pour la plus grande gloire des rois d'Angleterre: le roman arthurien, quand il se veut historique, peut influencer le monde politique. (C.F.A.)

- 186 DELPECH, François, "Arthur en corbeau. La souveraineté guerrière des Celtes," in *Celtitudes*, pp. 103–28 (cf. *BBSIA*, LIX, 2007, 179).

La tradition espagnole d'un Arthur métamorphosé en corbeau (chez Cervantès par exemple) s'enracine dans des traditions orales corniques assurant au roi une survivance sous forme d'oiseau. Celles-ci sont mises en relation avec le tabou du corvidé, lié au thème de l'âme-oiseau, avec la souveraineté guerrière et avec Avalon, ce qui conduit l'auteur à proposer un rapprochement entre Arthur et Lug. (C.F.A.)

- 187 DEMARTINI, Dominique, "*Le Chevalier inexistant: l'écriture médiévale rouge de la "machine littérature" d'Italo Calvino,*" in *Images du Moyen Âge*, pp. 123–36 (cf. *BBSIA*, LIX, 2007, 165).

La matière médiévale offre des héros aux quêtes romanesques et des lieux et motifs à revisiter, comme matière première d'une réflexion sur les divisions de l'homme contemporain et sur l'écriture contemporaine déstabilisant la figure de l'auteur et convoquant un lecteur modèle. (F.P.)

- 188 DEMARTINI, Dominique, *Miroir d'amour, miroir du roman. Le discours amoureux dans le Tristan en prose*. Paris: Champion, 2006, 328 p. Nouvelle bibliothèque du Moyen Âge, 75.

Le discours tient une place très importante dans le *Tristan en prose*. La parole amoureuse est l'objet d'une représentation diverse et d'une

scénographie originale, qui contribue à l'intégrer et à la mettre en valeur. A la fois héritage d'une tradition codifiée et renouvelée par la diversité de l'aventure, elle est moins au service d'une réflexion nourrie sur l'amour qu'une représentation de la fureur amoureuse et poétique. Ce qui se joue, c'est surtout une réflexion sur le poème, métadiscursive, à travers la mise en scène et la représentation de l'acte créateur et de la réception de l'œuvre poétique. (C.F.A.)

- 189 DENOYELLE, Corinne, "Aspect et pouvoir de la parole dans la *Suite du Merlin*," *Méthode!*, 11 (2006), 23–42.

L'importance des paroles dans la *Suite du Merlin*, coulées dans un moule rigide imposé par la prose et assurées par un pouvoir performatif (assumé essentiellement par Merlin et par les relais assurés par certains personnages), aboutit à la mort du *devin* et à son *brai*, averbal. (C.F.A.)

- 190 DOUCHET, Sébastien, "Et par maintes fois m'ont dechut les diversitez qu'ai veües. La Continuation de Gerbert de Montreuil: une esthétique de la diversité," *Etudes Médiévales*, 7 (2005), 88–101.

En regard des autres continuateurs du *Conte du Graal*, Gerbert de Montreuil parvient à se frayer une voie neuve en construisant un univers aux signes *divers* qui trouvent leur équivalent dans une esthétique de la diversité alliant le mode d'écriture de la continuation à celui de la compilation, ce qui engendre une "fructueuse dynamique romanesque". (M.-S.M.)

- 191 DYBEŁ, Katarzyna, "L'influence d'Ovide sur le roman arthurien en France (roman en vers et roman en prose)," *Cahiers de l'Association internationale des Etudes Française*, 58 (2006), 277–90.

L'influence d'Ovide dans *Yvain, Le Chevalier de la Charrette*, le *Lancelot en prose* et le *Tristan en prose* est notable dans la représentation de l'amour, non dans la veine allégorique, mais sur le plan "technique" (rhétorique et narratif), en relation avec un questionnement sur l'amour et le bonheur. (C.F.A.)

- 192 *Enfances arthuriennes*, textes réunis par Christine FERLAMPIN-ACHER et Denis HÜE. Orléans: Paradigme, 2006, 359 p. *Medievalia*, 57.

Ce volume contient les actes du deuxième colloque arthurien de Rennes. Les textes sont recensés au nom de leur auteur (Robert Baudry, Emmanuèle Baumgartner, Anne Berthelot, Hélène Bouget, Carine Bouillot, Danielle Buschinger, Mattia Cavagna, Jacques Chocheyras, Catherine Daniel, Christine Ferlampin-Acher, Elisabeth Gaucher, Denis Hüe, Nathalie Koble, Silvère Menegaldo, Patricia Michon, Jean-Marc Pastré, Adeline Richard, Antoinette Saly, Gilles Susong, Hélène Tétrel, Richard Trachsler, Géraldine Vesseyre, Philippe Walter). (C.F.A.)

- 193 ERRECADE, Ollivier, “ ‘*Les eues qui de la mer issent vont et viennent*’ . . . Présence(s) maritime(s) dans le cycle du *Lancelot–Grael*,” in *Mondes marins du Moyen Âge*, pp. 145–55 (cf. *BBSIA*, LIX, 2007, 230).

Étude du motif des eaux (mer ou rivière) dans le *Lancelot-Grael*. Leur description s’inspire de l’art médiéval de la cartographie. Limite du monde, frontières politiques, ou ligne séparation, les eaux – en particulier la mer – inspirent avant tout la peur et possèdent des connotations diaboliques. Mais elles sont aussi l’espace de transition qui mène à la chevalerie céleste. (S. D.)

- 194 *La fabrique du Moyen Âge au XIXe siècle. Représentations du Moyen Âge dans la culture et la littérature françaises du XIXe siècle*, sous la direction de Simone BERNARD-GRIFFITHS, Pierre GLAUDES et Bertrand VIBERT. Paris: Champion, 2006, 1182 p. Romantisme et Modernités, 94.

Ce volume collectif fait la synthèse des travaux et discours érudits sur le Moyen Âge au XIXe siècle, sur l’historiographie, la réception des figures et des motifs médiévaux, sur la présence du Moyen Âge dans les divers genres littéraires et au théâtre. Certains développements concernent directement la littérature arthurienne (“Arthur” par Christian Amalvi, p. 474–75, “Tristan en Yseult” par Pascale Auraix-Jonchière p. 651–62, “L’héritage courtois et le roman troubadour” par Jean Sgard et Pierre Glaudes p. 755–90). (C.F.A.)

- 195 FERLAMPIN-ACHER, Christine, “Daphné dans les textes français du Moyen Âge: des amours réticentes,” *Cahiers de l’Association internationale des Etudes Française*, 58 (2006), 291–308.

Etude des reprises médiévales de la métamorphose ovidienne de Daphné: en dépit d'une certaine réticence des auteurs devant cette métamorphose végétale, on peut déceler son influence dans *Cristal et Clarie* et, de façon souterraine, dans *Perceforest*. (C.F.A.)

- 196 FERLAMPIN-ACHER, Christine, "Deux reprises de la Douleuse Garde du *Lancelot en prose*: la clef dans *Cristal et Clarie* et dans *Perceforest*," in *Les Clefs des textes médiévaux*, pp. 175–92 (cf. *BBSIA*, LIX, 2007, 168).

Dans l'aventure de la chapelle, et celle du Temple de la Franche Garde où s'opèrent des reprises des clefs du *Lancelot*, la clef n'ouvre plus sur la merveille mais subit des métamorphoses comiques ou parodiques, déclinant la question de la retenue et de l'attente imposées dans la fin'amors. (F.P.)

- 197 FERLAMPIN-ACHER, Christine, "La Douleuse Garde du *Lancelot en prose*: les clefs du désenchantement," in *Les Clefs des textes médiévaux*, pp. 157–73 (cf. *BBSIA*, LIX, 2007, 168).

La double occurrence des clefs traduit une écriture du différé, de l'attente, et de l'écart. Ces clefs qui s'avèrent fausses ou mettent fin aux enchantements, proposent un protocole de mise à distance de la merveille. (F.P.)

- 198 FERLAMPIN-ACHER, Christine, "La Table Ronde dans la *Suite du Merlin*," *Méthode!*, 11 (2006), 33–42.

A partir d'un héritage commun, les suites du *Merlin* divergent au sujet de la Table Ronde: la Vulgate insiste sur son transfert de Carmélide en Logres, sans heurts, mais sans acte fondateur, tandis que dans la *Suite* "post vulgate" la Table et son Siège Périlleux ne permettent pas de dépasser le temps des *desloiautés*. (C.F.A.)

- 199 FERLAMPIN-FACHER, Christine, "Les enfants terribles de *Perceforest*," in *Enfances arthuriennes*, pp. 237–54 (cf. *BBSIA*, LIX, 2007, 192).

Les représentations de l'enfance dans *Perceforest* oscillent entre *nature* et *merveille* et, jouant avec les récritures, elles confortent le roman

comme préhistoire arthurienne. La passion généalogique, qui sert à détourner l'Histoire d'Alexandre vers Arthur, conduit, soit à des violences (enfance turbulente de Passelion), soit à des silences (les enfances *fees*). (C.F.A.)

- 200 FERLAMPIN-ACHER, Christine, "Pour en finir avec l'enfance," in *Enfances arthuriennes*, pp. 339–49 (cf. *BBSIA*, LIX, 2007, 192).

Conclusion de l'ouvrage, insistant sur la relative richesse des représentations, leur inscription dans des traditions aisément reconnaissables, le rapport à la *translatio*, au lignage, et à la poétique de la réécriture qui fonde la matière arthurienne. (C.F.A.)

- 201 FERRÉ, Vincent, "*Erec et Enide*: de Montalban à Chrétien de Troyes," in *Images du Moyen Âge*, pp. 185–96 (cf. *BBSIA*, LIX, 2007, 165).

Etude de la réécriture dans *Erec y Enide* de Manuel Vasquez Montalban (2002) à travers l'onomastique, la diégèse, les procédés narratifs et l'intégration de commentaires universitaires. L'intertextualité permet une réflexion sur l'interprétation des codes et, déclinant la question de la récréantise sous la forme de l'inaction, sur l'engagement collectif, politique et littéraire. (F.P.)

- 202 GARRUS, Annie-France, *Arthur, Keu et l'initiation*. Orléans: Paradigme, 2006, 228 p. Premier Essai, 3.

Constatant la pluralité du personnage d'Arthur et la possibilité de l'expliquer par une double clef, médiévale et celte, l'auteur étudie l'histoire du grand roi comme initiation. Cette recherche, suivie d'une postface de Bernard Robreau appuyée sur les travaux de G. Dumézil, ouvre des perspectives entre autres sur Keu, sur la mise en nourrice du héros (le *forestage*), sur le roi comme centre statique, sur Guenièvre, l'Initiatrice, la Souveraine, sur l'énigme, le jeu d'échec, et propose un rapprochement entre Arthur et le Nuada irlandais d'une part et Keu et le germanique Loki d'autre part. (C.F.A.)

- 203 GAUCHER, Elisabeth, "*Le Chevalier au Papegau*: "Enfances" ou déclin de la littérature arthurienne?" in *Enfances arthuriennes*, pp. 255–66 (cf. *BBSIA*, LIX, 2007, 192).

Les enfances d'Arthur dans *Le Chevalier au Papegau* ne répondent pas à une logique biographique, le renom du roi précédant le récit de sa jeunesse. On verra plutôt dans ce roman des commencements "une allégorie de l'écriture aux XIVe et XVe siècles" dans un jeu nostalgique. (C.F.A.)

- 204 GEORGES, Alban, *Tristan de Nanteuil. Ecriture et imaginaire épiques au XIVe siècle*. Paris: Champion, 2006, 752 p. Nouvelle bibliothèque du Moyen Âge, 80.

La chanson de *Tristan de Nanteuil* est un texte épique tardif qui clôt la petite geste de Nanteuil, et qui présente quelques éléments arthuriens. Les pages consacrées au voyage en Féerie, aux épreuves (dont le combat contre un monstre), aux auxiliaires féériques (lutin, fée, roi Arthur), aux dons, retiendront l'attention des arthuriens (p. 497–ss). (C.F.A.)

- 205 GINGRAS, Francis, "La triste figure des chevaliers dans un codex du XIII^e siècle (Chantilly, Condé 472)," *RLR*, 110 (2006), 77–97.

L'article examine comment la collection de romans (que l'auteur dit "parodiques") incluse dans ce manuscrit, loin de soutenir et de valider l'idéologie chevaleresque des premiers récits arthuriens, s'en distancie considérablement. Cette dimension est perceptible aussi bien dans la représentation de la chevalerie que dans certains phénomènes esthétiques ou paratextuels. (D.d.C.)

- 206 GOMEZ, Etienne, "'Encore en sai assez petit'. Les proverbes dans la Continuation du Conte du Graal de Gerbert de Montreuil," *Etudes Médiévales*, 7 (2005), 102–23.

L'étude d'un corpus de proverbes – de leur forme, de leur signification et de leur fonction dans la structure du texte – fait apparaître le texte de Gerbert de Montreuil comme une "mosaïque de proverbes" qui ne possèdent pas seulement une fonction didactique mais sont aussi une source d'inspiration et d'agrément. (M.-S.M.)

- 207 GRISWARD, Joël, "*Dumeziliana mediaevali*," in *Remembrances et Resveries*, pp. 105–16 (cf. *BBSIA*, LIX, 2007, 246).

Dans cette étude du moule trifonctionnel au Moyen Âge et au-delà, se lit une analyse des objets “adjuvants” du héros de *Wigalois*, la lettre renvoyant à la première fonction, la troisième fonction se dédoublant entre le pain et la fleur, tandis que la lance correspond à la fonction guerrière. (C.F.A.)

- 208 GROS, Gérard, “Digression narrative et périple méditerranéen: les civilisations antiques au prisme de l’*Estoire del Saint Graal*,” in *Réception et représentation de l’Antiquité*, p. 229–40 (cf. *BBSIA*, LIX, 2007, 245).

Les deux longs récits enchâssés, consacrés à Pompée et à Hippocrate, prétendent restaurer la vérité sur des modèles antiques fameux. Exogènes au sein de l’*Estoire*, ils véhiculent un discours critique dénonçant l’inanité de la prouesse chevaleresque ou du savoir quand ils ne sont pas guidés par une conscience chrétienne. (D.J.R.)

- 209 HÜE, Denis, “Pour fêter une enfance,” in *Enfances arthuriennes*, pp. 7–12 (cf. *BBSIA*, LIX, 2007, 192).

Introduction au volume d’actes du deuxième colloque arthurien de Rennes, mettant en évidence la relation entre enfance, “amamnèse concertée” et matière arthurienne. (C.F.A.)

- 210 IMPERIALI, Christophe, “Un ‘riant palais’ bâti sur de ‘vieilles mesures’: le Moyen Âge arthurien revisité par Creuzé de Lesser,” *Etudes Médiévales*, 7 (2005), 124–33.

Cette étude consacrée à *La Table ronde* d’Auguste Creuzé de Lesser (1811) s’intéresse au contexte, aux sources et à la démarche intellectuelle sous-jacents à ce texte, qui s’inscrit dans l’esthétique du “genre troubadour” par lequel le Moyen Âge a entamé son retour en littérature au XIX^e siècle. (M.-S.M.)

- 211 JAMES-RAOUL, Danièle, “L’écriture de la tempête en mer dans la littérature de fiction, de pèlerinage et de voyage,” in *Mondes marins du Moyen Âge*, pp. 217–29 (cf. *BBSIA*, LIX, 2007, 230).

Reliant le traitement du motif de la tempête au genre littéraire dans lequel il s’inscrit, cet article analyse, dans divers textes fictionnels arthuriens ou non, ce topos romanesque dont les racines sont à trouver dans les modèles antiques. (S. D.)

- 212 KOBLE, Nathalie, “Les enfances du livre: continuations à rebours d’une genèse romanesque,” in *Enfances arthuriennes*, pp. 127–42 (cf. *BBSIA*, LIX, 2007, 192).

Dans certaines versions du *Tristan en prose*, des *Prophesies de Merlin* (versions françaises et italiennes), un vieillard remet à Perceval un livre que lui a donné Merlin enfant: l’épisode renvoie à la fois à l’enfance du roman, mais aussi, situé après la mort de devin, à son devenir. (C.F.A.)

- 213 KORCZAKOWSKA, Anna, “La mer et la mort dans la matière de Bretagne,” in *Mondes marins du Moyen Âge*, pp. 231–42 (cf. *BBSIA*, LIX, 2007, 230).

A partir d’un corpus de lais et de récits tristaniens, l’auteur montre que la traversée de la mer – espace périlleux entre tous et frontière entre monde et Autre Monde – est pour les héros une expérience initiatique et comme une mort symbolique ouvrant à une renaissance amoureuse. (S.D.)

- 214 KRAGL, Florian, “Bild, Rede und Schrift im Text. Zur ‘Performativität’ mittelalterlicher Literatur,” *Etudes Médiévales*, 7 (2005), 258–65.

L’auteur analyse notamment un motif du *Parzival* de Wolfram von Eschenbach – la lettre par laquelle Gawain convie Artus et sa cour à se rendre à Joflanze –, pour montrer que la performativité de la littérature telle qu’elle est représentée en texte n’est pas significative de l’altérité de la littérature médiévale. (M.-S.M.)

- 215 KUKULKA-WOJTASIK, Anna, “Folie, *fole amor* et *foles femmes* – de la littérature courtoise à Louise Labé d’après des exemples choisis,” *Etudes Médiévales*, 7 (2005), 274–81.

Cette étude des relations entre amour, femme et folie prend pour point de départ notamment des exemples issus du *Conte du Graal*, du *Chevalier de la Charrette*, de *Cligès* et de *La Mort Artu*. (M.-S.M.)

- 216 KUKULKA-WOJTASIK, Anna, “Le temps de Lancelot et de Perceval: virtualité de temps et d’espace dans le *Chevalier de la Charrette* et dans le *Conte du Graal* de

Chrétien de Troyes,” *Etudes Médiévales*, 7 (2005), 305–12.

L'auteur analyse le traitement des catégories du temps et de l'espace dans le *Chevalier de la Charrette* et dans le *Conte du Graal* pour montrer comment Chrétien construit l'univers virtuel de ses textes en lui donnant un caractère à la fois réaliste et merveilleux. (M.-S.M.)

- 217 KUNSTMANN, Pierre, “Dictionnaire électronique de Chrétien de Troyes (DÉCT),” in “*Qui tant savoit d’engin et d’art*”, *Mélanges de philologie médiévale offerts à Gabriel Biancotto*, éd. Claudio GALDERISI et Jean MAURICE. Poitiers: Université de Poitiers, CESC, 2006, pp. 311–16. *Civilisation médiévale*, 16.

Le dictionnaire électronique de l'œuvre de Chrétien de Troyes est un projet de recherche international. Il sera mis en ligne en libre accès sur le site du Laboratoire de Français Ancien de l'Université d'Ottawa. Le corpus, déjà longuement étudié, a été choisi pour sa valeur exemplaire et pour comparer le vocabulaire de Chrétien à celui d'autres auteurs. (C.D.)

- 218 LE RIBEUZ, Anne-Cécile, “Les clefs dans le texte et les miniatures des manuscrits d’*Ysaïe le Triste*, clefs du romanesque?” in *Les Clefs des textes médiévaux*, pp. 113–31 (cf. *BBSIA*, LIX, 2007, 168).

Associées aux portiers et valets, et non au pouvoir temporel et spirituel, les clefs permettent la mise en scène comique d'une maîtrise fallacieuse des seuils. Associées particulièrement à Tronc, elles figurent sa puissance et sa maîtrise sur le récit. (F.P.)

- 219 LEGROS, Huguette, “Quand Tristan réécrit son histoire,” in *Remembrances et Resveries*, pp. 29–40 (cf. *BBSIA*, LIX, 2007, 246).

Analyse des épisodes où les amants évoquent leur propre histoire d'une façon personnelle, et la recomposent pour dire *leur* vérité, à savoir “la légitimité de leur amour”. Sont pris en compte, chez Béroul, le rendez-vous épié, le Mal Pas et la lettre portée à Marc; puis, les deux *Folies* et la *Continuation* de Gerbert de Montreuil. (A.C.)

- 220 LEPAGE, Yvan G., “La leçon des manuscrits. L'élu du Graal: Perceval ou Galaad?” in “*Qui tant savoit d'engin et d'art*”, pp. 473–81 (cf. *BBSIA*, LIX, 2007, 217).

L'unité du *Lancelot-Graal* défendue par Jean Frappier a été largement admise. Pourtant les deux tiers des manuscrits du *Lancelot* édités par Elspeth Kennedy font de Perceval l'élu du Graal. Pour E. Kennedy et F. Mosès, *La Quête*, avec Galaad, bouleverse la généalogie du *Lancelot propre*. Elle impose un héros dont l'*Agravain* a expliqué l'apparition. (C.D.)

- 221 LEROUX, Xavier, “Il ne faut s'étonner de rien: les conséquences du merveilleux dans la *Suite du roman de Merlin*,” *Méthode!*, 11 (2006), 43–49.

A partir de l'étude sémantique de *soi (es)merveillier* et *soi esbahir* et de l'emploi stylistique des deux termes dans la *Suite du Merlin*, l'auteur souligne que l'ébahissement est plus violent que l'émerveillement et menace le monde, ce qui n'est pas le cas de l'émerveillement, “sentiment apprivoisé”. (C.F.A.)

- 222 LOGIÉ, Philippe, “La catabase d'Yonec un souvenir de Virgile?” in *Réception et représentation de l'Antiquité*, pp. 141–51 (cf. *BBSIA*, LIX, 2007, 245).

L'épisode de la catabase, qui puise aussi bien à la tradition savante latine qu'à la tradition populaire bretonne permet de montrer la perméabilité des frontières existant entre les différentes cultures et d'illustrer le traitement syncrétique auquel se livrent les écrivains médiévaux. (D.J.R.)

- 223 MARCOTTE, Stéphane, “Tout traduire en français moderne: brèves remarques sur la traduction dans la *Suite du roman de Merlin*,” *Méthode!*, 11 (2006), 51–60.

Remarques sur l'art de traduire, à partir de la traduction faite par l'auteur de la *Suite du roman de Merlin* (cf. *BBSIA*, LIX, 2007, 157), qui posent en particulier le problème des calques, des discours direct et indirect, des formules, des “petits mots” qu'on hésite souvent à traduire. (C.F.A.)

- 224 MAURICE, Jean, “Le bestiaire de *La Queste del Saint Graal* et les *Bestiaires*: un rendez-vous manqué,” in “*Qui*

tant savoit d'engin et d'art", pp. 185–94 (cf. *BBSIA*, LIX, 2007, 217).

La Queste del Saint Graal est contemporaine des *Bestiaires* dont elle aurait pu s'inspirer dans l'évocation des animaux. Cependant le roman trouve plutôt ses sources dans l'intertextualité romanesque et biblique. Pour le roman, la zoologie reste accessoire. *La Quête* ne parvient pas à dépasser la double barrière générique et sociologique qui la sépare des *Bestiaires*. (C.D.)

- 225 MENEGALDO, Silvère, "La place de la musique dans l'éducation du chevalier arthurien," in *Enfances arthuriennes*, pp. 161–68 (cf. *BBSIA*, LIX, 2007, 192).

Considérée avec méfiance dans le monde arthurien, la musique n'est souvent mentionnée dans la formation des chevaliers que par le biais indirect des sept arts libéraux. Silence et Tristan sont deux exceptions: leur apprentissage musical renvoie à un destin et une éducation extraordinaires. (C.F.A.)

- 226 MERDRIGNAC, Bernard, "De la *Vita* latine de saint Turiau à la *Chanson d'Aiquin*: poissons et lait comme 'aliments sacrés'," in *Littératures de Bretagne. Mélanges offerts à Yann-Ber Piriou*, dir. Francis FAVEREAU et Hervé LE BIHAN. Rennes, Presses Univ. de Rennes, 2006, pp. 215–53.

Les équivalences du poisson et du lait avec l'Eucharistie dans la Vie de saint et l'épopée seraient la réminiscence d'un rituel paléo-chrétien, qui invite à voir dans le repas du *Conte du Graal* la mise en dialogue d'une version païenne et d'une version chrétienne de la sacralité, chargée d'anciens motifs fossilisés. (F.P.)

- 227 MERDRIGNAC, Bernard, "Quatre langues et 'deux oreilles': Paul Aurélien et Marc Conomor," in *Langues de l'Histoire, langues de la vie. Mélanges offerts à Fanch Roudaut*. Brest: Les Amis de Fanch Roudaut, 2005, pp. 39–53.

La *Vita* latine de saint Aurélien (884) atteste l'ancrage ancien de la légende tristanienne en Cornouailles. Autour du motif des oreilles de cheval (jeu de mot probable sur le breton *marc'h*, cheval), Marc et

Conomor sont assimilés. Pourquoi quatre langues sont-elles évoquées (breton, picte, irlandais et ancien saxon) et non cinq, avec le latin? (F.P.)

- 228 MICHON, Patricia, "Les premières années de Tristan au royaume de Léonois dans les versions romanes de la légende arthurienne," in *Enfances arthuriennes*, pp. 313–21 (cf. *BBSIA*, LIX, 2007, 192).

La comparaison des enfances de Tristan dans le *Tristano Riccardiano*, la *Tavola Ritonda*, le *Tristano Panciatichiano* d'une part et d'autre part le *Libro de Tristan* castillan et les folios du *Tristany de Leonis* catalan, conduit l'auteur à émettre l'hypothèse d'un "intermédiaire, probablement français, entre le *Tristan en prose* et ses descendants péninsulaires" qui, du fait la spécificité des ouvrages castillan et catalan, ne serait pas le même dans les deux péninsules. (C.F.A.)

- 229 MILLAND-BOVE, Bénédicte, *La demoiselle arthurienne. Ecriture du personnage et art du récit dans les romans en prose du XIIIe siècle*. Paris: Champion, 2006, 676 p. Nouvelle bibliothèque du Moyen Âge, 79.

Etude très riche, dans une perspective d'abord synthétique puis monographique, des demoiselles arthuriennes, figures essentielles et pendants du chevalier errant. Dans une première partie, les demoiselles sont étudiées comme type, à travers une étude de leur dénomination (et de leur anonymat), de leur rapport à la parole et à l'aventure. Une deuxième partie, à partir d'études centrées sur le *Lancelot en prose*, le *Tristan en prose*, *Perlesvaus*, *La Queste del Saint Graal* permet de dégager les poétiques propres à chaque œuvre, concertées et réussies, caractéristiques de la prose du XIIIe siècle. (C.F.A.)

- 230 *Mondes marins du Moyen Âge*. Actes du colloque d'Aix-en-Provence, éd. par Chantal CONNOCHIE-BOURGNE. Aix-en-Provence: Public. de l'Univ. de Provence, 2006. *Senefiance*, 52.

Parmi les 31 articles de ce numéro, neuf concernent le monde arthurien et sont recensés au nom de leur auteur: A. Berthelot, H. Bouget, A. Corbellari, O. Errecade, D. James-Raoul, A. E. Korczakowska, I. Olivier, J.-M. Pastré, A. Richard. (S.D.)

- 231 MORA, Francine, "Marc en Assuérus, Iseut en Esther? Les possibles enjeux d'une réminiscence biblique dans le

Tristan de Béroul,” in *Remembrances et Resveries*, pp. 41–51 (cf. *BBSIA*, LIX, 2007, 246).

Cet article établit un parallèle entre la scène de Béroul où Iseut s'évanouit en présence de Marc, et un épisode similaire du *Livre d'Esther*. L'auteur démontre que la version du texte biblique auquel Béroul a pu avoir accès est l'*Historia Scolastica* de Pierre le Mangeur. Les ressemblances entre les deux couples royaux sont manifestes: une habileté féminine inspirée par Dieu et une versatilité masculine. (A.C.)

- 232 NOBEL, Pierre, “Pour une localisation du manuscrit Huth (Londres, B.L. Additional 38117),” *Méthode!*, 11 (2006), 61–68.

A partir d'une étude des graphies, l'auteur montre que la rédaction du manuscrit Huth “se situerait dans un endroit proche du lieu même où l'œuvre a été composée”, du côté du Hainaut et de la Flandre française, ce qui conforte le choix qu'a fait Gilles Roussineau de ce manuscrit comme texte de base pour son édition. (C.F.A.)

- 233 OLIVIER, Isabelle, “Les navigations dans le *Joseph d'Armathie* et dans le *Perlesvaus*,” in *Mondes marins du Moyen Âge*, pp. 353–65 (cf. *BBSIA*, LIX, 2007, 230).

Dans le *Perlesvaus* et le *Joseph d'Armathie*, les navigations tendent à convertir le roman en récit hagiographique. Le *Perlesvaus*, malgré sa structure de *peregrinatio* et la présentation du héros en figure christique, ne se départit pas du merveilleux d'origine celtique. En revanche le *Joseph* se concentre sur les outils de la navigation (nefs au symbolisme limpide, marche sur les eaux) et parvient à substituer le miraculeux au merveilleux. (S.D.)

- 234 PASTRÉ, Jean-Marc, “Enfances tristaniennes et préfigurations héroïques au Moyen Âge,” in *Enfances arthuriennes*, pp. 53–66 (cf. *BBSIA*, LIX, 2007, 192).

A la lumière des travaux de Gilbert Durand et Mircea Eliade, différents épisodes des *Tristan* – la retraite dans le Morroi, le *soustrin* d'Orri –, ainsi que la constance d'un régime nocturne et les particularités du nain Frocin confirment la cohérence des fonctionnements mythiques dans les romans de Tristan. (A.C.)

- 235 PASTRÉ, Jean-Marc, “Traversées maritimes et géographie du mythe dans les romans de Tristan,” in *Mondes marins du Moyen Âge*, pp. 367–76 (cf. *BBSIA*, LIX, 2007, 230).

La mer assume une fonction centrale dans l’élaboration de la structure mythique tristanienne. Lieu de passage et de rites périlleux, elle est un espace de mort et de résurrection pour le héros. Surtout, par sa fonction démarcatrice, elle sépare des univers opposés, à la façon de la pensée mythique qui oppose des concepts qu’elle fait jouer entre eux. Les épisodes de traversée maritime sont de ce point de vue des tentatives de médiation et de conciliation entre les contraires, mais qui échouent. Le mythe maritime de Tristan est un “mythe négatif”. (S. D.)

- 236 PASTRÉ, Jean-Marc, “Valeurs nocturnes et souterraines de la carrière héroïque dans les romans de *Tristan*,” in *Remembrances et Resveries*, pp. 53–62 (cf. *BBSIA*, LIX, 2007, 246).

L’épisode du Morrois, le rendez-vous épié, la divination lunaire de Frocin et le saut de la chapelle renvoient au régime nocturne de Gilbert Durand et à l’initiation rituelle telle que la définit Mircea Eliade. L’étude est fondée sur Bérout, Thomas, Eilhart et Gottfried et présente des analyses de mythologie comparée. (C.F.A.)

- 237 PICARD, Timothée, “L’ambiguïté des Moyen Âge germaniques dans la littérature européenne du XXe siècle,” in *Images du Moyen Âge*, pp. 287–96 (cf. *BBSIA*, LIX, 2007, 165).

Réflexion autour des fonctions idéologiques et esthétiques du mythe médiéval wagnérien dans la première moitié du XXe, autour des figures de Tristan, Siegfried et Parsifal notamment. (F.P.)

- 238 PLOUZEAU, May, “Le dur métier d’éditeur: réflexions à propos d’une *Vengeance Raguidel*,” in *RLiR*, “Mises en relief”, 69 (2005), 597–622.

Examen critique de l’édition de la *Vengeance Raguidel* par Gilles Roussineau. L’auteur entend démontrer que ce roman arthurien en octosyllabes conservé dans peu de manuscrits requerrait des stratégies éditoriales spécifiques, différentes de celles mises œuvre avec succès pour l’édition de romans en prose. (M.L.)

- 239 PLOUZEAU, May, "Sur quelques occurrences de la *Vengeance Raguidel* (*noiz perciee, close pentecoste, (a) denoncier sa feste, amer des cotes*," *Rom*, 124, 3–4 (2006), 508–20.

En se fondant sur toutes les éditions publiées de la *Vengeance Raguidel*, l'auteur se propose "de compléter les données de la lexicographie et de déterminer le sens de celles des locutions qui ont pu être perçues comme rares". D'autres textes arthuriens sont mis à contribution dans ces enquêtes passionnantes et exemplaires. (A.C.)

- 240 POE, Elizabeth W., "Marie de France and the *Salut d'amour*," *Rom*, 124, 3–4 (2006), 301–23.

Au centre de *Milun*, la scène du cygne est avant tout un *salut d'amour*. Dans ce passage, Marie se fonde sur un épisode de l'*Eneas* mais elle met aussi à contribution la lettre de Didon des *Héroïdes* et le répertoire des troubadours. L'auteur rappelle que Marie, qui connaissait Bernart de Ventadorn, s'est souvent inspirée des textes de ce poète. (A.C.)

- 241 POMEL, Fabienne, "Clefs du cœur, clefs du corps, clefs du texte," in *Les Clefs des textes médiévaux*, pp. 45–59 (cf. *BBSIA*, LIX, 2007, 168).

Etude de la métaphore de la clef dans la thématique amoureuse, exploitée dans un registre allégorique, parfois grivois, et appliquée à l'herméneutique du texte. (F.P.)

- 242 POMEL, Fabienne, "Michel Rio et le modèle textuel médiéval: filiation et paternité littéraire," in *Images du Moyen Âge*, pp. 137–47 (cf. *BBSIA*, LIX, 2007, 165).

Malgré la position affichée de "parricide intellectuel", l'écrivain contemporain trouve en Merlin un père littéraire et un double, et dans la variance textuelle médiévale au sein de la trilogie (*Merlin, Morgane, Arthur*) un modèle, mis en œuvre dans la réécriture et l'auto-réécriture. (F.P.)

- 243 PSAKI, F. Regina, "Un coup de foudre: la recherche anglo-saxonne sur le *Roman de Silence*," *CRM*, 13 (2006), 287–303.

Il s'agit là d'une perspective des différentes problématiques et options interprétatives dont a été porteur le *Roman de Silence* depuis le début

des années 80. Une bibliographie complète celle du dossier consacré à *Silence* dans le précédent numéro des *CRM*. (D.d.C.)

- 244 RABY, Michel J., "Le jeu de la séduction et ses diverses stratégies dans les romans français de *Tristan et Iseut*: un modèle de narratologie médiévale," *Etudes Médiévales*, 7 (2005), 282–96.

Dans les textes de Béroul et de Thomas comme dans la *Folie Tristan* d'Oxford, de nombreuses stratégies de séduction sont mises en œuvre à la fois par les protagonistes du récit et par l'auteur dans sa relation au lecteur et à l'écriture. (M.-S.M.)

- 245 *Réception et représentation de l'Antiquité*, textes réunis par Aimé PETIT. Lille: Centre d'Études médiévales et dialectales de Lille3, 2006, 354 p. *Bien dire et bien apprendre*, 24.

Actes du colloque qui s'est déroulé à l'Université Charles de Gaulle-Lille3 les 28, 29 et 30 septembre 2005. Vingt-quatre articles sont réunis, organisés sous quatre rubriques: Quelques figures féminines et mythologiques, Autour de Virgile, Réception de l'Antiquité au Moyen Âge et au XVI^e siècle, Réception de l'Antiquité du XVII^e au XX^e siècle. Trois concernent la matière arthurienne (R. Baudry, Ph. Logié, G. Gros). (D.J.R.)

- 246 *Remembrances et Resveries. Hommage à Jean Batany*, textes réunis par Huguette LEGROS. Orléans: Paradigme, 2006, 452 p.

Une biographie de Jean Batany par Joël Grisward, suivie d'une bibliographie de ses travaux, précèdent 32 articles, dont cinq concernent directement le domaine arthurien et sont recensés au nom de leur auteur (Danièle Buschinger, Huguette Legros, Francine Mora, Jean-Marc Pastré, Jacques Ribard), trois autres ne portant que partiellement ou indirectement sur le monde arthurien (Anne-Marie Bégou-Ball, Rosanna Brusegan, Joël Grisward).

- 247 RIBARD, Jacques, "Le regard et la parole dans le *Tristan* de Béroul," in *Remembrances et Resveries*, pp. 63–67 (cf. *BBSIA*, LIX, 2007, 246).

La vue et la parole sont importantes dans la scène du verger, ainsi que pour les personnages de Frocin et de l'ermite Ogrin, car elles permettent d'accéder à la connaissance. Mais le regard peut être trompé par des mises en scène habiles, et l'œil crevé de Godoïne pourrait être le symbole de l'impossibilité de parvenir à la connaissance par le regard. (A.C.)

- 248 RICHARD, Adeline, "Et la mer et l'amour ont le style en partage," in *Mondes marins du Moyen Âge*, pp. 405–15 (cf. *BBSIA*, LIX, 2007, 230).

A travers de précises analyses stylistiques microstructurales (sonorités, rythmes, tropes, etc.), l'auteur étudie le traitement littéraire des motifs de la tempête et de la mer apaisée comme images privilégiées de la passion et de la joie amoureuses dans le *Tristan en prose* où "la mer est le territoire de l'exercice de style amoureux". (S.D.)

- 249 RICHARD, Adeline, "*Nus ne le veoit qu'il ne se merveillast de li*: les 'Enfances Tristan' dans le *Tristan en prose*," in *Enfances arthuriennes*, pp. 169–87 (cf. *BBSIA*, LIX, 2007, 192).

Le *Tristan en prose* se propose de "réunir les traditions des *Tristan en vers* et du *Lancelot en prose*, tout en surpassant ce dernier". Si Lancelot apprend, Tristan est avant tout un héritier, d'emblée parfait et destiné. Cette représentation de l'enfance correspond à l'ambition poétique de l'oeuvre. (C.F.A.)

- 250 RIO, Joseph, "Du korrigan à la fée celtique," in *Littératures de Bretagne*, pp. 237–52 (cf. *BBSIA*, LIX, 2007, 226).

Article attribué par erreur à Gaël Milin. Dans les productions savantes (1^{ère} moitié du XIX^e), imprégnées de romantisme et celtisme, la fée bretonne, associée aux Poulpiquets, devient fée druidesse. Dotée des nouveaux traits de la Corricq, grande, belle et lumineuse, elle acquiert des pouvoirs maléfiques, selon une tradition exogène ou antique. (F.P.)

- 251 RIO, Joseph, "Les Vies parallèles du korrigan et de la fée, ou de l'imaginaire d'un mot . . .," in *Langues de l'Histoire*, pp. 207–22 (cf. *BBSIA*, LIX, 2007, 227).

La fée n'appartient pas à la tradition orale bretonne. Etude des traits communs avec les korrigans et du champ lexical apparenté. (F.P.)

- 252 ROBREAU, Bernard, "L'héritage celté dans l'hagiographie médiévale," in *Celtitudes*, pp. 9–50 (cf. *BBSIA*, LIX, 2007, 179).

Réflexions sur l'apport de l'hagiographie pour la connaissance de la religion gauloise: exemple des dieux à la roue, de la mythologie de Lug, du motif des têtes coupées. Mise en parallèle d'*Yvain*, de la vie de saint Méen, du Jupiter des Celtes; remarques sur Barenton. (C.F.A.)

- 253 SALY, Antoinette, "Conceptions et naissances royales: Arthur et les mythes," in *Enfances arthuriennes*, pp. 67–75 (cf. *BBSIA*, LIX, 2007, 192).

Si la coutume du *fosterage* explique qu'Arthur, enfant, soit confié à un père adoptif, la conception du roi renvoie aussi à un motif mythologique irlandais, que l'auteur rapproche de la conception de la reine égyptienne Hatshepsout, ce qui pose le problème des rapports entre Egypte et monde celté. (C.F.A.)

- 254 STANESCO, Michel, "La cour médiévale comme institution littéraire," *Travaux de littérature*, XIX "L'Écrivain et ses institutions" (2006), 23–37.

Dans cette synthèse sur la cour médiévale et les approches qui ont été faites de la question, l'auteur présente quelques remarques concernant Chrétien de Troyes, Henri II Plantagenêt, la cour de Champagne et le mécénat, qui peuvent intéresser les arthuriens. (C.F.A.)

- 255 SUSONG, Gilles, "Les mères obscures des héros," in *Enfances arthuriennes*, pp. 47–52 (cf. *BBSIA*, LIX, 2007, 192).

Étude de figures maternelles ambivalentes (la Dame du Lac, Herzeloide dans *Parzival*, Gratienné dans *Guillaume d'Angleterre*). (C.F.A.)

- 256 SZKILNIK, Michelle, "Des princes poètes dans les romans français des XII^e et XIII^e siècles," in *L'espace lyrique méditerranéen*, pp. 37–53 (cf. *BBSIA*, LIX, 2007, 181).

L'article se demande pourquoi les romans français ont peu exploité l'image du roi poète et distinguent souvent soigneusement la sphère du

pouvoir politique et militaire de la sphère artistique. Quelques exemples sont tirés de romans arthuriens (*Continuation* de Gerbert de Montreuil, *Tristan* en prose). (M.Sz.)

- 257 SZKLINIK, Michelle, “César est-il un personnage de roman? Du *Perceforest* au *Jouvencel*,” *CRM*, 13 spécial (2006), 77–89.

Dans la partie de l'article dévolue au *Perceforest*, l'auteur rappelle le rôle de César dans certains épisodes du roman et met en évidence l'originalité de son personnage par rapport aux autres textes, personnage partagé entre l'implication romanesque imposée par le récit et la persistance de son exemplarité historique. (D.d.C.)

- 258 TÉTREL, Hélène, “La *Saga des Bretons*: naissance et exploitation du mythe arthurien dans les compilations pseudo-historiques de Scandinavie,” in *Enfances arthuriennes*, pp. 299–311 (cf. *BBSIA*, LIX, 2007, 192).

La *Saga des Bretons*, qui traduit l'*Historia Regum Britannie*, présente deux versions: l'étude des enfances d'Arthur permet d'opposer deux réceptions, l'une plus courtoise, plus romanesque (dans la version longue), l'autre, plus “historique” (dans la version courte de Haukr Erlendsson). (C.F.A.)

- 259 TÉTREL, Hélène, “Les clefs de l'interprétation prophétique: l'adaptation norroise des Prophéties de Merlin,” in *Les Clefs des textes médiévaux*, pp. 253–73 (cf. *BBSIA*, LIX, 2007, 168).

A la traduction, l'adaptation mêle le modèle de la poésie scaldique et le mètre de la Prophétie de la Voyante, poème tiré de l'Edda Poétique. L'interprétation chrétienne y est une clef qui rachète les mythes. (F.P.)

- 260 TRACHSLER, Richard, “Quand Gauvainet rencontre Sagremoret ou le charme de la première fois dans la *Suite-Vulgate* du *Merlin*,” in *Enfances arthuriennes*, pp. 203–15 (cf. *BBSIA*, LIX, 2007, 192).

Inventant des enfances aux héros arthuriens, la *Suite Vulgate* met en place “une immense fratrie, idéale (...) réunie autour de la figure émergente du jeune monarque”. Malgré les contraintes imposées par la

tradition quant à l'inceste et Mordred, le récit bâtit un monde serein, en pleine ascension. (C.F.A.)

- 261 VEYSSEYRE, Géraldine, “L’*Historia Regum Britannie*, ou l’enfance de Perceforest,” in *Enfances arthuriennes*, pp. 99–126 (cf. *BBSIA*, LIX, 2007, 192).

Comparaison de l’*Historia Regum Britannie* et de sa traduction au début de *Perceforest*: celle-ci joue le rôle de caution, permet la mise en place d’une topographie fondatrice et d’un cadre chronologique, tout en étant à la fois “la matrice et l’enfance” à partir desquelles le roman se développe. (C.F.A.)

- 262 WALTER, Philippe, “L’enfance de Gauvain: un horoscope mythique,” in *Enfances arthuriennes*, pp. 33–46 (cf. *BBSIA*, LIX, 2007, 192).

A la lumière du *De ortu Walwanii* et de fragments en ancien français, de Geoffroy de Monmouth, de *Perlesvaus* et des *Premiers faits du roi Arthur* (suite post vulgate du *Merlin*), mise en évidence au sujet de Gauvain du schéma mythique indo-européen intitulé “naissance du héros” par O. Rank. (C.F.A.)

- 263 WALTER, Philippe, *Tristan et Yseut. Le porcher et la truie*. Paris: Imago, 2006, 290 p.

Dans une perspective mythologique, à partir d’une triade galloise où Drystan garde des porcs, rapprochée d’un épisode de la saga norroise, l’auteur s’intéresse au rôle sacerdotal du porc, aux rapports entre le porc, le dragon et le saumon, à Tristan, comme sanglier rival de Marc, le roi ours. Une perspective zodiacale associe le héros aux étoiles. Sa tristesse est rattachée à la mélancolie, mise en relation avec la lèpre, ce qui met en évidence la dimension sexuelle de l’histoire. Tristan comme magicien permet de comprendre le rôle de certains végétaux, ainsi que de la ruse et des talents musicaux. (C.F.A.)

- 264 WHITE, Myriam, “Clé du monde ou clé de soi. La clé du *Purgatoire de saint Patrick*,” in *Les Clefs des textes médiévaux*, pp. 141–56 (cf. *BBSIA*, LIX, 2007, 168).

Etude des portes et seuils dans le texte de Marie de France, liés au motif du voyage dans l’au-delà comme approfondissement de la conscience de soi et du monde. (F.P.)

- 265 WHITE, Myriam, "Les réécritures tardives de la légende du purgatoire de saint Patrick, le "mythisme" médiéval," in *Images du Moyen Âge*, pp. 101–10 (cf. *BBSIA*, LIX, 2007, 165).

A la suite de *Guérin Mesquin* (1530), les réécritures romanesques font varier la caractérisation du héros et de l'autre monde et tendent à insérer l'épisode dans un ensemble plus vaste, tout en déclinant la question centrale de la naissance du sujet et de la conquête de l'identité, qu'elle soit chevaleresque, religieuse, spirituelle ou artistique. (F.P.)

- 266 WHITE-LE GOFF, Myriam, *Changer le monde: réécritures d'une légende, Le Purgatoire de saint Patrick*. Paris: Champion, 2006, 416 p. Essai sur le Moyen Âge, 32.

La légende du Purgatoire de saint Patrick a influencé durablement la littérature médiévale. L'auteur mène une étude comparative entre la source latine (*Tractatus de purgatorio sancti Patricii* du moine Henri de Saltrey) et les versions versifiées ou en prose, françaises, anglaises, latines, et montre comment plus que de traductions il s'agit de réécritures, où le littéraire prend le pas sur le religieux, en particulier avec Marie de France et son *Espurgatoire seint Patriz*. La représentation des rapports entre *clergie* et *chevalerie*, du temps, du monde et de l'autre monde, sont entre autres analysées. (C.F.A.)

- 267 ZUFFEREY, François, "Renaut de Bâgé ou les infortunes du gai savoir," *Rom*, 124, 3–4 (2006), 273–300.

Sur un ton polémique mais avec l'appui d'un savoir et d'une méthode philologiques solides, l'auteur met en cause les approches herméneutiques promptes aux jeux de mots. Après avoir rectifié avec brio la traduction plébiscitée de *Si con la letre dist la vie* (*Bel Inconnu*, v. 30) et caractérisé avec précision la langue de Renaut de Bâgé (une "scripta bourguignonne enrichie de traits franco-provençaux"), il met à mort "Renaut de Beau-jeu", puis nous offre une chronologie soigneusement construite pour situer le *Bel Inconnu*, *Galeran de Bretagne* et le *Lai d'Ignauré* (dont les trois auteurs "ne se confondent nullement) sur un axe comprenant également *Jaufré* et les romans de Chrétien de Troyes. (A.C.)

- 268 ZUFFEREY, François, "Robert de Boron et la limite nord du francoprovençal," *RLiR*, 70 (2006), 431–69.

L'auteur prend en considération le roman de *Joseph d'Armathie* (3514 vers) de Robert de Boron ainsi que les 504 vers qui constituent le début du *Merlin* (ensemble versifié qui se trouve à l'origine des romans en prose attribués par la suite à Robert de Boron) pour en analyser l'importance linguistique. Il remet en cause les hypothèses antérieures et analyse successivement les traits picards, bourguignons et francoprovençaux du manuscrit Paris BnF, fr. 20047. Cinq textes complémentaires corroborent la démonstration. (M.L.)

III. – COMPTES RENDUS

- 269 *L'allégorie de l'Antiquité à la Renaissance*, études réunies par Brigitte PÉREZ-JEAN et Patricia EICHEL-LOJKINE. Paris: Champion, 2004.
C.R. par Philippe Maupeu, *BHR*, LXVIII, 1 (2006), 171–75.
- 270 *Arthurian Latin Literature*, éd. et trad. M. Leake DAY. Cambridge: Brewer, 2005.
C.R. par Silvère Menegaldo, *CRM*, 13 (2006), 327, et <http://crm.revues.org>
- 271 AUERBACH, Erich, *Le Haut Langage. Langage littéraire et public dans l'Antiquité latine tardive et au Moyen Âge*, trad. R. KAHN. Paris: Belin, 2004.
C.R. dans *CRM*, 13 (2006), 329.
- 272 AURELL, Martin, *L'Empire des Plantagenêts. 1154–1224*. Paris: Perrin, 2003.
C.R. par Jean Flori, *CCM*, 49 (2006), 71–73.
- 273 BURGWINCKLE, William, *Sodomy, Masculinity, and Law in Medieval Literature. France and England, 1050–1230*. Cambridge: Cambridge University Press, 2004 (cf. *BBIAS*, LVII, 2005, 267).
C.R. par Leo Carruthers, *Ét. Angl.*, 59.1 (2006), 102–04.
- 274 CASSAGNES-BROUQUET, Sophie, *Les Romans de la Table ronde. Premières images du monde arthurien*. Rennes:

Presses Universitaires de Rennes, 2005 (cf. *BBIAS*, LVIII, 2006, 214).

C.R. par Silvère Menegaldo, *CRM*, 13 (2006), 326, et <http://crm.revues.org>

- 275 COLOMBO-TIMELLI, Maria, édition critique *Le Livre de Alixandre empereur de Constantinoble et de Cligés son filz*. Genève: Droz, 2004 (cf. *BBSIA*, LVII, 2005, 1038).

C.R. par Robert Martin, *Rom*, 124 (2006), 243–44.

- 276 CROIZY-NAQUET, Catherine, éd. et trad. CHRÉTIEN DE TROYES, *Le Chevalier de la Charrette*. Paris: Champion, 2006 (cf. *BBIAS*, LIX, 2007, 150).

C.R. dans *CRM*, 13 (2006), 320.

- 277 DEMARTINI, Dominique, *Miroir d'amour, miroir du roman. Le discours amoureux dans le Tristan en prose*. Paris: Champion, 2006 (cf. *BBIAS*, LIX, 2007, 188).

C.R. par Damien de Carné, *CRM*, 13 (2006), 318, et <http://crm.revues.org>

- 278 FERLAMPIN-ACHER, Christine, *Fées, bestes et luitons. Croyances et merveilles*. Paris, Presses de l'Université de Paris-Sorbonne, 2002.

C.R. par Myriam White-Le Goff, *CRM*, 13 (2006), 321, et <http://crm.revues.org>

- 279 HARF-LANCNER, Laurence, éd. et trad. CHRÉTIEN DE TROYES, *Cligès*. Paris: Champion, 2006 (cf. *BBIAS*, LIX, 2007, 149).

C.R. dans *CRM*, 13 (2006), 320.

- 280 HARF-LANCNER, Laurence, *Le Monde des fées dans l'Occident médiéval*, Paris: Hachette, 2003 (cf. *BBSIA*, LVI, 2004, 203).

Note brève par Françoise Viellard, *Rom*, 124, 3–4 (2006), 548.

C.R. par Laurence Mathey-Maille, *Perspectives Médiévales*, 30 (2006), 171–72.

- 281 KOBLE, Nathalie, éd. et trad. *Le lai du cor et Le Manteau Mal Taillé. Les dessous de la Table Ronde*. Paris: Éditions rue d'Ulm, 2006.
C.R. par Sébastien Douchet, *CRM*, 13 (2006), 324, et <http://crm.revues.org>
- 282 LEMAIRE, Jacques Charles, édition critique *Le Roman de Gliglois, Récit arthurien du XIII^{ème} siècle*, Liège: Les éditions de l'Université de Liège, 2005 (cf. *BBIAS*, LVIII, 2006, 1).
C.R. par Gilles Roques, *RLiR*, 69 (2005), 563–65.
- 283 LE SAUX, Françoise H. M., *A Companion to Wace*. Cambridge: Brewer, 2005 (cf. *BBIAS*, LVIII, 2006, 455).
C.R. par Silvère Menegaldo, *CRM*, 13 (2006), 326, et <http://crm.revues.org>
- 284 *Littératures de Bretagne. Mélanges offerts à Yann-Ber Piriou*, dir. Francis FAVEREAU et Hervé LE BIHAN. Rennes: Presses Univ. Rennes, 2006 (cf. *BBIAS*, LIX, 2007, 226).
C.R. par Claire Garault, *Annales de Bretagne*, 113 n°4 (2006), 210–12.
- 285 LOUISON, Lydie, *De Jean Renart à Jean Maillart. Les Romans de style gothique*. Paris: Champion, 2004.
C.R. par Pierre-Yves Badel, *CCM*, 49 (2006), 89–90.
- 286 MARCOTTE, Stéphane, trad. *La Suite du Roman de Merlin*. Paris: Champion, 2006 (cf. *BBIAS*, LIX, 2007, 156).
C.R. dans *CRM*, 13 (2006), 320.
- 287 MINNIS, Alastair et Ian JOHNSON (éd.), *The Cambridge History of Literary Criticism, vol. II. The Middle Ages*. Cambridge: Cambridge University Press, 2005.
C.R. par Leo Carruthers, *Ét. Angl.*, 59.2 (2006), 218–19.

- 288 *Mondes marins du Moyen Âge*. Actes du colloque d'Aix-en-Provence, éd. par Chantal CONNOCHIE-BOURGNE. Aix-en-Provence: Public. de l'Univ. de Provence, 2006 (cf. *BBIAS*, LIX, 2007, 230).
- C.R. par Silvère Menegaldo, *CRM*, 13 (2006), <http://crm.revues.org/document1054.html>
- 289 SWANTON, Michael. *English Poetry Before Chaucer*. Exeter: Univ. of Exeter Press, 2002 (cf. *BBIAS*, LVIII, 2006, 447).
- C.R. par Leo Carruthers, *MA*, 112 (2006), 178.
- 290 SZIRAKY, Anna, *Eros-Logos-Musiké. Gottfrieds "Tristram" oder eine utopische renovatio der Dichtersprache und der Welt aus dem geiste der Minne und Musik*. Berne/Bruxelles/Frankfort-s-Main: Peter Lang, 2003 (cf. *BBIAS*, LVII, 2005, 101).
- C.R. par Patrick Del Duca, *CCM*, 49 (2006), 201–03.
- 291 “*De vrai humain entendement*”. *Hommage à Jacqueline Cerquiglini-Toulet*, études rassemblées par Yasmina FOEHR-JANSSENS et Jean-Yves TILIETTE. Genève: Droz, 2005.
- C.R. par Gabriella Parussa, *BHR*, LXVIII, 2 (2006), 671–73.
- 292 WALTER, Philippe, *Galaad, le pommier et le Graal*. Paris: Imago, 2004 (cf. *BBSIA*, LVII, 2005, 205).
- C.R. par Robert Deschaux, *Perspectives Médiévales*, 30 (2006), 177.
- 293 WALTER, Philippe, *Perceval, le pêcheur et le Graal*. Paris: Imago, 2004 (cf. *BBSIA*, LVII, 2005, 204).
- C.R. par Robert Deschaux, *Perspectives Médiévales*, 30 (2006), 176–77.
C.R. par B. Delorme, *CRM*, 13 (2006), 327, et <http://crm.revues.org>

GREAT BRITAIN AND IRELAND

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and ROGER SIMPSON

I. – EDITIONS AND TRANSLATIONS

- 294 *Breudwyt Maxen Wledic*, ed. Brynley F. ROBERTS. Dublin: School of Celtic Studies, Dublin Institute for Advanced Studies, 2005, xcvi + 81 p. Medieval and Modern Welsh Series, 11.

Substantial linguistic and literary/historical introduction in English, an edition of the Middle Welsh text, plus notes in English, vocabulary, and index of names.

- 295 BROMWICH, Rachel, ed., *Trioedd Ynys Prydein: The Triads of the Island of Britain*. Third edition. Cardiff: Univ. of Wales Press, 2006, cxvi + 559 p.

A fully revised edition of the work first published as *Trioedd Ynys Prydein: The Welsh Triads* in 1961, with a second edition in 1978 (cf. *BBIAS*, XIV, 1962, 172; XXXII, 1980, 392). Morfydd E. OWEN contributes a preface, explaining that revisions and additions have been incorporated into the text. As previously, a substantial introduction is followed by text and translation of the Triads, textual notes, extensive

notes on personal names, and appendices. There is a new Triad, no. 97, containing genealogical lore connected with female lordship of Gwynedd.

- 296 *Bywnans Ke*, ed. and trans. Ken GEORGE. Callington: Kesva an Taves Kernewek (Cornish Language Board), 2006, 252 p.

An annotated edition, plus a rendering in *Kernewek Kemmyn* (Common Cornish), and an English translation of the Middle Cornish play preserved in National Library of Wales MS 23849D. The surviving plot is in two parts: St Ke outwits a local tyrant, Teudar, in Cornwall; and Arthur responds to the Roman challenge but is faced by Modred's seduction of Guinevere and seizure of the throne. No linking passage survives. Apparatus deals with new words, name forms and sayings, and an appendix provides a translation by Ken and Malou GEORGE of Albert LE GRAND's seventeenth-century French *Life of St Ke*.

- 297 GILBERT OF MONS, *Chronicle of Hainaut*, trans. Laura NAPRAN. Woodbridge: Boydell Press, 2005, xxxviii + 221 p.

An English translation of the late twelfth-century *Chronicon Hanoniense*, with detailed introduction including genealogies. The chronicle is an important historical source for the career of Philip of Alsace, count of Flanders.

- 298 *Historia Britonum: The History of the Britons Attributed to Nennius*, trans. Richard ROWLEY. Cribyn: Llanerch Press, 2005, 84 p.

A translation of J. STEVENSON's 1838 edition, itself based on London, British Library MS Harley 3859.

- 299 *History of William Marshall*, ed. A. J. HOLDEN, trans. S. GREGORY, with historical notes by D. CROUCH. Vol. III: *Introduction, Notes, Indices*. London: Anglo-Norman Text Society, 2006, v + 237 p. Anglo-Norman Text Society Occasional Publications Series, 6.

Textual and historical introductions, notes, glossary, and indices. Completes the three-volume set: parallel-text edition and translation appeared in Vol. I, 2002 (cf. *BBIAS*, LVII, 2005, 235), and Vol. II, 2004

(cf. *BBIAS*, LVIII, 2006, 334). The notes include comments on references in the text to the prophecies of Merlin (at lines 2703 and 1522), and to awareness of the connection of Kei with Chinon introduced by Geoffrey of Monmouth (at line 7878).

- 300 *Joan of Arc: La Pucelle, selected sources*, trans. and annotated Craig TAYLOR. Manchester and New York. Manchester Univ. Press, 2006, xxi + 370 p. *Manchester Medieval Sources*.

The Introduction (pp. 18–19) discusses and directs the reader to examples of the adaptation of Merlin’s prophecies from Geoffrey of Monmouth’s *Historia Regum Britanniae* to apply to Joan of Arc.

- 301 *The Mabinogi: Legend and landscape of Wales*, trans. John K. BOLLARD, with photography by Anthony GRIFFITHS. Llandysul: Gomer Press, 2006, 128 p., illus.

Explores “the relationship of *The Mabinogi* to the Welsh landscape” (p. 6), supplying an annotated translation of the Four Branches, accompanied by colour photographs of locations mentioned in the tales or associated with them, and of the medieval manuscripts. A short introduction deals with geography, translation and genealogy; notes relate to personal and place names, cultural background, and relevant matter from legal texts and the Triads. An Afterword considers “*The Mabinogi* in Its Medieval and Mythological Contexts” (pp. 110–22).

- 302 MARVIN, Julia, ed., *The Oldest Anglo-Norman Prose Brut Chronicle*. Woodbridge: Boydell Press, 2006, x + 442 p. *Medieval Chronicles*, 4.

An edition of the Oldest Version of this popular chronicle, based on London, BL Additional MS 35092, with facing English translation and full apparatus. The introduction identifies a baronial audience, for whom a continuous heritage was provided, and notes the persistence of the *Brut*’s matter in English culture. A detailed commentary explores relationships to known sources and analogues: it examines the Arthurian section (the chronicle’s longest episode) for what it reveals about the versions of Geoffrey and Wace used, noting additions and deletions in the construction of an idealised Arthur. One unusual innovation supplies a name, Adhan, for Merlin’s mother.

- 303 Ó DOIBHLIN, Breandán, *Manuail de Litríocht na Gaeilge. Faisicil II: 1536–1616*. Dublin: Coiscéim, 2006, 260 p., illus.

The second part of a manual of Irish Gaelic literature (for Part I, cf. *BBIAS*, LVI, 2004, 279). A section on “An Rómáns traidisiúnta” includes Arthurian tales or tales influenced by the Arthurian cycle, with commentaries on, and modernised selections of extracts from, *Eachtra an Mhadra Mhaoil* (pp. 83–86), *Eachtra Mhacaoimh an Iolair* (pp. 86–89), both taken from R. A. Stewart MACALISTER’s *Two Irish Arthurian Romances* (cf. *BBIAS*, LI, 1999, 522), and *Eachtra an Amadáin Mhóir*, (pp. 90–96, 105–06), closing with a translated extract from vv. 69–120 of Chrétien’s *Perceval* (pp. 106–10).

- 304 PSAKI, F. Regina, trans., *Italian Literature II. Tristano Riccardiano*. Cambridge: D. S. Brewer, 2006, xx + 400 p. Arthurian Archives, 12.

Reproduces Antonio Scolari’s 1990 edition of the Italian text, and provides in parallel the first English translation of the earliest Italian Tristan romance, dating from the late thirteenth century and representing an early branch of the French prose *Tristan*, now lost. An introduction discusses the version of the story that has been preserved, its adaptation to the contemporary Italian situation, and the changing audience profile and cultural context; there is also a more positive literary evaluation of the work than it has previously received.

- 305 ROCKWELL, Paul Vincent, ed. and trans., *French Romance III. Le Chevalier as deus espees*. Cambridge: D. S. Brewer, 2006, viii + 648 p. Arthurian Archives, 13.

A new edition, with parallel-text English translation, of the anonymous thirteenth-century Old French verse romance. The editor’s introduction includes consideration of the text as response to Chrétien’s *Perceval* and other Arthurian romances, especially in its presentation of Gauvain, the significance of the lady of Caradigan, fathers and sons, and the Two Swords motif. Both introduction and notes pay detailed attention to dialectal features and scribal activity.

- 306 *Sir Gawain and the Green Knight*, trans. and intro. Bernard O’DONOGHUE. London: Penguin Books, 2006, xxvi + 94 p. Penguin Classics.

The translator's aims are explained in his five-page "Note on the Translation." He translates the poem into a uniform "modern plain style" of verse. This follows the original virtually line-by-line, and preserves the stress pattern, but it avoids the use of alliteration and rhyme, and does not aim to match the lexical richness of the original. The translation is followed by fourteen pages of textual annotation, and an appendix presenting ll. 1998–2024 of the original text (with some modernised spelling). (R.S.)

- 307 THOMAS, Charles, and David HOWLETT, ed. and trans., with commentary, *'Vita Sancti Paterni': The Life of Saint Padarn and The Original 'Miniu', Trivium*, 33 (Lampeter, 2003), 129 p.

Text and translation of the *Vita* in which a tyrant, Arthur, covets the saint's tunic and is swallowed up to his chin by the earth. Other characters include kings Maelgwn and Caradog Braichfras, and saints David and Samson. This new edition is from the unique manuscript, London, British Library, Cotton Vespasian A.XIV, fols. 80v–84v (c. 1200). The detailed commentary includes analysis of language, authorship and purpose, date (not later than 1081 is proposed on political grounds), place names, geography (with a note about archaeological potential), models, and associated texts and characters.

- 308 TOZER, Jane, "*Chevrefoil: The Lay of Withywind*," *Poetry Cornwall/Bardhonyeth Kernow*, 11 (Redruth, 2005), 35–39.

Prize-winning poet Jane Tozer's translation of *Chevrefoil* into modern English verse follows the medieval tradition of narrative in performance, bearing in mind the emotional tone and musicality of the original. Marie's text is printed in parallel from A. EWART's edition (*Marie de France: Lais*, Oxford: Blackwell, repr. 1965).

- 309 TYSON, Diana B., "*Des grantz geanz – a new fragment*," *NMS*, 50 (2006), 115–28.

Prints a transcript (pp. 122–23) of a 34-line poem "of very irregular verse in corrupt Anglo-Norman" (p. 121), from London, BL MS Royal 13 E ix, f. 3r, containing an unusual combination of a version of the *Grantz Geanz* prologue and material from the verse *Brut*. Discusses content, composition, manuscript context, and purpose.

- 310 WOLFRAM VON ESCHENBACH, *Parzival and Titurel*, trans. Cyril EDWARDS, with introduction by Richard BARBER. Oxford: Oxford Univ. Press, 2006, xxxiii + 464 p. Oxford World's Classics.

A paperback edition of most of the works previously published by D. S. Brewer (cf. *BBIAS*, LVII, 2005, 241). The present version contains slightly emended translations of *Parzival* and the *Titurel* fragments, together for the first time in paperback (though without the Love-Lyrics and Munich manuscript essay contained in the earlier volume). There is a new introduction by Richard BARBER, a new note on the text, and a chronology. The notes have been abridged and amended, and there is a Select Bibliography.

II. – STUDIES

- 311 ADORNO, Theodor, trans. Rodney LIVINGSTONE with Foreword by Slavoj ŽIŽEK, *In Search of Wagner*. London and New York: Verso, 2005, xxviii + 148 p.

New translation of a work first published as *Versuch über Wagner*, Suhrkamp Verlag, 1952. *Parsifal* and *Tristan und Isolde* are discussed *passim* in chapters dealing with specific topics, e.g. Gesture, Sonority, Phantasmagoria, Myth, Chimera.

- 312 ALDERSON, Brian, and Felix DE MAREZ OYENS, *Be Merry and Wise: Children's Books in Britain Before 1850*. London: The British Library; New Castle, DE: Oak Knoll Press, in association with The Pierpont Morgan Library and The Bibliographical Society of America, 2006, xv + 318 p., illus.

The volume grew from an exhibition at the Pierpont Morgan Library, New York, and most books are from its holdings. Entries give provenance and present location. The earliest item catalogued is no. 41, *The History of Tom Thumbe . . . King Arthurs dwarfe*, printed in 1621 and attributed to Richard Johnson; a chronological index includes several other Tom Thumb works. No. 139 in the catalogue is *The Eventful History of King Arthur*, printed at Gainsborough by H. and G. Mozley on paper watermarked 1797, a 93-page publication with 18 wood engravings – but the story is from Dryden and the illustrations come from non-Arthurian sources.

- 313 ALLAIRE, Gloria, "The Anti-Romances of Andrea da Barberino," in *Courtly Arts and the Art of Courtliness*, pp. 181–92 (cf. *BBIAS*, LIX, 2007, 354).

Andrea's prose texts (some unedited) illuminate Arthurian reception in the pre-Medici Florentine Republic. Their distaste for the subject of adulterous love reflects contemporary society's moral norms: in addition, Andrea, finding that Arthurian characters also lack Christian zeal, sends several individuals to his own version of Dante's Hell.

- 314 ANDREWS, Rhian M., and David STEPHENSON, "Draig Argoed: Iorwerth Goch ap Maredudd, c. 1110–71," *CMCS*, 52 (Winter 2006), 65–91.

Looks at the historical career of the man whose dispute with his brother Madog sets the scene for *Breuddwyd Rhonabwy* (and who may also be the "Prince Iorwerth" in *Fouke le fitz Waryn*). Brings together diverse historical and literary sources, and edits, translates and discusses the *marwnad* (elegy) composed by Cynddelw.

- 315 ANON., *Professor Leslie Alcock: Obituary. The Daily Telegraph*, June 15, 2006, 25.

Explains the history of excavations at Cadbury Castle, and notes Leslie Alcock's shifting attitude to the question of Arthur. A biographical summary stresses his wider concern with the history and archaeology of Celtic Britain. (Professor Alcock died on June 6th, 2006.) Similar notices appeared in *The Times* (anon.), June 21, 2006, p. 60, and *The Independent* (by John Barrett), June 27, 2006, p. 32.

- 316 ARMIT, Ian, Andrew DUNWELL, Fraser HUNTER, Mags MCCARTNEY, and Eiméar NELIS, "Traprain Law," *CA*, 203 (May/June 2006), 602–07, illus.

Reports on excavations since 1999, finding that the site may not have been abandoned after the Roman withdrawal as once thought, and may have passed from secular to ecclesiastical hands. Notes possible links with traditions and legends concerning St Modwenna and Thewen mother of St Kentigern.

- 317 *Arthurian Legends and the Influence of French Prose Romance: The Grail, Lancelot, Tristan and Related*

Manuscripts from the British Library. A Listing and Guide to the Microfilm Collection. Marlborough: Adam Matthew Publications, 2006, 64 p., illus.

Introduction by Norris J. Lacy (pp. 7–11), list of contents of reels (pp. 13–17), and a transcript of the original entries for the manuscripts from the BL Catalogue (pp. 19–64). The booklet is published independently of the set of microfilms (cf. *BBIAS*, LVIII, 2006, 326).

- 318 ASHE, Geoffrey, *Merlin: The Prophet and his History*. Stroud: Sutton, 2006, xiii + 242 p., illus.

Traces in detail the history of “an enigma” with “extraordinary impact” (p. xi), suggesting how the legend could have originated. Discusses Geoffrey of Monmouth’s work and its influence, the rise of two Merlins, Welsh Myrddin poetry, Arthur, the Grail, and Merlin’s varying fates. His story is then taken via Italian romantic epic to his unique role in Spenser’s *Faerie Queene*, astrological and dramatic appropriation, topographical associations, widely differing nineteenth-century treatments in Britain, France, and America, through to the emergence of a New Matter of Britain. An appendix gives an annotated list of modern fictional treatments. (Bibliography and index, no references.)

- 319 BAKER, John T., *Cultural Transition in the Chilterns and Essex Region 350 AD to 650 AD*. Hatfield: Univ. of Hertfordshire Press, 2006, 304 p., illus. *Studies in Regional and Local History*, 4.

The book’s main focus is on the change from Romano-British to Anglo-Saxon society and culture in the area, comparing archaeological evidence with place-name data. The author highlights the danger of making generalised statements on the nature of interaction between people of British and Germanic culture in this period and of building elaborate theories of British political survival on the limited evidence available. He finds that transition from Romano-British to Anglo-Saxon material culture is likely to have been the result of a combination of different processes, and that some revision of theories on place-name chronology is necessary. (J.T.B.)

- 320 BARBER, Richard, “The Search for Sources: The Case of the Grail,” in *A History of Arthurian Scholarship*, pp. 19–36 (cf. *BBIAS*, LIX, 2007, 433).

Looks at problems caused by the search for sources, especially for Grail romances. The early nineteenth-century source quest was largely nationalistic, directed at cultural "claims," later changing to a Fraser-related emphasis on myth and archetype. The search for a "key" to the Grail, a later twentieth-century phenomenon, is then examined. (R.B.)

- 321 BAREFIELD, Laura D., "From Trojan to Briton: Brutus's Masculinity and Lineage in Geoffrey of Monmouth's *Historia Regum Britanniae*," in *Courtly Arts and the Art of Courtliness*, pp. 193–201 (cf. *BBIAS*, LIX, 2007, 354).

Considers gender and identity in Geoffrey's depiction of Brutus' acquisition of heroic status and initiation of a "mythic, militarized masculinity" (p. 195). Geoffrey's stories of Brutus, Arthur and others contribute not only to validation of Plantagenet rule, but to "discourse on the proper conduct of warriors and kings" (p. 200).

- 322 BARRETT, John C., P. W. M. FREEMAN, Ann WOODWARD, et al., *Cadbury Castle Somerset: The later prehistoric and early historic archaeology*. London: English Heritage, 2000, xix + 389 p., illus. EH Archaeological Report, 20, 2000.

A very detailed report on pre- and early Roman activity, which complements Leslie Alcock's work on the early medieval period (cf. *BBIAS*, XLVIII, 1996, 390).

- 323 †BARTHOLOMEW, Philip, with a foreword by Bruce EAGLES, "Continental Connections: Angles, Saxons and Others in Bede and Procopius," *Anglo-Saxon Studies in Archaeology and History*, 13 (Oxford, 2006), 19–30.

Discusses Bede's threefold division of Germanic tribes, taking into account politics, archaeology, and literature, especially evidence from Procopius. Proposes that the Jutes came from an area corresponding to modern Flanders, and that Merovingian kings may have had authority in Britain. Also suggests that Frisia played a significant role in the Anglo-Saxon migration to Britain.

- 324 BARTLETT, Robert, *Gerald of Wales: A Voice of the Middle Ages*. Stroud: Tempus, 2006, 240 p.

A biographical study which “attempts to characterize the ideas and attitudes expressed in Gerald’s works” and “to make Gerald’s thought comprehensible both in terms of antecedent intellectual traditions and the contemporary social context” (p. 6). *Inter alia*, discusses his use of Gildas, and how Gerald attempted to reconcile past writers on the Britons, including the subject of Arthur (pp. 168–69).

- 325 **BATCHELOR, John**, *Lady Trevelyan and the Pre-Raphaelite Brotherhood*. London: Chatto & Windus, 2006, xv + 272 p., illus.

A biography of Lady Pauline Trevelyan, née Jermyn (1816–1866). Quotes her observations on the Oxford Union Arthurian frescoes in a diary entry and in an enthusiastic letter to William Bell Scott in 1857 (pp. 98–100). Deals briefly with the Brotherhood’s Arthurian affinity (pp. 97–98), and notes a Trevelyan foundation legend set in Arthurian territory (p. 202).

- 326 †**BAUMGARTNER, Emmanuèle**, “Le *Brut* de Wace: préhistoire arthurienne et écriture de l’histoire,” in *Maistre Wace: A Celebration*, pp. 17–30 (cf. *BBIAS*, LIX, 2007, 351).

Considers why Wace uses the term *geste*, rather than *estoire*, for his *Brut*, and how he envisaged the writing of history. Notes innovations in relation to his source, especially relating to the Christianisation of Britain, and awareness of language change. Genealogy, of a whole people, provides a key underpinning image.

- 327 †**BAUMGARTNER, Emmanuèle**, trans. Sarah **SINGER**, “The Prose *Tristan*,” in *The Arthur of the French*, pp. 325–41 (cf. *BBIAS*, LIX, 2007, 350).

Shows how the work emphasises Tristan as knight and introduces him, together with the new characters Dinadan and Palamedes, into the fictional world of Arthur, Lancelot, and a rewritten Grail Quest. Discusses authorship, composition, and relationship to the Post-Vulgate *Queste*, and stresses the prose *Tristan*’s international influence. Its critical attitude to inherited material, narrative technique, originality and questioning all demonstrate the power of the prose author.

- 328 BENDINELLI PREDELLI, Maria, "Monstrous Children of *Lanval*: The *Cantare of Ponzela Gaia*," in *Courtly Arts and the Art of Courtliness*, pp. 543–41 (cf. *BBIAS*, LIX, 2007, 354).

Introduces the *cantare* genre and summarises the story of Ponzela Gaia, Gawain's fairy lover, daughter of Morgain-la-Fee. The adaptation is "monstrous" because of the mingling of Arthurian and Carolingian: Gawain acts like a *chanson de geste* hero, and the motif of warriors disguised as women to conquer a city derives from *Aymeri de Narbonne*.

- 329 BENNETT, Michael J., "Mandeville's *Travels* and the Anglo-French moment," *Med. Aev.*, 75 (2006), 273–92.

Finds unremarked reference to a John Mandeville in Christmas 1357 accounts of Queen Isabelle (Edward II's widow). Suggests the Bohun household as "a possible milieu for the composition of *Mandeville's Travels*" (p. 280). Also notes a Bohun manuscript of *Lancelot de Lac*, the sixth earl's house known as "Camelot," and Isabelle's Arthurian books.

- 330 BERTHELOT, Anne, "Le *Roman des fils du roi Constant*: Vertigier en 'fin'amant'," in *Courtly Arts and the Art of Courtliness*, pp. 203–18 (cf. *BBIAS*, LIX, 2007, 354).

A.B. introduces Baudouin Butor's 1392 rewriting of the pre-Arthurian story, with its improbable, uncourtly courtship of Vertigier (Vortigern) and Sardoine, daughter of Augiers (Hengist). She finds literary parallels, not all Arthurian, for some of the innovations, shows how the work inverts expectations of *courtoisie*, gender, and plot, and explores the author's intentions.

- 331 BESAMUSCA, Bart, "Dutch Arthurian Literature," in *A History of Arthurian Scholarship*, pp. 158–68 (cf. *BBIAS*, LIX, 2007, 433).

Explains W. J. A. Jonckbloet's groundbreaking work and the manuscript discoveries that gradually built up knowledge of the corpus. Shows how Maartje Draak set the direction for *Walewein* research, traces work on the *Lanceloet* tradition, and notes the individuals and volumes that are now contributing to the internationalisation of a flourishing scholarship.

- 332 BILDHAUER, Bettina, *Medieval Blood*. Cardiff: Univ. of Wales Press, 2006, ix + 245 p., illus. Religion and Culture in the Middle Ages.

Whereas in romance men's blood represents heroic wounding, women's blood is hidden. Examples include many from Arthurian literature, where knighthood's essence is the risking of the male body for fame. In Wirnt von Grafenberg's *Wigalois*, and in *Wigamur*, risk of pollution is mediated by women, with an added threat from monsters in Der Stricker's *Daniel von dem Blühenden Tal*. Contemporary belief about bleeding is compared with incidents in Gottfried's *Tristan* and Hartmann's *Iwein* that cause deliberation about truth, whereas Wolfram's *Parzival* links the blood of kinship with that of violence. The blood threat is one of invasion, threatening the vulnerable social body of Arthurian society.

- 333 BLACKER, Jean, "Courtly Revision of Wace's *Roman de Brut* in British Library Egerton MS 3028," in *Courtly Arts and the Art of Courtliness*, pp. 237–58 (cf. *BBIAS*, LIX, 2007, 354).

The fourteenth-century Anglo-Norman manuscript abridges Wace, but adds miniatures and original verses. Description of Arthurian wars and festivities is reduced, with Kay and Bedevere enhanced through near-elimination of Gawain. The selectivity supports a view of the work as war propaganda for Edward III. An appendix lists contents of manuscripts containing Wace and anonymous Verse *Bruts*.

- 334 BLAIR, Kirstie, *Victorian Poetry and the Culture of the Heart*. Oxford: Clarendon Press, 2006, ix + 273 p. Oxford English Monographs.

Tennyson's Arthurian poetry is cited only in pp. 225–27 of the Conclusion, but the short discussion compares the "public, epic mode" of the *Idylls* with the "poetic concentration on the heart" (p. 225) discussed in the preceding chapter on *In Memoriam* and *Maud*. K.B. points out an exception in the Grail visions of Perceval's sister and of Galahad, and explores ways in which Tennyson associates heart, blood and Grail.

- 335 BLAMIRE, Alcuin, *Chaucer, Ethics and Gender*. Oxford: Oxford Univ. Press, 2006, xi + 263 p.

Reassesses the moral dimensions in Chaucer's writings, looking at how Chaucer adapts inherited traditions and engages with the literature of practical ethical advice. Chapters are arranged thematically: Chapter 1, "Fellowship and Detraction," draws parallels from Malory; 2, "Credulity and Vision," has a section on the *Wife of Bath's Tale*; 5, "Liberality," includes the *Wife of Bath's Prologue and Tale*, drawing comparisons with female generosity in Marie de France's *Lanval*.

- 336 BLISS, Jane, "The Sultan's Name in *Generydes* and *Sir Generides*," *N & Q*, 53 (2006), 24–25.

Identifies the phenomenon of the "disappearing name," and briefly compares the "advertising" function of Arthurian names in generically marginal stories.

- 337 BOARDMAN, Stephen, *The Campbells, 1250–1513*. Edinburgh: John Donald, 2006, xxv + 374 p., illus.

Notes claims of Arthurian/British descent, and gives the early genealogies from three manuscripts. The claim, "combined with the early concentration of family members in and around the Firth of Clyde, might suggest that the kindred's origins genuinely lay in a district where the influence and prestige of the old British kingdom of Strathclyde still lingered" (p. 11). Observes Stirling's Arthurian associations, the political context of the Campbell claim, evidence for Arthurian interest "in and around areas of Stewart lordship in the Firth of Clyde in the thirteenth century" (p. 14), and possible political resonance in Froissart's *Meliador* (p. 76).

- 338 BOGDANOW, Fanni, "The Theme of the Handsome Coward in the Post-Vulgate *Queste del Saint Graal*," *AL*, 23 (2006), 117–29.

Explores the background to the presentation of Galahad as a "Handsome Coward" in the Post-Vulgate *Queste*, noting a possible source in Hue de Rotelande's *Ipomedon* for Arthurian use of the name. Shows that, in fact, Galahad's conduct conforms to the recommendations of St Bernard of Clairvaux.

- 339 BOGDANOW, Fanni, and Richard TRACHSLER, "Rewriting Prose Romance: The Post-Vulgate *Roman du Graal* and Related Texts," in *The Arthur of the French*, pp. 342–92 (cf. *BBIAS*, LIX, 2007, 350).

Explains the content of the Post-Vulgate, and how it has been reconstructed. Also deals with the Arthurian material in Richart d'Irlande's *Prophecies de Merlin*; the *Livre d'Artus*, a revised section of the Vulgate *Merlin* Continuation with interesting intertextual allusions; stories from a previous generation in *Guiron le Courtois (Palamède)*; Rustichello of Pisa's identity and his episodic compilation, and the place in the evolution of Arthurian romance of the scribe-compiler Micheau Gonnot's *Arthuriad*.

- 340 BOWMAN, Marion, "The Holy Thorn Ceremony: Revival, Rivalry and Civil Religion in Glastonbury," *Folklore*, 117 (2006), 123–40, illus. Presidential Address given to The Folklore Society, March 2005.

Discusses how a calendar custom instituted in December 1929 to commemorate the myth of St Joseph of Arimathea bringing Christianity to Glastonbury and planting the Holy Thorn has "fitted into Glastonbury's complex and contested spiritual landscape" (p. 124), focusing on contemporary perceptions of the myth and changes in recent years.

- 341 BRANDSMA, Frank, "Mirror Characters," in *Courtly Arts and the Art of Courtliness*, pp. 275–82 (cf. *BBIAS*, LIX, 2007, 354).

Examination of scenes in the Prose *Lancelot* suggests deliberate narrative strategy in which witness characters "mirror the reaction the author hopes to invoke in his audience" (p. 275). Through such witnesses listeners envisage the action, and we, too, are enabled to approach the anxieties and joys experienced by medieval audiences.

- 342 BRAY, Dorothy Ann, "Further on White Red-Eared Cows in Fact and Fiction," *Peritia*, 19 (2005), 239–55.

White cows with red ears often appear in early Irish literature and folklore as signs of the fairy otherworld. Osborn Bergin suggested that there may be a historical basis for this folk motif. This paper takes up Bergin's suggestion and further examines white, red-eared cattle and their appearance in early Irish literature. (D.A.B.)

- 343 BREEZE, Andrew, "*Historia Brittonum* and Arthur's battle of *Tribruit*," *TrD&G*, 80 (2006), 53–58.

Surveys scholarship on the name and location of the battle, and proposes the strategically located Dreva, seven miles west-south-west of Peebles. Suggests desirable archaeological research projects to test the hypothesis, and points out the potential value of applying philological techniques to historic landscapes.

- 344 BREEZE, Andrew, "Three Celtic Toponyms: *Setantii*, *Blencathra*, and *Pen-y-Ghent*," *Northern History*, 43 (Leeds, 2006), 161–65.

The second section deals with the mountain Blencathra or Saddleback in Cumbria. Partially assimilated to *Arthur* in antiquarian topography, the name is instead here traced to a Welsh word *carthwr* for a working horse.

- 345 BRENNAN, Gillian, *Patriotism, Power and Print: National Consciousness in Tudor England*. Cambridge: James Clarke, 2003, 160 p.

Studies national consciousness, language and literature, exploring the nature of patriotism, the different modes of cultural expression it finds, and its use in political and religious propaganda. Notes (p. 16) John Dee's reference to King Arthur's conquests to plead for a strong navy for both defence and expansion, and (p. 32) the Duke of Norfolk quoting the wording on the seal of King Arthur's tomb in 1531. Gives examples of use of Arthur as patriotic propaganda, and points out that Spenser's expansionist patriotism, involving Brutus, Arthur, and Merlin, may not have been in tune with Elizabeth I's own concerns.

- 346 †BRUCE-MITFORD, Rupert, ed. Sheila RAVEN, *A Corpus of Late Celtic Hanging-Bowls: With an account of the Bowls found in Scandinavia, by Sheila Raven*. Oxford: Oxford Univ. Press, 2005, xxxvi + 514 p., illus.

Very full documentation including classification, distribution, use, and dating, followed by a catalogue of finds. "No one doubts that the great majority of the bowls are of Celtic manufacture, in spite of the fact that the vast majority have been found in Anglo-Saxon or Viking graves" (p. 3) – considers the questions posed in respect of historical contacts.

- 347 BRUCKNER, Matilda Tomaryn, and Glyn S. BURGESS, "Arthur in the Narrative Lay," in *The Arthur of the French*, pp. 186–214 (cf. *BBIAS*, LIX, 2007, 350).

Discusses Marie's problematic identity, date and patronage, and Arthur's presence in her collection, noting her bold venture with *Lanval*. Compares themes, story-patterns and mode of operation in the anonymous Lays, especially *Tyolet* and *Melion*, finding a positive depiction of Arthur. Finally, shows the *Lai du Cor* and *Lai du Cort Mantel* bringing humorous unity in failure to an Arthurian setting.

- 348 BRYAN, Elizabeth J., "Dialoguing Hands in MS Hatton 50: Reformation Readers of the Middle English Prose *Brut*," in *Readers and Writers of the Prose Brut*, pp. 131–87 (cf. *BBIAS*, LIX, 2007, 461).

The manuscript's margins are filled with commentary by sixteenth-century readers, largely annotating in the service of a Rome-free early British Christianity – though not always in agreement. There is interest in Joseph of Arimathea, Stonehenge, Merlin's prophecy, Arthur as Christian, and Londoners' loyalty to Arthur. An appendix prints annotations by two especially prolific hands.

- 349 BURGESS, Glyn S., "Women in the Works of Wace," in *Maistre Wace: A Celebration*, pp. 91–106 (cf. *BBIAS*, LIX, 2007, 351).

Pays special attention to descriptive vocabulary. Stresses that not only Ygerne and Guinevere have significant roles in the *Brut*, and shows how Wace expands on Geoffrey of Monmouth, adding terms used in romance and commenting on love relationships. An appendix (pp. 105–06) details women mentioned and their qualities.

- 350 BURGESS, Glyn S., and Karen PRATT, eds., *The Arthur of the French: The Arthurian Legend in Medieval French and Occitan Literature*. Cardiff: Univ. of Wales Press, 2006, xii + 637 p. Arthurian Literature in the Middle Ages, 4.

The latest in a series which aims to provide a comprehensive survey of medieval Arthurian literature. There is a Preface by series editor Ad PUTTER, and an Introduction (pp. 1–7) by Karen PRATT, who explains the volume's scope and intention. Fourteen chapters, by specialists in various branches of French and Occitan literature, are summarised individually within this Bibliography. Each chapter has notes and a reference list; there is also a general bibliography compiled by Glyn BURGESS, plus composite indexes.

- 351 BURGESS, Glyn S., and Judith WEISS, eds., *Maistre Wace: A Celebration*. St Helier: Société Jersiaise, 2006, viii + 197 p., illus.

Papers from the 2004 International Colloquium on Wace held in Jersey, covering Wace's five surviving works. Jean BLACKER, "Narrative Decisions and Revisions in the *Roman de Rou*," pp. 55–71, also refers to Wace's authorial persona in the *Brut*, with an appendix (pp. 63–71) giving examples from both works. Penny ELEY, "Speech and Writing in Wace's *Roman de Rou* and Jordan Fantosme's *Chronicle*," pp. 121–37, while including only one Tristanian parallel (p. 125n), has useful discussion of orality and literacy. Françoise LE SAUX, "Wace as Hagiographer," pp. 139–48, compares the hagiographical works with the *Brut* and *Rou* in terms both of authorial approach and of reception. Thirteen contributions in total (with composite index); see also items 326, 349, 381, 488, 524 in this Bibliography for papers with particular relevance to the *Brut*.

- 352 BURGWINKLE, Bill, "Queer Theory and the Middle Ages," *FS*, 60 (2006), 79–88.

An *état présent* which refers, briefly and *inter alia*, to Perceval in the Second Continuation, and in more detail to an unpublished paper by Zrinka Stahuljak on Chrétien's "droite voie," with particular reference to *Yvain*.

- 353 BURLINSON, Christopher, *Allegory, Space and the Material World in the Writings of Edmund Spenser*. Cambridge: D. S. Brewer, 2006, xvi + 256 p., illus. *Studies in Renaissance Literature*, 17.

Provides a reassessment of Spenserian allegory, in particular of Spenser's great epic poem, *The Faerie Queene*, by concentrating on his attention to the material, to objects, and to substances, and by placing this attention within an account of the poem's spatial aspects. Chapter 2 offers an analysis of the spatial aspects of romance and quest narrative, and discusses Spenser's attention to geographical and mythical (including Arthurian) spaces and places. Chapter 5 ("Fortifications and the Body") analyses use of the romance trope of the castle, and considers both the questions of hospitality and warfare that surround it, and also Spenser's awareness of the military practices of his day. (C.B.)

- 354 BUSBY, Keith, and Christopher KLEINHENZ, eds., *Courtly Arts and the Art of Courtliness: Selected Papers from*

the Eleventh Triennial Congress of the International Courtly Literature Society, University of Wisconsin-Madison, 29 July–4 August 2004. Cambridge: D. S. Brewer, 2006, xiv + 788 p.

Includes the four plenary lectures, one of which, C. Stephen JAEGER, "Book-Burning at Don Quixote's: Thoughts on the Educating Force of Courtly Romance" (pp. 3–28) notes *inter alia* Philippe de Mézières' particular objection to Lancelot (p. 7) and considers interpretations of chivalric literature – instrument of courtly education, juvenile foolishness, or passionate obsession? – finding ambivalence from Hartmann onwards and comparing modern scholarly views on the models offered in German Arthurian romance. The rest of the volume prints 44 papers, of which 23 are summarised *passim* within this Bibliography.

- 355 BUSBY, Keith, and Jane H. M. TAYLOR, "French Arthurian Literature," in *A History of Arthurian Scholarship*, pp. 95–121 (cf. *BBIAS*, LIX, 2007, 433).

Identifies landmarks and dominant topics in scholarship, from myth and folklore, through the rise of romance philology, to the concerns of modern textual study. Discusses the nature of early editing, phases of editorial activity, work on cyclicity and on specific texts, and recent attention to the inadequately studied late medieval romances.

- 356 CANNY, Nicholas, "The Intersections Between Irish and British Political Thought of the Early-Modern Centuries," in *British Political Thought in History, Literature and Theory, 1500–1800*, ed. David ARMITAGE. Cambridge: Cambridge Univ. Press, in association with the Folger Institute, Washington, DC, 2006, pp. 67–88.

Adds an Irish perspective to the Anglo-Scottish focus of Kidd (see item 427), noting that Geoffrey of Monmouth had alluded to Arthur's British dominion over Ireland, an assertion pertinent to the work of Edmund Spenser and refuted by Geoffrey Keating.

- 357 CHEREWATUK, Karen, *Marriage, Adultery and Inheritance in Malory's Morte Darthur*. Cambridge: D. S. Brewer, 2006, xxii + 149 p. *Arthurian Studies*, 67.

Marriage in the Middle Ages was both a private companionate relationship and a public social institution, the means whereby heirs were produced and political rule transferred. This study examines Malory's concepts of marriage and 'adulterous' relationships. Key points addressed are the gentry's pragmatic view of marriage; political problems arising from the queen's infertility; and the repercussions of Launcelot's adultery in the tragedies of two marriageable daughters, Elaine of Astolat and Elaine of Corbin. The author considers the myth of benevolent paternity by which men, whether legitimate or bastard, were united at the Round Table and concludes by focusing on dynastic dysfunction in three generations of Pendragon men: Uther, Arthur and Mordred. (K.C.)

- 358 CLARKE, Catherine A. M., *Literary Landscapes and the Idea of England, 700–1400*. Cambridge: D. S. Brewer, 2006, xi + 160 p.

Explores literary representations of ideal landscapes and the production of English identity across Latin and vernacular texts, looking in particular at pastoral and *locus amoenus* traditions in Medieval English literature, and the early mythologisation of English landscape, space and identity through pastoral topoi. Considers Bede's description of Britain, comparing Gildas' image of a once innocent and delightful island before its ruin, and landscape in the context of Glastonbury as both Avalon and New Jerusalem. Also finds that *Lazamon* – using Arthur as mouthpiece – and Robert of Gloucester reveal some discomfort in the relationships between author, history and the island landscape.

- 359 CLASON, Christopher R., "A Good Tale, and Reading It Well: Truth, Fiction and a Future Critical Perspective on Gottfried's *Tristan*," in *Courtly Arts and the Art of Courtliness*, pp. 309–20 (cf. *BBIAS*, LIX, 2007, 354).

Explores the role of language in the "tension between truth and illusion" (p. 309), showing how Gottfried engages the reader and how his characters in the precarious three-way relationship "read" the signs around them. Gottfried's handling of observation and narration enables discovery of a hitherto elusive unity.

- 360 CLASSEN, Albrecht, "German Arthurian Literature," in *A History of Arthurian Scholarship*, pp. 122–39 (cf. *BBIAS*, LIX, 2007, 433).

Shows that study was under way before 1800, and traces the idealising influence of the German Romantics, the early sophistication of German philology, and the editorial foundation work of Karl Lachmann and the brothers Grimm. Explores how the changing perspectives of each generation offer new approaches, contexts and theories.

- 361 COLEMAN, Joyce, "Fooling with Language: Sir Dinadan in Malory's *Morte Darthur*," *AL*, 23 (2006), 30–45.

Questions the "alleged innocuousness" of Dinadan's "comic counter-ideology" (p. 30), showing how he undermines Arthurian chivalry's linguistic ethos from within. Examines use of the word "fool" as Dagonet's clowning gives way to Dinadan's more disturbing disruption. Finds that Malory's source adaptation reflects the seriousness for him of the Arthurian world.

- 362 CONNOLLY, Martin, "Promise-postponement Device in *The Awntyrs off Arthure*: A Possible Narrative Model," *AL*, 23 (2006), 95–108.

The *Trentals of St Gregory* is a recognised likely source of the *Awntyrs*' first episode, but the lesser-known B version contains a promise-postponement device suggesting an overall, cohesive, structural analogue, in which "secular concerns . . . threaten to occlude the moral imperatives" (p. 102). The narrative model pre-dates the *Awntyrs*.

- 363 CONTRERAS MARTÍN, Antonio, "El copista B del 'Lanzarote' español (BNM MS 9611)," in *Manuscript, Texts, and Transmission from Isidore to the Enlightenment: Papers from the Bristol Colloquium on Hispanic Texts and Manuscripts*, ed. David HOOK. Bristol: HiPLAM, University of Bristol, 2006, pp. 67–83.

In this study interest is focused, first, on analysis of how Scribe B worked (literary terminology, chronology, Arthurian geography and weaponry); and, second, on interpretation of how the tale of Trahán el Alegre was translated. (A.C.M.)

- 364 CONTRERAS MARTÍN, Antonio, "En torno a los folios finales del 'Lanzarote del Lago' (BNM ms. 9611)," in *Proceedings of the Thirteenth Colloquium*, ed. Jane WHETNALL and Alan DEYERMOND. London: Department

of Hispanic Studies, Queen Mary, University of London, 2006, pp. 111–18. PMHRS, 51.

This work studies the last folios of the ‘*Lanzarote del Lago*’ (BNM ms. 9611, fols. 349v–352v), in which the tales of Lanzarote del Lago, the protagonist, and Tristán de Leonís are linked. The purpose of the study is, first, to analyze how the episodes were elaborated, and, second, to observe how cyclic intertextuality (Vulgate, Post-Vulgate and prose *Tristan*) is used. (A.C.M.)

- 365 COOPER, John Xiros, *The Cambridge Introduction to T. S. Eliot*. Cambridge: Cambridge Univ. Press, 2006, 142 p. Cambridge Introductions to Literature.

Discusses Eliot’s adaptations from Jessie Weston: the idea of the wounded king and its effect on the land’s fruitfulness; transformation of ancient ritual into a deeply entrenched Western narrative figured in the Grail quest (pp. 64–65), and (p. 69), Weston’s suggestion that the subsequent narrative is powerfully sexual. Adds to existing Eliot scholarship by linking the idea of infirmity, the wound, to Julia Kristeva’s notion of the “abject.” (J.X.C.)

- 366 CORFIS, Ivy A., “The Representation of Illness in the Hispanic Chivalric Romance,” in *Courtly Arts and the Art of Courtliness*, pp. 331–47 (cf. *BBIAS*, LIX, 2007, 354).

Illness can be seen as divine punishment or test, or as clinical. Three examples are examined, from *Lançarote de Lago*, *Oliveros de Castilla*, and *Palmerín de Olivia*, with similar descriptions but divergence of function. The *Lançarote* example deals with God’s vengeance on the False Guinevere and her accomplice Berthelais.

- 367 CREAMER, Paul, “The Scope and Importance of the Color Palettes Used by the *Conte du Graal* Miniaturists,” in *Courtly Arts and the Art of Courtliness*, pp. 349–64 (cf. *BBIAS*, LIX, 2007, 354).

Tests whether palettes were standard, personal, or a combination, by examining the five illustrated manuscripts of Chrétien’s *Conte du Graal*. Finds a set of basic colours, plus evidence for an emerging professional standard during commercial development in Paris. Also investigates how paints might have been obtained and stored, and the range of colours extended.

- 368 CROFTS, Thomas H., *Malory's Contemporary Audience: The Social Reading of Romance in Late Medieval England*. Cambridge: D. S. Brewer, 2006, xiv + 172 p., illus. *Arthurian Studies*, 66.

This study constitutes Malory's audience not only as readers of his *Morte Darthur*, but also as Malory's own fellow-readers in fifteenth-century England. Readers of history and chronicle, English and French romance, poetry and prose, they are also first-generation consumers of printed books in England. In all these forms, literature and its consumption were subject to specific historical contingencies, which the present study identifies in successive chapters as 1) Malory's own authorship, 2) the introduction of printing, 3) scribal performance and exemplarity as a high-literary mode, 4) the political convulsions of the Wars of the Roses, and 5) the specific 'architecture' of Malory's prose narrative. (T.H.C.)

- 369 DALRYMPLE, Roger, "English Arthurian Literature," in *A History of Arthurian Scholarship*, pp. 140–57 (cf. *BBIAS*, LIX, 2007, 433).

Identifies dominant phases of scholarship, and the individuals and works associated with each, including Sir Frederick Madden's pioneering work and the debate initiated by Vinaver's 1947 Malory. While source study and author identity are ongoing concerns, there is increasing critical emphasis on formal and technical properties, and class and gender concerns.

- 370 DATTA, Evelyne, "Le lai du *Laüstic*: espace poétique où forme et fond fusionnent," in *Courtly Arts and the Art of Courtliness*, pp. 365–71 (cf. *BBIAS*, LIX, 2007, 354).

Marie treats the *mal mariée* theme through an effective technique reducing a real-world setting from regional to personal space with an opening onto the world. Time, however, limits access, and ultimately intimate space is represented by the lover closing the reliquary on the precious nightingale, and Marie closing her *lai* on the enclosed story.

- 371 DAVIS, Paul, "After the Fire: Chaucer and Urban Poetics 1666–1743," in *Chaucer and the City*, ed. Ardis BUTTERFIELD. Cambridge: D. S. Brewer, 2006, pp. 177–92. *Chaucer Studies*, 37.

Includes John Dryden's "translation" of the *Wife of Bath's Tale*, one of his *Fables Ancient and Modern* (1700). He did not include the *Prologue* – of which Alexander Pope produced a version published in 1713.

- 372 DENTITH, Simon, *Epic and Empire in Nineteenth-Century Britain*. Cambridge: Cambridge Univ. Press, 2006, vii + 245 p. Cambridge Studies in Nineteenth-century Literature and Culture, 52.

Chapter 4, "The Matter of Britain and the Search for a National Epic" (pp. 64–83, notes pp. 223–24), records opposition to the Arthurian chivalric world from Elizabeth Barrett Browning and J. M. Ludlow (for very different reasons). In Britain, writers searching for "a candidate for national epic" (p. 67) could draw on Celtic or Germanic material; S.D. reviews what was at stake in making the choice and contrasts the use made of available material by Tennyson (*Idylls of the King*) and William Morris (*Sigurd the Volsung*), revealing contrasting aesthetics and discussing the poets' own intentions. Elsewhere, p. 240 notes T. E. Lawrence's use of Malory.

- 373 DESMET, Christy, "Afterlives of the Prose *Brut* in Early Modern Chronicle and Literature," in *Readers and Writers of the Prose Brut*, pp. 227–46 (cf. *BBIAS*, LIX, 2007, 461).

Explores the afterlife of the *Brut* in print and manuscript from Caxton and Hardyng to Shakespeare and Thomas Heywood, with special attention to the chronicle's doubled prologue of Brutus and Albina and the particular problems it created for Elizabethan literature. Shows how Spenser's Arthur resolves contradictions in the interests of people and nation.

- 374 DRAPER, Simon, *Landscape, Settlement and Society in Roman and Early Medieval Wiltshire*. Oxford: Archaeopress, 2006, viii + 167 p. British Archaeological Reports, British Series, 419.

A wide-ranging study, stressing the importance of place names, that includes discussion of archaeological problems concerning the end of Roman Britain. A chapter on "Britons and Saxons c. 450–700" (pp. 36–55) comments on Badon and Gildas, and finds evidence pointing to the survival of British cultural identity until at least c. 700, in a context of "social dynamism . . . bilingualism and acculturation" (p. 55).

- 375 DRUKKER, Tamar, "I Read Therefore I Write: Readers' Marginalia in Some *Brut* Manuscripts," in *Readers and Writers of the Prose Brut*, pp. 97–130 (cf. *BBIAS*, LIX, 2007, 461).

Discusses marginalia in fifteenth-century *Brut* manuscripts, describing the most common and highlighting the more unusual. Few challenge the text, though information from elsewhere can form part of critical reaction. References *passim* to Arthur and Merlin, including one detailed annotation of prophecy. An appendix tabulates marginalia in manuscripts BL Add. 12030 and CUL Ee.4.32.

- 376 DUNNING, R. W., ed., *A History of the County of Somerset. Volume IX: Glastonbury and Street*. Woodbridge: Boydell & Brewer, for the Institute of Historical Research, 2006, xvi + 241 p., illus. The Victoria History of the Counties of England.

R.W.D.'s introduction "Glastonbury Twelve Hides Hundred" (pp. 1–5) is followed by his "Glastonbury" (pp. 6–58), covering abbey, town and parish, from place names and boundaries through royal and saintly connections (with brief references to Arthur and to Joseph of Arimathea), to pageantry and festivals, medieval and modern (with Robin Hood raising money for church funds in 1500–01!). Other parish histories by various contributors complete the volume, with M. C. SIRAUT, "Meare" (pp. 120–42) and "Street" (pp. 165–98), noting respectively armorial decorations attributed to Arthur and to Joseph of Arimathea, and a chapel dedicated to St Gildas recorded in 1278.

- 377 ECHARD, Siân, "Latin Arthurian Literature," in *A History of Arthurian Scholarship*, pp. 62–76 (cf. *BBIAS*, LIX, 2007, 433).

Stresses Geoffrey of Monmouth's centrality and the importance of new political readings of his work, alongside a welcome recent growth in discussion of other, once neglected, Latin Arthurian writing. Shows how approaches have been part of "larger disciplinary debates" (p. 66), and reminds Arthurians that texts and translations are now accessible.

- 378 ENRIGHT, Michael J., *The Sutton Hoo sceptre and the roots of Celtic kingship theory*. Dublin and Portland, OR: Four Courts Press, 2006, 387 p., illus.

Seeks “to demonstrate that the Sutton Hoo sceptre represents a Celtic rather than a Germanic cultural perception” and to “ground this interpretation through an analysis of the iconography of the sceptre that elucidates the kingship theory that it actually expresses” (p. 9). Discussion of the long tradition from the Iron Age Pfalzfeld pillar to the sceptre produced around AD 600 draws on a wide range of material, including the Welsh tales of Branwen, Taliesin, and *Culhwch and Olwen*.

- 379 ES, Bart van, ed., *A Critical Companion to Spenser Studies*. Basingstoke and New York: Palgrave Macmillan, 2006, xiv + 311 p.

Thirteen chapters, with discussion *passim* of *The Faerie Queene*: see especially Anne Lake PRESCOTT, “Sources,” pp. 98–115; David Lee MILLER, “*The Faerie Queene* (1590),” pp. 139–65; Theresa KRIER, “*The Faerie Queene* (1596),” pp. 188–209. Substantial bibliography.

- 380 EVANS, Dai Morgan, FSA, “‘King Arthur’ and Cadbury Castle, Somerset,” *AJ*, 86 (2006), 227–53.

Identifies factors that might have contributed to John Leland’s identification of Cadbury Castle as Camelot, demonstrates the reliance on Leland of later writers, but finds a new dimension suggested by the Hereford *Mappa Mundi*. Suggests that archaeological interpretation requires a clearer understanding of the Tudor and Stuart picture. (D.M.E.)

- 381 EVERARD, Judith, “Wace, The Historical Background: Jersey in the Twelfth Century,” in *Maistre Wace: A Celebration*, pp. 1–15 (cf. *BBIAS*, LIX, 2007, 351).

Considers Jersey, Caen, and Paris in Wace’s day, together with autobiographical information he provides, finding that his life and work in the first two locations were “part of a single social network” (p. 15). Discusses Kay’s association with Caen or Chinon in differing adaptations of Geoffrey of Monmouth, and Wace’s clarification.

- 382 FIELD, P. J. C., “Malory’s Forty Knights,” *AL*, 23 (2006), 18–29.

Malory’s “Rebellion of the Kings” episode includes a list of 21 names but implies the presence of 40 knights. P.J.C.F. argues that although the

names come from Malory's Post-Vulgate source, the idea of 40 knights comes from passages in one of his minor sources, the equivalent Vulgate romance. (P.J.C.F.)

- 383 FIELDS, Nic, illus. Donato SPEDALIERE, *Rome's Saxon Shore: Coastal Defences of Roman Britain AD 250–500*. Oxford: Osprey Publishing, 2006, 64 p. Fortress series, 56.

Includes a comparison of Gildas with other source material to arrive at a conjectural view of fifth-century events.

- 384 FINAN, Thomas, *A Nation in Medieval Ireland? Perspectives on Gaelic National Identity in the Middle Ages*. Oxford: Archaeopress, 2004, vii + 125 p. British Archaeological Reports, British Series, 367.

Chapter 2, "Bardic Poetry and National Identity" (pp. 10–36) includes discussion of the idea of a prophesied deliverer, and compares examples from Welsh tradition.

- 385 FOURACRE, Paul, ed., *The New Cambridge Medieval History*. Vol. I, c. 500–c. 700. Cambridge: Cambridge Univ. Press, 2005, xviii + 979 p., illus.

Some contributions set the British experience in a wider context, e.g. Guy HALSALL, "The Barbarian invasions" (pp. 35–55), and "The sources and their interpretations" (pp. 56–90), the latter stressing the amount of information, both literary and archaeological, that is now available. More focused on events in the British Isles are: Wendy DAVIES, "The Celtic kingdoms" (pp. 232–62), on Ireland, Pictland and North Britain, Wales, Cornwall, and Brittany, with maps; Helena HAMEROW, "The earliest Anglo-Saxon kingdoms" (pp. 263–88), discussing the ongoing re-evaluation of archaeological evidence for sixth-century England; Stéphane LEBECQ, "The Northern Seas (fifth to eighth centuries)" (pp. 639–59), looking at the legacy of late Antiquity and the sixth-century situation before discussing the subsequent emergence of a new maritime economy. The volume's extensive coverage also includes kingship, Christianity, and art.

- 386 FOX-FRIEDMAN, Jeanne, "Modern Arthurian Art," in *A History of Arthurian Scholarship*, pp. 220–32 (cf. *BBIAS*, LIX, 2007, 433).

Examines the scholarship devoted to modern Arthuriana in art. Surveying art in various media created from the late eighteenth century to the present, underscores the unique contributions of art historians to a field that previously has been dominated by literary researchers. (J.F-F.)

- 387 FREDEMAN, William, E., ed., completed by Roger C. LEWIS, Jane COWAN, Roger W. PEATTIE, Allan LIFE, and Page LIFE, *The Correspondence of Dante Gabriel Rossetti, 6. The Last Decade, 1873–1882: Kelmscott to Birchington. Vol. I, 1873–1874*. Cambridge: D. S. Brewer, with The Modern Humanities Research Association, 2006, xl + 645 p., illus.

Two short items testify to Dante Gabriel Rossetti's continuing interest in Arthurian subject matter. Both are letters to purchasers of his paintings: to James Leathart (December 7, 1873, pp. 345–46), with a P.S. concerning *Sir Galahad at the Ruined Chapel*; and to George Rae (December 2, 1874, pp. 564–65), saying that the painting *The Damsel of the Sanc Grael* was being sent by "Passenger Train." Both letters refer to suggested changes or improvements to the pictures. (Also notable is an 1874 letter (pp. 429–30) to Ford Madox Brown expressing strong views about Swinburne, "the crowning nuisance of the whole world.")

- 388 FREEBORN, Dennis, *From Old English to Standard English: A Course Book in Language Variation across Time*. Third edition. Basingstoke and New York: Palgrave Macmillan, 2006, xxiii + 446 p., illus.

Fully revised and enlarged third edition (previously published in 1992 with second edition in 1998), with extracts in facsimile. Draws on a wide range of texts, including Lazamon, *Sir Gawain and the Green Knight*, and Malory.

- 389 FRODSHAM, Paul, and Colm O'BRIEN, eds., *Yeavingring: People, Power and Place*. Stroud: Tempus, 2005, 254 p., illus.

A study of the site from prehistory through British hillfort and *Ad Gefrin*, Anglian palace. (The location is adjacent to the river Glen, which has been associated with the Arthurian battle-list of the *Historia*

Brittonum.) Seventeen contributions, opening with Paul FRODSHAM, “‘The stronghold of its own native past’: Some thoughts on the past in the past at Yeavinger” (pp. 13–64), which includes local lore and interpretation of the hillfort.

- 390 FULTON, Helen, “Owain Glyn Dŵr and the Uses of Prophecy,” *StC*, 39 (2006 for 2005), 105–21.

Argues that modern assumptions that Arthurian prophecy drove Glyn Dŵr arise mainly from Elizabethan prejudices about Wales as home of prophecy. Surveys medieval chronicles of his rebellion, arguing that Merlinian prophecy was a language of political power from which English writers excluded Owain, whose own prophetic sources were more probably Welsh than Galfridian. (H.F.)

- 391 GAUNT, Simon, *Martyrs to Love: Love and Death in Medieval French and Occitan Courtly Literature*. Oxford: Oxford Univ. Press, 2006, ix + 234 p.

Chapter 4 is on verse and prose texts about Tristan and Lancelot (Thomas, Beroul, the *Lancelot en prose* and *Le Tristan en prose*). Chapter 5 includes discussion of Marie de France’s *Eliduc*, *La Mort le roi Artu*, and *Le Tristan en prose*. Chapter 6 includes a section on Galehaut in the *Lancelot en prose*. (S.G.)

- 392 GAUNT, Simon, and Ruth HARVEY, “The Arthurian Tradition in Occitan Literature,” in *The Arthur of the French*, pp. 528–45 (cf. *BBIAS*, LIX, 2007, 350).

Identifies early allusions to Arthurian and Tristanian legend, and tabulates references in troubadour and *trouvère* lyric, discussing the level of authorial and audience knowledge reflected. In the narrative tradition, notes a fragmentary *Merlin* and other references, and deals in detail with *Jaufre*, its problematic dating and humorous yet critical reading of romance, suggesting a reflection of cultural north-south antipathy.

- 393 GOODMAN, Anthony, “The British Isles Imagined,” in *The Fifteenth Century, 6: Identity and Insurgency in the late Middle Ages*, ed. Linda CLARK. Woodbridge: Boydell Press, 2006, pp. 2–31.

References to Arthur *passim*, including a Spanish account of Arthur's abolition of a cruel Scottish law (pp. 3–4), belief in Arthur's survival, and the ambivalent attitude to Arthur in Scotland (pp. 7–8).

- 394 GOSSEGE, Robert, "Thomas Love Peacock's *The Misfortunes of Elphin* and the Romantic Arthur," *AL*, 23 (2006), 157–76.

Contrasts debasement of the Arthurian legend in pre-Tennysonian England with approaches in Wales, Cornwall and Scotland, exploring the relationship of Peacock's work to the colonial process of which it became a critique. *Elphin* shows knowledge of Welsh and of Welsh scholarship, while selective use of material enables both idealism and satire.

- 395 GRAND, Tony, "A Time of Gifts? Jean de Nesle, William A. Nitze and the *Perlesvaus*," *AL*, 23 (2006), 130–56.

Dating of *Perlesvaus* is frequently linked to the Brussels manuscript colophon recording donation by the "lord of Cambrein" to the "lord of Neele." Neither the latter's biography, nor the historical situation of Cambrein, supports the narrow date-range previously suggested: the way is clear for a new, literary, reassessment of *Perlesvaus*'s place.

- 396 GRIMBERT, Joan Tasker, and Norris J. LACY, "Arthur in Modern French Fiction and Film," in *The Arthur of the French*, pp. 546–70 (cf. *BBIAS*, LIX, 2007, 350).

Traces the gradual growth of scholarly interest following post-medieval eclipse. Divides discussion of modern French fiction and film into Arthurian, in which allusive images and symbols, from multinational sources, have often been used in a philosophical context, and Tristanian, dealing with the influential nineteenth-century figures of Francisque Michel, Joseph Bédier, and Richard Wagner, and showing the creativity and variety of subsequent reworkings.

- 397 GUNN, Steven, and Antheun JANSE, eds., *The Court as a Stage: England and the Low Countries in the Later Middle Ages*. Woodbridge: Boydell Press, 2006, x + 206 p.

Steven GUNN, "The Court of Henry VII," pp. 132–44, briefly refers (p. 142) to Arthurian imagery in the marriage pageants for Katherine of

Aragon and Prince Arthur, and questions whether the pageants really achieved their intended communicative function. Antheun JANSE, "Tournaments and Spectators: The Shrovetide Tournament at The Hague, 1391," pp. 39–52, though dealing with an account that records little detail of ceremonial, notes that Round Tables are known to have been organised in fourteenth-century Holland. D. A. L. MORGAN, "Memoirs and the Self-Consciousness of the Court: The Birth of a Genre," pp. 118–31 notes (p. 122) an incident in 1457, recorded by the Burgundian chronicler George Chastelain, in which Duke Philip the Good, lost in the forest, was tracked down and jokingly reproached by his chamberlain Philippe Pot with emulating King Arthur or Lancelot.

- 398 HADFIELD, Andrew, "Treason and Rebellion," in *A Concise Companion to English Renaissance Literature*, ed. Donna HAMILTON. Oxford and Malden, MA: Blackwell, 2006, pp. 180–99. Blackwell Concise Companions to Literature and Culture.

Pp. 188–92 deal with allusions to Mary Queen of Scots in Book V of Spenser's *Faerie Queene*, and with the violence of its hero Artegall.

- 399 HALL, M. A., "Of holy men and heroes: the cult of saints in medieval Perthshire," *The Innes Review*, 56 (Glasgow, 2005), 60–88, illus.

Includes a section, "Meikle, King Arthur and the cult of heroes" (pp. 81–85), discussing Vanora (Guinevere) in Scottish tradition, and Arthur "at a nexus of beliefs about the saints and heroes and the relics of both" (p. 84).

- 400 HALLIDAY, Sam, "History, 'Civilization' and A Connecticut Yankee in King Arthur's Court," in *A Companion to Mark Twain*, ed. Peter MESSENT and Louis BUDD. Oxford and Malden, MA: Blackwell, 2006, pp. 416–30. Blackwell Companions to Literature and Culture.

Re-examines some of the reasons for the contradictory, subversive outcomes of Twain's exercise in measuring his own late nineteenth century against his imagined Arthurian period. Seeks to show the intricacy of the novel's engagement with history by reading Twain's book alongside other works that share many of its key concerns. (S.H.)

- 401 HAMANN, Brigitte, *Winifred Wagner: A Life at the Heart of Hitler's Bayreuth*. Trans. from German by Alan J. BUNCE. London: Granta Books, 2005 (hardback), 2006 (paperback), x + 582 p., illus.

First published as *Winifred Wagner oder Hitlers Bayreuth*. München: Piper Verlag, 2002. Biography of an English-born (1897) orphan who became Richard Wagner's daughter-in-law. References *passim* to productions of *Tristan and Isolde* and, in particular, of *Parsifal*; see Chapter 9, "Confusion around *Parsifal* (1934–5)" (pp. 213–50, notes pp. 528–32).

- 402 HANKS, D. Thomas, Jr, "William Caxton, Wynkyn de Worde and the Editing of Malory's *Morte Darthur*," *AL*, 23 (2006), 46–67, illus.

Demonstrates from the Winchester manuscript the skill and effectiveness of Malory's style and presentation within the manuscript conventions of his time. Shows from Caxton and from Wynkyn de Worde's 1529 edition how Malory's mastery can be obscured by the "imposition of syntactic punctuation upon his writing"(p. 65).

- 403 HARTY, Kevin J., "Cinema Arthuriana," in *A History of Arthurian Scholarship*, pp. 252–60 (cf. *BBIAS*, LIX, 2007, 433).

Charts the history of scholarly examinations of film versions of the Arthurian legend, beginning in North Africa after the Second World War and continuing to the present, by an increasing number of scholars in North America and Europe. (K.J.H.)

- 404 HARVEY, P. D. A., ed., *The Hereford World Map: Medieval World Maps and Their Context*. London. The British Library, 2006, xxii + 434 pp., illus.

Two contributions refer to topics of interest to Arthurians: Peter BARBER, "Medieval maps of the world" (pp. 1–44, illus.), finds that the Anglo-Saxon or Cottonian world map, c. 1025 (discussed pp. 4–8), has in the British depiction an emphasis on Cornwall that may reflect an earlier period when Britons halted the Saxon advance. Jeanne FOX-FRIEDMAN, "Vision of the world: Romanesque art of northern Italy and the Hereford mappamundi" (pp. 137–51, illus.), deals with monstrous figures at the margins of both maps and architecture, revealing a far

wider iconographic programme at Modena Cathedral than the well-known Arthurian sculpture (itself placed in a Crusading context).

- 405 HAYCOCK, Marged, *Taliesin a Brwydr Y Coed: Darlith Goffa J. E. Caerwyn a Gwen Williams*. Aberystwyth: Canolfan Uwchefrydiau Cymreig a Cheltaidd Prifysgol Cymru, 2006, 36 p. J. E. Caerwyn and Gwen Williams Memorial Lecture Series.

Discusses a number of aspects of this "Taliesin" poem, including its links with the learned tradition in Wales and on the continent, a number of onomastic features that link it with, among other texts, *Culhwch ac Olwen*, and provides a Modern Welsh interlinear translation. (W.J.M.)

- 406 HEDEMAN, Anne D., "Gothic Manuscript Illustration: The Case of France," in *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, ed. Conrad RUDOLPH. Oxford and Malden, MA: Blackwell, 2006, pp. 421–42, illus. Blackwell Companions to Art History, 2.

Includes discussion of the significance of recent work on the manuscripts of Chrétien de Troyes, and indicates the areas for further research which are now presented.

- 407 HENIG, Martin, "Roman Art and the Culture of South-East Wales," in *Cardiff: Architecture and Archaeology in the Medieval Diocese of Llandaff*, ed. John R. KENYON and Diane M. WILLIAMS. Leeds: Maney Publishing, 2006, pp. 1–14, illus.. The British Archaeological Association Conference Transactions, 29.

M.H. deals with sculpture, painting, and mosaic, with special reference to Caerleon and Caerwent, which flourished when the former declined. The site evolved from secular to monastic; the walls remained to symbolise *Romanitas*: Rather than cultural disintegration, a "post-Roman, Christian, Latin culture" (p. 12) is traceable either side of the Severn estuary.

- 408 HENSON, Don, *The Origins of the Anglo-Saxons*. Hockwold-cum-Witton, Norfolk: Anglo-Saxon Books, 2006, 295 p.

Deals with ethnicity, migration and conquest, myth and legend, language, religion, politics and material culture. Several appendices, dealing with topics including early kingdoms, chronology, literary sources, and archaeology. Appendix 7, "Arthur," pp. 227–32, quotes and comments on the principal early source material, giving the original text and an English translation. References in text, bibliography and index.

- 409 HODGES, Richard, *Goodbye to the Vikings? Re-reading Early Medieval Archaeology*. London: Duckworth, 2006, xii + 212 p., illus.

Chapter 3, "King Arthur's Britain and the end of the western Roman empire" (pp. 28–38), summarises excavation work at Tintagel (in particular), Cadbury-Camelot, and Bantham Sands near Totnes, considers cultural identities and tribal structure – suggesting a Saxon advance westwards into Somerset as early as the mid-sixth century – and explores how economic tensions within the Byzantine commonwealth affected the rulers of Arthurian Britain and the developing Anglo-Saxon society.

- 410 HOLLADAY, Joan A, "Fourteenth-century French queens as collectors and readers of books: Jeanne d'Evreux and her contemporaries," *JMH*, 32 (2006), 69–100, illus.

Finds evidence for ownership of religious books and romances within Jeanne d'Evreux's circle of friends, family and contemporaries. The books of Mahaut d'Artois (d. 1328), mother of a sister-in-law of Jeanne's, included *Perceval*, three or four copies of *Tristan*, and two of the *Brut*. In a later generation, a *Lancelot* and related material is noted among the books of Jeanne de Bourbon.

- 411 HOPPER, Sarah, *Mothers, Mystics and Merrymakers: Medieval Women Pilgrims*. Stroud: Sutton, 2006, xvii + 206 p., illus.

The historical survey contains references *passim* to Chaucer's literary women pilgrims. Chapter 5, "Chaucer's Leading Ladies – The Wife of Bath and the Prioress" (pp. 57–68), considers the Wife as "fictional antithesis" (p. 57) of real-life pilgrims. Used by Chaucer as Devil's advocate, she subverts ideas of male and female roles. The Prioress also presents "something of a conundrum" (p. 62).

- 412 HOWE, Nicholas, "Anglo-Saxon England and the postcolonial void," in *Postcolonial Approaches to the European Middle Ages: Translating Cultures*, ed. Ananya Jahanara KABIR and Deanne WILLIAMS. Cambridge: Cambridge Univ. Press, 2005, pp. 25–47. *Cambridge Studies in Medieval Literature*, 54.

Discusses the effect of visible signs of Roman occupation on Gildas, Bede, and Anglo-Saxon poetry.

- 413 HOWEY, Ann F., and Stephen R. REIMER, *A Bibliography of Modern Arthuriana (1500–2000)*. Cambridge: D. S. Brewer, 2006, xxix + 774 p.

An annotated bibliography covering fictional representations in English of Arthur and his court from 1500 to 2000, with sections on: Literature; Comic Books and Graphic Novels; Film, Television and Radio; Music; Games; Fine Art and Graphic Design. The introduction includes a bibliography of sources used in compiling the work. There is a general index and an index of Arthurian Characters and Themes.

- 414 HUNT, Tony, "Editing Arthuriana," in *A History of Arthurian Scholarship*, pp. 37–48 (cf. *BBIAS*, LIX, 2007, 433).

Discusses the debt to early German scholars, the multinational nature of early editing of Chrétien, and the special problems presented by the prose cycles and by single manuscripts. Explains the development of schools of editorial principle, and explores the current international situation, noting the role of computer-assisted editing.

- 415 HUNT, Tony, and Geoffrey BROMILEY, "The Tristan Legend in Old French Verse," in *The Arthur of the French*, pp. 112–34 (cf. *BBIAS*, LIX, 2007, 350).

Explains theories of source and survival, and problems of authorship and fragmentary manuscripts. Compares Beroul's concern with interpretation of signs and external conflict with Thomas's examination of the inner life. Finds familiar themes and new details in the episodic verse accounts: the Bern and Oxford *Folie* texts, Marie's *Chevrefoil*, *Tristan Rossignol* within the *Donnei des amants*, and *Tristan Menestrel* within Gerbert de Montreuil's *Perceval* Continuation.

- 416 INNES, Matthew, "Land, Freedom and the Making of the Medieval West," *Transactions of the Royal Historical Society*, Sixth series, 16 (Cambridge, 2006), 39–74.

Looks at how barbarian warbands acquired property rights in former Roman provinces, and at the emergence of ethnic identity as political marker. Focuses on the western Mediterranean, but of general interest for the post-Roman West.

- 417 JACOBI, Carol, *William Holman Hunt: Painter, Painting, Paint*. Manchester and New York: Manchester Univ. Press, 2006, xv + 287 p., illus.

Chapter 7, "Design: icon and symbol" (pp. 161–99) includes discussion and illustration of different versions of the artist's *The Lady of Shalott* (pp. 174–79).

- 418 JEFFERS, Jennifer M., *Britain Colonized: Hollywood's Appropriation of British Literature*. Basingstoke and New York: Palgrave Macmillan, 2006, 282 p., illus.

Contains a chapter on the film adaptation of A. S. Byatt's *Possession* which shows how American filmmakers use "high concept" images from the Arthurian legend-inspired paintings by the Victorian Pre-Raphaelites; the adaptation appropriates for American ends not only Byatt's Britain, but British Victorian art and British medieval history and myth. (J.M.J.)

- 419 JOHNS-PUTRA, Adeline, *The History of the Epic*. Basingstoke and New York: Palgrave Macmillan, 2006, viii + 259 p. Palgrave Histories of Literature.

The Renaissance battle between epic and romance results in "the allegorising of the epic form" (p. 7), as conventions and elements ultimately of pagan and Christian origin are accommodated. The principal discussion of how this is achieved in *The Faerie Queene* is on pp. 68–72, but there are references to Spenser's work *passim*. Tennyson's *Idylls* are discussed (pp. 151–54) as work in the epic tradition in an age that increasingly questioned heroism, foreshadowing the fragmented viewpoint of the twentieth century.

- 420 KALINKE, Marianne E., "The Genesis of Fiction in the North," in *The Fantastic in Old Norse / Icelandic*

Literature: Sagas and the British Isles. Preprint Papers of The Thirteenth International Saga Conference, Durham and York 6th–12th August, 2006, ed. John MCKINNELL, David ASHURST, and Donata KIRK. Durham: Centre for Medieval and Renaissance Studies, 2 vols., 2006, Vol. I, pp. 464–78.

Both indigenous and translated Icelandic literature attests that fiction arose from historiography. This can be seen in one Norse redaction of Geoffrey of Monmouth's *Historia regum Britanniae*, in the transmission of Bede's account of the legend of Oswald of Northumbria in Iceland, and in the development of the legend of Hrolf kraki from Latin and Icelandic historiographical sources. (M.E.K.)

- 421 KALINKE, Marianne E., "Scandinavian Arthurian Literature," in *A History of Arthurian Scholarship*, pp. 169–78 (cf. *BBIAS*, LIX, 2007, 433).

Scholarship on Scandinavian Arthurian literature began in the mid-nineteenth century, with editors publishing important supporting essays. Since the literature consists mostly of thirteenth-century translations from French, twentieth-century scholarship has focused principally on comparative studies of the translations and their sources, and the motivation for their introduction to the North. (M.E.K.)

- 422 KELLY, Douglas, "Chrétien de Troyes," in *The Arthur of the French*, pp. 135–85 (cf. *BBIAS*, LIX, 2007, 350).

Discusses Chrétien's elusive identity, his output, originality and influence. Briefly summarises each of his Arthurian romances, identifying its compositional features and the major issues it raises, before delineating Chrétien's art of romance, discussing performance and examining context and key terminology, noting that his treatment of social and moral issues forms part of his legacy.

- 423 KELLY, Douglas, ed., with Leslie C. BROOK, Keith BUSBY, Fabrizio CIGNI, Annie COMBES, Penny ELEY, †D. D. R. OWEN, Karen PRATT, Paul V. ROCKWELL, Penny SIMONS, Michelle SZKILNIK, Richard TRACHSLER, Colette VAN COOLPUT-STORMS, and Lori J. WALTERS, "Arthurian Verse Romance in the Twelfth and Thirteenth Centuries,"

in *The Arthur of the French*, pp. 393–460 (cf. *BBIAS*, LIX, 2007, 350).

Shows which of Chrétien's themes reappear, finding old motifs given new meaning as the range of the Matter of Britain is extended, with new characters, new roles for some stock figures, an interest in identity, and diverse presentation of Gauvain. Contributors discuss individual texts, grouped as Breton romances, Gauvain romances, romances about Gauvain's sons, new protagonists with and without Gauvain, multiple quest and interlace, intertextual innovations, tournament narratives, and allegorical narrative. Includes much detail on lesser-known works.

- 424 †KENNEDY, Elspeth, ed., with Michelle SZKILNIK, Rupert T. PICKENS, Karen PRATT and Andrea M. L. WILLIAMS, "Lancelot with and without the Grail: *Lancelot do Lac* and the Vulgate Cycle," in *The Arthur of the French*, pp. 274–324 (cf. *BBIAS*, LIX, 2007, 350).

An introductory discussion focuses on content and planning of the cycle, the stages of development indicated by the manuscript tradition, dating and structure, and the necessity of avoiding anachronistic reading practices. Contributors discuss each branch of the cycle, bringing out both its distinctive features and its contribution to the whole, and differentiating the pre-cyclic and cyclic versions of Lancelot's story.

- 425 KEPPIE, Lawrence, "An anonymous traveller on the Antonine Wall in 1697," in *Romanitas: Essays on Roman archaeology in honour of Sheppard Frere on the occasion of his ninetieth birthday*, ed. R. J. A. WILSON. Oxford: Oxbow, 2006, pp. 177–202, illus.

Prints a letter which includes description of a visit to Arthur's O'on, and reproduces William Stukeley's illustrations of 1720, with additional references and discussion in the notes. The strongest candidate for the anonymous traveller is considered to be John Urry of Christ Church, Oxford, probably writing to William Brome of Herefordshire.

- 426 KERRIGAN, John, "The Romans in Britain, 1603–1614," in *The Accession of James I: Historical and Cultural Consequences*, ed. Glenn BURGESS, Rowland WYMER, and Jason LAWRENCE. Basingstoke and New York: Palgrave Macmillan, 2006, pp. 113–39.

Explores representations of Wales in plays about Roman occupation, and refers to the Geoffrey of Monmouth/Polydore Vergil controversy. Notes Richard Davies' *Epistol at y Cembra* ("Address to the Welsh Nation") which prefaced the Welsh New Testament (1567). Davies claims Joseph of Arimathea as bringer of Christianity to Britain, and finds a proto-Protestant Taliesin opposing papal authority.

- 427 KIDD, Colin, "The Matter of Britain and the Contours of British Political Thought," in *British Political Thought*, pp. 47–66 (cf. *BBIAS*, LIX, 2007, 356).

Deals with Anglo-Scottish political controversy, citing the Scottish "anti-Galfridian counter-historiography of Britain" (p. 51) and exploring how debate continued into the early modern period, beyond the Union of the Crowns in 1603 and even beyond the Union of 1707, raising questions about spiritual and temporal relationships. (For the Irish perspective, see item 356.)

- 428 KLEINHENZ, Christopher, "Italian Arthurian Literature," in *A History of Arthurian Scholarship*, pp. 190–97 (cf. *BBIAS*, LIX, 2007, 433).

Surveys scholarship on Italian Arthurian literature from the late nineteenth century to the present and gives particular attention to the fundamental editorial work of Polidori and Parodi, the more recent textual editing of Heijkant, Donadello, Scolari and Allaire, and the critical work of Rajna, Gardner, and especially Delcorno Branca. (C.K.)

- 429 KNIGHT, Jeremy, "The Early Church in South-East Wales," in *Cardiff: Architecture and Archaeology in the Medieval Diocese of Llandaff*, pp. 15–20 (cf. *BBIAS*, LIX, 2007, 407).

J.K. considers evidence for continuity between the Roman and post-Roman church, drawing on epigraphy and on the work of Gildas, pointing out links between high-status ecclesiastical and secular sites, and suggesting possible late Roman Christian communities at Caerwent and Wroxeter. Discussion involves the area associated with King Glywys and St Gwladys.

- 430 KRAUSE, Kathy M., "Love is a Monologue: The Lack of Courtship in Old French Courtly Narrative," in *Courtly*

Arts and the Art of Courtliness, pp. 443–53 (cf. *BBIAS*, LIX, 2007, 354).

The verbal exchanges of courtship are essentially absent from Old French courtly romance – Chrétien’s characters, for example, suffer in monologic isolation – but the situation differs in other (non-Arthurian) genres. A detailed examination explores the personification of *Amor* and the eventual arrival of verbal courtship.

- 431 KUCICH, Greg, “Romance,” in *Romanticism: An Oxford Guide*, ed. Nicholas ROE. Oxford: Oxford Univ. Press, 2005, pp. 463–80.

Pp. 464–67 contain a succinct commentary on the transition from medieval romance to Romanticism, pointing out that though dilemmas such as that of Chrétien’s Lancelot had a Romantic afterlife, it was principally through Spenser’s *Faerie Queene* that medieval narrative motifs and romance structures were transmitted to the Romantic imagination.

- 432 LACY, Norris J., “*L’Atre perilleux* and the Erasure of Identity,” *AL*, 23 (2006), 109–16.

L’Atre perilleux explores relationship between name and identity. Gauvain, erroneously thought dead, calls himself “nameless,” embarking on a quest to “find” his name. Curiously, in a second quest, begun earlier, he remains Gauvain, whereas in seeking his purloined identity he stays “nameless”: a fascinating interplay between being Gauvain and “non-Gauvain.” (N.J.L.)

- 433 LACY, Norris J., ed., *A History of Arthurian Scholarship*. Cambridge: D. S. Brewer, 2006, xiv + 285 p. *Arthurian Studies*, 65.

A wide-ranging survey, with detailed analyses of seminal studies. Section I treats origins, the Grail, editing and translating; Section II studies scholarship on medieval literature in several languages; Section III covers visual arts (medieval and modern), modern literature in English, and film. Contributions are summarised individually within this Bibliography. (N.J.L.)

- 434 LACY, Norris J., “Translation of Medieval Arthurian Literature,” in *A History of Arthurian Scholarship*, pp. 49–61 (cf. *BBIAS*, LIX, 2007, 433).

A critical survey of translations into English of some of the most important Arthurian texts from a number of medieval languages. Translation of post-medieval Arthurian works is not covered. (N.J.L.)

- 435 LAING, Lloyd, *The Archaeology of Celtic Britain and Ireland, c. AD 400–1200*. Cambridge: Cambridge Univ. Press, 2006, 406 p., illus.

A complete rewrite of a book first published in 1975 as *The Archaeology of Late Celtic Britain and Ireland*. Profusely illustrated, it draws on recent scientific advances, re-examines the interaction of Celts with Romans and Vikings, and includes a full survey of artefacts and archaeological sites, from memorial stones to monasteries. There is a further reading list and a bibliography.

- 436 LAING, Lloyd, “The Roman Origins of Celtic Christian Art,” *ArchJ*, 162 (2006 for 2005), 146–76, illus.

Suggests that ornamental motifs used in Roman Britain survived to be used in Celtic Christian art of the fifth to seventh centuries and later, and that the style may have been equated with the Roman past and with status, rather than implying a native tradition.

- 437 LAING, Lloyd, David LONGLEY, et al., *The Mote of Mark: A Dark Age Hillfort in South-West Scotland*. Oxford: Oxbow Books, 2006, 189 p. + 8 pp. colour plates.

Reports on excavations, and places the site within the context of South-West Scotland in the sixth and seventh centuries. Finds are discussed by a team of contributors; interpretation of the metalworking evidence is particularly important. Discussion of Rheged draws on the *Historia Brittonum* and the *Book of Taliesin*, with a table of Rheged place-names in the early Taliesin poems, giving interpretation/location and context.

- 438 LAMB, Mary Ellen, *The Popular Culture of Shakespeare, Spenser and Johnson*. London and New York: Routledge, 2006, x + 271 p. Routledge Studies in Renaissance Literature & Culture.

Chapter 7, “*The Faerie Queene*: vanishing fairies and dissolving courtiers” (pp. 163–93), notes shock expressed by some contemporaries at Spenser’s allusion to Elizabeth I as a fairy queen, and finds that “while enriched by abundant uses of written sources, Spenser’s *Faerie*

Queene also uses . . . associations with oral traditions to play itself against a multi-leveled social text" (p. 165). As a result, with personal memories put to use, traditional figures and practices "came to generate new meanings that they had never possessed before" (p. 192).

- 439 LARRINGTON, Carolyne, *King Arthur's Enchantresses: Morgan and her Sisters in Arthurian Tradition*. London and New York: I. B. Tauris, 2006, 264 p., illus.

This book traces the history of Morgan le Fay, Vivien/Nimue, the Lady of the Lake and the queen of Orkney in Arthurian romance. It understands Morgan as originating in the Arthurian context in versions of Circe and Medea, and traces her move from benevolent enchantress to casual troublemaker in thirteenth- and fourteenth-century European romance, arguing that in certain texts she offers a sustained interrogation and critique of chivalry. Later chapters examine the role of Vivien in nineteenth-century British literature, art and drama, and the resurgence of Morgan and of Morgause in the twentieth century. (C.L.)

- 440 LAYCOCK, Stuart, "Britannia: the threat within," *British Archaeology*, 87 (York, Mar/Apr 2006), 10–15, illus., text online at: <http://www.britarch.ac.uk/ba/ba87/feat1.shtml>

Asks why British society collapsed after 350 years of Roman rule. Suggests that post-Roman ditches may have been built to counter an internal, rather than external, threat. Takes into account factors from epic poetry to finds of military belt buckles. Considers political fragmentation in other times and places, including modern Bosnia.

- 441 LE SAUX, Françoise, and Peter DAMIAN-GRINT, "The Arthur of the Chronicles," in *The Arthur of the French*, pp. 93–111 (cf. *BBIAS*, LIX, 2007, 350).

Discusses how Wace built on Geoffrey's success, the changes he made to the *Historia*, the reception and influence of his work, and how he paved the way for later Arthurian romances. Also considers Arthur in the different stages of the *Brut* tradition, and the changing representation of the political Arthur, "a British phenomenon" (p. 108) lasting into the Tudor period.

- 442 LESSER, Zachary, and Benedict S. ROBINSON, ed., *Textual Conversations in the Renaissance: Ethics, Authors,*

Technologies. Aldershot and Burlington, VT: Ashgate, 2006, xii + 228 p.

Two contributions deal with *The Faerie Queene*. Judith H. ANDERSON, "Allegory, Irony, Despair: Chaucer's *Pardoner's* and *Franklin's Tales* and Spenser's *Faerie Queene*, Books I and III" (pp. 71–89), *inter alia*, compares Prince Arthur's "complaint to and about Night" (pp. 84–85) with complaints by other characters. Douglas A. BROOKS, "'Made all of rusty yron, ranckling sore': The Imprint of Paternity in *The Faerie Queene*" (pp. 173–97), examines how the poem "imagines a transhistorical discussion of sorts between Ancient Greece and Elizabethan England" (p. 173), stressing Spenser's critically neglected response to the emerging culture of print – and how Elizabeth I complicated the picture.

- 443 LEWIS, C. S. *Collected Letters, Volume III: Narnia, Cambridge and Joy 1950–1963*, ed. Walter HOOPER. London: HarperCollins, 2006, xx + 1810 p.

Final volume of three, with an index enabling location of letters referring to Arthurian characters, about Lewis's own works, e.g. *That Hideous Strength*, and about the Arthurian works of Charles Williams. An appendix gives biographical details of some of the correspondents, including Derek Brewer.

- 444 LIDDIARD, Robert, *Castles in Context: Power, Symbolism and Landscape, 1066 to 1500*. Macclesfield: Windgather Press, 2005, xiv + 178 p., illus.

Pp. 56–58 include short, illustrated, observations on Caernarfon Castle in the context of Edward I's interest in chivalric culture and Arthurian romance.

- 445 LOCKEY, Brian C., *Law and Empire in English Renaissance Literature*. Cambridge: Cambridge Univ. Press, 2006, ix + 236 p.

In the context of transformation of the way in which the chivalric code configures traditional loyalties, considers how the romance genre adapted to accommodate issues of transnational law and justice: includes a discussion of the vogue of Spanish romances of chivalry. Chapter 4, "Spenser's legalization of the Irish Conquest" (pp. 113–41), brings in the symbolism and significance of Spenser's conquering warrior Prince Arthur.

- 446 LOWE, Christopher, et al., *Excavations at Hoddum, Dumfriesshire: An Early Ecclesiastical Site in South-west Scotland*. Edinburgh: Society of Antiquaries of Scotland, 2006, xvii + 222 p., illus.

Detailed archaeological reports from a location which, according to the twelfth-century *Life of St Kentigern*, had been the site of a British church and episcopal see. The possibility of Hoddum being a centre of the Maponus cult is also noted. Though material evidence for the sub-Roman period continues to elude, documentary evidence provides a potential clue to the Kentigern connection and perhaps to the fate of Rheged. "The Place-names of southern Annandale" are discussed in an appendix by Daphne BROOKE, pp. 199–204.

- 447 LYNCH, Andrew, "Beyond Shame: Chivalric Cowardice and Arthurian Narrative," *AL*, 23 (2006), 1–17.

In light of classical, medieval and modern military commentaries, explores changing attitudes to cowardice, comparing *chanson de geste* with French and English Arthurian romance. Provides a careful reading of Gawain's attitude to the girdle in *SGGK*, and contrasts physical fear with inherent antisocial cowardice within Malory's wide range of characters.

- 448 MCCASH, June Hall, "The *Mulier mediatrix* in the *Deus Amanz* of Marie de France," in *Courtly Arts and the Art of Courtliness*, pp. 455–64 (cf. *BBIAS*, LIX, 2007, 354).

The female protagonist's role has been neglected, but she is the story's pivotal point, trying to find middle ground between opposing male forces. Her lover fails when he trusts himself alone; she grows in strength and character, achieves her goal in the only way now possible, and her good intentions still benefit the land.

- 449 McCLURE, J. Derrick, "Blind Hary's Metrics," in *Older Scots Literature*, ed. Sally MAPSTONE. Edinburgh: John Donald, 2005, pp. 147–64.

Discusses critical commentary on the metrical structure of fifteenth-century Scottish poetry, and on pp. 160–61 compares and contrasts passages from the Scottish *Lancelot of the Laik* (and refers to *Golagros and Gawane*), in the context of an examination of ideas put forward by C. S. Lewis.

- 450 McCULLOUGH, Ann, "Criminal Naivety: Blind Resistance and the Pain of Knowing in Chrétien de Troyes's *Conte du Graal*," *MLR*, 101 (2006), 48–61.

Perceval's initial crime is founded on indifference to suffering, signalling naivety traceable to his first encounter with knightly culture, when paternal law eclipses maternal religious teaching. The destructive nature of this indifference is examined, as well as its intimate connection to Perceval's distorted and blinding view of chivalric glory. (A.McC.)

- 451 MACINNES, John, *Dùthchas nan Gàidheal: Selected Essays of John MacInnes*, ed. Michael NEWTON. Edinburgh: Birlinn, 2006, xxxvi + 552 p.

Reprinted articles, with updated notes and references, composite bibliography and index. Includes:

"Gaelic Poetry and Historical Tradition" (pp. 3–33, notes pp. 513–18), first published in *The Middle Ages in the Highlands*, ed. Loraine MACLEAN OF DOCHGARROCH. Inverness: Inverness Field Club, 1981, pp. 142–63. Features discussion of the Clan Campbell claim of descent from Arthur, bringing in parallels with Arthurian lore and that of the Féinn.

"Twentieth-Century Recordings of Scottish Gaelic Heroic Ballads" (pp. 184–210, notes pp. 524–27), first published in *The Heroic Process: Form, Function and Fantasy in Folk Epic*, ed. Bo ALMQVIST et al., Dublin: Glendale Press, 1987, pp. 101–30. Includes discussion of the Arthurian ballad "Am Bròn Binn" (The Sweet Sorrow).

- 452 MCKEE, Helen, and James MCKEE, "Chance or Design? David Howlett's *Insular Inscriptions* and the Problem of Coincidence," *CMCS*, 51 (Summer 2006), 83–101.

Extended review article (cf. *BBIAS*, LVIII, 2006, 425). Discusses, and finds no support for, the mathematical aspects of Howlett's "Biblical style" theory.

- 453 MCKEE, Ian, "Gildas: Lessons from History," *CMCS*, 51 (Summer 2006), 1–36.

Reviews accusations against Gildas and identifies sources which could have influenced his historical perception; in his own times, he may be speaking of a situation in which the Saxons had returned home, but civil

war remained. Considers the implications for dating of Saxon settlement and of Gildas' own work.

- 454 MCKENNA, Catherine, "Aspects of Tradition Formation in Eighteenth-Century Wales," in *Memory and the Modern in Celtic Literatures*, ed. Joseph Falaky NAGY. Dublin and Portland, OR: Four Courts Press, 2006, pp. 37–60. *CSANA Yearbook*, 5.

Inter alia, examines the means by which the early Welsh poets, Taliesin in particular, began to appear in print in the eighteenth century, and identifies the individual antiquarians whose scholarship shaped work on the Welsh literary tradition.

- 455 MARKS, Thomas, "'A Sort of Magic': Enchantment and Disenchantment in the Work of Tennyson and his Contemporaries," *TRB*, 8:5 (November 2006), 331–52.

In an analysis of the tensions between rationalism and magic in Victorian poetry, Marks highlights the ambivalent role of enchantment (imagined and imaginary) in Tennyson's *Idylls of the King* and "Merlin and the Gleam." (R.S.)

- 456 MÁRKUS, Gilbert, "Pelagianism and the 'Common Celtic Church'," *The Innes Review*, 56 (Glasgow, 2005), 165–213.

Review article on Michael W. HERREN and Shirley Ann BROWN, *Christ in Celtic Christianity: Britain and Ireland from the Fifth to the Tenth Century*. Woodbridge: Boydell Press, 2002. *Studies in Celtic History*, 20 (cf. *BBIAS*, LVI, 2004, 400).

- 457 MARSH, Jan, *William Morris & Red House*. London: National Trust Books, 2005, 160 pp., illus.

References *passim* to artistic interest in medieval themes, including Arthurian and Tristanian subjects. On p. 13 illustrates a Study of Lancelot and Guenevere by Dante Gabriel Rossetti for the Oxford Union murals, using Burne-Jones and Elizabeth Siddal (Rossetti's fiancée) as models. Also (p. 12) notes roles for which Jane Burden (later Morris) posed. On p. 47 illustrates unidentified courtly scenes painted by Morris, possibly based on Malory, though the author suggests they may instead be from the *Roman de la Rose*.

- 458 MARVIN, Julia, "Sources and Analogues of the Anglo-Norman Prose *Brut* Chronicle: New Findings," in *Readers and Writers of the Prose Brut*, pp. 1–31 (cf. *BBIAS*, LIX, 2007, 461).

Finds a wider range of sources than previously identified. For the earlier period, explains how the principal source, Wace, was supplemented by Geoffrey of Monmouth's Vulgate text; subsequent sources include Gaimar's *Estoire des Engleis*, the Barlings Chronicle, and other clerical histories. Discusses dating and authorship, and proposes a Lincolnshire connection.

- 459 MARVIN, William Perry, *Hunting Law and Ritual in Medieval English Literature*. Cambridge: D. S. Brewer, 2006, ix + 198 p.

Numerous references to Arthurian literature, in contexts including the claim to the quarry, the deer's head in romance, Tristram's schooling, and Malory and the language of hunting, with ritual and mortality in *Sir Gawain and the Green Knight* informing the overall study. Chapter 4, "Blood, Law and Venery" (pp. 131–57), discusses Gottfried's *Tristan* before showing how technical concepts of "assay" and "rights" shape secular themes in *SGGK*.

- 460 MARX, William, "Reception and Revision in the Middle English Prose *Brut*," *Readers and Writers of the Prose Brut*, pp. 53–69 (cf. *BBIAS*, LIX, 2007, 461).

Some versions of the English *Brut* vernacularise Latin historical narratives: the article is principally concerned with the use of Latin material in depiction of events during Richard II's and Henry IV's reigns, but use of the *Eulogium Historiarum* for the arrival of Joseph of Arimathea in Britain is noted (p. 55).

- 461 MARX, William, and Raluca RADULESCU, eds., *Readers and Writers of the Prose Brut*. *Trivium*, 36 (Lampeter, 2006), xvi + 249 p., illus.

The editors' Introduction (pp. xiii–xiv) explains that the prose *Brut* originated in Anglo-Norman, but was translated into Middle English and subsequently into Latin. Evidently central to medieval English culture, until recently it was seriously neglected. Now, nine contributions reflect aspects of current scholarship on the text, and are summarised individually within this Bibliography.

- 462 MATTHEWS, Alastair, "Holding It All Together: Time and Space in Wolfram's *Titurel*," *Oxford German Studies*, 35 (2006), 101–14.

Proposes a new analysis of the difficulties of reading the fragmentary, non-linear *Titurel* by focusing on the treatment of time and space, first tracing the importance of these categories in the Sigune passages of *Parzival*. Concludes by discussing the narrative world of *Titurel* in relation to history, fiction, and intertextuality. (A.M.)

- 463 MAXWELL, Catherine, *Swinburne*. Tavistock: Northcote House, 2006, xv + 144 p. *Writers and Their Work*.

Chronological biographical notes precede an introduction stressing that commentary on the person has overshadowed appreciation of the poetry. Two chapters discuss a representative selection of poetic work, showing how Swinburne challenged the consensus on suitable poetic topics, and dealing with the problem of artistic persona against biographical self; a third deals with his influential but now little-known critical prose. "Coda: *Tristram of Lyonesse*" (pp. 106–21) finds the 1881 work Swinburne's masterpiece, and concentrates on the passages which describe affinity (particularly Iseult's) with the natural world, perhaps involving less pathetic fallacy than spiritual force. Select annotated bibliography, index.

- 464 MAXWELL, Richard, "A Game of Yes and No: Childhood and Apocalypse in *Porius*," *The Powys Journal*, 16 (Bath, 2006), 84–102.

Focusing on the influence of Sir Walter Scott, also explores the use of child characters, including Neb ap-Dingon (page of Myrddin Wylt) and Taliessin, in John Cowper Powys's dark-age novel *Porius* (1951). The imprisonment of Myrddin is also employed in the "dense and surrealistically historical" (p. 87) work.

- 465 MENTZ, Steve, *Romance for Sale in Early Modern England: The Rise of Prose Fiction*. Aldershot and Burlington, VT: Ashgate, 2006, ix + 261 p.

Chapter 1, "Early Modern Romance and the Middlebrow Reader" (pp. 17–45), discusses the problem of romance as a generic category and looks at the changing world in which Montaigne could refer to "the Lancelots of the Lake, the Amadis, the Huons of Bordeaux, and

such books of rubbish on which children waste their time' ” (quoted p. 33). Examination of early modern English fictions suggests “an ongoing public debate about printed narrative in English culture” (p. 41).

- 466 MEYER, Matthias, “The End of the ‘Courtly Book’ in Wolfram’s *Titurel*,” in *Courtly Arts and the Art of Courtliness*, pp. 465–76 (cf. *BBIAS*, LIX, 2007, 354).

Explains the fragments’ content, showing how Wolfram combines genealogy of Arthurian and Grail kin, and explores Sigune’s disruptive, metaphorically destructive reading of a text inscribed on a dog leash. If Wolfram was answering questions from *Parzival*, he did so with riddles, but he does appear to advocate a boundary between life and literary fiction.

- 467 MICHELET, Fabienne L., *Creation, Migration, and Conquest: Imaginary Geography and Sense of Space in Old English Literature*. Oxford: Oxford Univ. Press, 2006, xv + 297 p., illus.

In chapter 7, “The *descriptioes Britanniae* and the *adventus Saxonum*: Narrative Strategies for the Conquest of Britain” (pp. 235–69), finds that “the *adventus Saxonum* was still considered, in the ninth century, to be a significant event” (p. 235). Examines descriptions of Britain in Bede and Gildas, and episodes which chronicle migration and conquest, showing how biblical rhetoric and heroic diction provided narrative strategies to enable Bede and the compiler of the *Anglo-Saxon Chronicle* to deal with possession and dispossession.

- 468 MIDDLETON, Roger, “Chrétien de Troyes at auction: Nicolas-Joseph Foucault and other eighteenth-century collectors,” in *Medievalism and manière gothique in Enlightenment France*, ed. Peter DAMIAN-GRINT. Oxford: Voltaire Foundation, 2006, pp. 261–83. Studies on Voltaire and the eighteenth century.

Examines how collectors, booksellers and auctions contributed to the rediscovery of Old French literature. Focuses on the manuscript collection of Nicolas-Joseph Foucault, the manner of its dispersal, and the subsequent history of the Edinburgh manuscripts of *Perceval* and the prose *Tristan*, including their possession by Bishop Percy.

- 469 MIDDLETON, Roger, "The Manuscripts," in *The Arthur of the French*, pp. 8–92 (cf. *BBIAS*, LIX, 2007, 350).

A detailed survey covering the period and location of copying activity, and the rate of manuscript survival of different texts. Sections dealing with manuscripts of Arthurian verse and prose consider the relation between texts and manuscripts, types of textual tradition, compilations and fragments, format and appearance, commissioning and other forms of acquisition, the transition to print, and post-medieval ownership and collecting.

- 470 MILES, Brent, "*Branwen*: A Reconsideration of the German and Norse Analogues," *CMCS*, 52 (Winter 2006), 13–48.

With particular attention to the "cauldron of rebirth," discusses parallels between *Branwen Uerch Lyr* (*Branwen Daughter of Llŷr*) and Norse and German legends of the Völsungs and the Nibelungs, finding evidence of "calculated imitation" (p. 14) by a capable Welsh author. Suggests the Norse presence in Ireland as a contributory cultural factor.

- 471 MILES, David, *The Tribes of Britain*. London: Weidenfeld & Nicolson, 2005 (hardback), 2006 (paperback), 480 p.

A wide-ranging discussion including Chapter 4, "New Tribes, New Kingdoms" (pp. 156–91), which deals with literary and archaeological evidence for the post-Roman period, commenting on scholarly argument, methods and models, and stressing the significance of regional rather than temporal differences.

- 472 MILLER, Barbara D., "Hispanic Arthurian Literature," in *A History of Arthurian Scholarship*, pp. 179–89 (cf. *BBIAS*, LIX, 2007, 433).

Addresses Hispanic Arthurian scholarship's evolution, noting key editions and critical topics, relating work on transmission to recent findings on nomenclature, and highlighting the significance of Hispanic-language preservation of otherwise lost French material. The Peninsula's cultural meld supplies reflections, even in matters Arthurian, of the pre-1492 *convivencia* (coexistence) among Jews, Christians and Muslims. (B.D.M.)

- 473 MINNIS, Alastair, "From *Coilles* to *Bel Chose*: Discourses of Obscenity in Jean de Meun and Chaucer," in *Medieval*

Obscenities, ed. Nicola F. McDONALD. Woodbridge: York Medieval Press, 2006, pp. 156–78.

A discussion “which seeks to describe different discourses of obscenity in relation to three outspoken female figures, Raison and La Vielle in Jean de Meun’s part of the *Roman de la Rose*, and Chaucer’s Wife of Bath,” dealing with “obscene language uttered by and about women, particularly old women” (p. 156).

- 474 MINNIS, Alastair, and Ian JOHNSON, eds., *The Cambridge History of Literary Criticism. Volume 2: The Middle Ages*. Cambridge: Cambridge Univ. Press, 2005, xvi + 865 p.

A wide-ranging work with twenty-six contributions, including: Kevin BROWNLEE, Tony HUNT, Ian JOHNSON, Alastair MINNIS, and Nigel F. PALMER, “Vernacular literary consciousness c. 1100–c. 1500: French, German and English evidence,” pp. 422–71. Numerous references to Arthurian literature, e.g. the works of Chrétien and *Der Welsche Gast* by Thomasin von Zerklare, who suggests “moral benefit to be obtained from following the examples of literary figures” (p. 437). Marged HAYCOCK, “Literary criticism in Welsh before c. 1300,” pp. 333–44. Discusses poetry and prophecy, with attention to attribution, manuscript context, and terminology. Includes references to Aneirin, Taliesin, and Myrddin.

Nigel F. PALMER, “Literary criticism in Middle High German Literature,” pp. 533–57. Deals with allusions to other writers and their work, drawing in particular on Gottfried von Strassburg’s *Tristan* and ultimately looking back to Heinrich von Veldeke.

- 475 MOORE, Dafydd, “Tennyson, Malory and the Ossianic Mode: *The Poems of Ossian* and ‘The Death of Arthur,’” *RES*, 57 (2006), 374–91.

Discusses Tennyson’s deployment of the vocabulary of Ossianic poetry in his depictions of the death of Arthur, establishing how the Ossianic mode, representing a vital filter through which Malory is passed, operates in Tennyson’s poems. Considers the implications for study of the ethnic make-up of British literature and identity. (D.M.)

- 476 MORGAN, Gerald, “Welsh Arthurian Literature,” in *A History of Arthurian Scholarship*, pp. 77–94 (cf. *BBIAS*, LIX, 2007, 433).

Explains the slow process of rediscovery, the problems caused by erroneous antiquarian views, the situation of poetry and prose, the role of Lady Charlotte Guest, Geoffrey and the Welsh *Brut* translations, the *Mabionogionfrage*, and the actual nature of the Welsh texts. Briefly notes material from other Celtic areas and languages.

- 477 MORINI, Massimiliano, *Tudor Translation in Theory and Practice*. Aldershot and Burlington, VT: Ashgate, 2006, xi + 151 p.

The sixteenth century was an age of transition already foreshadowed by Caxton, with old and new habits coexisting, and philological constraints balanced with rhetorical freedoms. M.M., stressing the impact of Humanism, investigates the influence of "new ideas about authorship and the status of the text" (p. viii) and new pride in the English language. Included is a study (pp. 101–18) of Sir John Harington's very popular 1591 translation of Ariosto's *Orlando Furioso*, showing how Harington undermined Ariosto's often humorous treatment of the marvellous, examining his moral and autobiographical interventions, and explaining why reactions included some discordant voices.

- 478 MORTIMER, Ian, *The Perfect King: The Life of Edward III, Father of the English Nation*. London: Jonathan Cape, 2006, xxi + 536 p.

References *passim* to Arthurian imagery, interests, and role-playing, including reflection upon the reasons for Edward's choice of Lionel as a name for himself at the Dunstable tournament of 1334 and for his son born in 1338.

- 479 MULLALLY, Evelyn, "The Irish Topography of Two Arthurian Romances: *Durmart le Galois* and *Les Merveilles de Rigomer*," in *Ireland, England and the Continent in the Middle Ages and Beyond: Essays in Memory of a Turbulent Friar, F. X. Martin, O.S.A.*, ed. Howard B. CLARKE and J. R. S. PHILLIPS. Dublin: University College Dublin Press, 2006, pp. 88–104.

The heroes of both these romances go in quest of the heroine in Ireland. *Durmart* is unique in locating the final action in Limerick. In *Rigomer* Lancelot rides through Meath, Breifne, Connacht, Thomond and Desmond, mentioning Cork. Despite the dangers he encounters, favourable comment is passed on Connacht and Desmond. (E.M.)

- 480 NASTALI, Daniel P., "Modern Literature in English," in *A History of Arthurian Scholarship*, pp. 233–51 (cf. *BBIAS*, LIX, 2007, 433).

From the late nineteenth century through much of the twentieth, scholarship treating the post-medieval Arthurian tradition has concentrated on establishing the canon while in recent years, critical analysis has begun to put the works of the canon into perspective. Significant studies contributing to that end are here identified and described. (D.P.N.)

- 481 NÍ MHAONAIGH, Máire, "Pagans and holy men: literary manifestations of twelfth-century reform," in *Ireland and Europe in the Twelfth Century: Reform and Renewal*, ed. Damian BRACKEN and Dagmar Ó RIAIN-RAEDEL. Dublin and Portland, OR: Four Courts Press, 2006, pp. 143–61.

While not covering specifically Arthurian texts, brings in Wolfram's *Willehalm*, as well as classic Irish works including *Acallam na Senórach* and *Buile Shuibne*. Stresses that European vernacular literature can provide valuable insights into social and political change, and illuminate the intellectual environment in which religious reform took place.

- 482 NICE, Jason A., "'The Peculiar Place of God': Early Modern Representations of England and France," *EHR*, 121 (2006), 1002–18.

Seeks "to demonstrate the utility of the concept of sacred geography for future studies of elect nationhood during the early modern period by briefly considering several literary representations of England and France" (p. 1002). Shows how elements of Geoffrey of Monmouth's work served English scholars, despite scepticism about his Arthurian history.

- 483 NIGHTINGALE, Jeanne A., "Inscribing the Breath of a Speaking Voice: *Vox Sponsae* in St Bernard's Sermons on the Canticles and in Chrétien's *Erec et Enide*," in *Courtly Arts and the Art of Courtliness*, pp. 489–506 (cf. *BBIAS*, LIX, 2007, 354).

Both authors "co-opt the feminine voice" (p. 489); through parallel readings their strategies are explored, deficiencies in some modern

approaches to medieval texts explained, and affinities identified that suggest the need for a re-examination of the relationship between literature of spiritual and secular love.

- 484 O'BRIEN, Karen, "Poetry and Political Thought: Liberty and Benevolence in the Case of the British Empire c. 1680–1800," in *British Political Thought*, pp. 168–87 (cf. *BBIAS*, LIX, 2007, 356).

Notes (p. 175) Richard Blackmore's unsuccessful *Prince Arthur* (1695), and finds a subsequent shift by poets to drawing inspiration from Geoffrey of Monmouth's legend of Brutus rather than that of Arthur.

- 485 ORTENBERG, Veronica, *In Search of the Holy Grail: The Quest for the Middle Ages*. London and New York: Hambledon Continuum, 2006, xv + 336 p., illus.

A survey of medievalism, particularly Arthurian, from aristocratic sixteenth-century England to the Heritage Industry, via Sir Walter Scott, the Gothick, the Pre-Raphaelites, monarchy and nationalism, "The Celtic Bandwagon" (Chapter 5), King Arthur (Chapter 6) – a useful figure not only from Tudor to Victorian England but increasingly, and instructively, in America – fiction and film, finally asking (Chapter 10), "Which Middle Ages?" Full notes, bibliography and index.

- 486 OSBORN, Geraint, *Hadrian's Wall and its People*. Exeter: Bristol Phoenix Press, 2006, xiv + 132 p., illus. Greece and Rome live.

Provides an overview of purpose, economy, and military/civilian interaction, with a chapter on the end of Roman Britain, tracing the Wall's gradual decline to economic crisis and shifts in military administration as early as the third century. Considers how the fifth-century power vacuum was filled after the army left, finding that forts do not seem to have been completely abandoned (Birdoswald, like South Cadbury, may have had a great hall). Stresses the Church's part in the changing structure of society. Shows that nineteenth-century beliefs, and lack of attention to the civilian picture, still colour interpretation of the Wall.

- 487 PADEL, O. J., "Geoffrey of Monmouth and the Development of the Merlin Legend," *CMCS*, 51 (Summer 2006), 37–65.

Considers implications of the possibility that “the northern wild-man was merged with the south-Welsh prophet, not within Welsh tradition before the twelfth century, but by Geoffrey himself in his *Vita Merlini*” (p. 41). In light of this hypothesis, re-examines evidence from Welsh poetry, the St Kentigern material, and Gerald of Wales.

- 488 PARADISI, Gioia, “Remarques sur l’exégèse onomastique et étymologique chez Wace (*expositio, ratio nominis*),” in *Maistre Wace: A Celebration*, pp. 149–65 (cf. *BBIAS*, LIX, 2007, 351).

Investigates Wace’s etymological competence within methodologies of his day, citing relevant authorities, terminology and principles. Shows how he handles the multi-ethnic and multilingual dimension of toponyms and their legends, and how the significance of names reacts with historiography. Names, places, and people, threatened by conquest with oblivion, form literature’s essence.

- 489 PARRINDER, Patrick, *Nation & Novel: The English Novel from its Origins to the Present Day*. Oxford: Oxford Univ. Press, 2006, viii + 502 p.

A “literary history of the English novel and its distinctive, often subversive contribution to the idea of nationhood” (p. vii). On pp. 36–37 considers Caxton’s Malory as novel. Chapter 14, “Round Tables: Chivalry and the Twentieth-Century English Novel-Sequence” (pp. 341–79, notes pp. 449–51) briefly surveys the legend’s post-Malory fortunes before exploring Arthur’s “return” in treatments shaped by factors including modern warfare, historical Celt/Saxon conflict, and mysticism: includes T. E. Lawrence as reader of Malory, and a range of material, some with obvious connections, some with subtler Arthurian and/or chivalric allusions, e.g. in the works of Virginia Woolf, Ford Madox Ford, Evelyn Waugh and Anthony Powell.

- 490 PARRY, Glyn, “John Dee and the Elizabethan British Empire in its European Context,” *The Historical Journal*, 49 (Cambridge, 2006), 643–75.

Considers the type of empire foreshadowed by Dee’s writings, and shows how political caprice at home and abroad determined the reception of his efforts to promote Elizabeth’s claim, as descendant of King Arthur, to an empire extending as far as America, but to the Netherlands in particular.

- 491 PEARSON, Andrew, "Piracy in Late Roman Britain: a Perspective from the Viking Age," *Brit*, 37 (2006), 337–53.

Seeks to illuminate the picture of Germanic raiding by comparing the better-documented initial phase of Viking attacks.

- 492 PENDERGAST, John S., *Religion, Allegory, and Literacy in Early Modern England, 1560–1640: The Control of The Word*. Aldershot and Burlington, VT: Ashgate, 2006, ix + 187 p., illus.

Chapter 7, "Educating Gentlemen: Allegory, Literacy and Spenser's *Faerie Queene*" (pp. 133–51), identifies the historical moment at which *The Faerie Queene* became possible, examines Spenser's "Letter to Raleigh" as humanistic model based on medieval scholarly tradition, notes Spenser's awareness of the possibilities of allegory linked to his choice of Arthurian tradition in which to situate his poem, and discusses how Spenser was enabled to meet his educational goal.

- 493 PICARD, Jean-Michel, "William Reeves and the edition of the *Life of St Columba*: The Continental connection," in *Print Culture and Intellectual Life in Ireland, 1660–1941: Essays in honour of Michael Adams*, ed. Martin FANNING and Raymond GILLESPIE. Dublin: Woodfield Press, 2006, pp. 95–115.

Identifies Reeves' contacts during his work on the edition of Adomnán's *Life of St Columba*, explains how he obtained information on the manuscripts, and discusses the publishing history and reception: Reeves brought German scholarship to Ireland, and both his scholarly helpers and his readership transcended religious divides.

- 494 PICKENS, Rupert T., "Arthurian time and space: Chrétien's *Conte del Graal* and Wace's *Brut*," *Med. Aev.*, 75 (2006), 219–46.

Explores "exemplary prediegetic histories" (p. 221) informing the *Conte del Graal*, and ways in which Chrétien both accommodates and departs from Wace's Arthurian time and geography; in particular, how Galloway functions outside both history and clerkly time. Observes how Chrétien's engagement with Wace informed succeeding (prose) presentations of legendary history.

- 495 PICKENS, Rupert T., "Reading Harley 978: Marie de France in Context," in *Courtly Arts and the Art of Courtliness*, pp. 527–42 (cf. *BBIAS*, LIX, 2007, 354).

Explores implications of the manuscript's history and status as they relate to Marie's *Fables* and *Lais*, finding support for the identification of Marie as author of both, and – following investigation of the manuscript's Herefordshire connections – for the suggestion that she was the daughter of Waleran de Meulan and an ancestor of Simon de Montfort.

- 496 PICKENS, Rupert T., Keith BUSBY and Andrea M. L. WILLIAMS, "Perceval and the Grail: The Continuations, Robert de Boron and *Perlesvaus*," in *The Arthur of the French*, pp. 215–73 (cf. *BBIAS*, LIX, 2007, 350).

Discusses the various attempts to "continue, complete and rewrite" (p. 215) Chrétien's *Perceval*. Brings out the significant features of each text, e.g. the intriguing content of the *Elucidation*, the alternation of Gauvain and Perceval in the Continuations, key elements of the Arthurian legend introduced by the Robert de Boron cycle, and the complex narrative structure and problematic chronological position of *Perlesvaus*.

- 497 PITE, Ralph, *Thomas Hardy: The guarded life*. London: Picador, 2006, xv + 523 p., illus.

Includes short observations on Hardy's visits to Tintagel and on the composition and reception of his *Famous Tragedy of the Queen of Cornwall*.

- 498 PLUSKOWSKI, Aleks, *Wolves and the Wilderness in the Middle Ages*. Woodbridge, Boydell Press, 2006, vii + 248 p., illus.

This study, based on A.P.'s Ph.D. thesis, compares and contrasts human responses to wolves in Britain and southern Scandinavia from the eighth to the fourteenth centuries. Chapters are arranged thematically, with topics ranging from biogeography and hunting through to the roles of lupines in literature and emblematic art. Chapter 10, "Transgressing boundaries through bestial violence: human wolves," focuses on the figure of the werewolf, situating its various incarnations in medieval British, Continental and Scandinavian literature, religious thought, law

and art. Lycanthropic transformation in Arthurian literature, such as *Arthur and Gollagon*, is contextualised within this comparative survey exploring the use of wolves in expressions of otherness. (A.P.)

- 499 PRIEST, Vicki, Jeremy TAYLOR, and Pete LIDDLE, "The last Roman-Britons?" *CA*, 206 (Nov/Dec 2006), 44–47, illus.

Report on excavation of burials at Medbourne, Leicestershire, looking at whether the site is a rare example of continuity of occupation from the fourth to the sixth centuries AD.

- 500 PURCHASE, Sean, *Key Concepts in Victorian Literature*. Basingstoke and New York: Palgrave Macmillan, 2006, xxi + 282 p. Palgrave Key Concepts.

The one reference to Tennyson's *Idylls* appears, unusually, in a section on "Disease" (pp. 41–44): at the nunnery, Arthur describes Guinevere in "distinctly pathological and contagious terms, in which the whole idea of the sexual woman becomes a symbol of disease" (p. 44).

- 501 PURDIE, Rhiannon, "Medieval Romance in Scotland," in *A Companion to Medieval Scottish Poetry*, ed. Priscilla BAWCUTT and Janet Hadley WILLIAMS. Cambridge: D. S. Brewer, 2006, pp. 165–77.

Scotland developed its own romance tradition, and no prose romances are known. R.P. lists surviving verse works, including *Gollagos and Gawane* (pre–1508) and the fifteenth-century incomplete *Lancelot of the Laik*, before dealing with the texts as a group, noting the concern of the two Arthurian romances with sovereignty and political advice to rulers.

- 502 PUTTER, Ad, "The influence of visions of the otherworld on some medieval romances," in *Envisaging Heaven in the Middle Ages*, ed. Carolyn MUESSIG and Ad PUTTER. London and New York, Routledge, 2006, pp. 237–51. Routledge Studies in Medieval Religion and Culture.

Discusses the influence of vision literature on medieval romances. Special attention is given to Chrétien de Troyes's *Cligés* and *Chevalier de la charrete*. (A.P.)

- 503 RADULESCU, Raluca L., "Ballad and Popular Romance in the Percy Folio," *AL*, 23 (2006), 68–80.

Shows why popular romance and ballad, versatile meeting-places of culture, should be studied alongside aristocratic medieval romance. Texts such as the Percy Folio ballad "Boy and Mantle" reveal how the free circulation of motifs helped to create a broader appeal, raising questions about perception and attitude within their target audiences.

- 504 RADULESCU, Raluca, "Gentry Readers of the *Brut* and Genealogical Material," in *Readers and Writers of the Prose Brut*, pp. 189–202 (cf. *BBIAS*, LIX, 2007, 461).

Gentry interest in the *Brut* shows increasing awareness of its relevance to readers' own societal status and situation within national history, and reveals connections with other genres, notably genealogy. Details from the time of Edward IV include use of the name Arthur, and one *Brut* owner who may have been briefly Malory's gaoler.

- 505 RAMM, Ben, "'Cest cunte est mult divers': Knowledge, Difference, and Authority in Thomas's *Tristan*," *MLR*, 101 (2006), 360–74.

Thomas's text demonstrates obsession with imitation, doubling, and mimetic desire, but the narrator distances himself from the mimesis that leads to tragedy, while assuring his own place in literary posterity. However, a fundamental paradox forces the text back into the trap from which the narrator seeks to extricate it. (B.R.)

- 506 RAMM, Ben, "Making Something of Nothing: The Excesses of Storytelling in the *Lais* of Marie de France and *La Chastelaine de Vergi*," *FS* 60 (2006), 1–13.

Through analysis of narrative frameworks, explores claims of exemplarity and finds a fundamental disparity between proclamation and text, implying a problematic narrative standpoint open to deconstruction. (B.R.)

- 507 REDKNAP, Mark, "Early Medieval Llandaff: The Evidence of the Early Christian Monuments," in *Cardiff: Architecture and Archaeology in the Medieval Diocese of Llandaff*, pp. 21–33, illus. (cf. *BBIAS*, LIX, 2007, 407).

M.R.'s purpose is to discuss evidence for pre-Norman and early Norman Llandaff, but two references have Galfridian resonances: the translation of the body of St Dyfrig (Dubricius) from Bardsey to Llandaff by Bishop Urban in 1120, and an agreement dated 1126 demonstrating Earl Robert of Gloucester's concern with the area.

- 508 ROBERTS, Jane, *Guide to Scripts used in English Writings up to 1500*. London: The British Library, 2005, xvi + 294 p., illus.

Among the numerous examples illustrated, transcribed, and discussed, are extracts from the Caligula manuscript of Laʒamon's *Brut*, the alliterative *Morte Arthure*, and the Winchester Malory.

- 509 ROBSON, Margaret, "Local Hero: Gawain and the Politics of Arthurianism", *AL*, 23 (2006), 81–94.

Examines Gawain's role in localised Arthurian tales in parallel with Owain Glyn Dŵr's situation in the fragmented fifteenth-century kingdom. Gawain is a hero in a context where Arthur no longer belongs, able to engage with forces now inaccessible to the king, and to reflect dissatisfaction with the current political situation.

- 510 ROCKWELL, Paul, "The Promise of Laughter: Irony and Allegory in *Le conte dou graal* and *Li chevaliers as deus espees*," in *Courtly Arts and the Art of Courtliness*, pp. 573–85 (cf. *BBIAS*, LIX, 2007, 354).

The concept of "motif transfer" helps to illuminate episodes in the *Chevaliers as deus espees*; for example, the Lady of Caradigan's laughter alludes to *Perceval* and to the disjunctive figure of King Ris. Arthur's realm has been invaded by a questioning laughter, with irony (at least temporarily) subdued by allegory.

- 511 ROTHSCHILD, Judith Rice, "Minor Characters in Marie de France's *Lais*: Messengers and Their Messages," in *Courtly Arts and the Art of Courtliness*, pp. 601–11 (cf. *BBIAS*, LIX, 2007, 354).

Deals with a neglected area of Marie's creativity, noting types of communication and status of messengers: noble, non-noble (chamberlains are entrusted with the most delicate missions), material

objects, and animals. Marie's messengers, always trustworthy, never fail to deliver. In *Chevrefoil* a significant role is played by plants, the message itself remaining problematic.

- 512 RUCH, Lisa M., "A Possible Identity for Hugh of Genesis in John Hardyng's *Chronicle*," *N & Q*, 53 (2006), 150–52.

Suggests that the name of Hardyng's hitherto unidentified source may derive from that of Hyginus, and identifies a stage of transmission at which the Classical story of the Danaids, summarised in Hyginus' *Fabulae*, became conflated with the British foundation legend of Albina and her sisters.

- 513 SAYERS, William, "A Critical Appraisal of Sailing Scenes in New Editions of *Le Conte de Floire et Blanche fleur*, *La Vie de Saint Gilles*, *Le Roman de Tristan* and the *Folies Tristan*," *NFS*, 45:2 (Summer 2006), 86–103.

With special reference to Anglo-Norman, points out authorial use of technical maritime vocabulary, and cites numerous Norse derivations which entered Old French through the settlement of Normandy. Finds the modern editors' translations and commentaries insufficiently reflective of developments in international scholarship on medieval ships and sailing.

- 514 SCATTERGOOD, John, "'The Eyes of Memory': The Function of the Illustrations in Dublin, Trinity College Library MS 505," in *Readers and Writers of the Prose Brut*, pp. 203–26, illus. (cf. *BBIAS*, LIX, 2007, 461).

Text of the article that appeared in his *Manuscripts and Ghosts* (see item 515 (13)), but here the nine plates are reproduced in colour instead of black and white.

- 515 SCATTERGOOD, John, *Manuscripts and Ghosts: Essays on the Transmission of Medieval and Early Renaissance Literature*. Dublin and Portland, OR: Four Courts Press, 2006, 320 p., illus.

A total of sixteen essays, including four not previously published, the first of which, "The Copying of Medieval and Early Renaissance Manuscripts" (pp. 21–82) has much on the conditions and observations of copyists. Arthurian and/or Galfridian matter is discussed in:

6. "Two Medieval Book Lists," pp. 128–33, first published in *The Library: Transactions of the Bibliographical Society*, 23:3 (1968), 236–39.

One of the lists published and discussed is that of Sir Simon Burley, executed in 1388. He owned a romance "du Roy Arthur," a book of "prophesies de merlyn" and a "liuret de bruyt."

8. "An Unrecorded Fragment of the Prose *Lancelot* in Dublin, Trinity College Library MS 212," pp. 151–62, illus., first published in *Medium Aevum*, 53 (1984), 301–06, (cf. *BBIAS*, XXXVII, 1985, 154).

Edits the fragment, which contains part of Lancelot's quest for Hector.

10. "Iste Liber Constat Johanni Masey": Dublin, Trinity College, MS 155," pp. 181–97, illus., first published in *Middle English Poetry: Texts and Traditions. Essays in Honour of Derek Pearsall*, ed. A. J. MINNIS. York: York Medieval Press; Woodbridge: Boydell Press, 2001, pp. 91–101. York Manuscripts Conference Proceedings, 5 (cf. *BBIAS*, LVI, 2004, 489).

There is some modification of discussion concerning a *Sir Gawain and the Green Knight* connection.

13. "'The Eyes of Memory': The Function of the Illustrations in Dublin, Trinity College Library MS 505," pp. 228–51, illus.

The manuscript consists of a set of genealogies, followed by a prose *Brut* chronicle to 1437. The illustrations show towns and cities connected with the Galfridian early kings of Britain: they may reflect a tradition of illustrating Geoffrey of Monmouth, but could also mark developing fifteenth-century antiquarianism. (See also item 514.)

516 SCOTT-WARREN, Jason, *Early Modern English Literature*. Cambridge and Malden, MA: Polity, 2005, viii + 325 p., illus. Cultural History of Literature.

Discussion of *The Faerie Queene* is found, *inter alia*, in chapter 6, "Nation," pp. 155–82, including Spenser's selection of Arthur as hero, and in chapter 7, "Gender and Desire," pp. 183–222.

517 SHARRER, Harvey L., "Tablante de Ricamonte before and after Cervantes' *Don Quixote*," in *Medieval and Renaissance Spain and Portugal: Studies in Honor of Arthur L-F. Askins*, ed. Martha E. SCHAFFER and Antonio CORTIJO OCAÑA. Woodbridge: Tamesis, 2006, pp. 309–16. Serie A: Monografías, 222.

Traces reception of, and changes to, the short Spanish romance *Tablante de Ricamonte* (unusually, named for the hero's enemy) from

its roots in the Provençal *Jaufré* to a printed edition of 1513 in Toledo, Don Quijote's library, Portuguese chapbooks, a cross-dressing nineteenth-century Bruniesen, and translation into the Tagalog language of the Philippines.

- 518 SIEWERS, Alfred K., "Writing an Icon of the Land: the *Mabinogi* as a Mystagogy of Landscape," *Peritia*, 19 (2005), 193–228.

Reads the Four Branches as textual icon, integrating topography and twelfth-century cultural realms in a landscape-narrative, envisioned by the composer as a type of Welsh Old Testament, resisting Norman assimilation. Surprising parallels with biblical exegesis suggest a Christian reshaping of Celtic British learning, showcasing native tradition as an act of narrative resistance. (A.K.S.)

- 519 SIMS-WILLIAMS, Patrick, *The Iron House in Ireland*. Cambridge: Department of Anglo-Saxon, Norse and Celtic, Univ. of Cambridge, 2006, 31 p. H. M. Chadwick Memorial Lectures, 16.

Discusses passages and motifs in *Branwen* with Irish connections, including the characters Llassar and Bran, cauldrons under lakes, warriors hidden in bags, the Iron House story, and speaking severed heads. Argues that Irish material reached Wales, possibly in Latin, via eleventh-century ecclesiastical links with churches of St Maedoc, notably Ferns and Devenish. (P.S-W.)

- 520 SNYDER, Christopher, "Arthurian Origins," in *A History of Arthurian Scholarship*, pp. 1–18 (cf. *BBIAS*, LIX, 2007, 433).

A survey of the scholarly search for the historical origins of Arthur and the Arthurian legends. The most prominent theories for an historical Arthur, from the early nineteenth century to the early twenty-first, are examined, as are the skeptical attitudes of both medieval and modern historians. (C.S.)

- 521 STEPHENS, Winifred, *Early Medieval Glass Vessels found in Kent: A catalogue of the glass vessels of European migrants to Kent from approximately AD 450–700, in museums, archaeological trusts and societies, and private*

collections. Oxford: Archaeopress, 2006, iii + 340 p., illus. British Archaeological Reports, British Series, 424.

Catalogue and photographs of finds from Saxon cemeteries, including early ones.

- 522 STERLING-HELLENBRAND, Alexandra, “‘daz hât diu harpfe getân’: Music and Performance of Courtly Culture in Middle High German Courtly Literature,” in *Courtly Arts and the Art of Courtliness*, pp. 635–50 (cf. *BBIAS*, LIX, 2007, 354).

Music formed part of medieval audiences’ reception of texts, collective and interactive, and enables exploration of their experience. The article compares Volker the fiddler from the *Nibelungenleid* and Gottfried’s harp-playing Tristan, showing how interaction with the audience involves memory and emotion (with warnings among the entertainment), and connects text with society.

- 523 STEVENSON, Katie, *Chivalry and Knighthood in Scotland, 1424–1513*. Woodbridge: Boydell Press, 2006, xii + 228 p.

Covers the importance of the chivalric ideal to the Scottish knightly class, royalty’s political use of chivalry including a variety of tournaments held by the Stewart kings, and chivalry in Scottish literature. Traces the first reference to Stirling’s association with Arthurian legend, told to Froissart during his stay at David II’s court in 1365. Shows that, though Arthur as one of the Nine Worthies was popular in Scotland, Scottish literature could be critical, with advice on good governance in *Lancelot of the Laik* written with James III in mind. Also discusses James IV’s favouring of the tournament and encouragement of a refashioned Arthurian chivalry.

- 524 STONES, Alison, “The Egerton *Brut* and its Illustrations,” in *Maistre Wace: A Celebration*, pp. 167–76, plus 8 pp. of colour illustrations (cf. *BBIAS*, LIX, 2007, 351).

Explores the manuscript context and extensive illustrative programme of the condensed *Brut* in British Library MS Egerton 3028. Concentrates on the accounts of Vortigern and Arthur, finding links to romance and chronicle. Also notes the priorities of the continuation into Edward III’s reign, and considers possible heraldic clues to patronage.

- 525 STURZER, Ned, "The Purpose of *Culhwch and Olwen*," *StC*, 39 (2006 for 2005) 145–67.

Takes issue with previous critics/editors of *Culhwch & Olwen*, particularly concerning the use of humour. Makes suggestions about authorship (proposing a single author) and dating. (W.J.M.)

- 526 SUTTIE, Paul, *Self-Interpretation in the Faerie Queene*. Cambridge: D. S. Brewer, 2006, x + 227 p. *Studies in Renaissance Literature*, 18.

Re-examines *TFQ*'s allegorical method, finding its main locus of self-interpretation, as in the medieval *Quest of the Holy Grail*, within rather than extrinsic to the story world. Like the Quest's knights, Spenser's heroes are poised between rival codes of moral interpretation, in a way that illuminates the codes' relative value as guides to action. But Spenser's poem addresses an age violently divided as to what constitutes the true code of right and wrong, grappling *inter alia* with the doctrinal division between Elizabethan and Roman churches, and the ideological conflict in England and Ireland between emergent monarchic absolutism and residual feudalism. (P.S.)

- 527 TAGAYA, Yuko, "Romantic Love to the Death: The Fair Maiden of Astolat in Malory's *Morte D'Arthur* and Lady Ariko in *The Tale of the Heike*," in *Courtly Arts and the Art of Courtliness*, pp. 665–77 (cf. *BBIAS*, LIX, 2007, 354).

Compares the situations of the Maiden of Astolat and of Ariko, who also fails to understand the refinements of courtly culture. Shows how the passage of each world-weary character is in keeping with the beliefs of her society, explains the Buddhist way of thought that forms the context for Ariko's actions, and views Galahad's spirituality in a new light.

- 528 TAYLOR, Jane H. M., ed., with Peter F. AINSWORTH, Norris J. LACY, Edward Donald KENNEDY and William W. KIBLER, "Late Medieval Arthurian Literature," in *The Arthur of the French*, pp. 488–527 (cf. *BBIAS*, LIX, 2007, 350).

Finds late medieval authorial discomfort with the historical Arthur, though patronal enthusiasm for Arthuriana; deals especially with

Arthurian politics in Burgundy. Discusses late medieval works including Froissart's verse *Meliador*, the prose *Chevalier du Papegau*, Jehan de Waurin's chronicle, contemporary with Malory, and the imaginatively ambitious new fictions *Perceforest* and *Ysaÿe le Triste*, finally exploring Arthurian material in the late epic.

- 529 THORNTON, Tim, *Prophecy, Politics and the People in Early Modern England*. Woodbridge: Boydell Press, 2006, x + 269 p.

Deals with the popular and political use and influence of non-biblical vernacular prophetic traditions, focusing on Mother Shipton, the Cheshire prophet Nixon, and Merlin. There was potential discontinuity between the medieval Merlin and Ariosto's Merlin in *Orlando Furioso*, "heavy with classical allusions" (p. 54), but the transformation had little effect in England, though new prophetic figures emerged. Merlin had, it appeared, prophesied the Hanoverian accession, and the period saw Merlinian theatrical presentations including some on the theme of "Merlin's Cave," included in Queen Caroline's redesign of Richmond Palace gardens in 1735.

- 530 THURLBY, Malcolm, "The Early Gothic Fabric of Llandaff Cathedral and its Place in the West Country School of Masons," in *Cardiff: Architecture and Archaeology in the Medieval Diocese of Llandaff*, pp. 60–85, illus. (cf. *BBIAS*, LIX, 2007, 407).

M.T. finds that masons from Glastonbury Abbey and Wells Cathedral were recruited for the early Gothic remodelling of Llandaff Cathedral (1193–1218). Discussion includes the time-frame of rebuilding at Glastonbury following the fire of 1184, and it is pointed out that the death of Henry II in 1189 might have slowed progress.

- 531 TOMALIN, Claire, *Thomas Hardy: The Time-Torn Man*. London: Viking, 2006, xxv + 486 p., illus.

On pp. 347–38 refers to *The Famous Tragedy of the Queen of Cornwall* (1923), "a short and violent verse drama" (p. 347); long planned, with problematic archaism and a curious reference back to his own earlier work, and the only one of his works to which Hardy put a dedication. It was made into an opera by Rutland Boughton and performed at Glastonbury in Hardy's presence.

- 532 TURNER, Marion, *Chaucerian Conflict: Languages of Antagonism in Late Fourteenth-Century London*. Oxford: Clarendon Press, 2006, viii + 213 p. Oxford English Monographs.

Chapter 3, "Idealism and Antagonism: Troynovaunt in the Late Fourteenth Century" (pp. 56–92), includes discussion of the concept, promulgated by Geoffrey of Monmouth, of London as New Troy.

- 533 TURNER, Sam, *Making a Christian Landscape: The countryside in early-medieval Cornwall, Devon and Wessex*. Exeter, Univ. of Exeter Press, 2006, xviii + 218 p. + 16 p. of colour plates.

This new interpretation of early medieval landscape development traces landscape change in the South West from the introduction of Christianity to the Norman Conquest (c. 450–1070). It stresses the significance of political and religious ideology in both the "Celtic" west (especially Cornwall) and the "Anglo-Saxon" east (especially the Wessex counties of Devon, Somerset, Wiltshire and Dorset), and challenges previous work by suggesting that the two regions have much in common; it also advances a new model for the evolution of ecclesiastical institutions in south-west England and shows that the early development of Christianity had a still-visible impact on the countryside. (S.T.)

- 534 TURNER, Sam, ed., *Medieval Devon and Cornwall: Shaping an Ancient Countryside*. Bollington, Cheshire: Windgather Press, 2006, 176 p., illus. Landscapes of Britain series.

A collection of papers, some dealing with the later medieval period, but including the following of relevance to early developments: R. FYFE, "Palaeoenvironmental perspectives on medieval landscape development," pp. 10–23; S. TURNER, "The Christian landscape: churches, chapels and crosses," pp. 24–43; P. HERRING, "Cornish strip fields," pp. 44–77; L. FRANKLIN, "Imagined landscapes: archaeology, perception and folklore in the study of medieval Devon," pp. 144–61.

- 535 UHLIG, Marion, " 'Pour ce que cuers ne puet mentir' : le personnage maternel dans *Galeran de Bretagne* de

Renaut,” in *Courtly Arts and the Art of Courtliness*, pp. 709–20 (cf. *BBIAS*, LIX, 2007, 354).

The text is one of a group linked to Arthurian themes but reflecting modernising trends. M.U., noting the influence of Marie’s *Lai du Fresne*, considers how the literary treatment of the mother figure should be interpreted. There is a concern with truth throughout – ultimately, mother and author combine to establish human and rhetorical harmony.

- 536 VINES, Amy Noelle, “‘Thys ys her owne boke’: Women Reading the Middle English Prose *Brut Chronicle*,” in *Readers and Writers of the Prose Brut*, pp. 71–96 (cf. *BBIAS*, LIX, 2007, 461).

Examines four manuscripts which feature evidence of textual communities in which women are prominent, and in one case explores how the narratives of Brutus and Albina were being read. Women’s readership was based on a larger system including men, e.g. groups of relatives, not on gender separation or specificity.

- 537 WALLER, Philip, *Writers, Readers, and Reputations: Literary Life in Britain 1870–1918*. Oxford: Oxford Univ. Press, 2006, xii + 1181 p., illus.

Includes short references to Tennyson in an Arthurian context: personal glimpses including his poetry readings (pp. 367–68) and his reluctance to autograph his books (p. 381); reactions to his death (pp. 210ff.), and W. B. Yeats’ view that the dedication of the *Idylls* to the Prince Consort and to the Queen “lessened the significance of the great imaginative types of Arthur and Guinevere, and cast round the greatest romantic poem of the century a ring of absurdity” (quoted p. 469).

- 538 WALTERS, Lori J., “Manuscript Compilations of Verse Romances,” in *The Arthur of the French*, pp. 461–87 (cf. *BBIAS*, LIX, 2007, 350).

Examines three compilations, BNF, fr. 794 (Guiot), BNF, fr. 1450, and Chantilly, Musée Condé, 472, in which “the compiler comes to resemble a second author” (p. 462). Identifies complementary models of plenitude and *remembrance* underlying structure and cyclic function. Shows how the compilers keep, shape and transmit a “‘Christian’ memory” (p. 480) to their readers and to France.

- 539 WALTERS, Lori J., "Re-Examining Wace's Round Table," in *Courtly Arts and the Art of Courtliness*, pp. 721–44 (cf. *BBIAS*, LIX, 2007, 354).

Re-examines Wace's "invention," suggesting that he appropriated an association with Charlemagne, drawing upon Charlemagne's earliest biographies, and that "an underlying allegiance to the 'ideology of France' " (p. 721) came from the abbey of St-Denis. Considers Wace's model of kingship, the role of the vernacular, and what the Round Table came to represent.

- 540 WEINBERG, Carole, "History and Chivalry in the *Brut*, 1333–1377," in *Readers and Writers of the Prose Brut*, pp. 33–51 (cf. *BBIAS*, LIX, 2007, 461).

Explores the very complex question of source material for the continuation of the English *Brut*, and its interrelationships with other chronicles. Use of chivalric terminology and the portrayal of Edward III is discussed: the text records his jousting, feasting and founding of the Round Table at Windsor in 1344 (p. 39).

- 541 WESTWOOD, Jennifer, and Jacqueline SIMPSON, *The Lore of the Land: A guide to England's legends, from Spring-heeled Jack to the Witches of Warboys*. London: Penguin, 2005 (hardback), 2006 (paperback), 928 p., illus.

Wide-ranging, including Arthur (with a number of topographical associations), Merlin, and other names from Arthurian legend.

- 542 WHALEN, Logan E., "Ex libris Mariae: Courtly Book Iconography in the Illuminated Manuscripts of Marie de France," in *Courtly Arts and the Art of Courtliness*, pp. 745–53 (cf. *BBIAS*, LIX, 2007, 354).

Deals with images, including author depictions, from manuscripts of Marie's works, "the manner in which they visually represent the book as an object and the resulting iconographical implications" (p. 745), and explores "modes of reception and interpretation by scribes, illuminators and patrons of her *Lais* and *Isopet*" (p. 746).

- 543 WHITAKER, Muriel, "Early Arthurian Art," in *A History of Arthurian Scholarship*, pp. 198–219 (cf. *BBIAS*, LIX, 2007, 433).

Explains the need to understand medieval aesthetic theory to appreciate the “communicative function” (p. 200) of the art. Notes key Arthurian and Tristanian scholarship, and describes the range of material and approaches, including attention to social, political and religious context. Cites in particular interdisciplinary work on the Winchester Round Table.

- 544 WHITNEY, Charles, *Early Responses to Renaissance Drama*. Cambridge: Cambridge Univ. Press, 2006, xi + 341 p.

On pp. 134–39, shows that Spenser’s Masque of Cupid in Book III of *The Faerie Queene*, and Britomart’s role as playgoer, “can be read as a meditation on issues concerning theatrical representation and reception of sexual passion and violence” (p. 134).

- 545 WHITTAKER, Jason, “The Matter of Britain: Blake, Milton and the Ancient Britons,” in *Blake, Nation and Empire*, ed. David WORRALL and Steve CLARK. Basingstoke and New York: Palgrave Macmillan, 2006, pp. 186–200.

Discussing Blake’s Albion, Arthur, and Merlin, finds pointers to his use of Milton’s *History of Britain* (1670) to shape his ideas. His celebration of Christ’s presence in Albion as told in the Joseph of Arimathea legends also reflects his reaction to Milton as both poet and historian.

- 546 WICKHAM, Chris, *Framing the Early Middle Ages: Europe and the Mediterranean, 400–800*. Oxford: Oxford Univ. Press, 2005 (hardback), 2006 (paperback), xxviii + 990 p., maps.

Refers *passim* to events in Britain, especially in chapter 6, “Political breakdown and state-building in the North” (pp. 303–79), which compares and contrasts the British experience with processes in other provinces of the Roman Empire. Topics discussed include differences between the British experience and that of the Continent, economy, language, social status and numbers of immigrants, material culture, conquest and acculturation.

- 547 WRIGHT, Monica L., “*Chemise and Ceinture*: Marie de France’s *Guigemar* and the Use of Textiles,” in *Courtly*

Arts and the Art of Courtliness, pp. 771–77 (cf. *BBIAS*, LIX, 2007, 354).

Marie, especially in *Guigemar*, “exploits clothing and cloth to their fullest extent, making it possible to read the narrative of the work through her use of textiles” (p. 771). Exploring both fabrics and actions, M.L.W. shows how clothing is used to develop character, to motivate the plot, and to structure narrative.

- 548 WRIGHT, Monica L., “‘De Fil d’Or et de Soie’: Making Textiles in Twelfth-Century French Romance,” *Medieval Clothing and Textiles II*, ed. Robin NETHERTON and Gale R. OWEN-CROCKER (Woodbridge, 2006), 61–72.

Explains “how changing social norms about the gender roles in textile production created ambivalence in both society and literature” (p. 61). Examines an episode in *Jaufré*, a counterexample in *Enéas*, Chrétien’s *Philomena* where manipulation of cloth empowers female characters, and *Yvain*, where mercantile exploitation of noble *tisseuses* helps direct the hero towards redemption.

- 549 YEATES, Stephen James, *Religion, Community and Territory: Defining Religion in the Severn Valley and Adjacent Hills from the Iron Age to the Early Medieval Period*, 3 vols. Vol. 1, *Synthesis*; Vol. 2, *Gazetteer A–G*; Vol. 3, *Gazetteer H–Y*. Oxford: Archaeopress, 2006, xii + 1425 p. British Archaeological Reports, British Series, 411.

Detailed entries in the *Gazetteer* provide chronological information on archaeological work and published discussion. Vol. 3, pp. 1011–21, covers excavation history, finds and theories associated with the temple of Nodens at Lydney.

Note: Other BAR British Series reports which include information on the archaeology of post-Roman Britain, and which have not been listed separately in the *BBIAS*, include:

247 Christopher A. SNYDER, *Sub-Roman Britain (AD 400–600): A Gazetteer of sites*, 1996, 70 p.

289 Elizabeth O’BRIEN, *Post-Roman Britain to Anglo-Saxon England: Burial Practices Reviewed*, 1999, viii + 204 p.

390 Tyler BELL, *The Religious Reuse of Roman Structures in Early Medieval England*, 2005, 326 p.

402 Eberhard W. SAUER et al., eds., *Linear Earthwork, Tribal Boundary and Ritual Beheading: Aves Ditch from the Iron Age to the Early Middle Ages*, 2005, iii + 105 p.

407 Joshua POLLARD, Ray HOWELL, Adrian CHADWICK and Anne LEAVER, eds., *Lodge Hill Camp, Caerleon, and the Hillforts of Gwent*, 2006, vi + 71 p.

III. – REVIEWS

- 550 ADORNO, Theodor, trans. Rodney LIVINGSTONE with Foreword by Slavoj ŽIŽEK, *In Search of Wagner*. London and New York: Verso, 2005 (cf. *BBIAS*, LIX, 2007, 311).

Rev., anon., *FMLS*, 42 (2006), 315.

- 551 ALDHOUSE-GREEN, Miranda, and Ray HOWELL, eds., *The Gwent County History. Vol. I: Gwent in Prehistory and Early History*. Cardiff: Univ. of Wales Press on behalf of the Gwent County History Association, 2004 (cf. *BBIAS*, LVII, 2005, 331, 342, 431).

Rev. by Vicki Cummings, *WHR*, 22:4 (December 2005), 774.

by Jeffrey L. Davies, *Arch Camb*, 153 (2006 for 2004), 144–46.

by Alan Lane, *History*, 91 (2006), 277–78.

- 552 *Amadis of Gaul, Books I and II. A Novel of Chivalry of the 14th Century Presumably First Written in Spanish*. Revised and Reworked by Garci RODRÍGUEZ DE MONTALVO prior to 1505. Translated from the Putative Princeps of Saragossa, 1508, by Edwin B. PLACE and Herbert C. BEHM. With a New Foreword by John E. KELLER. Lexington: Univ. Press of Kentucky, 2003 (cf. *BBIAS*, LIX, 2007, U8).

Rev. by Simone Pinet, *Bulletin of Spanish Studies*, 83 (Glasgow, 2006), 282–83.

- 553 AMODIO, Mark C., *Writing the Oral Tradition: Oral Poetics and Literate Culture in Medieval England*. Notre

Dame, IN: Univ. of Notre Dame Press, 2004. *Poetics of Orality and Literacy* (cf. *BBIAS*, LVIII, 2006, 977).

Rev. by Elizabeth M. Tyler, *EME*, 14 (2006), 506.

- 554 ANDERSON, J. J., *Language and imagination in the Gawain-poems*. Manchester and New York: Manchester Univ. Press, 2005. *Manchester Medieval Literature*, 1 (cf. *BBIAS*, LVIII, 2006, 341).

Rev. by Tony Davenport, *Med. Aev.*, 75 (2006), 327–28.

by Judith A. Jefferson, *N & Q*, 53 (2006), 218–19.

by Cory J. Rushton, *NMS*, 50 (2006), 212–14.

by H. L. Spencer, *RES*, 57 (2006), 127–28.

- 555 ARMITAGE, David, *Greater Britain, 1516–1776: Essays in Atlantic History*. Aldershot and Burlington, VT: Ashgate, 2004. *Variorum Collected Studies Series*, CS796 (cf. *BBIAS*, LVII, 2005, 244).

Rev. by Nicholas Canny, *EHR*, 121 (2006), 538–39.

- 556 BATH, Michael, *Renaissance Decorative Painting in Scotland*. Edinburgh: National Museums of Scotland Publishing, 2003 (cf. *BBIAS*, LVI, 2004, 299).

Rev. by Ian Campbell, *The Innes Review*, 56 (Glasgow, 2005), 216–17.

- 557 BELL, Tyler, *The Religious Reuse of Roman Structures in Early Medieval England*. Oxford: Archaeopress, 2005. *British Archaeological Reports, British Series* 390 (cf. *BBIAS*, LIX, 2007, 549).

Rev. by Sheila Bonde, *Ant.*, 80 (2006), 1021–22.

- 558 BENOZZO, Francesco, *Landscape Perception in Early Celtic Literature*. Aberystwyth: Celtic Studies Publications, 2004 (cf. *BBIAS*, LVII, 2005, 255).

Rev. by Alfred K. Siewers, *CMCS*, 52 (Winter 2006), 100–01.

- 559 BERNAU, Anke, Ruth EVANS, and Sarah SALIH, eds., *Medieval Virginites*. Cardiff: Univ. of Wales Press, 2003 (cf. *BBIAS*, LVI, 2004, 326, 409).
Rev. by Marta Cobb, *LSE*, 36 (2005), 363–65.
- 560 BILDHAUER, Bettina, *Medieval Blood*. Cardiff: Univ. of Wales Press, 2006. Religion and Culture in the Middle Ages (cf. *BBIAS*, LIX, 2007, 332).
Rev. by Nicholas Vincent, *TLS*, 5392 (Aug 4, 2006), 23.
- 561 BLAIR, Kirstie, *Victorian Poetry and the Culture of the Heart*. Oxford: Clarendon Press, 2006. Oxford English Monographs (cf. *BBIAS*, LIX, 2007, 334).
Rev. by John Holmes, *RES*, 57 (2006), 840–41.
- 562 BLAMIRE, Alcuin, *Chaucer, Ethics and Gender*. Oxford: Oxford Univ. Press, 2006 (cf. *BBIAS*, LIX, 2007, 335).
Rev. by K. P. Clarke, *RES*, 57 (2006), 796–98.
- 563 BOFFEY, Julia, and A. S. G. EDWARDS, *A New Index of Middle English Verse*. London: British Library, 2005 (cf. *BBIAS*, LVIII, 2006, 350).
Rev. by E. G. Stanley, *N & Q*, 53 (2006), 362–64.
- 564 BRADBURY, Jim, *The Routledge Companion to Medieval Warfare*. London and New York: Routledge, 2004 (cf. *BBIAS*, LVIII, 2006, 353).
Rev. by Daniel E. Thiery, *N & Q*, 53 (2006), 100–01.
- 565 *Breudwyt Maxen Wledic*, ed. Brynley F. ROBERTS. Dublin: School of Celtic Studies, Dublin Institute for Advanced Studies, 2005. Medieval and Modern Welsh Series, 11 (cf. *BBIAS*, LIX, 2007, 294).
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- 763 SCHMOLKE-HASSELMANN, Beate, *The Evolution of Arthurian Romance: The Verse Tradition from Chrétien to Froissart*, trans. Margaret and Roger MIDDLETON. Cambridge: Cambridge Univ. Press, 2006, xlix + 321 p. Cambridge Studies in Medieval Literature, 35.

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to the Twentieth Century. Cambridge: Cambridge Univ. Press, 2006, xii + 242 p. Cambridge Studies in Anglo-Saxon England, 29.

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- 765 SHARMAN, Ruth Verity, ed., *The Cansos and Sirventes of the Troubadour Giraut De Borneil: a critical edition*. Cambridge: Cambridge Univ. Press, 2006, xiv + 504 p.

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- 766 SHAY, Robert, and Robert THOMPSON, *Purcell Manuscripts: The Principal Musical Sources*. Cambridge: Cambridge Univ. Press, 2006, xxii + 353 p., illus.

Paperback, first published 2000 (cf. *BBIAS*, LIV, 2002, 422).

- 767 SHRANK, Cathy, *Writing the Nation in Reformation England, 1530–1580*. Oxford: Oxford Univ. Press, 2006, x + 291 p.

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- 768 SKEAT, Walter W., ed. *The Romans of Lancelot of the Laik*. Woodbridge and Rochester, NY: Boydell & Brewer, for Early English Text Society, 2006, lviii + 141 p. EETS Original Series, 6 (1865).

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pp. 67–86; Dauvit BROWN, “Anglo-French acculturation and the Irish element in Scottish identity,” pp. 135–53; Séan DUFFY, “The 1169 invasion as a turning-point in Irish-Welsh relations,” pp. 98–113; John GILLINGHAM, “Killing and mutilating political enemies in the British Isles from the late twelfth to the early fourteenth century: a comparative study,” pp. 114–34; Benjamin T. HUDSON, “The changing economy of the Irish Sea province,” pp. 39–66 (cf. *BBIAS*, LII, 2000, 344, 354, 377, 384, 398).

- 770 SMITH, Julia M. H., *Province and Empire: Brittany and the Carolingians*. Cambridge: Cambridge Univ. Press, 2006, xx + 237 p. Cambridge Studies in Medieval Life and Thought: Fourth Series, 18.

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- 771 SPENCE, Sarah, *Texts and the Self in the Twelfth Century*. Cambridge: Cambridge Univ. Press, 2006, x + 167 p. Cambridge Studies in Medieval Literature, 30.

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- 772 VINCENT, Nicholas, *The Holy Blood: King Henry III and the Westminster Blood Relic*. Cambridge: Cambridge Univ. Press, 2006, xiii + 254 p., illus.

Paperback, first published 2001 (cf. *BBIAS*, LIV, 2002, 437).

- 773 WALKER, Greg, *The Politics of Performance In Early Renaissance Drama*. Cambridge: Cambridge Univ. Press, 2006, xi + 245 p.

Paperback of a 1998 publication. In the course of discussing John Heywood’s “ability to cross political divisions” (p. 78), finds the dramatist producing in 1539 a “Masque of King Arthur’s Knights” at court and in the household of Thomas Cromwell. There is a short reference (p. 31) to Robert Robinson’s 1587 printed text of Thomas Hughes’ *The Misfortunes of Arthur*.

- 774 WARRACK, John, *German Opera: From the Beginnings to Wagner*. Cambridge: Cambridge Univ. Press, 2006, xv + 447 p. Cambridge Studies in Opera.

Paperback, first published 2001 (cf. *BBIAS*, LV, 2003, 457).

- 775 WELLS, Robin Headlam, *Elizabethan Mythologies: Studies in poetry, drama and music*. Cambridge: Cambridge Univ. Press, 2006, xviii + 287 p, illus.

Paperback of a 1994 publication. Includes "Spenser and the politics of music" (pp. 25–43, notes pp. 240–45).

V. – THESES

- 776 CROSS, Roseanna, " 'Time Past Well Remembered': The Handling of Time in Some Middle English and Old French Texts." A thesis submitted to the University of Bristol in accordance with the requirements of the degree of Doctor of Philosophy in the Faculty of Arts, Department of English, June 2004. Index to Theses (2005): 54–7537 (BL: DXN082451).

Challenges the supposition that medieval literature was "indifferent to time," in a nuanced exploration of the subtleties of time and timing in a range of medieval genres. The first part examines the handling of "narrative time" – the "internal" and the "external" chronology of the narrative – in texts including *La Queste del Saint Graal* and Sir Thomas Malory's *The Tale of the Sankgreal*. The second part analyses the literary effects of manipulations of "objective time" in the context of the romance (including *Guingamor* and *Historia Meriadoci*) and the dream vision. (R.C.)

HONGRIE

BIBLIOGRAPHIE POUR 2006
ÉTABLIE PAR
CSILLA LADÁNYI-TURÓCZY
et EDIT ANNA LUKÁCS

II. – ÉTUDES CRITIQUES

- 777 PELLE, János, “A trubadúrok szerelmétől a szappanoperákig” [De l’amour des troubadours aux feuilletons], *Életünk*, 1 (2006), 50–56.

L’article, qui présente la théorie de l’amour médiévale, consacre une analyse à l’histoire de Tristan et Yseut également, surtout dans sa version wagnerienne, en mettant l’accent sur l’opposition entre mariage et amour selon les opinions courantes à l’époque.

- 778 RÉTHELYI, Orsolya, “Arthur király és az Arthurmondakör: A kerekasztal lovagjai” [Le Roi Arthur et le cercle des mythes arthuriens: Les chevaliers de la table ronde], *Rubicon*, 5–6 (2006), 80–87.

L’étude, riche en illustrations, énumère les figures les plus importantes des mythes arthuriens, les endroits où se déroulent ces histoires, et se demande sur les raisons de la popularité du sujet.

- 779 RÉTHELYI, Orsolya, “Áldoztató kehely vagy varázserejű kő? A Grál históriák. Egy motívum fejlődése a középkorban” [Calice liturgique ou pierre magique? Les

histoires du Graal. Les évolutions d'un motif au Moyen Âge], *Rubicon*, 5–6 (2006), 88–89.

L'article recapitule l'origine de la symbolique du Graal, son apparition dans la littérature médiévale et les changements de sa signification.

- 780 SZABICS, Imre, "Interférences de motifs dans le Roman de Jaufré et les romans arthuriens de Chrétien de Troyes," in "*Prismes irisés*". *Textes recueillis sur les littératures classiques et modernes pour Olga Penke qui fête ses soixante années*. Szeged: Klebelsberg Kuno Egyetemi Kiadó, 2006, p. 73–83.

L'article vise à analyser quelques motifs-clefs similaires non encore traités du *Roman de Jaufré* et des romans de Chrétien de Troyes. Ces motifs, porteurs des "messages poétiques" importants, peuvent être ramenés aux contacts et interférences de motifs des récits d'*oïl* et d'*oc* du 12^e siècle. Dans l'étude est élucidée la fonction poétique des motifs de la métamorphose en tant que ressource du merveilleux; de la passivité du roi Arthur; du repos troublé du héros et de la rencontre du chevalier protagoniste et de la fée de la fontaine.

III. – COMPTES RENDUS

- 781 WOLFRAM VON ESCHENBACH, *Parzival*, (in 2 Bd.), 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: Kláris, 2004 (cf. *BBIAS*, LVIII, 2006, 777).

Rez. von Lajos Adamik, *Jelenkor*, Mai 2006, 555–60.

V. – THESES

- 782 TOMASOVSKY, Orsolya, “Nőalakok a középkori irodalomban – XII–XIII. század” [Figures féminines dans la littérature médiévale – XII^e-XIII^e siècles], Thèse de PhD, ELTE (Université Eötvös Loránd). Budapest, 2005.

Cette thèse d'études doctorales explore le rôle des figures féminines dans les œuvres les plus significatives de la littérature française du Moyen Âge, dont, parmi d'autres, le *Roman de la Charette*, le *Conte du Graal* et *La Mort du Roi Artu*.

ITALIE

BIBLIOGRAPHIE POUR 2006
ÉTABLIE PAR
BEATRICE BARBIELLINI AMIDEI,
FABRIZIO CIGNI,
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MARINA FUMAGALLI,
MARIA CARLA MARINONI,
MARIA LUISA MENEGHETTI,
ROBERTO TAGLIANI,
MARIA COLOMBO TIMELLI

I. – ÉDITIONS ET TRADUCTIONS

- 783 CIFARELLI, Paola, “Una traduzione italiana delle *Fables* di Marie de France (ms. Firenze, Biblioteca Mediceo-Laurenziana, Ashburnham 649),” *La Parola del Testo*, 11 (2005), 357–418.

Les *Fables* de Marie de France furent traduites en italien au cours du XIV^e siècle; le texte en est transmis par cinq manuscrits, répartis en deux familles dérivées d'un archétype commun mais tous partiellement indépendants. On fournit ici l'édition du texte selon le seul manuscrit resté inédit, précédée d'une étude sur la tradition textuelle et les particularités de ce texte par rapport à celui des autres témoins. (M.C.T.)

- 784 *Jaufre*, a cura di Charmaine LEE. Roma: Carocci, 2006, 454 p. Biblioteca medievale, 105.

Nouvelle édition critique de *Jaufre*, après celles de Breuer (1927) et de Brunel (1943). Plutôt qu'à Alphonse II d'Aragon, *Jaufre* serait dédié selon C.L. à Jacques I^{er}, en raison des rapports qu'il entretient avec les romans de Chrétien de Troyes, la *Continuation Gauvain* et le *Biaus desconeüs*, et qui imposent d'en revoir la datation. L'auteur anonyme semble faire de l'ironie sur des situations topiques du roman breton; dans le texte on trouve des légendes arthuriennes ayant circulé, peut-être oralement, dans les pays méditerranéens; le roman a subi aussi l'influence de la lyrique occitane: en soulignant la crise de la société courtoise, le poète se révèle proche de Guilhem de Montanhagol. Dans la *Nota al testo* l'A. analyse les deux manuscrits et les fragments qui ont transmis le texte, le stemma de l'édition Brunel, et motive son choix du ms. *B* comme manuscrit de base; suit l'étude de la langue. L'édition est accompagnée d'une traduction italienne en regard. (M.C.M.)

- 785 MARIA DI FRANCA, *Favole*. Introduzione e traduzione a cura di Roberta MOROSINI. Roma: Carocci, 2006, 176 p. Biblioteca Medievale, 104.

L'édition de Karl Warnke (1898) est proposée ici avec traduction italienne en regard. Dans l'introduction R.M. souligne quelques traits du texte de Marie, notamment l'attention pour les détails vraisemblables, même psychologiques, ou pour les problèmes de conduite morale, qui l'emportent souvent sur le caractère stéréotypé de l'animal du conte ésopeque. Surtout elle remarque l'actualisation opérée par Marie, qui situe les apologues dans la réalité féodale de son temps. Peut-être mieux que les *Lais*, les *Fables* révèlent la participation de Marie aux préjugés (tels que la misogynie) et aux humeurs du XII^e siècle. (B.B.A.)

II. – ÉTUDES CRITIQUES

- 786 ANGELI, Giovanna, "Romanzo medievale e cinema," *Il romanzo nel Medioevo*, *QFRB*, 18 (2004–2005), 51–64.

G.A. analyse deux réalisations filmiques de la matière arthurienne: *Lancelot du Lac* de Robert Bresson (1974) et *Perceval le Gallois* d'Eric Rohmer (1978) du point de vue de la 'fidélité' aux textes-sources, respectivement la *Mort le roi Arthur* et le *Conte du Graal* de Chrétien de Troyes. (M.C.T.)

- 787 BARBIERI, Alvaro, "L'ombra di Davide: Tristano, Cligès, Perceval," in *Studi di filologia romanza offerti a Valeria*

Bertolucci Pizzorusso, a cura di Pietro G. BELTRAMI, Maria Grazia CAPUSSO, Fabrizio CIGNI, Sergio VATTERONI. Pisa: Pacini Editore, 2006, 2 vol., I, pp. 125–48.

À partir des études anthropologiques sur les mythes arthuriens, en particulier celui de Tristan, l'A. propose une lecture biblique, notamment davidique, non seulement de l'épisode de Tristan contre le Morhold, mais aussi du combat de Cligès avec le duc de Saxe (*Cligès*, vv. 3900–4161) et de Perceval contre Anguinguerron et Clamadeu (*Conte du Graal*, vv. 2094–329 et 2591–719). (F.C.)

- 788 BARBIERI, Alvaro, et Rosanna BRUSEGAN, "Iwein a Castel Rodengo," *Testi, società, culture, L'Immagine Riflessa*, n.s. 11 (2002), 189–211.

La transposition figurative à Castel Rodengo de l'épisode de la source merveilleuse inspirée par l'*Iwein* de Hartmann von Aue est le plus ancien cycle pictural de sujet arthurien connu (30 premières années du XIII^e s.). Les A. analysent les traits fondamentaux du programme illustratif: structure bipartite caractérisée par l'opposition des espaces (forêt/château) et des thématiques (armes/amours); présence constante de motifs liés au domaine du merveilleux: homme sauvage, source miraculeuse, anneau magique qui donne l'invisibilité. (B.F.)

- 789 BATTELLI, Maria Carla, "A proposito di Raoul de Houdenc, *La Vengeance Raguidel*. Édition critique par Gilles Roussineau. Droz: Genève 2004 (TLF 561)," *CN*, 65 (2005), 337–61.

Cet article se présente comme un compte rendu; il s'agit en effet d'un examen minutieux et parfois un peu sévère de l'œuvre de G.R., ce qui en fait un véritable essai. M.C.B. passe en revue les paragraphes de l'Introduction (datation du texte, attribution, analyse linguistique), et le texte, discute quelques hypothèses ou choix de l'auteur et propose ses propres opinions. Ces réserves ne sont que marginales, le jugement sur l'édition, "opera necessaria e meritevole", avec des notes abondantes, la Table des noms propres, un Glossaire très riche, est dans l'ensemble positif. (A.M.F.)

- 790 BENOZZO, Francesco, "Stratigrafie del romanzo arturiano: le connessioni gallo-brittoniche e le tradizioni

perdute del primo millennio a.C.,” *Il romanzo nel Medioevo*, *QFRB*, 18 (2004–2005), 65–78.

F.B. avance l’hypothèse d’une saga de fondation, vaste corpus poético-légitimaire pré-romain, qui serait à l’origine de la saga arthurienne et que les Celtes auraient répandue lors de leur descente du pays de Galles et de Cornouailles vers la Gaule. (M.C.T.)

- 791 BERTHELOT, Anne, “L’enchantement du récit: magie et illusion à la cour d’Arthur dans le *Roman de Jaufré*,” in *Materiali arturiani nelle letterature di Provenza, Spagna, Italia*, a cura di Margherita LECCO. Alessandria: Edizioni dell’Orso, 2006, pp. 1–15. Studi e ricerche, 49.

L’A. relève que la quête de Jaufré est jalonnée moins d’étapes chevaleresques au cours desquelles s’illustre le jeune chevalier que de séquences ‘merveilleuses’ où le surnaturel joue un rôle essentiel. (M.C.M.)

- 792 BOTTANI, Giorgia, “*Carnaval Tristan*. Archetipi e folklore nelle *Folies*,” *L’Immagine Riflessa*, 12 (2003), 121–41.

Réflexion sur quelques éléments d’origine carnavalesque dans les romans de Tristan, plus spécialement dans la *Folie d’Oxford*. Naturellement porté au travestissement et enclin à la folie par amour, Tristan incarne l’amalgame de quelques archétypes mythiques et folkloriques (géant, homme sauvage, *trickster*, fou). (M.C.T.)

- 793 BRACCINI, Mauro, “Proposte di migliore lezione e di migliore lettura per il testo di *Richeut*,” in *Studi di filologia romanza*, I, pp. 283–302 (cf. *BBSIA*, LIX, 2007, 787).

À partir d’une nouvelle lecture et interprétation des manuscrits, l’A. propose des corrections aux éditions Lecompte (1913) et Vernay (1986), en particulier pour les vers: 7, 20, 76, 281–82, 293, 365, 671, 793, 851, 968, 1009, 1012, 1027–30, 1274–81. (F.C.)

- 794 BROOK, Leslie C., “A Knight with Reservations: the Role of Dinadan in *Escanor*,” *SF*, 147, XLIX (2005), 477–85.

L.C.B. analyse le rôle joué par Dinadan dans les deux passages d'*Escanor* où il est impliqué. Même si ces épisodes ne sont pas parfaitement intégrés dans le roman, et que Dinadan demeure un personnage secondaire, il exprime des opinions éclairantes et certainement contre-courant sur la fonction parfois négative assumée par les demoiselles, sur l'amour, et surtout sur la chevalerie et les valeurs courtoises. Ses affirmations péremptoires sur l'inutilité des joutes non motivées, notamment, étaient celles du clergé du XIII^e siècle, et peut-être aussi celles de Girart d'Amiens. (M.C.T.)

- 795 BRUSEGAN, Rosanna, "Wistasse le Moine, cavaliere fuorilegge," in *Mito e storia nella tradizione cavalleresca*. Atti del Convegno storico internazionale, Todi, 9–12 ottobre 2005. Spoleto: Fondazione Centro Italiano di Studi sull'Alto Medioevo, 2006, pp. 299–329.

R.B. relève des éléments importants d'intertextualité entre l'aventure de Cadoc (vv. 1955–2108 du roman) et l'épisode de Malpas dans le *Tristan* de Béroul; cette reprise prouverait la légitimité d'une lecture comique de l'œuvre de Béroul dès les années 1220–1230. (M.C.T.)

- 796 CAPUSSO, Maria Grazia, "Il *nuvel lai* di Tristano. Ancora sul *Chievrefoil* di Maria di Francia," in *Studi di filologia romanza*, I, pp. 393–417 (cf. *BBSIA*, LIX, 2007, 787).

Analyse structurale et énonciative du lai, menée avec une attention particulière tant aux liens intra-textuel du corpus de Marie de France, qu'aux éléments de la narration (écarts de perspective, niveaux du discours, "point de vue"); l'A. vise à montrer l'autonomie autoriale du poème (cf. les différentes acceptions des mots *nuvel* et *conte*) plutôt que d'y voir une simple version satellitaire de l'histoire. (F.C.)

- 797 CARAPEZZA, Francesco, *Ecdotica galloromanza negli Stati Uniti d'America*. Atti della Accademia Nazionale dei Lincei, anno CDII, Classe di scienze morali, storiche e filologiche, Memorie, serie IX, vol. XIX, fasc. 4. Roma: Bardi Editore, 2005, pp. 585–774.

Cette étude suit l'évolution des pratiques ecdotiques concernant les textes médiévaux gallo-romans aux États-Unis de 1883 (fondation de la discipline par A.M. Eliott) à 2003. En analysant les méthodes et les résultats d'une cinquantaine d'éditions critiques, F.C. montre l'influence des différentes écoles philologiques, et souvent du rapport

direct entre maître et élèves, sur les positions théoriques et les domaines de recherche. Parmi les travaux commentés, les éditions de textes arthuriens occupent une place importante: *Chevalier à l'Épée* (Armstrong 1900), *Perlesvaus* (Nitze-Jenkins 1932–37), *Didot-Perceval* (Roach 1941), *Continuations de Perceval* (Roach et al., 1949–83), *The Charrete Project* (en ligne). Une riche bibliographie, comprenant les éditions citées en ordre chronologique, les études et les comptes rendus, complète le volume. (B.F.)

- 798 CARERI, Maria, “Per la storia di un testimone poco utilizzato del *Brut di Wace* (*membra desiecta*),” in *Studi di filologia romanza*, I, 419–24 (cf. *BBSIA*, LIX, 2007, 787).

Réflexion sur l'histoire d'un ms. non utilisé dans l'édition Arnold (1938–1940): Ottoboni lat. 1869 de la Biblioteca Vaticana (cf. aussi la notice de É. Brayer dans *Studi in onore di Angelo Monteverdi*, I, 1959, pp. 100–08). (F.C.)

- 799 CIGNI, Fabrizio, “Mappa redazionale del *Guiron le Courtois* diffusé en Italie,” in *Modi e forme*, pp. 85–117 (cf. *BBSIA*, LIX, 2007, 820).

L'examen des épisodes de *Guiron le Courtois* transmis par les manuscrits d'origine italienne permet à l'A. d'identifier un *Guiron* 'septentrionale' et un *Guiron* 'pisano-genovese'. Une attention particulière est consacrée à la fortune de l'épisode de Brehus sans Pitié tombé dans la caverne du géant Febus. En appendice F.C. publie le *Prologue* du *Guiron* selon le ms. Firenze, Bibl. Med. Laur., Ashb. 123 (atelier génois-pisan, fin XIII^e s.). (B.F.)

- 800 CIGNI, Fabrizio, “Storia e Scrittura nel romanzo arturiano: i chierici e l'origine merliniana del 'libro di corte' ”, in *Mito e storia nella tradizione cavalleresca*, pp. 363–83 (cf. *BBSIA*, LIX, 2007, 795).

La mise en écrit des aventures dans le *Lancelot-Graal* (cf. Cigni, *BBSIA*, LVII, 2005, 638) représente un avatar du pacte merlinien dans les romans de Robert de Boron; cette scène ne disparaît pas dans les romans arthuriens successifs: au delà de la réduction des significations narratives, elle ne perd pas sa fonction de consigner à l'Histoire la voix vivante des personnages à travers la constitution du “livre”. (M.C.T.)

- 801 DELCORNO BRANCA, Daniela, "Eremiti e cavalieri: tipologia di un rapporto nella tradizione epico-romanzesca italiana," in *Studi di filologia romanza*, I, pp. 519–41 (cf. *BBSIA*, LIX, 2007, 787).

Cette étude analyse le rapport entre ermites et chevaliers dans la tradition italienne, à la fois antinomique et continuatif, à partir de la *Compilatio assisiensis* (par. 103) et du *Convivium* de Dante (IV, 28, 8). Parmi les textes pris en compte, on signale pour la littérature arthurienne: la *Compilation* de Rustichello da Pisa, *Guiron le Courtois*, la *Tavola Ritonda*, les *Prophecies Merlin*, et les cantari du *Falso Scudo*, *Astore e Morgana*, *Galasso dalla Scura Valle*. (F.C.)

- 802 DELCORNO BRANCA, Daniela, "Interpretazioni della fine nella tradizione italiana della *Mort Artu*," in *Mito e storia nella tradizione cavalleresca*, pp. 405–25 (cf. *BBSIA*, LIX, 2007, 795).

La "distruzione" de la Table Ronde n'est pas expliquée dans les textes italiens (*Mëlek Arûš*, *Tavola Ritonda*, Panciaticchiano, *Novellino* 82, *De casibus*, *Cantari*) par les mêmes motivations que dans les œuvres françaises (*Mort Artu* et *Post-Vulgate*). Pour les auteurs italiens, roue de Fortune et décadence morale suffisent à motiver la fin de la chevalerie arthurienne. Dante (*Convivium* IV, *Commedia* Pg 5) occupe une place à part. (M.C.T.)

- 803 DELCORNO BRANCA, Daniela, "Prospettive per lo studio della *Mort Artu* in Italia," in *Modi e forme*, pp. 67–83 (cf. *BBSIA*, LIX, 2007, 820).

D.D.B. poursuit son enquête sur la diffusion de la *Mort Artu* en Italie (cf. *BBSIA*, LVII, 2005, 642). Elle souligne comment le titre *Destruction de la Tavola Rotonda*, qui désigne fréquemment le roman, finit par peser sur l'interprétation du texte. Les citations dans la *Commedia* de Dante et le chapitre *De Arturo Britonum rege* dans le *De casibus* de Boccace contribuent sans doute à élargir la résonance du texte dans la Péninsule, comme le prouve l'examen des commentateurs de la *Commedia* des XIV^e et XV^e siècles. (B.F.)

- 804 DONÀ, Carlo, "Il *Conte du Graal* o il romanzo doppio," *Il romanzo nel Medioevo*, *QFRB*, 18 (2004–2005), 9–37.

La dualité du *Conte du Graal*, reconnue depuis longtemps par la critique (deux protagonistes, deux quêtes séparées, deux séries distinctes de péripéties) est le reflet, selon C.D., de la dualité exprimée dans le prologue: l'aspect négatif de la chevalerie mondaine est incarné par Gauvain, l'aspect bénéfique par Perceval. Un jeu savant des symétries et des tons réalise donc tout au long du roman les prémisses du prologue et contribue au charme du chef d'œuvre de Chrétien. (M.C.T.)

- 805 GIANNINI, Gabriele, "Il romanzo francese in versi dei secoli XII e XIII in Italia: il *Cligès* riccardiano," in *Modi e forme*, pp. 119–63 (cf. *BBSIA*, LIX, 2007, 820).

Analyse du fragment de *Cligès* copié sur une feuille de garde du ms. Firenze, Bibl. Ricc., 2756 (présentation du jeune Alexandre à Artus). Les vers, transcrits par une main italienne du début du XIV^e s. et insérés dans un ensemble de textes proposant un discours didactico-moral sur la conduite des jeunes gens, prouvent qu'au moins un exemplaire complet du *Cligès* a circulé dans l'Italie du Nord avant 1300. (B.F.)

- 806 GOUIRAN, Gérard, "Le roi et le chevalier-enchanteur: les mésaventures du roi Arthur dans le *Roman de Jaufré*," in *Materiali arturiani*, pp. 17–40 (cf. *BBSIA*, LIX, 2007, 791).

G.G. démontre que, même si *Jaufré* se déroule dans un univers qui présente la plupart des caractéristiques du monde arthurien 'classique', l'auteur occitan, grâce à l'ironie et parfois même à la parodie, prend des distances, sinon des libertés, poussant la logique du roman de chevalerie jusqu'à l'absurde. (M.C.M.)

- 807 GRADÍN LORENZO, Pilar, "*Quei che 'le mura' empion di sogni*. Lanzarote y la Dama del Lago en el norte de Italia," *MR*, 29 (2005), 415–32.

Cet essai propose une relecture du cycle des fresques arthuriennes dans la tour de Frugarolo (Alessandria), datées ca. 1390–1393, mises en rapport avec les manuscrits enluminés du *Lancelot en prose*. P.G.L. souligne le rôle joué par le commanditaire, Andreino Trotti, dans le projet de la 'Sala Lanzaloti' et dans le choix des scènes du roman, choix qui reflète le lien vassalique qui liait le même Trotti à la famille des Visconti. Suit l'analyse détaillée de deux scènes, en particulier de la scène XV, identifiée avec la mort du Roi Ban de Benoic. (R.T.)

- 808 GRESTI, Paolo, *Antologia delle letterature romanze del medioevo*. Bologna: Pàtron, 2006, 432 p.

Destinée à un public d'étudiants universitaires, cette anthologie est organisée par genres littéraires et couvre les aires linguistiques française, occitane et ibérique. Chaque texte est accompagné d'une introduction essentielle, de la traduction italienne et de notes explicatives. Les chapitres qui concernent de plus près la matière arthurienne sont le deuxième, "Il romanzo" (pp. 127–97), et la première partie du troisième, "Il racconto" (pp. 257–65, *Lais* de Marie de France). (B.F.)

- 809 INFURNA, Marco, "Ecclesia e sinagoga nella *Queste del Saint Graal*," *Il romanzo nel Medioevo, QFRB*, 18 (2004–2005), 39–50.

M.I. souligne les preuves de l'anti-judaïsme qui s'accroissent dans la *Queste* et montre les analogies avec certaines représentations iconographiques de la fin du XII^e – début du XIII^e siècle. (M.C.T.)

- 810 INGLESE, Giorgio, "Francesca e le regine amorose. Per l'interpretazione di *Inferno* V 100–107," *La Cultura*, 42/1 (2004), 45–60.

L'auteur interprète l'épisode dantesque de Paolo et Francesca dans la perspective des archétypes romanesques: il ne s'agit donc plus seulement de l'exemple de Lancelot et Guenièvre, mais aussi du modèle fondamental de Tristan et Iseut, exemple d'un amour total, réciproque, irrésistible et sans fin, où la mort est la seule destinée des amants. (B.B.A.)

- 811 LAZZERINI, Lucia, "Per l'interpretazione del *Cligès*," in *Studi di filologia romanza*, II, pp. 845–64 (cf. *BBSIA*, LIX, 2007, 787).

L'A. reprend la voie des interprétations allégoriques des romans des Chrétien en suivant une nouvelle méthode qui vise à découvrir les sens bibliques et chrétiens de *Cligès*: elle s'oppose ainsi à une récente interprétation "réaliste" et "antipapale" du roman et de la vision du mariage (Bianchini 2002: cf. *BBSIA*, LVI, 2004, 744). (F.C.)

- 812 LAZZERINI, Lucia, "Romanzi arturiani e lirica 'd'oc': casi problematici d'intertestualità, tra animali misteriosi e

perfide donzelle,” in *Materiali arturiani*, pp. 41–71 (cf. *BBSIA*, LIX, 2007, 791).

L'A. vise à montrer les liens entre la lyrique occitane et les romans arthuriens, en particulier entre la chanson *Si co-l soleilhs per sa nobla clardat*, attribuée à Peire de Cols dans le chansonnier *C* et à Ricau de Berbeziu dans le chansonnier *f*, et l'*Yvain* de Chrétien de Troyes, la *Queste del Saint Graal*, le *Lancelot en prose* et la *Continuation de Perceval* de Gerbert de Montreuil, surtout pour essayer d'expliquer la *cobla* finale de la chanson, dont le sens demeure énigmatique. (M.C.M.)

- 813 LECCO, Margherita, “‘Fil de Do’. Testo, imagine (e un inter-testo sconosciuto?) nel ms. B.N. fr. 2164 del *Roman de Jaufre*,” in *Materiali arturiani*, pp. 73–95 (cf. *BBSIA*, LIX, 2007, 791).

Article consacré à l'iconographie du ms. BNF fr. 2164, un des deux manuscrits complets de *Jaufre* (250 miniatures): l'A. relève des liens avec le *Conte du Graal* de Chrétien de Troyes et le *Roman d'Alexandre* d'Alexandre de Paris (branche IV). (M.C.M.)

- 814 LEE, Charmaine, “Artù mediterraneo: La testimonianza del *Libro del Cavallero Zifar*,” in *Materiali arturiani*, pp. 97–113 (cf. *BBSIA*, LIX, 2007, 791).

C.L. analyse le *Libro del Cavallero Zifar*, premier roman chevaleresque castillan, en relevant les échos de la matière arthurienne surtout dans deux épisodes du roman (le *Cavallero Atrevido* et les *Islas dotadas*) à partir d'*Yvain*, du *Biaus desconeüs* et de *Jaufre*. Elle trouve des liens aussi avec des légendes qui doivent avoir circulé oralement dans le bassin méditerranéen. (M.C.M.)

- 815 LEONARDI, Lino, “‘Nuovi’ manoscritti della *Mort le roi Artu*,” in *Studi di filologia romanza*, II, pp. 883–98 (cf. *BBSIA*, LIX, 2007, 787).

En poursuivant les recherches sur la tradition de la *Mort Artu* (cf. *BBSIA*, LVI, 2004, 212), l'A. vérifie la possibilité d'insérer dans la classification Frappier 1936 neuf mss. qui n'avaient pas été considérés à l'époque: Kobenhavn, Kon. Bibl., Thott 1087; Paris, Bnf, fr. 25520; Berkeley, Univ. of California, The Bancroft Library, 73; New Haven, Yale Univ., Beinecke Rare Book and Manuscr. Libr., MS 229; Genève, Fondation Bodmer, 147; Manchester, The John Rylands Univ. Libr.,

French 1; New York, Columbia Univ. Libr., Western MSS 24; New York, Pierpont Morgan Libr., 807; Genève, Fondation Bodmer, 105. (F.C.)

- 816 MANCINI, Mario, "Nella biblioteca di *Flamenca*: Chrétien de Troyes," in *Studi di filologia romanza*, II, pp. 921–39 (cf. *BBSIA*, LIX, 2007, 787).

Outre les citations textuelles que l'auteur anonyme de *Flamenca* tire de l'œuvre de Chrétien, quelques reprises de motifs (la fenêtre, la *recreantise*, le réveil, la lumière) confirment une même conception de la courtoisie et un même goût rationaliste chez les deux poètes. (F.C.)

- 817 MARINONI, Maria Carla, "La tradizione italiana della *Navigatio Sancti Brendani*," *La parola del testo*, 11 (2005), 79–98.

Après avoir rappelé les différentes rédactions italiennes de la *Navigatio Sancti Brendani*, l'A. étudie les deux versions encore inédites (mss. Rome, Vat., Chigi 2757; Paris, BNF, It. 1708), l'une en dialecte siennois, l'autre en vénitien. La collation de quelques passages, menée sur l'ensemble de la tradition, permet de reconnaître deux regroupements. M.C.M. promet aussi l'édition des versions inédites. (A.M.F.)

- 818 MAULU, Marco, "Percorsi codicologici nell'Âtre *Périlleux*: l'episodio interpolato e il testimone perduto S," *La Parola del Testo*, 9/2 (2005), 21–50.

Article à lire en continuité avec *BBSIA*, LVII, 2005, 629, auquel sont apportées quelques précisions. (A.M.F.)

- 819 MÉNARD, Philippe, "Les *Mabinogion* et les romans de Chrétien de Troyes: la scène dite du Graal dans le *Peredur* et le *Perceval*," in *Mito e storia nella tradizione cavalleresca*, pp. 69–89 (cf. *BBSIA*, LIX, 2007, 795).

Une comparaison serrée entre le cortège du Graal dans le roman de Chrétien et le château où l'on porte une tête coupée dans *Peredur* permet à Ph.M. de montrer que, malgré une inspiration proche, les deux scènes demeurent indépendantes: le récit gallois en particulier présente des éléments étrangers à *Perceval*. (M.C.T.)

- 820 *Modi e forme della fruizione della "materia arturiana" nell'Italia dei sec. XIII–XV*. Milano, 4–5 febbraio 2005, a cura di Anna Maria FINOLI. Milano: Istituto Lombardo di Scienze e Lettere, 2006, 236 p. Incontri di Studio, 41.

Ce volume, comme le rappelle A.M.F. dans la "Presentazione", réunit les Actes d'un Colloque organisé par la Branche Italienne de la S.I.A. (Milan 2005). Les résultats des recherches présentés dans les cinq contributions (voir les notices) sont discutés par Maria Luisa Meneghetti dans les "Conclusioni" (pp. 159–163). Deux index, des noms et des manuscrits, dus à Roberto Tagliani, complètent cette section. En annexe trouve place un important instrument de travail: la *Bibliografia degli studi italiani di materia arturiana (Supplemento 1991–2005)* (pp. 183–233), réunie par Fabrizio Cigni, auteur du répertoire paru en 1992 et couvrant les années 1940–1990 (cf. *BBSIA*, XLV, 1993, 324). Ce supplément (500 items) maintient la présentation annuelle des études; un index (auteurs anciens, œuvres anonymes, sujets) facilite la consultation. (B.F.)

- 821 ORAZI, Veronica, "Artù e Tristano nella letteratura spagnola (XIV–XVI secolo)", in *Materiali arturiani*, pp. 115–42 (cf. *BBSIA*, LIX, 2007, 791).

V.O. étudie la présence de textes arthuriens en Espagne, en Catalogne et au Portugal, en s'attachant d'abord à la filiation de la *Vulgate*, puis à celle de la *Post-Vulgate*. Enfin elle analyse les textes dérivés de la légende de Tristan. (M.C.M.)

- 822 PAGANI, Walter, "Intorno ad alcune *cruces* del *Tristan* di Thomas," in *Studi di filologia romanza*, II, pp. 1155–73 (cf. *BBSIA*, LIX, 2007, 787).

Travail de révision et interprétation textuelles sur les passages suivants: vv. 53–58 et 85–90 du Fragment de Carlisle (ed. Short); vv. 1–9 du Fragment de Cambridge (ed. Lecoy, 1–9); vv. 179–82 de Sneyd 1 (ed. Lecoy, 231–34); vv. 208–11 du Fragment Turin 1 (ed. Lecoy, 1148–51); vv. 70–77, 472–76 et 852–58 du Fragment Douce (ed. Lecoy 1337–44, 1744–48 et 2124–30). (F.C.)

- 823 PRINCI BRACCINI, Giovanna, "Alfwalda ('signore degli Elfi') non epiteto ma vero nome di Beowulf?" *SM*, 47 (2006), 253–65.

G.P.B. advances a proposal for emending the century-long textual tradition regarding the word *Alfwalda* referred to Beowulf in MS. B. M. Cotton, Vitellius A xv. She discusses the various lections of this word and presents her philological, etymological and textual considerations, and proposes her well-argued hypothesis according to which *Alfwald* (i.e. Lord of the Elves) should be interpreted as Beowulf's real name, and not as a mere 'nickname' or epithet of the hero. (Maria Luisa Maggioni)

- 824 PUNZI, Arianna, "Il sacro nel *Lancelot du Lac*", in *Mito e storia nella tradizione cavalleresca*, pp. 267–98 (cf. *BBSIA*, LIX, 2007, 795).

À partir de la signification du mot *sacer* en latin classique, l'A. étudie d'abord les lieux du roman où le sacré s'impose comme noyau essentiel de la narration, à travers les personnages qui en sont les ministres; la seconde partie de l'article est consacrée à la dialectique sacré/profane autour du protagoniste, en suivant aussi la segmentation de sa biographie dans les différentes branches de la tradition manuscrite. (F.C.)

- 825 PUNZI, Arianna, "Per la *tendrur* di Thomas," in *Studi di filologia romanza*, II, pp. 1328–42 (cf. *BBSIA*, LIX, 2007, 787).

"Pourquoi mourir de tendresse? Et que signifie *tendrur* dans ce contexte?" À partir de ces questions suscitées par la description de la mort d'Iseut dans le *Tristan* de Thomas, l'A. parcourt les significations de ce mot-clé à travers des textes tant de la littérature vulgaire (y compris les autres versions du *Tristan*) que de la littérature latine et biblique. (F.C.)

- 826 RENZI, Lorenzo, "Il bacio come pegno, una metafora medievale," in *Studi di filologia romanza*, II, pp. 1369–81 (cf. *BBSIA*, LIX, 2007, 787).

C'est seulement dans *Le Chevalier de la charrette* de Chrétien de Troyes que Lancelot offre à la reine le salut comme gage (*d'un dolz salu l'a ennerree*, v. 4586 ed. Méla), tandis que dans le roman en prose le gage est le baiser: c'est par ailleurs avec cette œuvre que le baiser assume pour la première fois une valeur juridique. L'étude de cette évolution se poursuit avec trois avatars italiens du *Lancelot* en prose: l'épisode de

Paolo et Francesca dans la *Divina Commedia* de Dante Alighieri, la nouvelle de Beatrice et Anichino de Boccacce (*Decameron*, VII, 7) et la nouvelle VII du *Novellino* de Masuccio Salernitano (1476). (F.C.)

- 827 RICCINI, Marco, "Funzioni narrative negli episodi onirici della Tavola Ritonda e nei romanzi italiani di Tristano," in *Sogno e racconto. Archetipi e funzioni. Atti del Convegno di Macerata (7-9 maggio 2002)*, a cura di Gabriele CINGOLANI e Marco RICCINI. Firenze: Le Monnier, 2003, pp. 84-96.

M.R. relève la présence de quatre récits oniriques dans les textes italiens les plus importants relatifs à Tristan: *Tristano Riccardiano*, *Tristano Veneto*, *Tavola Ritonda*. Par l'analyse et la comparaison des quatre rêves, l'A. peut conclure qu'il s'agit d'expédients narratifs pour attirer l'attention des lecteurs sur une section narrative fondamentale, selon une technique bien connue utilisée dans les chansons de geste. Néanmoins, le rêve du 'auçel grant et mervillieus', attesté uniquement dans le *Tristano Veneto*, doit être ramené à l'influence de la matière du Graal sur le *Roman de Tristan en prose*. (R.T.)

- 828 ROSSI, Luciano, "Ancora sul prologo di *Erec et Enide*: principio e fine della storia," in *Studi di filologia romanza*, II, pp. 1413-44 (cf. *BBSIA*, LIX, 2007, 787).

Nouvelle analyse du Prologue – et des mots-clés et *topoi* qui le caractérisent – à la lumière des contacts de Chrétien avec la littérature du Moyen Âge latin et les écrivains et intellectuels de son temps (Jean de Salisbury, Alain de Lille, Richart de Saint Victor, Pierre de Blois, Thomas Becket). L'œuvre du romancier s'inscrit ainsi dans le courant du néo-platonisme de dérivation abélardienne. (F.C.)

- 829 SANTI, Francesco, "La *Vita Merlini* di Goffredo di Monmouth e la tradizione agiografica," in *Mito e storia nella tradizione cavalleresca*, pp. 213-34 (cf. *BBSIA*, LIX, 2007, 795).

F.S. essaie de classer l'œuvre consacrée à Merlin sur la voie qui mène de la satire anti-hagiographique au roman; Geoffroi de Monmouth opérerait pour une hyper-hagiographie mystique et rationaliste (p. 233), qui se comprend dans le contexte du XII^e siècle, entre Anselme de Canterbury et François d'Assise. (M.C.T.)

- 830 SERRA, Patrizia, "Intertestualità e metaretorica nell'*Amadas et Ydoine*," *Rivista di Studi Testuali*, 3 (2001), 267–302.

P.S. met en relief l'intertextualité arthurienne (*Cligés, Chevalier au Lion, Chevalier de la Charrette, Folies Tristan, Bisclavret*) et analyse quelques motifs magico-folkloriques dans *Amadas et Ydoine*, roman composé entre 1190 et 1220. Elle reflète aussi sur la valeur de la parole dans quelques moments-clés de la narration (mariage blanc, guérison de la folie d'Amadas, conclusion du récit). (M.C.T.)

- 831 STANESCO, Michel, "Le destin européen de la littérature arthurienne," in *Modi e forme*, pp. 7–32 (cf. *BBSIA*, LIX, 2007, 820).

Mise au point fondée sur les différents témoignages de la diffusion de la littérature arthurienne en Europe: tradition orale, anthroponymie, représentations artistiques, traductions et réécritures, possesseurs des manuscrits et des éditions anciennes. En critiquant les lieux communs véhiculés par une certaine critique, M.S. montre comment la diffusion de l'imaginaire arthurien participe de la constitution d'une identité narrative européenne. (B.F.)

- 832 STORELLI, Xavier, "La chevalerie comme catégorie achronique dans l'historiographie anglo-normande du XII^e siècle," in *Mito e storia nella tradizione cavalleresca*, pp. 91–137 (cf. *BBSIA*, LIX, 2007, 795).

Cette enquête s'appuie essentiellement sur les chroniques anglo-normandes des XI^e–XII^e siècles (Benoît de Sainte-Maure, Geoffroi Gaimar, Wace) sans exclure les textes latins, et éventuellement sur quelques passages des romans 'antiques'. Ces œuvres proposent une vision achronique des origines de l'institution chevaleresque, qui se situeraient dans le lointain d'époques très anciennes. Selon X.S., ce n'est qu'avec Chrétien de Troyes que le monde chevaleresque arthurien accède au statut atemporel du mythe. (M.C.T.)

- 833 TOMASI, Michele, "Pittura murale 'arturiana' in Italia (XIII–XIV secolo): produzione e fruizione," in *Modi e forme*, pp. 33–66 (cf. *BBSIA*, LVIII, 2007, 820).

Analyse des cycles de fresques de Frugarolo, Castel Roncolo, La Manta et Mantoue, examinés en tant qu'exemples de la peinture profane

d'intérieur: problèmes de datation, étude des matériaux employés et des sujets représentés, de l'importance de la 'mise en page' et des différentes possibilités de fruition. (B.F.)

- 834 TRACHSLER, Richard, "La circulation des textes au Moyen Âge: du conteur médiéval au théoricien de la littérature," in *La circulation des nouvelles au Moyen Âge*. Actes de la Journée d'études publiés par Luciano ROSSI, Anne B. DARMSTÄTTER, Ute LIMACHER-RIEBOLD, Sara ALLOATTI BOLLER. Alessandria: Edizioni dell'Orso, 2005, pp. 29–50.

Pour illustrer la problématique des sources invoquées par les auteurs médiévaux, R.T. cite deux exemples tirés de la littérature arthurienne: le ms. de Cambridge, University Library, Add. 7071 (le célèbre 'Frenshe Boke' source de Chaucer) et l'épisode du roi Arthur combattant contre un monstre félin cité par Pierre Sala (dans les *Prouesses et Hardiesses de plusieurs empereurs et rois*, 1522–23, deux mss.: Paris, BnF, fr. 584 et fr. 10420), tiré de la *Suite-Vulgate* du Merlin. (M.C.T.)

- 835 TRACHSLER, Richard, "Ideal und Wirklichkeit cinquant'anni dopo. Lo studio di Erich Köhler e la critica letteraria del 2000," in *Mito e storia nella tradizione cavalleresca*, pp. 45–67 (cf. *BBSIA*, LIX, 2007, 795).

R.T. situe le célèbre ouvrage de Erich Köhler (1956, traduit en français, avec préface de Jacques Le Goff, en 1974: *L'aventure chevaleresque. Idéal et réalité dans le roman courtois. Études sur la forme des plus anciens poèmes d'Arthur et du Graal*) dans le contexte de la critique littéraire des années '50, rappelle la réception qui lui fut réservée à travers l'examen des comptes rendus et souligne les mérites de la méthode de Köhler dans la situation de la critique actuelle: non seulement l'acquisition de la méthode historico-sociologique, mais surtout l'enseignement qu'un roman est d'abord une histoire à lire. (M.C.T.)

- 836 UELTSCHI, Karin, "Sybille, Arthur et Sainte Agathe: les monts italiens comme carrefour des autres mondes," in *Materiali arturiani*, pp. 143–64 (cf. *BBSIA*, LIX, 2007, 791).

L'A. analyse la géographie de l'au-delà, la tradition celtique et l'Autre Monde, le symbolisme de la montagne et la légende d'Arthur dans l'Etna. (M.C.M.)

- 837 VARVARO, Alberto, "Mito e realtà della cavalleria tra 1200 e 1400. Alcuni esempi," in *Mito e storia nella tradizione cavalleresca*, pp. 29–50 (cf. *BBSIA*, LIX, 2007, 795).

Au sein d'une réflexion bien plus vaste sur le rapport entre la littérature médiévale et le mythe du chevalier qu'elle véhicule, A.V. indique quelques analogies de comportement entre Guillaume le Maréchal et Eustache le Moine d'un côté, Tristan et Lancelot de l'autre. (M.C.T.)

- 838 VATTERONI, Sergio, " 'Naturellement li estuit faire'. *Poeir, voleir*, natura e amore nel *Tristano* di Thomas," in *Studi di filologia romanza*, II, pp. 1567–80 (cf. *BBSIA*, LIX, 2007, 787).

À partir de l'analyse rhétorique du fragment Sneyd 1 par V. Bertolucci (1959) et de l'article de T. Adams sur les traces d'augustinisme dans l'œuvre de Thomas (cf. *BBSIA*, LII, 1999, 335), l'A. discute les interprétations théologiques les plus récentes du *Tristan* à travers l'opposition *amour* et *nature*, que Thomas conçoit d'une façon différente par rapport à la culture religieuse du XII^e siècle (Guillaume de Saint Thierry). Au sein de cette opposition, la morale de Thomas serait plutôt la morale terrienne qui remonte à Pierre Abélard. (F.C.)

- 839 VIRDIS, Maurizio, "Per l'edizione dell' *Âtre Périlleux*," *La Parola del Testo*, 9/2 (2005), 247–83.

Il s'agit d'une étude sur la tradition manuscrite de l'*Âtre Périlleux* (mss. BNF fr. 2168, BNF fr. 1433, Chantilly 472). M.V. partage l'opinion de B. Woledge, qui base son édition sur BNF fr. 2168, mais il procède à un nouveau collationnement des manuscrits. Il repère ainsi des fautes communes plus nombreuses que celles signalées par B.W., et discute une série de variantes, parmi lesquelles l'épisode de la Rouge Chité, qu'il considère authentique, en suivant Maulu (Cf. *BBSIA*, LVII, 2005, 629) et contre l'opinion de Woledge. (A.M.F.)

- 840 WAHLEN, Barbara, "'Nostalgies romaines': le parcours de la chevalerie dans le *Roman du roi Meliadus*, première partie de *Guiron le Courtois*," in *Materiali arturiani*, pp. 165–81 (cf. *BBSIA*, LIX, 2007, 791).

L'A. étudie la présence de Rome dans *Meliadus*, en considérant que les chevaliers romains ont perdu non seulement le sens de l'honneur

chevaleresque, mais qu'ils se sont aussi détournés de la morale et que Rome est devenue synonyme de félonie et de *recreantise*. (M.C.M.)

III. – COMPTES RENDUS

- 841 *Cantari novellistici dal Tre al Cinquecento*, a cura di Elisabetta BENUCCI, Roberta MANETTI e Franco ZABAGLI, Introduzione di Domenico DE ROBERTIS. Roma: Salerno, 2002, 2 voll.

C.R. par Armando Bisanti, *SM*, 47 (2006), 737–58.

- 842 DELCORNO BRANCA, Daniela, “Dal romanzo alla novella e viceversa: il caso dei testi arturiani,” in *Favole Parabole Istorie. Le forme della scrittura novellistica dal Medioevo al Rinascimento* (Atti del Convegno di Pisa, 26–28 ottobre 1998). Roma: Salerno, 2000, pp. 133–50 (cf. *BBSIA*, LIII, 2001, 725).

C.R. par Armando Bisanti, *SM*, 47 (2006), 698–699.

- 843 “*De sens rassis*” *Essays in Honor of Rupert T. Pickens*, Edited by Keith BUSBY, Bernard GUIDOT, and Logan E. WHALEN. Amsterdam-New York: Rodopi, 2005 (cf. *BBSIA*, LVIII, 2006, 899, 901–03, 906, 908, 910, 914–16, 919–20, 923–26, 931, 935, 938–41).

C.R. par Maria Colombo Timelli, *SF*, 148, L (2006), 123–24.

- 844 *Entre Moyen Âge et Renaissance: continuités et ruptures. L'héroïque. En hommage à Eric Hicks*. Partie thématique sous la direction de Denis BJAÏ et Bernard RIBÉMONT, *CRM*, n. 11 spécial (2004).

C.R. par Maria Colombo Timelli, *SF*, 149, L (2006), 134–35.

- 845 FINOLI, Anna Maria, *Prose di romanzi. Raccolta di studi (1979–2000)*. Milano: LED, 2001 (cf. *BBSIA*, LIV, 2002, 633).

C.R. par Paolo Squillacioti, *SM*, 47 (2006), 419–21.

- 846 *Guiron le Courtois. Une anthologie*, sous la direction de Richard TRACHSLER (éditions et traductions par Sophie ALBERT, Mathilde PLAUT et Frédérique PLUMET). Alessandria: Edizioni dell'Orso, 2004. Gli Orsatti. Testi dell'Altro Medioevo, 22 (cf. *BBSIA*, LVII, 2005, 627).
C.R. par Nicola Morato, *SM*, 47 (2006), 203–07.
- 847 HELDRIS DI CORNOVAGLIA, *Il romanzo di Silence*, a cura di Anna AIRÒ. Roma: Carocci, 2005 (cf. *BBSIA*, LVIII, 2006, 786).
C.R. par Maria Colombo Timelli, *SF*, 149, L (2006), 368.
- 848 *Histoire et roman, Bien dire et bien aprandre*, 22 (2004) (cf. *BBSIA*, LVII, 2005, 172).
C.R. par Maria Colombo Timelli, *SF*, 148, L (2006), 124–25.
- 849 INGLESE, Giorgio, “Francesca e le regine amorse. Per l’interpretazione di *Inferno* v. 100–107,” *La Cultura*, 42/1 (2004), 45–60 (cf. *BBSIA*, LIX, 2007, 810).
C.R. par Massimo Seriacopi, *La Rassegna della Letteratura Italiana*, 108 (2004), 491–92; 109 (2005), 167–68 (même compte rendu).
- 850 *L’individu au Moyen Âge, Individuation et individualisation avant la modernité*, sous la direction de Brigitte Miriam BEDOS-REZAK et Dominique IOGNA-PRAT. Paris: Aubier, 2005.
C.R. par G. Matteo Roccati, *SF*, 148, L (2006), 126.
- 851 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 (cf. *BBSIA*, LVII, 2005, 128).
C.R. par Maria Colombo Timelli, *SF*, 148, L (2006), 127–28.

- 852 MARIA DI FRANCIA, *Il Purgatorio di san Patrizio*, a cura di Giosuè LACHIN. Roma: Carocci, 2003 (cf. *BBSIA*, LVI, 2004, 734).
C.R. par Sonia Barillari, *La parola del testo*, 9 (2005), 419–27.
- 853 MARINONI, Maria Carla, “La tradizione italiana della *Navigatio Sancti Brendani*,” *La parola del testo*, 9 (2005), 79–98 (cf. *BBSIA*, LIX, 2007, 817).
C.R. par Luigi Surdich, *La Rassegna della Letteratura Italiana*, 110, (2006), 96–97.
- 854 *Perceval/Parzival. A Casebook*, Ed. with an Introduction by Arthur GROOS, Norris J. LACY. New York-London: Routledge, 2002 (cf. *BBSIA*, LV, 2003, 833).
C.R. par Albrecht Classen, *SM*, 46 (2005), 949–50.
- 855 “*Pour acquérir honneur et pris*”. *Mélanges de Moyen Français offerts à Giuseppe Di Stefano*, textes réunis par Maria COLOMBO TIMELLI et Claudio GALDERISI. Montréal: CERES, 2004.
C.R. par Paola Cifarelli, *SF*, 148, L (2006), 131–34.
- 856 PRATT, Karen, *La Mort le roi Artu*. London: Grant & Cutler Ltd., 2004 (cf. *BBSIA*, LVII, 2005, 377).
C.R. par Richard Trachsler, *SF*, 148, L (2006), 128–29.
- 857 PUNZI, Arianna, *Tristano. Storia di un mito*. Roma: Carocci, 2005 (cf. *BBSIA*, LVIII, 2006, 815).
C.R. par Walter Meliga, *SF*, 149, L (2006), 367.
C.R. par Armando Bisanti, *SM*, 47 (2006), 683–89.
- 858 THOMAS, *Roman de Tristan*, Introduzione, traduzione e note di Walter PAGANI. Viareggio: Baroni 2005 (cf. *BBSIA*, LVIII, 2006, 788).
C.R. par Alberto Varvaro, *MR*, 29 (2005), 472–73.

- 859 TRACHSLER, Richard, "Pour une nouvelle édition de la *Suite Vulgate du Merlin*," *VR*, 60 (2001), pp. 128–48 (cf. *BBSIA*, LIV, 2002, 742).

C.R. par G. Matteo Roccati, *SF*, 149, L (2006), 369.

IV. – RÉIMPRESSIONS

- 860 EUSEBI, Mario, "Reliquie del *Tristano* di Thomas nella *Tavola Ritonda*," in ID., *Saggi di filologia romanza*, a cura di Eugenio BURGIO. Firenze: Edizioni del Galluzzo, 2005, pp. 255–84.

Cf. *BBSIA*, XXXIII, 1981, 528. (R.T.)

V. – Thèses

- 861 TAGLIANI, Roberto, *Il 'Tristano Corsiniano': edizione, studio codicologico, iconografico e linguistico*. Tesi di dottorato in Filologia romanza (sotto la direzione di M. L. MENEGHETTI, M.-D. GLESSGEN, Ph. MÉNARD), Siena, a.a. 2005–2006.

Transmis par le ms. unique Rossi 55.K.5 de la Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana de Rome (fin XIV^e siècle), le 'Tristano Corsiniano' ne comprend que l'épisode du tournoi de Louveserp (par. 361–381 de Löseth); il se lisait jusqu'à présent dans l'édition fournie par Michele Galasso en 1937. R.T. offre une nouvelle édition critique, accompagnée d'une étude linguistique approfondie, qui lui permet de reconnaître des caractères dus à une stratification dialectale: une traduction en langue véronaise perdue, mais dont quelques traits subsistent, aurait été transcrite par la suite à Venise ou par une main de cette ville. Par ailleurs, l'examen iconographique (illustrations sommaires, mais avec un lien très étroit avec la narration) confirme le milieu pour lequel le codex fut réalisé: le 'Tristano Corsiniano' s'adressait certainement à un public bourgeois et urbain, qui ignorait la langue d'oïl, passionné néanmoins pour les sujets arthuriens. (M.C.T.)

JAPON

BIBLIOGRAPHIE POUR 2006
ETABLIE PAR
YOKO HEMMI, YOICHI SHIMAZAKI,
YOSHIHIRO YOKOYAMA²

II. – ÉTUDES CRITIQUES

- 862 AOKI, Mina, “‘REX QUONDAM REXQUE FUTURUS’: Sir Thomas Malory and King Arthur’s Epitaph,” *Studies in Language and Literature Bulletin du CELL* (Shirayuri Coll.), 6 (2006), 7–16.

According to Sir Thomas Malory, King Arthur’s epitaph is “HIC IACET ARTHURUS, REX QUONDAM REXQUE FUTURUS.” Malory says Arthur “chaunged hys lyff.” By the contradictory phrase, “rex quondam rexque futurus,” Malory seems to express not King Arthur’s reincarnation but his wish to revive the spirit of the Round Table. (M.A.)

- 863 DOHI, Yumi, “Daniels Schwert: Was der Stricker über den ritterlichen Dienst im 13. Jahrhundert sagt,” in *Das Schwert und die Minne (Tsurugi to Ai to) II – Literatur der mittelalterlichen Romania*, hg. vom Kulturwissenschaftlichen Institut der Chuo-Universität, Tokyo (Forschungsbeiträge [Kenkyu-Sosho] 40). Tokyo: Chuo Univ. Press, 2006, S. 219–64 (auf Japanisch).

2. With the assistance of Satoko Tokunaga.

Es handelt sich um die literar-symbolische Bedeutung Jurans Zauberschwerts, das nach dem strickerschen Bewertungsmaßstab dem tugendhaften Rationalismus Daniels entspricht. Seine Anwendungsart des Zauberschwerts, aus der die Unterhaltsamkeit dieses Romans entsteht, lässt keine Überlegung darüber zu, ob seine Tat den Rittersnormen entspricht. Somit wird das Zauberschwert trotz seiner dubiosen Herkunft als Ritterwaffe anerkannt. (Y.D.)

- 864 FUWA, Yuri, "The Birth of a Failed Hero: Mordred as Arthur's Son and Nephew," *Intriguing ASIA: Special Issue "Enfant-Dieu, Est-Ouest depuis l'antiquité à nos jours"*, 87 (2006), 120–32 (revised version of a paper read at the Symposium of Comparative Mythology in Nagoya, Japan, 2000; cf. *BBIAS*, LIII, 2001, 826; in Japanese).

Despite the birth story which promises Mordred as a hero, Mordred's role generally remains ambivalent: he is both a heir apparent and a destroyer of his father's kingdom. This paper analyses his birth story in the light of the Welsh tradition and suggests his heroic traits might derive from the pre-Geoffrey characterization of Medrawt. (Y. F.)

- 865 FUWA, Yuri, "A 'Just War'?: A Reassessment of the Alliterative *Morte Arthure*," in *The Sword and the Love (Tsurugi to Ai to) II: Studies on Medieval European Literature*, ed. The Institute of Cultural Science Chuo Univ. Tokyo: Chuo Univ. Press, 2006, pp. 3–39 (in Japanese).

This paper carefully examines the deliberate ambiguities and conflating usage of animal imagery, and changing characterizations of three contestants (Arthur, Gawain and Mordred) and suggests that the poet may question the validity of the concept of a "just war" in the Middle Ages. (Y. F.)

- 866 KOMIYA, Makiko, " 'That is the Ryghteouse Jugemente of God': Punishment on Ettarde in *Le Morte Darthur*," *Syuryu*, 67 (2005), 1–15 (in Japanese).

This paper examines Malory's notion of reward and punishment in love, especially in the case of Pelleas and Ettarde. Despite the original plot in *Suite du Merlin*, Pelleas marries Nynve and Ettarde dies for unrequited love. While Malory shows his sympathy towards faithful lovers, he criticises apathetic, loveless characters. (M.K.)

- 867 MIZUNO, Hisashi, *La naissance de l'amour. La promenade dans la littérature française du XIIe siècle*. Kyoto: Kyoto Univ. Press, 2006, 258 p. (en japonais).

Quels plaisirs la lecture des histoires du passé peut-elle procurer aux lecteurs contemporains? Et qui plus est, pour nous, lecteurs japonais, quel intérêt peut revêtir une littérature étrangère d'il y a huit cents ans? À partir de ces questions commence une promenade littéraire qui nous fait assister à la naissance d'une conception nouvelle de l'amour. Tout en explorant les différences de toutes sortes qui nous séparent des amoureux du XIIe siècle, nous découvrons que l'amour courtois n'est pas effacé des mentalités du XXIe siècle. C'est dans cette perspective que j'ai abordé les deux *Tristan, Lancelot*, etc. (H.M.)

- 868 NAKAO, Yuji, "The Demonstrative Pronouns *tho*, *those*, and *thise*, *these*, etc. in the Winchester Malory and Caxton's Malory," in *Textual and Contextual Studies in Medieval English*, ed. Michiko OGURA. Frankfurt am Main: Peter Lang, 2006, pp. 73–83.

This paper provides the result of the exhaustive collation of the two texts and shows that both of them still adhere to the old forms to a considerable extent.

- 869 NEZU, Yukio, "Chevaliers byzantins à la court du roi Arthur: étude sur le *Cligès* de Chrétien de Troyes," *Studies and Essays: History, Archaeology and Geography* (Kanazawa University), 25 (2005), 1–38 (en japonais).

En soulignant l'influence de la culture byzantine sur la cour de Champagne, l'auteur affirme qu'au dernier quart du XIIe siècle, la noblesse française connaît bien les cadres sociaux de l'univers du *Cligès*, et que ce roman-ci reflète les images des byzantins conçues par les occidentaux. (Y.S.)

- 870 WATANABE, Kôji, "L'Autre Monde dans le roman arthurien: le jardin merveilleux et la mémoire des Celtes," *Encounters with Other Worlds*, ed. Ayako HOSODA and Kazuko WATANABE. Tokyo: Lithon, 2006, pp. 127–48 (en japonais).

Il s'agit de mettre en évidence l'héritage celtique dans la description du jardin merveilleux du roman arthurien, à travers l'exemple d'*Erec et Enide* et celui du *Bel Inconnu*. Comme le souligne Philippe Walter, l'idée de l'enclos du jardin arthurien doit largement à l'imaginaire du récit de navigation celtique. (K.W.)

- 871 WATANABE, Kôji, "Le personnage de Gauvain dans *Le Bel Inconnu*," *Bulletin d'Etudes Françaises de l'Université Chuo*, 38 (2006), 77–91 (en japonais).

Dans *Le Bel Inconnu*, le personnage de Gauvain reste presque nominal. Pourtant, le seul manuscrit conservant ce roman nous autorise à souligner l'importance de son "ombre" derrière son fils. En effet, le "donjuanisme courtois" incarné par Gauvain trouve un écho dans le personnage de Guinglain tirailé entre deux femmes aimées. (K.W.)

- 872 WATANABE, Kôji, "Remarques sur l'oralité dans les lais bretons," in *Celtic Whispers: Currents of Culture*. Tokyo: Chuo Univ. Press, 2006, pp. 153–76 (en japonais).

Il s'agit d'une étude de l'oralité dans les *Lais* de Marie de France ainsi que dans les lais anonymes des XIIe et XIIIe siècles. Sont ainsi traités plusieurs éléments étroitement liés à la performance orale des lais tels que la voix, la musique, la mémoire et les motifs folkloriques. (K.W.)

- 873 WATANABE, Kôji, "L'énigme de l'*eschacier* dans la Seconde Partie du *Conte du Graal* de Chrétien de Troyes," in *Mythes, Symboles, Cultures II*. Textes réunis par Chiwaki SHINODA. Nagoya: Librairie Rakuro, 2006, pp. 135–58 (en japonais).

Le personnage de l'*eschacier*, l'homme au pied d'argent, a été diversement interprété jusqu'ici. Certes, il semble jouer un rôle de gardien de l'Autre Monde, mais pourquoi porte-t-il une jambe artificielle en argent? La réponse à cette énigme résiderait dans la figure du forgeron mythique marqué d'une infirmité physique. (K.W.)

- 874 WATANABE, Kôji, "Mythes et traditions de l'ours – le cas du roi Arthur," in *Introduction aux études sur l'ours brun: histoire naturelle, culture et société contemporaine*. Textes réunis par Tetsuya AMANO, Ryûichi MASUDA et

Tsutomu MANO. Sapporo: Hokkaido Univ. Press, 2006, pp. 161–72 (en japonais).

Il est possible que la déesse à l'ourse ait été remplacée par un dieu-ours masculin à l'époque où la société celtique subit une influence romaine. D'où le mythe du roi Arthur revêtant la forme d'un ours, symbole de la classe guerrière chez les Celtes. (K.W.)

- 875 WATANABE, Kôji, "L'épée destinée à Perceval et l'énigme du forgeron Trébuchet: Relecture du *Conte du Graal* de Chrétien de Troyes," *The Sword and the Love (Tsurugi to Ai to) II: Studies on Medieval European Literature*, ed. The Institute of Cultural Science Chuo Univ. Tokyo: Chuo Univ. Press, 2006, pp. 169–217 (en japonais).

Si l'on admet que l'épée destinée à Perceval fait partie des talismans pour désigner le roi et qu'on examine le rôle des forgerons mythiques dans les traditions indo-européennes, il est probable que Trébuchet, fabricant de l'épée magique, fait partie de ceux qui ont initié Perceval. (K.W.)

- 876 WATANABE, Kôji, "Le *Bel Inconnu* et *Wigalois*: deux univers différents," *Journal of the Institute of Cultural Science* (Université Chuo), 56 (2006), 109–49 (en japonais).

Il s'agit d'une étude comparative des deux romans médiévaux (français et allemand) dont le protagoniste est le fils de Gauvain. Se révèle ainsi l'originalité de *Wigalois* qui a éliminé le motif folklorique du "Fier Baiser". Le héros allemand ne suit donc qu'un chemin unique jusqu'au mariage avec la princesse. (K.W.)

- 877 YOKOYAMA, Yoshihiro, "Zum Vorkommen des Präteritums von *komen* in Hartmanns Artusromanen: Einige Bemerkungen zu einem Forschungsvorhaben und zu 'Iwein' 1–1000," *Hiyoshi-Studien zur Germanistik [Keio-Universität Yokohama]*, 42 (2006), 47–76.

Es geht um den bekannten Wandel im Reimgebrauch des Präteritums von *komen* bei Hartmann, der im *Erec* und in den ersten tausend Versen des *Iwein* seine heimischen *a*-Formen oft, dann aber kaum mehr reimt. Im Aufsatz werden unter Berücksichtigung weiterer Werke die Gebrauchstypen der einschlägigen *Iwein*-Belege identifiziert. (Y. Y.)

THE NETHERLANDS

BIBLIOGRAPHY FOR 2006
COMPILED BY
FRANK BRANDSMA AND
MARJOLEIN HOGENBIRK³

I. – EDITIONS AND TRANSLATIONS

- 878 BARENDREGT, Petra, Noor BLOEM & John VERBEEK, *Walewein*. Amsterdam: Amsterdam University Press, 2006, 120 p. Tekst in Context, 7.

High school textbook based on the Middle Dutch Arthurian romance *Roman van Walewein*. Five episodes from the *Roman van Walewein* have each been linked to a theme (how to become a knight, love and lust, medieval justice). The themes place the episodes in their historical and sociological context in order to enhance cultural and historical consciousness in young students. The episodes are given in both Middle Dutch and a modern Dutch translation. This textbook comes with a teachers' referencebook.

- 879 CHRÉTIEN DE TROYES, *De Graal*, vertaald door Ard POSTHUMA. Amsterdam: Athenaeum-Polak&Van Gennep, 2006, 368 p.

Translation of Chrétien's *Conte du Graal* in modern Dutch verse, based on the Guiot-manuscript, with introduction and notes. The translator adds an ending of his own making.

3. With the assistance of Miriam Bour, Roxy Dammers and Jacqueline Wessel.

II. – STUDIES

- 880 BASTERT, Bernd, “Deutsch-niederländische Anregungen. Ein Plädoyer für eine simultane Berücksichtigung der mittelalterlichen deutschen und niederländischen Literaturtraditionen,” *Queeste*, 13 (2006), 22–34.

In a parallel description of the Middle Dutch and German literary tradition, the *Lancelot* Compilation could be compared to the work of Ulrich Fuetrer (*Buch der Abenteuer*).

- 881 BUSBY, Keith, “Cuthbert Calculus, alias Tryphon Tournesol, lit “Kuifje”, ou: Un romaniste britannique aux prises avec des voix sur parchemin,” *Queeste*, 13 (2006), 35–48.

In his discussion of Frits van Oostrom’s *Stemmen op schrift* from a romanist’s viewpoint, K.B. touches upon the Middle Dutch Arthurian texts, especially the *Lancelot* Compilation.

- 882 JOHNSTON, Andrew James, “The secret of the sacred: confession and the self in *Sir Gawain and the Green Knight*,” in S. RUPP & T. DÖRING, eds., *Performances of the Sacred in late Medieval and Early Modern England*. Amsterdam/New York: Rodopi, 2005, pp. 45–63.

“The narrator’s ingenious use of confessional secrecy both as a marker for the conflict between the interior and exterior within penitential discourse and as a narrative device for exploring that conflict, bespeaks a high level of sensitivity to contemporary religious issues, on the one hand, and the way they tie in with more general problems of late medieval culture, on the other.” (p. 62)

- 883 JONGEN, Ludo & Joost JONKMAN, “Was koning Arthur wel goed in zijn hoofd? Over de botten en schedel van de legendarische Britse koning,” *Madoc*, 20 (2006), 89–98.

The abnormal size (according to Gerald of Wales) of the bones and skull exhumed at Glastonbury in 1191, which are said to be Arthur’s, seems to indicate that Arthur suffered from a growth disorder called acromegaly, a disease that might cause chronic fatigue and impotence.

- 884 POTS, Marije, "De Ronde Tafel. Guinevere's rol in de legende," *Madoc*, 19 (2005), 153–61.

The author uses the Round Table as a starting point for discussing the role of Guinevere in the Arthurian tradition. A discussion of the Round Table in literature and art (featuring *Sir Gawain and the Green Knight* and the image of the Round Table in the Leiden *Wigalois* manuscript) shows that Guinevere gains prominence at the expense of the Round Table.

- 885 SHOCKEY, Gary C., " 'Motio' and alterity: movement of the other in Wirnt's *Wigalois*, Heinrich's *Diu Crône*, and Stricker's *Daniel*," *ABäG*, 61 (2006), 151–68.

The author gives an analysis of the theme 'alterity, motion and the Other' in postclassical courtly narrative, arguing that the negative protagonists in *Wigalois*, *Diu Crône* and *Daniel* are based on the philosophical traditions of Chartres and the theories of Hildegard of Bingen.

- 886 WINKELMAN, Johan & Bernhard SCHMITZ, "Comments on Some Philological Aspects of David F. Johnson's English Translation of the Middle Dutch *Roman Van Walewein*," *Neophilologus*, 90 (2006), 283–302.

While Johnson's excellent translation makes the text accessible to an international audience, it also presents – as translations usually do – a certain interpretation. This article discusses sixteen examples where Johnson's rendition is compared to the corresponding lines of the original text in order to show alternatives of interpretation and thereby contribute to a better understanding of the text.

- 887 WINKELMAN, Johan, "Walewein en God. Over de theologische achtergronden van een Arturverhaal," *Nederlandse letterkunde*, 11 (2006), 354–82.

J.W. argues that Walewein is portrayed as a secular knight who realises from the start (the 'Dragon adventure') that he needs God's help to succeed in his quest. Walewein's (and the authors') piety shows in the prologue and in the episode of the lay confession. God keeps him from succumbing to 'luxuria' (Ysabele).

- 888 WUTTKE, Ulrike, " 'Clarette, die nine vaect'. Die Darstellung der Protagonistin im mittelniederländischen

Roman *De Ridder metter Mouwen*," *Queeste*, 13 (2006), 130–53.

Gender-oriented analysis of the female hero in this romance from the *Lancelot* Compilation. She is attentive, and takes the initiative when necessary. The far smaller role allotted to Clarette in the second part of the story may be the result of the adaptation of the original text by the compiler.

IV. – REVIEWS

- 889 CHRÉTIEN DE TROYES, *Cligès. Een roman over liefde en list* vertaald door René STUIP. Hilversum: Verloren, 2003 (cf. *BBSIA*, LVI, 2004, 823).

Rev. by Arend Quak, *ABäG*, 61 (2006), 340.

- 890 DUINHOVEN, A. M., *Floris, Gloriant en Walewein. Over Middel-nederlandse kringloopliteratuur*. Hilversum: Verloren, 2005 (cf. *BBSIA*, LVIII, 2006, 904).

Rev. by Veerle Uyttersprot, *Madoc*, 20 (2006), 171–74 (entitled: 'De kringloopavonturen van Floris, Gloriant en Walewein').

Rev. by Marjolein Hogenbirk, *Queeste*, (2006), 186–89 (entitled 'Gerecyclede teksten').

Rev. by Geert Claassens, *Millennium*, 20 (2006), 174–77.

- 891 GREENFIELD, John, ed., *Wahrnehmung im Parzival Wolframs von Eschenbach. Actas do Colóquio Internacional 15 e 16 Novembro de 2002*. Porto, 2004.

Rev. by Bernhard Schmitz, *ABäG*, 61 (2006), 346–49.

- 892 HOGENBIRK, Marjolein, *Avontuur en Anti-avontuur: Een onderzoek naar Walewein ende Keye, een Arturroman uit de Lancelotcompilatie*. Amsterdam/Münster: Stichting Neerlandistiek VU, Nodus Publikationen, 2004 (cf. *BBSIA*, LVII, 2005, 725).

Rev. by Bernadette Smelik, *Queeste* 13 (2006), 67–73 (entitled 'At which point does intertextuality slip into speculation?').

- 893 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 Fieke Smitskamp, *Vooys*, 24 (2006), 78–79.
- 894 JOHNSON, David F., and Elaine TREHARNE, eds., *Readings in Medieval Texts: Interpreting Old and Middle English Literature*. Oxford: Oxford Univ. Press, 2005 (cf. *BBSIA*, LVIII, 2006, 432).
Rev. by László Sándor Chardonens, *ES*, 87 (2006), 754–55.
- 895 LUGT, Maaïke van der, *Le ver, le démon et la vierge. Les théories médiévales de la génération extraordinaire. Une étude sur les rapports entre théologie, philosophie naturelle et médecine*. Parijs: Les Belles Lettres, 2004.
Rev. by Karine van 't Land, *Millennium*, 20 (2006), 63–65.
- 896 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 Arend Quak, *ABäG*, 61 (2006), 336–38.
- 897 *Schnittpunkte. Deutsch-Niederländische Literaturbeziehungen im späten Mittelalter*, eds. A. LEHMANN-BENZ, U. ZELLMANN, U. KÜSTER. Münster/New York/München/Berlin: Waxman, 2003.
Rev. by An Faems, *Millennium*, 20 (2006), 67–70.

NORTH AMERICA (USA AND CANADA)

BIBLIOGRAPHY FOR 2006 COMPILED BY DAN NASTALI

I. – EDITIONS AND TRANSLATIONS

- 898 CHAUCER, Geoffrey, *The Complete Canterbury Tales of Geoffrey Chaucer*, ed. John H. FISHER and Mark ALLEN. Boston: Thomson Wadsworth, 2006, vii + 452 p.

A new edition by Allen of Fisher's *Complete Poetry and Prose of Geoffrey Chaucer* (1977), preserving the text and editorial content with some revision and updating, especially in the bibliography. A chronology and pronunciation guide are included, and glosses and notes provided on the page. "The Wife of Bath's Tale" is included.

- 899 CHRÉTIEN DE TROYES, *Arthurian Romances*, trans. W. W. COMFORT. Mineola, NY: Dover Publications, 2006, 320 p. Dover Value Editions.

An "unabridged republication" of Comfort's prose translation of *Erec et Enide, Cligés, Yvain* and *Lancelot* from the Dent/Dutton edition of 1914.

- 900 FONTE, Moderata, *Floridoro: A Chivalric Romance*, trans. Julia KISACKY. Chicago: Univ. of Chicago Press, 2006, xxx + 493 p. The Other Voice in Early Modern Europe series.

An English translation of *Tredici canti del Floridoro* (1581), a non-Arthurian work but the first original chivalric poem by an Italian woman. It tells of the adventures of two knights: the hero Floridoro and the female knight Risamante. The book includes an introduction by Valeria FINUCCI and an appendix with two complete cantos and excerpts of others in Italian.

- 901 IVEY, Robert Toombs, ed., *Li Chevaliers as deus espees: A French Verse Romance from the Thirteenth Century*. Lewiston, NY: Edwin Mellen Press, 2006, 696 p.

A critical edition of the romance also known as *Mériadeuc*, with an introduction reviewing recent critical work, notes on the poem, an index of proper names, a glossary and a bibliography. The preface is by Jane H. M. TAYLOR.

- 902 KOOPER, Erik, *Sentimental and Humorous Romances: Floris and Blancheffleur, Sir Degrevant, The Squire of Low Degree, The Tournament of Tottenham, and The Feast of Tottenham*. Kalamazoo, MI: Medieval Institute Publications, 2006, viii + 226 p.

Published for TEAMS (The Consortium for the Teaching of the Middle Ages), the book includes for each romance an introduction, the Middle English text, explanatory notes and textual notes. A glossary and bibliography are provided. *Sir Degrevant* has been considered an Arthurian work.

- 903 MALORY, Sir Thomas, *Le Morte Darthur*, ed. William CAXTON and H. Oskar SOMMER. West Valley City, UT, 2006, two vols., 360 and 423 p.

A paperback edition of Malory's text from Sommer's edition of 1889-91, omitting all editorial content but Caxton's preface.

- 904 PALMER, R. Barton, trans., *Medieval English and French Legends: An Anthology of Religious and Secular Narrative*. Glen Allen, VA: College Publishing, 2006, xxxiv + 377 p.

Of Arthurian interest in this anthology is "The Quest of the Holy Grail" (pp. 101-61), a selection translated from Albert Pauphilet's edition of

La Queste del Saint Graal (Paris, 1967). The book is intended for non-specialist readers and includes a historical introduction, a chronology, a discussion of legends, and a note on the sources and translations.

- 905 PLACE, Edwin B., and Herbert C. BEHM, trans., *Amadis of Gaul, Books I and II: A Novel of Chivalry of the 14th century Presumably First Written in Spanish. Revised and Reworked by Garci Rodríguez de Montalvo prior to 1505; Translated from the Putative Princeps of Saragossa, 1508*. Lexington: Univ. Press of Kentucky, 2003, 685 p. *Studies in Romance Languages*, 11 (cf. *BBIAS*, XXX, 1978, 125).

This chivalric romance recounting the adventures of a hero who lives before Arthur derives from earlier Arthurian romances. This is a new edition of the first of a two-volume set first published in 1974; the second volume, consisting of Books III and IV, has not been reissued. A new foreword by John E. KELLER is included.

- 906 SPENSER, Edmund, *The Faerie Queene*, series ed. Abraham Stoll. Book One, ed. Carol KASKE; Book Two, ed. Erik GRAY; Books Three and Four, ed. Dorothy STEPHENS; Book Five, ed. Abraham STOLL. Indianapolis, IN: Hackett Publishing Co., 2006.

A new five-volume edition of Spenser's poem, the final volume to be published in 2007. Each book includes an introduction by the editor, a brief life of Spenser, annotations on the text, a glossary, a bibliography, and an index of characters.

- 907 TERRY, Patricia, and Samuel N. ROSENBERG, *Lancelot and the Lord of the Distant Isles, or, The Book of Galehaut Retold*. Boston: David R. Godine, 2006, xxvii + 226 p.

A retelling from the Prose *Lancelot*. "All changes have been made in the interest of tightening the story without distorting the fundamentals of the original narrative. In any case, it was our intention, not to prepare either a translation or an abridgment of the Old French source, but to retell the central love-drama in such a way as to restore its complexity and emotional depth for the modern reader" (p. xxvii). The book is illustrated with wood engravings by Judith Jaidinger.

- 908 TWAIN, Mark, *A Connecticut Yankee in King Arthur's Court*. Fairfield, Iowa: 1st World Library, 2006, 448 p.

A print-on-demand edition of Twain's novel.

- 909 TWAIN, Mark, *A Connecticut Yankee in King Arthur's Court*, introduction by Amy Sterling CASIL. Los Angeles, CA: Aegypan Press, 2006, 280 p.

An edition of Twain's novel.

- 910 TWAIN, Mark, *A Connecticut Yankee in King Arthur's Court*. San Diego, CA: Icon Group International, 2006, 459 p. Webster's Thesaurus Edition.

An edition designed for educators and students preparing for standardized tests. Uncommon and difficult words are highlighted in the text and notes on each page provide synonyms and antonyms. For those learning foreign languages or English as a second language, editions are also available with the notes in Chinese-Simplified, French, German, Italian, Korean and Spanish.

II. – CRITICAL AND HISTORICAL STUDIES

- 911 ACKERMAN, Felicia Nimue, "‘I love nat to be constraigned to love’: Emotional Charity and Malory's World," *Arthuriana*, 16:2 (2006), 21–24.

The concept of emotional charity offers a useful way of thinking about Malory's *Morte*, and vice versa. (F.N.A.)

- 912 ACKERMAN, Felicia Nimue, "‘I may do no penaunce’: Spiritual Sloth in Malory's *Morte*," *Arthuriana*, 16:1 (2006), 47–53.

The concept of spiritual sloth offers a useful way of looking at Malory's *Morte*. (F.N.A.)

- 913 ADAMS, Jenny, *Power Play: The Literature and Politics of Chess in the Late Middle Ages*. Philadelphia: Univ. of Pennsylvania Press, 2006, 252 p. The Middle Ages.

Arthurian works involving chess such as *Walewein*, *The Avowing of Arthur*, and Chrétien's *Perceval*, are discussed in passing in this study of how the game "encoded anxieties about political organization, civic community, economic exchange, and individual autonomy" (p. 2).

- 914 ALLAIRE, Gloria, "An Overlooked Italian Manuscript: The *Tristan Corsiniano*," *Tris*, 24 (2006), 37–50.

A description of a fourteenth-century illuminated manuscript, Biblioteca Corsiniana 55.K.5, as well as a discussion of the sources of the text and the process of redaction of the Tristan legend.

- 915 ANDERSON, Elizabeth A., "Rudolf von Ems," in *German Literature of the High Middle Ages*, ed. Will HASTY. Rochester, NY: Camden House, 2006, pp. 225–33. The Camden House History of German Literature, 3.

Although the works of Rudolf von Ems are not Arthurian, the author considered himself a successor of Hartmann, Wolfram and Gottfried, and his courtly romance *Willehalm von Orlens* "may be read as a corrective to Gottfried's *Tristan*" in its treatment of the two noble lovers in his narrative (p. 230).

- 916 ANGELI, Giovanna, "*Lanval* et l'oubli du roi Arthur," *Mediaevalia*, 26:1 (2005), 83–94.

Lanval is seen as part of a trilogy, with *Graelent* and *Guingamor*, treating the motif of alterity and the king's ingratitude as a succession of views of the foreigner in the courtly tradition.

- 917 ARMSTRONG, Dorsey, "The (Non-)Christian Knight in Malory: A Contradiction in Terms?," *Arthuriana*, 16:2 (2006), 30–34.

An analysis of the figures of Sir Palomides and Sir Galahad in Malory's *Morte Darthur* reveals that both the non-Christian and the ultra-Christian knight pose similar threats to the Arthurian social order. (D.A.)

- 918 ARMSTRONG, Dorsey, "Postcolonial Palomides: Malory's Saracen Knight and the Unmaking of Arthurian Community," *Exemplaria*, 18:1 (2006), 175–203.

Applies postcolonial theory to the figure of Palomides and argues for his critical role as "a colonized Other who longs for full admittance to the realm of chivalric fellowship," a role which disrupts the inclusiveness of Arthur's kingdom.

- 919 ARNER, Lynn, "The Ends of Enchantment: Colonialism and *Sir Gawain and the Green Knight*," *TSL*, 48:2 (2006), 79–101.

A reading of the poem in the light of fourteenth-century tensions between England and Wales. The author argues that *Sir Gawain* "offers a colonial view of the English-Welsh borderland and of Wales, while providing a self-congratulatory perspective on England that ultimately promotes the English conquest of Wales" (p. 94).

- 920 ASHE, Laura, "The Meaning of Suffering: Symbolism and Antisymbolism in the Death of Tristan," in *Writers of the Reign of Henry II: Twelve Essays*, ed. Ruth KENNEDY and Simon MEECHAM-JONES. New York: Palgrave Macmillan, 2006, pp. 221–38. New Middle Ages.

The *Tristan* of Thomas of Britain is seen to represent an attempt to present a story free of symbolism and the ideology which in other versions equates the characters' love and suffering with more transcendent values.

- 921 BARTON, Anna Jane, "'What profits me my name?': The Aesthetic Potential of the Commodified Name in *Lancelot and Elaine*," *Victorian Poetry*, 44:2 (2006), 135–52.

A study of the significance of naming and anonymity in Tennyson's "The Lady of Shalott" and the idyll *Lancelot and Elaine*.

- 922 BASWELL, Christopher, "Troy, Arthur, and the Languages of 'Brutis Albyoun'," in *Reading Medieval Culture: Essays in Honor of Robert W. Hanning*, ed. Robert M. STEIN and Sandra Pierson PRIOR. Notre Dame, IN: Univ. of Notre Dame Press, 2005, pp. 170–97.

This essay considers the British heroes Brutus and Arthur as depicted in John Trevisa's translation of Ranulph Higden's *Polychronicon* and in

the English version of the Anglo-Norman *Brut*, discussing them in the social and political context of uses of the English vernacular in the fourteenth century.

- 923 BERGER, Harry, Jr., "Resisting Translation: Britomart in Book 3 of Spenser's *Faerie Queene*," in *Translating Desire in Medieval and Early Modern Literature*, ed. Craig A. BERRY and Heather HAYTON. Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2005, pp. 207–50. *Medieval and Renaissance Texts and Studies*, 294.
- 924 BERRY, Craig A., "What Silence Desires: Female Inheritance and the Romance of Property in the *Roman de Silence*," in *Translating Desire in Medieval and Early Modern Literature*, pp. 191–206 (cf. *BBIAS*, LIX, 2007, 923).
- 925 BERTHELOT, Anne, "From One Mask to Another: The Trials and Tribulations of an Author of Romance at the Time of *Perceforest*," trans. Darla GERVAIS, in *The Medieval Author in Medieval French Literature*, ed. Virginie GREENE. New York: Palgrave Macmillan, 2006, pp. 103–15. *Studies in Arthurian and Courtly Cultures*.

Discusses the difficulties faced by Baudoin Butor in establishing his persona as author and relating it to the *Roman des fils du roi Constant*, a work which he never managed to write after four false starts. The unknown author of the *Perceforest*, by contrast, relies on a "patchwork" of earlier authorities.

- 926 BORROFF, Marie, "Narrative Artistry in *St. Erkenwald* and the *Gawain*-Group: The Case for Common Authorship Reconsidered," *SAC*, 28 (2006), 41–76.

- 927 BROWN, Mary Ellen, "Child's Gallant Army of Auxiliaries," *JFR*, 43:2 (2006), 89–108.

This article provides examples of and commentary on the correspondence between Francis James Child and several scholars and

folklorists at Harvard and in Britain who assisted in the preparation of *The English and Scottish Popular Ballads*.

- 928 BRUCKNER, Matilda Tomaryn, "Authorial Relays: Continuing Chrétien's *Conte du Graal*," in *The Medieval Author in Medieval French Literature*, pp. 13–28 (cf. *BBIAS*, LIX, 2007, 925).

An examination of the "collective enterprise" of the continuators of Chrétien de Troyes and a consideration of what their practices of identifying themselves, or remaining anonymous, may reveal about their perception of their roles in relation to the unfinished *Conte du Graal*.

- 929 BRUSEGAN, Rosanna, ed., "The Polyphonic Voice in Marie de France's *Translatio Studii*/La Voix Polyphonique dans la *Translatio Studii* de Marie de France," *Mediaevalia*, 26:1, 2005.

A special issue of the journal offering a "reflection on the polyphony of discourses, on the enunciation and narration of subjects and on the textual rendering that Marie makes of them within the parameters of the short narrative tradition" (p. 1). Articles of Arthurian interest appear in this listing under each author's name: Giovanna Angeli, Rosanna Brusegan, Robert R. Edwards, and Donald Maddox.

- 930 BRUSEGAN, Rosanna, "La Mémoire du texte. L'art de l'allusion dans le *Chievrefoil* de Marie de France," *Mediaevalia*, 26:1 (2005), 17–56.

By virtue of the very argumentative character of allusion, Marie de France makes us pass from a Tristan desperate lover in the first part of the lai to a Tristan poet and joyful lover in the second, thus making us enter directly into the process of poetical creation. (R.B.)

- 931 CALKIN, Siobhain Bly, *Saracens and the Making of English Identity: The Auchinleck Manuscript*. New York: Routledge, 2005, xii + 299 p.

A study of the development of an English national identity in the early 14th century as reflected in the texts represented in the Auchinleck manuscript, and particularly in the fifteen works which involve, to various degrees, Saracens and the East. As an alterity which European

Christians found both admirable and threatening in different contexts, the Muslim world represented otherness in matters of geography, religion, and gender issues. A chapter is devoted to the depiction of Saracen-Christian conflicts in *Of Arthour and of Merlin*, which argues that in some ways English identity is a product of violence.

- 932 CALOMINO, Salvatore, "Hans Sachs's *Tristrant* and the Treatment of Sources," *Tris*, 24 (2006), 51–77.

This article compares the treatment of episodes and characters in Sachs's 16th-century tragedy with those of his primary source, a 15th-century prose version, *Tristant und Isalde*. Among the most notable alterations are the character of Tristan himself, whose heroic qualities appear in *Tristrant* only after he drinks the love potion.

- 933 CARSCALLEN, James, "How Troy Came to Spenser," in *Fantasies of Troy: Classical Tales and the Social Imaginary in Medieval and Early Modern Europe*, ed. Alan SHEPARD and Stephen D. POWELL. Toronto: Centre for Reformation and Renaissance Studies, 2004, pp. 15–38. *Essays and Studies*, 5.

Surveys the treatments of the Trojan origin of Britain available to Spenser, especially the version of Geoffrey of Monmouth, to affiliate *The Faerie Queene's* Arthur and Britomart with the Trojan succession of rulers and the destiny of Troynovaunt.

- 934 CHEREWATUK, Karen, "Malory's Launcelot and the Language of Sin and Confession," *Arthuriana*, 16:2 (2006), 68–72.

Malory takes Launcelot through two stages of the sacrament of penance, contrition, and confession in the *Sankgreal*, but delays the third stage of confession until the penitent's satisfaction proves equal to his sin and earns him salvation. (K.C.)

- 935 CHISTY-MUJAHID, Nadya Q., *Character Development in Edmund Spenser's The Faerie Queene*. Lewiston: Edwin Mellen Press, 2006, iii + 242 p.

A study of major characters in Spenser's poem including their sources, allegorical assignments and personal narratives, as well as the poet's techniques for developing them. Of Arthurian interest are chapter two,

"In Search of Gloriana's Camelot: Spenser's Prince Arthur and the Creation of Composite Heroic Identity," and chapter three, "From Virgin to Victrix: Britomart and the Metamorphosis of Heroic Identity." The book includes a foreword by Dan BURTON.

- 936 CLASON, Christopher R., "Gottfried's Continuator Ulrich von Tûrheim: Epistemology and Language," *Tris*, 24 (2006), 17–36.

A comparison of Ulrich's *Tristan* with Gottfried's version finds in the continuation "a tendency to normalize, concretize, and mitigate what Gottfried has made problematical," resulting in a less artistically sophisticated work "more easily understandable and less restrictive and 'elitist' in its intended audience" (p. 36).

- 937 CLASSEN, Albrecht, "Crisis and Triumph in the World of Medieval Knighthood and Chivalry: Gawan in Wolfram von Eschenbach's *Parzival*," in *Gawain: A Casebook*, pp. 217–29 (cf. *BBIAS*, LIX, 2007, 1040).

Greatly amplifying the role of Gawan from that in Chrétien's *Perceval*, Wolfram creates a figure who parallels Parzival's stature as Grail hero with that of a chivalric hero who champions the more human dimensions of love, honor, peace and happiness.

- 938 CLASSEN, Albrecht, "The Tristan-and-Isold Motif in Sixteenth-Century Italian Literature: Straparola's Reception of a Medieval Narrative: A New Source of the *Tristan* Reception History," *Tris*, 24 (2006), 79–94.

The story of Hippolito and Filenia in Straparola's 16th-century collection, *Piacevoli Notti*, is shown to derive from the episode in *La Tavola Ritonda* in which Isotta survives the ordeal of the hot metal by deceiving her husband about the identity of the disguised Tristano.

- 939 COHEN, Jeffrey Jerome, *Hybridity, Identity, and Monstrosity in Medieval Britain: On Difficult Middles*. New York: Palgrave Macmillan, 2006, viii + 256 p. New Middle Ages.

This study examines conceptions of community in 12th-century Britain, the creation of mythic histories and the exclusion and demonization of "others" which helped define them. Efforts to establish collective

identities are explored in the works of Bede and the historians who attempted to reconcile his view of the English people with post-Norman Conquest realities: William of Malmesbury, Geoffrey of Monmouth, and Gerald of Wales.

- 940 COOPER, Helen, "Lancelot's Wives," *Arthuriana*, 16:2 (2006), 59–62.

In a German romance of Anglo-Norman origin, a fifteenth-century chronicle and a sixteenth-century potboiler, Lancelot takes the role not of adulterous lover but of suitor and husband. (H.C.)

- 941 DAVENPORT, Tony, "Sex, Ghosts, and Dreams: Walter Map (1135?–1210?) and Gerald of Wales (1146–1223)," in *Writers of the Reign of Henry II: Twelve Essays*, pp. 133–50 (cf. *BBIAS*, LIX, 2007, 920).

An examination of the sometimes fantastic and sensational works of two writers of similar backgrounds and careers, with passing reference to Arthurian works of the period.

- 942 DAVIDSON, Roberta, "Reading Like a Woman in Malory's *Morte Darthur*," *Arthuriana*, 16:1 (2006), 21–33.

Women characters' position as involved spectators facilitates their use as readers and teachers in *Morte Darthur*. Malory's use of these characters to model the act of reading reflects his own position as a redactor and involved, analytical reader of his sources. (R.D.)

- 943 DAVIS, Alex, "Savagery, Civility, and Popular Literature: Richard Johnson's *Tom a Lincolne*," *SP*, 103:3 (2006), 264–80.

Elements of Johnson's prose romance about King Arthur's son are considered for their social implications as well as their literary affinities, with special attention to possible attitudes towards the barbaric acts depicted.

- 944 DE WEEVER, Jacqueline, "The Saracen as Narrative Knot," *Arthuriana*, 16:4 (2006), 4–9.

An introduction to a special issue of the journal devoted to "Saracens in Malory." The author discusses medieval concepts of the Saracen in history and literature.

- 945 DOSANJH, Kate, "Rest in Peace: Launcelot's Spiritual Journey in *Le Morte Darthur*," *Arthuriana*, 16:2 (2006), 63–67.

When read in relation to Launcelot's encounter with the Grail, Launcelot's death can be interpreted as a triumphant assurance of heavenly peace, despite the tone of loss that marks the scene. (K.D.)

- 946 EDWARDS, Robert R., "Marie de France and *Le Livre Ovide*," *Mediaevalia*, 26:1 (2005), 57–81.

Marie responds to Ovid's treatment of the love affair as a means of servicing appetite by transforming it to the sustenance of desire in the courtly setting. "Only in the the fantasy of 'Lanval' does Marie approach something like the licensed intrigues that Ovid claims to extol" (p. 79).

- 947 ELDEVIK, Randi, "Mortal Hopes: The Trojan Framework of *Sir Gawain and the Green Knight* in a Doctrinal Context," in *Sir Gawain and the Classical Tradition*, pp. 49–64 (cf. *BBIAS*, LIX, 2007, 1017).

The references to the fall of Troy which begin and end the poem are seen as the poet's signs that the lesson – one which is not understood by Gawain or Arthur's court – is that in spite of an individual's act of heroism, nations are destined to fall.

- 948 EMMERSON, Richard K., ed., *Key Figures in Medieval Europe: An Encyclopedia*. New York & London: Routledge, 2006, xlv + 733 p.

Several Arthurian scholars contributed to this alphabetically arranged biographical encyclopedia of almost 600 significant medieval figures. Entries not only provide details of lives, but for authors, concise summaries of major works. Of Arthurian interest are entries for Andreas Capellanus, Béroul, William Caxton, Chrétien de Troyes, Eilhart von Oberge, Eleanor of Aquitaine, Geoffrey of Monmouth, Gottfried von Strassburg, Hartmann von Aue, Heinrich von dem Türlin, Layamon, Thomas Malory, Marie de France, Raoul de Houdenc, Robert de Boron, Der Stricker, Ulrich von Lichtenstein, Ulrich von Türlin, Wace, Wirt von Grafenberg, and Wolfram von Eschenbach.

- 949 ERNST, Ulrich, "Written Communication in the Illustrated Epic Poem," trans. Edward T. POTTER, in *Visual Culture*

and the German Middle Ages, ed. Kathryn STARKEY and Horst WENZEL. New York: Palgrave Macmillan, 2005, pp. 73–95. *The New Middle Ages*.

Examines examples of literacy and writing in the texts and manuscript illustrations of many early German works including Wolfram von Eschenbach's *Parzival*, the *Jüngere Titurel*, the *Lanzelet* of Ulrich von Zatzikhoven, *Wigamur*, Gottfried von Strassburg's *Tristan* and Ulrich von Türheim's continuation, and Eilhart von Oberg's *Tristrant*.

- 950 FARRELL, Thomas J., "The Clash of Genres at the Siege of Benwick," *Arthuriana*, 16:2 (2006), 88–93.

In "The Siege of Benwick," Malory's generic shift from romance to epic validates Gawain's determination to fight to the death rather than Lancelot's consistent deferral of their conflict. (T.J.F.)

- 951 FIELD, P. J. C., "Malory and Cardiff," *Arthuriana*, 16:2 (2006), 45–48.

When Malory's life and his book are considered together, it appears that he probably visited Cardiff and thought of it as an unexpectedly Arthurian locality. (P.J.C.F.)

- 952 FIELD, Rosalind, "Children of Anarchy: Anglo-Norman Romance in the Twelfth Century," in *Writers of the Reign of Henry II: Twelve Essays*, pp. 249–62 (cf. *BBIAS*, LIX, 2007, 920).

Discusses the distinguishing features of Anglo-Norman romance including the reworking of Britain's history without regard, in most cases, to Geoffrey's account of the Arthurian era. The works are considered "a deliberate and precocious insular narrative, closely rooted in the experiences and concerns of its authors and audiences" (p. 250).

- 953 FISHER, Rodney, "Hartmann von Aue," in *German Literature of the High Middle Ages*, pp. 37–53 (cf. *BBIAS*, LIX, 2007, 915).

This article briefly describes Hartmann's *Erec* and *Iwein*, among his other works, and their place in the popularization of courtly narratives for the German public.

- 954 FLOYD, William David, " 'Turn, traitor untrew': Altering Arthur and Mordred in the *Alliterative Morte Arthure*," *Medieval Forum* 5 (2006), <http://www.sfsu.edu/~medieval/Volume5/Floyd.html>.

Both Arthur and Mordred undergo drastic characterization changes in the poem: Arthur from virtuous king to reckless tyrant and Mordred from humble surrogate to murderous adulterer. Certain narrative gaps exist in the text wherein some explanation might justify these developments. A consideration of the literary operation of their actions permits some reconciliation.

- 955 FULTON, Lorie Watkins, "William Faulkner's Southern Knights: *Sir Gawain and the Green Knight*, Sir Galwyn of Arthgyl, and Gavin Stevens," *MP*, 103:3 (2005), 358–84.

The figures of Gavin Stevens, who appears in several of Faulkner's works, and Sir Galwyn, from his Arthurian tale *Mayday*, are examined in the light of their relationship to the medieval Sir Gawain. As "failed idealists" they represent a phase in the evolution of Faulkner's own idealism.

- 956 GALLOWAY, Andrew, "Lazamon's Gift," *PMLA*, 121:3 (2006), 717–34.

A consideration of the many occurrences of gift-giving in Lazamon's *Brut* which do not appear in Wace's version. "[Lazamon] enshrines a central ideal of Anglo-Saxon culture while transforming that ideal to a new model of social and cultural circulation, one designed for the present and future as much as for the past" (p. 732).

- 957 GASSE, Rosanne, "The Fierce Achilles in Chaucer, Gower, and the *Gawain* Poet," in *Sir Gawain and the Classical Tradition*, pp. 121–34 (cf. *BBIAS*, LIX, 2007, 1017).

A discussion of the masculine and feminine aspects of Achilles as reflected in Chaucer's *Troilus and Criseyde* and Gower's *Confessio Amantis* finds similar characteristics in Gawain, although the knight more closely resembles Aeneas in character.

- 958 GAYLORD, Alan, "Back from the *Queste*: Malory's Launcelot Enrages Gwenyvere," *Arthuriana*, 16:2 (2006), 78–83.

This essay takes a close look at Launcelot's disastrous speech in defense of his avoidance of Gwenyvere for fear of scandal. (A.G.)

- 959 GIBBS, Marion E., and Sidney M. JOHNSON, "Wolfram von Eschenbach," in *German Literature of the High Middle Ages*, pp. 75–100 (cf. *BBIAS*, LIX, 2007, 915).

An introduction to the works of Wolfram, distinguishing them from those of the other German authors of his era in the creation and development of characters, the scope of his narratives, and in the case of *Parzival*, in his expansion of Arthurian story.

- 960 GIL, Daniel Juan, *Before Intimacy: Asozial Sexuality in Early Modern England*. Minneapolis: Univ. of Minnesota Press, 2006, xvi + 187 p.

This sociological examination of literary texts for depictions of sexuality and intimacy includes a chapter on the "socially disfunctional sexuality" of relationships among the characters of the *Faerie Queene*, including Prince Arthur, Britomart and Redcrosse.

- 961 GILLINGHAM, John, "The Cultivation of History, Legend, and Courtesy at the Court of Henry II," in *Writers of the Reign of Henry II: Twelve Essays*, pp. 25–52 (cf. *BBIAS*, LIX, 2007, 920).

This article challenges commonly held beliefs about the court of Henry and Eleanor as a center of cultural activity, citing the limited production of works which can actually be associated with it. Claims of Arthurian connections also are questioned, particularly that Henry regarded the legend as a legitimizing myth.

- 962 GOODMAN, Jennifer R., "Caxton's Continent," in *Caxton's Trace: Studies in the History of English Printing*, ed. William KUSKIN. Notre Dame, IN: Univ. of Notre Dame Press, 2006, pp. 100–23.

Of the eight prose romances printed by Caxton, Malory's *Morte D'Arthur* is unique in the scope of its subject matter but typical of the

European trends in fiction of the time. Each of Caxton's romances is described and placed in context with contemporary works on the continent.

- 963 GOODRICH, Peter H., "Ritual Sacrifice and the Pre-Christian Subtext of Gawain's Green Girdle," in *Sir Gawain and the Classical Tradition*, pp. 65–81 (cf. *BBIAS*, LIX, 2007, 1017).

A reading of the poem, citing possible classical literary sources, which finds indications of pagan ritual underlying the Christian message and which presents a hero who faces and fails tests under both paradigms.

- 964 GOODRICH, Peter H., "Saracens and Islamic Alterity in Malory's *Le Morte Darthur*," *Arthuriana*, 16:4 (2006), 10–28.

Malory's treatment of Saracens depends upon his crusading-era literary sources and his personal awareness of Ottoman Turk incursions into Europe. Except for Palomides, his Saracens develop typical orientalist functions. (P.H.G.)

- 965 GREENE, Virginie, "The Knight, the Woman, and the Historian: Georges Duby and Courtly Love," in *Discourses on Love, Marriage, and Transgression in Medieval and Early Modern Literature*, ed. Albrecht CLASSEN. Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2004, pp. 43–63. *Medieval and Renaissance Texts and Studies*, 278.

This article discusses the French medievalist Duby's views on women and courtly love and how Chrétien's *Cligés* caused him to concede that gender relationships in such works were largely determined by powerful female characters.

- 966 GRIMM, Kevin T., "Sir Thomas Malory's Narrative of Faith," *Arthuriana*, 16:2 (2006), 16–20.

Malory's narrative is an expression of a deeply held personal faith and as such bears significant resemblance to biblical narrative. (K.T.G.)

- 967 GRINDLEY, Carl James, "Arms and the Man: The Curious Inaccuracy of Medieval Arms and Armor in

Contemporary Film," *Film & History*, 36:1 (2006), 14–19.

This paper examines the disjunction between layers of feigned realism in a film's depiction of arms and armor and the received intent of the filmmakers to create a plausible medieval setting. *First Knight* and *Excalibur* are among the films discussed. (C.J.G.)

- 968 HAYDOCK, Nicholas, "Treasonous Founders and Pious Seducers: Aeneas, Gawain, and Aporetic Romance," in *Sir Gawain and the Classical Tradition*, pp. 82–111 (cf. *BBIAS*, LIX, 2007, 1017).

This essay argues for a figural rather than explicitly allusive deployment of material from the *Aeneid* in *Sir Gawain*, citing a multitude of examples from the two poems.

- 969 HEIJKANT, Marie-José, "The Transformation of the Figure of Gauvain in Italy," trans. Thea SUMMERFIELD and Debora SCHWARTZ, in *Gawain: A Casebook*, pp. 239–53 (cf. *BBIAS*, LIX, 2007, 1040).

A review of the treatments of Gauvain in early Italian romances reflects the degradation of the hero inherited from the French prose romances although later works present a more positive image of the knight.

- 970 HELFER, Rebeca, "Falling into History: Trials of Empire in Spenser's *Faerie Queene*," in *Fantasies of Troy: Classical Tales and the Social Imaginary in Medieval and Early Modern Europe*, pp. 237–52 (cf. *BBIAS*, LIX, 2007, 933).

Books II and II of *The Faerie Queene*, as well as the Mutability Cantos, are read as a negative judgment on the ideals of the Tudor empire. In the poem, Arthur's history book, *Britons Moniments*, emphasizes the differences between Troy and its British inheritance.

- 971 HILL, Peter, and Nigel SIMEONE, *Messiaen*. New Haven & London: Yale Univ. Press, 2005, xii + 435 p.

This account of the composer's life and career, with extensive quotations from his own commentaries as well as from contemporary

musicians and critics, includes the creation of his Tristan trilogy during 1945–1948: the song cycle *Harawi*, the *Turangalila-Symphonie*, and the *Cinq Rechants*. Beyond generalities about the theme of love and death, there is little related to the substance of the Tristan legend.

- 972 HODAPP, William F., “Geoffrey of Monmouth and the Gawain Poet: Remembering Troy,” in *Sir Gawain and the Classical Tradition*, pp. 17–29 (cf. *BBIAS*, LIX, 2007, 1017).

Explores the relationship between the Latin chronicle tradition and the poem, finding in both a retextualizing of the classical material for contemporary purposes. The destruction of Troy, for example, serves as a warning about the mutability of life to *Sir Gawain*’s audience if not to Arthur’s court in the poem.

- 973 HOFFMAN, Donald L., “Assimilating Saracens: The Aliens in Malory’s *Morte Darthur*,” *Arthuriana*, 16:4 (2006), 43–64.

The trajectory of Malory’s whole work implies a complicated pattern of understanding and misunderstanding of the Saracen climaxing in a kind of whinging Armageddon as the remnant of Camelot surrenders to martyrdom in the Holy Land. (D.L.H.)

- 974 HUBER, Emily Rebekah, “‘Delyver me my dwarff!’: Gareth’s Dwarf and Chivalric Identity,” *Arthuriana*, 16:2 (2006), 49–53.

In Malory’s *Tale of Sir Gareth*, the servant dwarf functions as a catalyst for the development of Gareth’s chivalric identity. (E.R.H.)

- 975 INGLEDEW, Francis, *Sir Gawain and the Green Knight and the Order of the Garter*. Notre Dame, IN: Univ. of Notre Dame Press, 2006, xii + 307 p.

This study draws a connection between the poem and a sexual scandal involving Edward III, an event which would have been recognized by contemporary audiences in the Arthurian trappings of the poem and in such incidents as the seduction scenes. Considering the treatment of the scandal, or its denial, by historians of the era, Ingledeu sees the poem as a coded account of the establishment of the Order of the Garder.

- 976 JACKSON, William H., "Court Literature and Violence in the High Middle Ages," in *German Literature of the High Middle Ages*, pp. 263–76 (cf. *BBIAS*, LIX, 2007, 915).

The violence of individual combat depicted in knightly adventures in such works as Hartmann's *Erec* and *Iwein* and Wolfram's *Parzival* is contrasted as a restrained form of conflict with the bloodshed of the collective battles and warrior ethos of such heroic epics as the *Nibelungenlied*.

- 977 JAEGER, C. Stephen, "Odysseus, Parzival, and Faust," *Arthuriana*, 16:1 (2006), 3–20.

This essay takes "charismatic representation" as the category that makes the three figures of the title comparable. It argues that each of the works creates exemplarity in the main characters by projecting their strength, desirability and destinies into the supernatural where a contest with the supernatural ends inevitably in higher reconciliation. (C.S.J.)

- 978 JAMBECK, Karen K., "'Femmes et tere': Marie de France and the Discourses of 'Lanval'," in *Discourses on Love, Marriage, and Transgression in Medieval and Early Modern Literature*, pp. 109–45 (cf. *BBIAS*, LIX, 2007, 965).

The trial of Lanval is read as a contest between legal discourse and the mythic or erotic discourse which proves victorious and to the advantage of the lovers.

- 979 JESMOK, Janet, "'Alas! Who may truste thys world?': Absence of Trust in Malory's Tale of 'Balin le Sauvage,'" *Arthuriana*, 16:2 (2006), 25–29.

Exploring trust in Malory's tale of "Balin le Sauvage" reveals a thematically uncertain world that results in uneasy readers and textual instability, suggesting the author's mistrust of his own world. (J.J.)

- 980 KEITA, Maghan, "Saracens and Black Knights," *Arthuriana*, 16:4 (2006), 65–77.

This is an inquiry into the possible cultural constructions of the "Saracen" and the epistemological and historiographic equation of the Saracen as Moor, African, and even "black" within the body of Arthurians. (M.K.)

- 981 KEYES, Flo, *The Literature of Hope in the Middle Ages and Today: Connections in Medieval Romance, Modern Fantasy, and Science Fiction*. Jefferson, NC: McFarland and Co., 2006, 197 p.

A study of the medieval influences on science fiction and fantasy emphasizing the improbability of mankind as the critical connecting theme exemplified in such motifs as the archetypal journey, the figures of the wise old man and the great mother, and other Jungian elements. Among the works discussed are Malory's *Le Morte D'Arthur*, *Sir Gawain and the Green Knight*, Joseph Bédier's *Tristan and Iseult*, T. H. White's *The Once and Future King*, Marion Zimmer Bradley's *The Mists of Avalon*, as well as many non-Arthurian works.

- 982 KLAUSNER, David N., ed., *Records of Early Drama: Wales*. Toronto: Univ. of Toronto Press; London: British Library, 2005.

A collection of documentary evidence and commentary on dramatic performances and public ceremonies in Wales from the fifth century to 1660. Of special interest are records of events and musical pieces associated with Arthur in the sixteenth and seventeenth centuries.

- 983 KOCH, John T., ed., *Celtic Culture: A Historical Encyclopedia*. Santa Barbara, CA: ABC-CLIO, 2006, 5 vols.

A scholarly encyclopedia with some 1,500 entries on all aspects of Celtic culture from prehistory to the present, including articles on Arthur in the saints' lives and historical record, Arthurian literature in Celtic and non-Celtic medieval languages, and sites associated with the legend. Arthurian figures are covered in their Celtic manifestations (e.g., Gwenhwyfar, Medrawd, Myrddin), traditional symbols and motifs are included, and entries are devoted to noted Celtic scholars. An extensive bibliography and glossary are included.

- 984 KROHN, Rüdiger, "Gottfried von Strassburg and the Tristan Myth," trans. Will HASTY, in *German Literature of the High Middle Ages*, pp. 55–73 (cf. *BBIAS*, LIX, 2007, 915).

A description of Gottfried's romance and a discussion its place in the Tristan tradition, including its reputation for the sympathetic depiction

of immorality which shaped its reception in the 19th and 20th centuries. The *Tristan* of Thomas and Eilhart's *Tristrant* are briefly treated, as are continuations of Gottfried's work.

- 985 LE SAUX, Françoise, " 'Gloser La Lettre': Identity and Power in the Poetry of Marie de France," in *Writers of the Reign of Henry II: Twelve Essays*, pp. 205–19 (cf. *BBIAS*, LIX, 2007, 920).

Discusses Marie's treatment of themes of identity, appearances, abuse of power, and loss of speech in such works as the lai "Bisclavret", where one finds that while the powerful may control the accounts of their political agendas, silences in the story may reveal a suppressed counter-narrative.

- 986 LEICESTER, Jr., H. Marshall, "The Voice of the Hind: The Emergence of Feminine Discontent in the *Lais* of Marie de France," in *Reading Medieval Culture: Essays in Honor of Robert W. Hanning*, pp. 132–69 (cf. *BBIAS*, LIX, 2007, 922).

Arguing that Marie's characters expand beyond conventional roles of women in romances to actively use those conventions in their amatory strategies, the author provides a discussion of the portrayal of Guenevere in *Lanval* as well as readings of *Bisclavret* and *La Fresne*.

- 987 LEMIRE, Eugene D., *A Bibliography of William Morris*. New Castle, DE: Oak Knoll Press; London: The British Library, 2006, lxi + 386 p.

A detailed index enables location of publishing histories of individual items, e.g. *The Defence of Guenevere and Other Poems* and *Sir Galahad*, as well as material reflecting Morris's contact with individual writers and artists including Sir Edward Burne-Jones and Dante Gabriel Rossetti.

- 988 LEWIS, Lucy, "Chepman and Myllar: The First Printers in Scotland," in *Worlds of Print: Diversity in the Book Trade*, ed. John HINKS and Catherine ARMSTRONG. New Castle, DE: Oak Knoll Press; London: The British Library, 2006, pp. 57–69.

Discusses the production strategy involved in the surviving composite collection of Chepman and Myllar pamphlets of 1508, one of which is the Middle Scots Arthurian romance *Golagrus and Gawayne*. Suggests that the *Gest of Robin Hood*, printed in Antwerp but bound with the Scottish collection, contains deliberate Arthurian pastiche.

- 989 LIU, Yin, "Middle English Romance as Prototype Genre," *ChauR*, 40:4 (2006), 335–53.

Applying prototype categorization to Middle English romances, the author arrives at a descriptive approach to classification based on "best examples" which considers "meaning chains" within the category. Arthurian subjects, by this method, have received a disproportionately high amount of attention from modern scholars.

- 990 LYNCH, Andrew, "A Tale of 'Simple' Malory and the Critics," *Arthuriana*, 16:2 (2006), 10–15.

Malory criticism from Saintsbury to Vinaver and C. S. Lewis sought increasingly complex and thoughtful ways to reconcile a liking for the *Morte* with its perceived lack of an intelligent or respectable author. (A.L.)

- 991 LYNCH, Andrew, "Archaism, Nostalgia, and Tennysonian War in *The Lord of the Rings*," in *Tolkien's Modern Middle Ages*, ed. Jane CHANCE and Alfred K. SIEWERS. New York: Palgrave Macmillan, 2005, pp. 77–92. *New Middle Ages*.

Despite Tolkien's personal experience of modern war, his fantasy epic is surprisingly different in image, diction, and ambience from literature associated with World War I. Its war rhetoric resembles more than anything else the moralized combat of Victorian medievalist literature. (A.L.)

- 992 McDONALD, William C., "Érec der wunderære: On Epithet as Exegesis in Hartmann's *Erec*," *JEGP*, 105:2 (2006), 257–74.

A study of the epithet *wunderære* (wonder-worker) applied to Erec arguing that "Hartmann von Aue selects, then repeats, our epithet not to give glory to the dauntless hero, but to give insight into the workings of the divine in human affairs" (p. 259).

- 993 MCLAREN, Scott, "Hermeticism and the Metaphysics of Goodness in the Novels of Charles Williams," *Mythlore*, 24:3/4 (2006), 5–33.

Discusses a philosophy based on the goodness of being derived by Williams from hermetic teachings and centered in his novels on objects of power. His use of the Holy Grail in *War in Heaven* (1930) is considered at length.

- 994 MCLELLAND, Nicola, "Ulrich von Zatzikhoven's *Lanzelet*," in *German Literature of the High Middle Ages*, pp. 101–07 (cf. *BBIAS*, LIX, 2007, 915).

An analytical assessment of Ulrich's romance, citing its similarities to narrative traditions other than the courtly romance, as well as an overview of its medieval reputation and critical views through the centuries.

- 995 MADDOX, Donald, "Le Lai et l'esthésie chez Marie de France," *Mediaevalia*, 26:1 (2005), 191–208.

A discussion of the poetics of the lais and the narrative processes which generate the desire in the audience to interpret them.

- 996 MEALE, Carol M., "Entrapment or Empowerment? Women and Discourses of Love and Marriage in the Fifteenth Century," in *Writings on Love in the English Middle Ages*, ed. Helen COONEY. New York: Palgrave Macmillan, 2006, pp. 163–78. *Studies in Arthurian and Courtly Cultures*.

This chapter argues that some fifteenth-century texts reveal a "difficult" woman, entirely frustrated with the male-centered courtly discourse and filled with "transgressive desire." The texts discussed include *The Floure and the Leafe*, *The Assembly of Ladies* and parts of Malory's *Morte Darthur*. (C.M.M.)

- 997 MIESZKOWSKI, Gretchen, *Medieval Go-Betweens and Chaucer's Pandarus*. New York: Palgrave Macmillan, 2006, xii + 232 p. *The New Middle Ages*.

A study of two opposed traditions of the go-between in medieval literature – that of the characters who bring couples together for

idealized love and that of the manipulators who create opportunities for sex – and Chaucer's merging of the roles in the figure of Pandarus. Arthurian literature furnishes examples of both traditions. Go-betweeners for sexual conquest include Merlin, a nurse, and Dame Brusen for their roles in the conceptions of Arthur, Helain le Blanc and Galahad in Malory and the Prose *Lancelot*. Idealized go-betweeners include Guinevere and Lunete in Chrétien's *Cligés* and *Yvain*, Galehot and Guinevere in the Prose *Lancelot*, and Blancheflor's governess in Gottfried's *Tristan*.

- 998 MÜLLER, Ulrich, and Franz Viktor SPECHTLER, "Ulrich von Liechtenstein," in *German Literature of the High Middle Ages*, pp. 235–41 (cf. *BBIAS*, LIX, 2007, 915).

This essay describes the style and story of Ulrich's *Frauendienst*, a courtly romance narrated in the first person which tells of knightly adventures in the service of love which includes an episode in which the hero disguises himself as King Arthur.

- 999 MURPHY, S. J., G. Ronald, *Gemstone of Paradise: The Holy Grail in Wolfram's Parzival*. New York: Oxford University Press, 2006, xiv + 241 p.

A reading of Wolfram's poem as the first work "to deal with crusader warfare as a Muslim-Christian religious tragedy" and the first "to envision a gracious Christian theological resolution to the conflict in Grail-story form" (p. 11). The study explores the notion of gemstones as objects of power, and Wolfram's Grail as the most symbolically powerful of all, an actual artifact with connections to the Holy Sepulchre in Jerusalem and the Christian sacraments. The identification of the Grail as a known altar stone and the author's quest to find it constitute a secondary theme of the book.

- 1000 NAGY, Joseph Falaky, "A Leash and an Englyn in the Medieval Welsh Arthurian Tale *Culhwch ac Olwen*," in *New Directions in Oral Theory: Essays on Ancient and Medieval Literatures*, ed. Marc C. AMODIO. Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, pp. 237–54. *Medieval and Renaissance Texts and Studies*, 287.

- 1001 NICKEL, Helmut, "A Pictorial Source for the Grail Maiden?," *Arthuriana*, 16:1 (2006), 61–64.

This brief article suggests that a source of the depiction of the Grail procession in Chrétien's *Perceval* may be an early Coptic mural of the Virgin Mary in which she holds a vessel containing an image of the body of Christ.

- 1002 NICKEL, Helmut, "About the Saxon Rebellion and the Massacre at Amesbury," *Arthuriana*, 16:1 (2006), 65–70.

The author identifies as a possible source of the story of Hengist's treachery against Vortigern an incident reported by the historian Ammianus Marcellinus in which a fourth-century Roman administrator, Lupicinus, invited chieftains of the Goths to a dinner and murdered them.

- 1003 NORRIS, Ralph, "Minor Sources in Caxton's Roman War," *SP*, 103:1 (2006), 68–87.

Norris considers the possibility that in preparing Malory's *Morte D'Arthur* for publication, Caxton drew on minor sources himself for changes between the manuscript used and the print version, but he concludes that there is no clear evidence that that was the case.

- 1004 OTTER, Monika, "Prolixitas Temporum: Futurity in Medieval Historical Narratives" in *Reading Medieval Culture: Essays in Honor of Robert W. Hanning*, pp. 45–67 (cf. *BBIAS*, LIX, 2007, 922).

This essay discusses the imagination of the future in three medieval Latin histories: Geoffrey of Monmouth's *Historia Regum Britanniae*, the anonymous *Vita Aedwardi Regis*, and Henry of Huntingdon's *Historia Anglorum*. While the first two resort to the device of prophecy, Henry directly addresses the reader of the future.

- 1005 PETRINA, Alessandra, "Forbidden Forest, Enchanted Castle: Arthurian Spaces in the Harry Potter Novels," *Mythlore*, 24:3/4 (2006), 95–110.

Arthurian motifs in the novels of J. K. Rowling not only function as "indicators of a mood, or useful tags for a character," but "as references

for a more complex reading that might take into account the *Bildungsroman* aspect of the novels, their intricate narrative structure, the ironic interplay with traditional motifs" (p.109).

- 1006 PHILLIPS, Joshua, "Chronicles of Wasted Time: Anthony Munday, Tudor Romance, and Literary Labor," *ELH*, 73:4 (2006), 781–803.

A reconsideration of the place of Munday, who introduced *Amadis de Gaule* and several other continental romances to the English reading public, in the history of prose fiction as well as an examination of his probable influence on the profession of writer.

- 1007 PISTONE, Danièle, "Judith Gautier et les traductions de Parsifal," in *Liber Americum Isabelle Cazeaux: Symbols, Parallels and Discoveries in Her Honor*, ed. Paul André BEMPÉCHAT. Hillsdale, NY: Pendragon Press, 2005, pp. 145–58.

- 1008 PRIOR, Sandra Pierson, "The Love that Dares Not Speak Its Name: Displacing and Silencing the Shame of Adultery in *Le Chevalier de la Charrete*," *RR*, 97:2 (2006), 127–52.

Considers the contradiction within Lancelot's role in the *Charrete* as Arthur's best knight and cuckold and the story's avoidance of explicit engagement with the problem. Prior discusses Chrétien's strategies and concludes that "narrative inconsistencies [. . .] reflect both the general foolishness of an Ovidian lover and also the irresolvable conflict Lancelot faces" (p. 148).

- 1009 PUTTER, Ad, "The Ways and Words of the Hunt: Notes on *Sir Gawain and the Green Knight*, *The Master of Game*, *Sir Tristrem*, *Pearl*, and *Saint Erkenwald*," *ChauR*, 40:4 (2006), 354–85.

Obscure and misleading terms and passages relating to hunting are explicated based on medieval texts, correcting some readings of earlier commentators.

- 1010 RAMKE, Kelly, "Re-writing Agency: The Masculinization of Marie de France's *Lai de Lanval* in Two Middle

English "Translations'," *Mediaevalia*, 26:2 (2005), 221–41.

The anonymous *Sir Landevale* and Thomas Chestre's *Sir Launfal* both use direct and reported speech and description to stress the heroic stature of the knight and to render his fairy lover, the heroine of Marie's version, an object of sexual fantasy.

- 1011 REEL, Edmèe, and Jerome V. REEL, Jr., "Thomas Hardy, Rutland Boughton, and *The Queen of Cornwall*," *Arthuriana*, 16:1 (2006), 54–60.

Thomas Hardy collaborated with the British composer Rutland Boughton to create the opera *The Queen of Cornwall* from Hardy's play. This article traces the creation, premiere, reception, and performance history of the opera. (J.V.R.)

- 1012 REEL, Jerome V., "Gawain in Opera," in *Liber Amoricum Isabelle Cazeaux: Symbols, Parallels and Discoveries in Her Honor*. Hillsdale, NY: Pendragon Press, 2005, pp. 159–77 (cf. *BBIAS*, LIX, 2007, 1007).

- 1013 REICHERT, Michelle, *Between Courtly Literature and Al-Andalus: Matière d'Orient and the Importance of Spain in the Romances of the Twelfth-Century Writer Chrétien de Troyes*. New York & London: Routledge, 2006, xii + 325 p. *Studies in Medieval History and Culture*.

Arguing that much of what has been written about Chrétien and his romances builds on questionable assumptions about his identity and sources, the author here considers the possibility of the poet's Spanish origin or cultural connection, including influences from Islamic and Jewish philosophy and literature. Chrétien's works are examined for revealing indications of such influences on his attitudes towards northern European society and morals.

- 1014 RESLER, Michael, "Der Stricker," in *German Literature of the High Middle Ages*, pp. 215–23 (cf. *BBIAS*, LIX, 2007, 915).

Although *Daniel von dem Blühenden Tal* "abounds with the usual conventions of Arthurian romance," it diverges from the tradition by

picturing Arthur himself in combat, by depicting mass battle scenes, by valuing cunning above fighting prowess, and by ignoring the influence of love.

- 1015 REYNOLDS, Meredith, "Malory's Use of 'Counsel' and 'Advyce' in Creating a King," *Arthuriana*, 16:2 (2006), 40–44.

Malory concentrates his use of the words "counsel" and "advyce" around the figure of Arthur in the "Merlin" section of *The Tale of King Arthur*, thus associating Arthur's development into a good king with these concepts. (M.R.)

- 1016 REYNOLDS, Rebecca L., "Elaine of Ascolat's Death and the *Ars Moriendi*," *Arthuriana*, 16:2 (2006), 35–39.

Le Morte Darthur's contemporary audience would have recognized Elaine's death speech as Malory's possible censure of her love for Lancelot when read in relation to the *Ars Moriendi*. (R.L.R.)

- 1017 RISDEN, E. L., ed., *Sir Gawain and the Classical Tradition: Essays on the Ancient Antecedents*. Jefferson, NC: McFarland & Co., 2006, 217 p.

A collection of articles on the classical influences on *Sir Gawain and the Green Knight*, with an introduction by Stefan Thomas Hall. Individual articles appear in this listing under each author's name: Randi Eldevik, Rosanne Gasse, Peter H. Goodrich, Nicholas Haydock, William F. Hodapp, E. L. Ridsen, Russell Rutter, and Mickey Sweeney. See "Reprints" below for the article by Zacharias P. Thundy.

- 1018 RISDEN, E. L., "The 'Tresounous Tulk' in *Sir Gawain and the Green Knight*," in *Sir Gawain and the Classical Tradition*, pp. 112–20 (cf. *BBIAS*, LIX, 2007, 1017).

The opening lines of the poem, with their reference to the destruction of Troy, have been read by others to suggest a parallel between Gawain and Aeneas. Ridsen here argues that a sound alternative comparison should be made between the knight and Odysseus.

- 1019 ROBERTSON, Elizabeth, "'Raptus' and the Poetics of Married Love in Chaucer's *Wife of Bath's Tale* and James

I's *Kingis Quair*," in *Reading Medieval Culture: Essays in Honor of Robert W. Hanning*, pp. 302–23 (cf. *BBIAS*, LIX, 2007, 922).

Treating two works which depict a developmental process on the part of the protagonists which results in an acceptance of the legitimacy of female desire, the author sees "a critique of both poets' inherited traditional poetic forms, the courtly romance and the courtly love lyric" (p. 303).

1020 ROLAND, Meg, "Arthur and the Turks," *Arthuriana*, 16:4 (2006), 29–42.

The concluding passage of *Le Morte Darthur* must be questioned as an authorially requested re-reading of the Arthurian narrative and considered, instead, as evidence of how Caxton, through editing and paratextual framing, sought to historicize Arthur and the crusades. (M.R.)

1021 RUSHING, James A., "Erec's Uxoriousness," in *Discourses on Love, Marriage, and Transgression in Medieval and Early Modern Literature*, pp. 163–80 (cf. *BBIAS*, LIX, 2007, 965).

The author sees in Hartmann von Aue's *Erec* a concept of the dangers of uxoriousness borrowed from the story of Dido and Aeneas with the knight surrendering the very qualities which made him effective after his marriage to Enite.

1022 RUTTER, Russell, "The Treason of Aeneas and the Mythographers of Vergil: The Classical Tradition in *Sir Gawain and the Green Knight*," in *Sir Gawain and the Classical Tradition*, pp. 30–48 (cf. *BBIAS*, LIX, 2007, 1017).

Rather than the traitor to Troy depicted by Dares the Phrygian and Dictys the Cretan, Aeneas may be seen as other medieval commentators saw him, a model of human development and a more appropriate parallel for Gawain.

1023 SALDA, Michael N., "The Worst Arthurian Cartoon Ever," *Arthuriana*, 16:2 (2006), 54–58.

Filmation's 1972 *Daffy Duck & Porky Pig Meet the Groovie Goolies* represents the nadir of Arthurian animation. (M.N.S.)

- 1024 SANDERS, Arnold, "Sir Gareth and the 'Unfair Unknown': Malory's Use of the Gawain Romances," *Arthuriana*, 16:1 (2006), 34–46.

Malory's "Gareth" narrative achieves comic effects by combining episodes from the "Fair Unknown" romances with others from the Gawain romances, especially those involving beheading games, bed tests, and confrontation with "felon knights." (A.S.)

- 1025 SAUNDERS, Corinne, "Love and Loyalty in Middle English Romance," in *Writings on Love in the English Middle Ages*, pp. 45–61 (cf. *BBIAS*, LIX, 2007, 996).

While Chaucer's writing demonstrates that English romance has the potential of portraying the extremes of *fin amor*, the genre does not tend to do so. This chapter considers the treatment of love in a range of Middle English romances, arguing that they demonstrate a special emphasis on mutuality and *trouthe*. (C.S.)

- 1026 SCHULTZ, James A., *Courtly Love, the Love of Courtliness, and the History of Sexuality*. Chicago: The Univ. of Chicago Press, 2006, xxii +242 p.

This study explores the sexuality depicted in several German texts, including Hartmann von Aue's *Erec* and *Iwein*, Gottfried von Strassburg's *Tristan und Isold*, Wolfram von Eschenbach's *Parzival* and *Titarel*, and an expansion of Wolfram's romance, the *Rappoltsteiner Parzifal*, in order to determine how courtly love was integrated into courtly culture. Among the aspects discussed are the reasons given for the overpowering mutual attractions between lovers and the freedom of such lovers from questions of sin and reproduction.

- 1027 SHIMOMURA, Sachi, *Odd Bodies and Visible Ends in Medieval Literature*. New York: Palgrave Macmillan, 2006, x +198 p. The New Middle Ages.

This study concerns itself with visual transformations in medieval romances and other works and the judgments they engender in both internal and external audiences, those consisting of the characters within the narratives as well as the reading or listening public.

Considering such aspects as the manipulation of narrative time and visual evidence in the stories, the study concentrates on only a few works, including the two versions of the *Carl of Carlisle*, Chaucer's "Wife of Bath's Prologue" and "Tale", and *Sir Gawain and the Green Knight*.

- 1028 SOLOPOVA, Elizabeth, "English Poetry of the Reign of Henry II," in *Writers of the Reign of Henry II: Twelve Essays*, pp. 187–204 (cf. *BBIAS*, LIX, 2007, 920).

An overview of the literary culture which merged Old English poetic techniques with subject matter and forms from Latin and French poetry. Lazamon's "antiquarian" *Brut* is discussed in some detail.

- 1029 SPRAGUE, Kurth, "The Troubled Heart of T. H. White: Women and *The Once and Future King*," *Arthuriana*, 16:3 (2006), 1–197.

Drawing on previously unpublished correspondence and other materials from the T. H. White archives at the University of Texas, the author "attempts to show the difficulties under which White labored when he came to write about the women in *The Once and Future King*, and how these difficulties shaped his view of Lancelot, who was, for him, largely a figure of self-identification, and his depiction of Mordred, who became the incarnation of sexual transgression. [Sprague also] tries to illustrate through a study of his writing process how White succeeded in overcoming his handicaps and created in Guenever a memorable female character" (p. 7).

- 1030 STEIN, Robert M., *Reality Fictions: Romance, History, and Governmental Authority, 1025–1180*. Notre Dame, IN: Univ. of Notre Dame Press, 2006, x + 294 p.

A study of secular literary and historical works which appeared in response or in service to the changes in the structure of political power in the 11th and 12th centuries. Concentrating on texts from "contested or ambiguous territory," Stein devotes a chapter to "the border that history shares with romance, first by examining the Latin prose of Geoffrey of Monmouth's pseudohistorical *Historia regum Britanniae* and then by very close readings of two well-known texts, canonical for all discussions of romance: Chrétien's *Chevalier au Lion* and Marie de France's *Guigemar*" (p. 8). Romance motifs are identified in the Arthurian sections of Geoffrey's history.

- 1031 STEPHENS, Carolyn King, "The 'Pentangle Hypothesis': A Dating History and Resetting of *Sir Gawain and the Green Knight*," *FCS*, 31 (2006), 174–202.

Applying Roland Barthes's reading codes – action, language signs, culture codes, symbols, and hermeneutic meaning – to the poem, Stephens proposes a dating of the work to c. 1428 and identifies a canon of Kenilworth Priory, John Strecche, as the possible author.

- 1032 STUHMILLER, Jacqueline, "*Iudicium Dei, iudicium fortunae*: Trial by Combat in Malory's *Le Morte Darthur*," *Spec*, 81:2 (2006), 427–62.

Although actual trials by battle were all but extinct in Malory's day, his *Morte* includes more precisely described chivalric duels than his sources. This article examines the efficacy of such trials and Malory's views on justice and honor.

- 1033 SULLIVAN, Joseph M., "Kalogreant/Calogrenant, Space, and Communication in Hartmann's *Iwein* and Chrétien's *Yvain*," *Sem*, 42:1 (2006), 1–14.

A comparison of the treatments of the first adventure of the spring in the two romances arguing that "Hartmann subtly but deliberately modifies communication and space to create a a Kalogreant who is significantly more dignified and intelligent than the Calogreant of his exemplar text, *Yvain*" (p. 1).

- 1034 SWEENEY, Mickey, "Divine Love or Loving Divinely?: The Ending of Malory's *Morte Darthur*," *Arthuriana*, 16:2 (2006), 73–77.

This essay examines the merits of two potential readings of Malory's ending to the *Morte Darthur*: is Launcelot being envisioned as a martyr for the "religion of love" or as a saint martyred by love? (M.S.)

- 1035 SWEENEY, Mickey, "*Sir Gawain and the Green Knight*: Classical Magic and Its Function in Medieval Romance," in *Sir Gawain and the Classical Tradition*, pp. 182–210 (cf. *BBIAS*, LIX, 2007, 1017).

Beliefs about magic, good and evil, which the Middle Ages derived from the classical world, are reflected in romances, including *Sir*

Gawain, where the hero's own powers are measured against the supernatural.

- 1036 SYER, Katherine R., "Peter Konwitschny's *Tristan und Isolde*: Wagner's Opera Filtered Through Modern Technology and Critical Perspectives," *Tris*, 24 (2006), 95–122.

A critical assessment of the first production of *Tristan und Isolde* to be released on DVD, a modernist version dependent on camerawork and editing for its full effect.

- 1037 THOMAS, Neil, "Wirnt von Gravenberg's *Wigalois* and Heinrich von dem Türlin's *Diu Crône*," in *German Literature of the High Middle Ages*, pp. 203–14 (cf. *BBIAS*, LIX, 2007, 915).

A discussion of the works which emphasizes their differences from *Parzival* in terms of reaction to and revision of Wolfram's depiction of the grail quest in *Wigalois* and the ethical posture of the hero in *Diu Crône*.

- 1038 THOMAS, Paul, "Reading Aloud with Tom Hanks: A Reader's Perspective," *Arthuriana*, 16:2 (2006), 84–87.

This article traces D. Thomas Hanks, Jr.'s skill as a reader of fourteenth- and fifteenth-century Middle English texts, with special attention to his research into reading Malory aloud and his patience in teaching others to read *Le Morte Darthur* in the received pronunciation of late-fifteenth-century English. (P.T.)

- 1039 THOMAS, Susanne Sara, "The Problem of Defining *Sovereynetee* in the *Wife of Bath's Tale*," *ChauR*, 41:1 (2006), 87–97.

A consideration of the possible meanings of the term *sovereynetee* in the context of the tale from the perspective of both the knight and his *wyf*, concluding that "the *wyf*'s promise of obedience arises from a position of independence and self-government, not from submission to the knight's authority" (p. 96).

- 1040 THOMPSON, Raymond H., and Keith BUSBY, eds., *Gawain: A Casebook*. New York & London: Routledge, 2006, viii + 362 p. *Arthurian Characters and Themes*, 8.

A collection of nineteen essays on the figure of Gawain, from his first appearance in the chronicles to the most recent developments in various media: three are new, four excerpted from books or longer articles, and twelve reprinted articles. Most focus on medieval literature, but the last three discuss later treatments. The volume includes an introductory essay by the editors, a select bibliography, and a proper name index. (R.H.T.)

- 1041 THOMPSON, Raymond H., "Gawain in Post-Medieval English Literature," in *Gawain: A Casebook*, pp. 297–317 (cf. *BBIAS*, LIX, 2007, 1040).

A broad survey of his appearances reveals the influence of three medieval traditions of Gawain: the brave and loyal captain of the chronicles, the courteous knight of verse romance, and the proud and vengeful prince of prose romance. His image in three modern novels receives special attention. (R.H.T.)

- 1042 TRACHSLER, Richard, "Le visage et la voix. L'auteur, le narrateur et l'enlumineur dans la littérature narrative médiévale," *BBIAS*, LVII (2005), 349–71.

- 1043 TRACY, Kisha G., "Character Memory and Reinvention of the Past in Bérout's *Roman de Tristan*," *Tris*, 24 (2006), 1–15.

An examination of the scene in Bérout's poem where the love potion's effects wear off, a scene here considered a focal point in the story where memory serves to connect the preceding events with their consequences.

- 1044 TURVILLE-PETRE, Thorlac, "Afterword: The Brutus Prologue to *Sir Gawain and the Green Knight*," in *Imagining a Medieval English Nation*, ed. Kathy LAVEZZO. Minneapolis: Univ. of Minnesota Press, 2004, pp. 340–46. *Medieval Cultures*, 37.

The author makes a case for a concept of national identity that would have been available to 14th-century writers.

- 1045 VAN HOUTS, Elisabeth, "Latin and French as Languages of the Past in Normandy During the Reign of Henry II:

Robert of Torigni, Stephen of Rouen, and Wace,” in *Writers of the Reign of Henry II: Twelve Essays*, pp. 53–77 (cf. *BBIAS*, LIX, 2007, 920).

The works of the three historians are discussed for their implications about the languages of their possible patrons, especially the Empress Matilda. Arthurian passages in Stephen’s *Draco Normannicus* and Wace’s *Roman de Brut* are seen as efforts to strengthen Henry’s link with Brittany.

1046 WATSON, Jonathan, “Writing Out ‘Ódinn’s Storm’: The Literary Reception of an Oral-Derived Template in the Two Versions of Laʒamon’s *Brut*,” in *New Directions in Oral Theory: Essays on Ancient and Medieval Literatures*, pp. 237–54. *Medieval and Renaissance Texts and Studies*, 287 (cf. *BBIAS*, LIX, 2007, 1000).

1047 WEINBERG, Carole, “‘Hende’ Words in Laʒamon’s *Brut*: The Editing and Transmission of Texts,” in *Early Medieval Texts and Interpretations: Studies Presented to Donald G. Scragg*, ed. Elaine TREHARNE and Susan ROSSER. Tempe: Arizona Center for Medieval and Renaissance Studies, 2003, pp. 119–35. *Medieval and Renaissance Texts and Studies*, 252 (cf. *BBIAS*, LVII, 2005, 587; LVIII, 2006, 725).

This essay explores concepts derived from the Old French “courtoisie” which became associated with “hende”, a word from Old English.

1048 WEISS, Judith, “Arthur, Emperors and AntiChrists: The Formation of the Arthurian Biography,” in *Writers of the Reign of Henry II: Twelve Essays*, pp. 239–48 (cf. *BBIAS*, LIX, 2007, 920).

The presentation of Arthur in Geoffrey of Monmouth and his chronicler successors is influenced by certain historical and cultural views current in the 12th century, views on empire and imperial pretensions on the one hand, and beliefs conditioned by prophetic and eschatological writing on the other. (J.W.)

- 1049 WELSH, Andrew, "Arthurian Romance," in *Comedy: A Geographical and Historical Guide*, ed. Maurice CHARNEY. Westport, CT: Praeger Publishers, 2005, pp. 153–66.

One of thirty-eight articles covering categories of comedy. Welsh also wrote the article on "Middle English Comedy", pp. 429–46.

- 1050 WEST, William W., "Old News: Caxton, de Worde, and the Invention of the Edition," in *Caxton's Trace: Studies in the History of English Printing*, pp. 241–74 (cf. *BBIAS*, LIX, 2007, 962).

A discussion of reprints and facsimiles of Malory's *Le Morte D'Arthur* in versions by William Caxton and Wynkyn de Worde opens a study which argues for the edition as the key to understanding the history of print culture. The changes made by early printers to their sources are examined.

- 1051 WONG, Mitali P., *Politics and Tropes in Renaissance History Plays: Understanding a Neglected Genre*. Lewiston, NY: The Edwin Mellen Press, 2006, vii + 167 p.

Thomas Hughes's *The Misfortunes of Arthur* (1587) is one of several history plays analyzed here for use of the rhetorical strategies through which characters articulate and test received political wisdom. Issues addressed in the play are civil rebellion and the responsibilities of leadership at such times, and Wong finds in the action and dialogue an emphasis on the limitations of the contemporary paradigm of the monarchy.

- 1052 ZENMOUR, Corinne, "Tolkien in the Land of Arthur: The Old Forest Episode from *The Lord of the Rings*," *Mythlore*, 24:3/4 (2006), 135–63.

Parallels between the experience of the Hobbits in the Old Forest and the adventures of knights in supernatural settings are explored to reveal "a patterning of themes, myths and lexical motifs common to both fantasy literature and works of Arthurian fiction" (p. 157).

- 1053 ZYCHOWICZ, James L., "Tristan in Film and the Modes of Interpretation," *Tris*, 24 (2006) 123–49.

A brief article categorizing Tristan films as historical in setting, contemporary, or using Wagner's music to imply the Tristan story. Fifteen films are listed, as well as many more which rely on music from *Tristan und Isolde*.

III. – REVIEWS

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- 1055 ALLAIRE, Gloria, ed. and trans., *Italian Literature, I: Il Tristano panciatichiano*. Cambridge: D. S. Brewer, 2002. Arthurian Archives, 8 (cf. *BBIAS*, LV, 2003, 277).

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- 1058 ARMSTRONG, Dorsey, *Gender and the Chivalric Community in Malory's Morte d'Arthur*. Gainesville, FL: Univ. Press of Florida, 2003 (cf. *BBIAS*, LVI, 2004, 860).

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- 1059 ARONSTEIN, Susan, *Hollywood Knights: Arthurian Cinema and the Politics of Nostalgia*. New York: Palgrave Macmillan, 2005. Studies in Arthurian and Courtly Cultures (cf. *BBIAS*, LVIII, 2006, 981).
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II
RESEARCH AND
CRITICISM

Kay the Seneschal, Tester of Men: The Evolution from Archaic Function to Medieval Character

In a 1999 note in these pages, K. S. Whetter reviewed assessments of the character of Kay the seneschal in medieval European romance, looking both to the earliest Welsh and North British figurations of Arthur's foster-brother and to other literary and historical characterizations of seneschals. Central to scholarly inquiry over the decades since Roger Sherman Loomis's authoritative study has been the effort to understand the reasons for Kay's behavior – rash, belligerent, insulting – and his central position among Arthur's knights in the light of his lack-luster martial performance.¹ Less critical attention has been paid to his special tie with Arthur. One accounting for the unflattering personality traits of the seneschal, an effort to save him from outright condemnation, is to see Kay as an *agent provocateur*. Admittedly negative character features would here be put in the service of the larger cause of Arthur's effective rule, in part realized through a retinue of knights in top psychological and physical form. Distinguishing between the epic role of Kay in Welsh material and the better known figure of later romance, Whetter concludes:

It is thus an irony worthy of Sophocles that when Arthurian Legend became Arthurian romance, the same traits which had earlier secured Kay's status as Arthur's chief warrior and counselor ultimately secured his doom. Consequently, it is not Kay's position at court, nor even his caustic tongue and manners, which secure his reputation as a callous, petty bully, but his origins. And if we judge these origins by the proper standards and values,

1. Roger Sherman Loomis, *Arthurian Tradition and Chrétien de Troyes*, New York: Columbia University Press, 1949; summary characterization of Kay at p. 202. This is in the context of his demand to accompany Guinevere (*Le chevalier de la charrette*); see further below.

we see, not an enfeebled and foul-mouthed bully, but a palmary, if sometimes misplaced, hero.²

The present essay builds on this judgment but seeks to refine the notion of "position at court" into a more sharply contoured early supplementary function within the royal hall and household, one compatible with the duties of seneschal or major domo, a function which I shall provisionally call the "tester of men".

I. Early Celtic Evidence for the Steward Function

In the heroic world of European epic, the king, his hall, and the kingdom are under constant threat, from human, non-human, and supernatural forces, both from within and without. Thus, there are sentinels and guards deployed at varying removes from the center or other defensive measures drawn up on varying levels of abstraction. Even among the gods, a sentinel is required, such as Heimdall among the Norse gods of Valhalla. The sentinel function's is amply illustrated in the narrative texts of the Old Irish Ulster Cycle, in particular *Scéla Mucce Meic Dathó* (*The Tale of Mac Dathó Pig*), in which the Ulster hero Conall Cernach lists his victorious single combats on the border with Connacht.³

2. K. S. Whetter, "Reassessing Kay and the Romance Seneschal," *BBSIA*, 51 (1999), 343–63, at p. 363. His study supersedes Peter Noble, "Kay the Seneschal in Chrétien de Troyes and his Predecessors," *Reading Medieval Studies*, 1 (1975), 55–70, but reaches conclusions very consonant with those of Linda Gowans's full-length study, *Cei and the Arthurian Legend*, Cambridge, Cambridgeshire, and Wolfeboro, NH: D. S. Brewer, 1988: "the most satisfactory setting for Cei as we know him, and one in which he is entirely at home, is in the superhuman, sometimes mythological, but not fully divine world of the warrior-hero . . . Probably only Chrétien could have coped with so seemingly irreconcilable a situation without simply discarding Cei's past, or transferring to another character those of his activities which could not easily be accommodated" (pp. 162–63). Illustrative of continuing efforts to understand the figure of Kay from the superficialities of story and the evidence of French and other European romance is Catherine Deschepper's recent article, "Keu l'ambigu," in *Conjointure Arthurienne: Actes de la "Classe d'excellence" de la Chaire Française 1990, Liège, 20 février 1998*, ed. Juliette Dor. Louvain-la-Neuve: Université Catholique de Louvain, 2000, pp. 35–51.

3. *Scéla mucce meic Dathó*, ed. Rudolf Thurneysen. Dublin: Dublin Institute for Advanced Studies, 1951. The earliest manuscript is from about 1150 but the tale has much deeper antecedents. For a composite "biography"

From the borderlands, one step closer to the king and the seat of secular rule is into the royal hall. Idealized visions of the Irish hall display a east-west axis for the building, with the king, his senior officers, and the serving functions at the west end, and doorkeepers and others of similar rank at the distant east end, at the principal entry. The hall, such as the legendary Tech Midchuarta (House of the Middle Court) or that constructed by Bricriu in *Bricriu's Feast* to entertain the Ulstermen, may be imagined as a huge grid where the aristocracy, senior functionaries, artists and craftsmen, and a multitude of others are ranked both by their location in the hall and by the cuts of meat served them.⁴ Toward the west end, there seem to have been raised compartments enclosed by a low partition, with adjoining dining platforms perhaps a step lower and without such enclosure. Simpler arrangements would have characterized the low end of the hall. Royal doorkeepers, *dorsoiri rí*g, keep company with the king's fools and mercenaries (captured foreign warriors). Their cut is the spine (*dronn*), the poorest, but a part also fundamental to the animal's body.

Homologues of territorial boundaries, the arch of the doorway and the threshold, were a very significant liminal point in the kingdom. Admission or forced entry provided access to the king, to request a boon or throw down a challenge. In *The Destruction of Da Derga's Hostel (Togail Bruidne Da Derga)*, one group of servants is characterized by a spying opponent of King Conaire as follows:

of Conall, see J. P. Mallory, "The Career of Conall Cernach," *Emania*, 6 (1989), 22–28. As we shall see below, certain scenes, such as a youngster's first appearance in the king's hall, have an archetype that is seldom realized in story. Instead countless changes are rung on it. Among the initiatory tales collectively known as *The Boyhood Deeds of Cú Chulain (Macgnímrada Con Culainn)*, the lad Cú Chulainn has just been given his first arms by King Conchobar, and sets off on an adventure into foreign territory. He is accosted by the experienced warrior Conall Cernach (who shares many features with Norse Heimdall, such as hyper-acute hearing) guarding the borders of Ulster. In a reversal of the sentinel type-scene, he incapacitates Conall's war chariot with a cast from his sling, and crosses into the unknown. Later, he will alone guard these same borders during the Cattle-raid of Cooley; *Táin bó Cúailgne*, ed. and trans. Cecile O'Rahilly. Dublin: Dublin Institute for Advanced Studies, 1976, ll. 399–821, at 666–87. On the Norse-Irish parallel, see William Sayers, "Irish Perspectives on Heimdallr," *Alvissmál*, 2 (1993), 3–30.

4. See the bibliography of fundamental texts and the discussion in William Sayers, "A Cut Above: Ration and Station in an Irish King's Hall," *Food and Foodways*, 4 (1990), 89–110, where greater attention than here is paid to the steward's duties to assign appropriate cuts of meat (96–97).

At-chonnarc and triar for lár in tigi occon dorus. Teora lorga bréfnécha ina llámaib. Is lúathighthir fiamuin cach ac díb timchell aroili dochum in doruis. Berbróga impu ité breca, 7 bruit lachtnae impa.

[I saw three men in the centre of the house, near the door. Three barbed staffs were in their hand. As fast as a rabbit each of them round the others and towards the door. Short, speckled trousers on them, and grey cloaks.]⁵

They are identified as the king's three doorkeepers and it is foreseen that three champions will fall by their hands in the ensuing battle, clear proof of their exceptionality, since they will be fighting above their "social weight". The central door-keeper function is sketched in *The Second Battle of Mag Tuired (Cath Maige Tuired)*, when the disguised god Lug approaches Núadu's royal hall:

Albert in dorsaid, "Cía fil and?" "Fil sunn Luch Lonnandsleach mac Cfein meic Dien Cécht 7 Ethne ingine Baloir. Dalta siden Tailltine ingine Magmóir ri Espáine 7 Echtach Gairuh meic Dúach." Rofioarfaig ion dorsaid do tSamhilldánuch, "Cía dán frisa ngnéie?" al séi, "ar ni téid nech cin dán i Temruid." "Déne mo athcomarc," ol sé. "Am sáer." Friscort an daorsaid, "Nít-regaim i leas. Atá sáer lenn cenu .i. Luchtai mac Lúachadhae." Apertsum, "Atum-athcomairc a dorrsoid: am gobhae."

[The doorkeeper asked, "Who is there?" "Lug Lonnansleach is here, the son of Cían son of Dian Cécht and of Ethne daughter of Balor. He is the foster son of Tailtiu the daughter of Magmór, the king of Spain, and of Eochaid Garb mac Dúach." The doorkeeper then asked of Samildánach, "What art do you practice? For no one without an art enters Tara." "Question me," he said. "I am a builder." The doorkeeper answered, "We do not need you. We have a builder already, Luchta mac Lúachada." He said, "Question me, doorkeeper: I am a smith."]⁶

5. *Togail Bruidne Da Derga*, ed. Eleanor Knott. Dublin: Dublin Institute for Advanced Studies, 1975, par. 135, ll.1338–42. The earliest manuscripts dates to the early twelfth century. Translated as *The Destruction of Da Derga's Hostel*, in *Early Irish Myths and Sagas*, trans. Jeffrey Gantz. London: Penguin, 1981, p. 100; as with the vocabulary of most of these compact descriptions, some of the identifications are tentative. Given the relative paucity of our medieval material for the topic here under consideration, Irish correspondences to Welsh evidence will be frequently called on but it must be borne in mind that these may be no more than analogues, at best cognate evidence, particularly in the areas of social rank and law.

6. *Cath Maige Tuired: The Second Battle of Mag Tuired*, ed. and trans. Elizabeth Gray. Dublin: Irish Texts Society, 1983, pp. 38–39. Manuscripts are from the post-medieval period although the language and mythological content point to a much earlier origin for the tale.

The give-and-take proceeds through a full spectrum of vocations, from warrior and physician down to simple crafts, all of which the king already has. But when Lug says that he masters all the arts and wins at the board game *fidchell*, he is admitted. “Dolléig iarum an dorrsaidh seca, 7 luid isin dún, 7 síasur a suide súad, ar bo sui cacha dáno é” (Then the doorkeeper let him past, and he went into the fortress, and he sat in the seat of the sage, because he was a sage in every art, pp. 40–41). Since the early Irish board game *fidchell* (“wood-science”) is thought to have had a king in the center of the board, conceivably under threat, Lug’s display of skill in winning, symbolically aggressive only, brings him very close to the royal seat. For the hero, the royal hall will be seen as a venue for personal agency and self-construction.

In addition to the doorkeepers, the Irish hall was managed by a senior officer, the *rechtaire* or steward (< Old Irish: *recht*, “law”, “authority”).⁷ This capsule portrait accompanies that of the doorkeepers in *The Destruction of Da Derga’s Hostel*:

Mael garb for suidiu. . . . Cach n-imresain bís isin tig im sudi nó lígi is inna réir tiagait uili. Día faetsath snáthat isin tig ro-cechlastai a toitim in tan labras beóus. Dubchrand már húasae. Cosmail fri mol muilind cona scfathaib 7 a chendraig 7 a irmtiud . . .

Taidle Ulad in sin, rechtaire teghlaig Conaire. Is éigen aurthúasacht a brethi ind fir sin. Fear con-icc suidi 7 ligi 7 biad do chách. Isí a lorc teglaig fail úasu.

[His hair was rough and bristling . . . Every quarrel that arose over seat or couch was submitted to his judgment; and when he spoke, a needle falling in the house could be heard. A great, dark staff overhead, like a mill wheel with its paddles and its fastener and spike. [. .]

Taidle Ulad [splendor of the Ulstermen] that, the steward of Conaire’s household. It is necessary to listen to his judgments, for he has power over seat and couch and food. It is his household staff that is overhead.]⁸

The steward has full knowledge of all the social ranks and their entitlements, and also the authority to command silence, speak, and impose his will. The *Teachings* or *Instructions of Cormac (Tecosca*

7. Cognate with Irish *recht* is Welsh *cyfraith* ‘law’ but we have no name for a court officer derived from this root (see below).

8. *Togail Bruidne Da Derga*, par. 85–86, ll. 787–800, translation, p. 83. Old Irish *taidle* meant “radiance”, “brilliance”, “splendor” and was often used of arrayed troops of warriors (cf. *taiden* “troop”). Thus the steward is perhaps to be seen as the quintessence of the community of men whose ranks he knows, governs, brings to a sheen.

Cormaic), an Irish wisdom text, state that the ideal *rechtaire* should have few friends, that is, be of impartial judgment.⁹ The Welsh *Laws of Court* list a rather similar function among the officers of the royal court. This is the *gostegwyr* (“silentiary” [*< gosteg* “silence”, “call for silence”]). But it is the *distain* (*< Old English disc-begn* “dish servant”) who oversees food and drink and “the appropriate place of everyone in the hall.”¹⁰ These and other Welsh terms will be reviewed in the light of the literary evidence adduced below.¹¹ The Irish *dindsenchas*, “lore of prominent places,” etiological tales that explain toponyms, also have a capsule portrait of a steward, whose decisions may not be questioned:

Lindgadan Labar, callaire Herenn a flaith Find meic Findtain, 7 ni lamthai labra leis ar muir nó ar tir cen fiarfaighe dosom, ar is hé ba rondaire 7 ba sluaghrechtaire fer nErren.

[Lindgadan the Arrogant, the herald of Ireland in the reign of Find son of Findtan, and no one dared speak to him, or sea or on land, without being asked by him, for he was spencer and host-steward of the men of Ireland.]¹²

Mistaking his echo for some impertinence, he turns abruptly and is swallowed by a wave of the sea.

9. *The Instructions of King Cormac mac Airt*, ed. and trans. Kuno Meyer. Todd Lecture Series 15, Dublin: Hodges, Figgis, 1909, par. 34, cited in Fergus Kelly, *A Guide to Early Irish Law*. Dublin: Dublin Institute for Advanced Studies, 1988, p. 65, with general comments on the *rechtaire*, called *máer* in later legal texts.

10. See Morfydd E. Owen, “The Laws of Court from Cynferth,” in *The Welsh King and His Court*, ed. T. M. Charles-Edwards, Morfydd E. Owen, and Paul Russell. Cardiff: University of Wales Press, 2000, pp. 425–77, at 448–49. The medieval Welsh laws are judged to have taken their present form in the early to mid-twelfth century.

11. The evidence of Irish and Welsh law texts suggests that the steward’s duties extended beyond the hall (and kitchen) to taxation, much of which would have been realized in the form of food renders to the royal household. Thus collection and storage would have been under his supervision. See T. M. Charles-Edwards, “Food, Drink, and Clothing in the Laws of Court,” in *The Welsh King and his Court*, pp. 319–37, at p. 325.

12. Adapted from “119. Lia Lindgatain,” in “The Prose Tales in the Rennes *Dindsenchas*,” ed. and trans. Whitley Stokes, *Revue Celtique*, 16 (1895), 31–83, at 71–72. A slightly different set of functional terms (*rechtaire*, *rannaire*, *callaire*) occurs in the versified account in *The Metrical Dindsenchas*, ed. and trans. Edward Gwynn. Dublin: Hodges, Figgis, & Co., 1924, Part 4, p. 218.

Admission to the royal hall and accession to the king could be obtained in other fashions as well, in a sense bypassing the doorkeeper function. In a direct appeal, a supplicant might place him or herself under the king's protection, appearing defenseless and thus appealing to royal magnanimity.¹³ Or, a symbolic threat, such as the defeat of the royal boy troop by the young Sétanta (later Cú Chulainn), may cause the king to intervene and bring the newcomer under his protection.¹⁴ It is then as a variant on a recognized type-scene, common to several story-telling traditions, that we should assess the arrival of the armed and accomplished Culhwch at Arthur's court in the Welsh tale *Culhwch and Olwen*. The qualifications of the young man, who is in reality Arthur's cousin, are first established in the authorial voice with a lengthy, virtuoso description of his arms, mount, and dogs. He asks whether there is a porter ("A oes porthawr?"). There is indeed, Glewlwyd Gafaelfawr ("G. Mighty-grasp"). He takes up service on the calends of January (*kalan Ionawr*), under the aegis of the Roman Janus, divinity of archways (*jani*) and doorways (*januae*). He refuses to open the gate to Culhwch, since "kyllell a edyw ymwyt, a llynn ymual, ac amsathyr y neuad Arthur" ("knife has gone into food, drink into horns, and there is thronging in the Hall of Arthur").¹⁵ Culhwch

13. In the Irish tale *The Wooing of Etain*, the beautiful young maiden who comes unsolicited before the king puts herself under his protection; *Tochmarc Éitáine*, ed. and trans. Osborn Bergin and R. I. Best, *Ériu*, 12 (1938), 136–96.

14. *The Boyhood Deeds of Cú Chulainn*, in *Early Irish Myths and Sagas*, p. 137. We find a reversal of these motifs in a tale from the Cycles of Kings. In *Aided Díarmata meic Cerbaill (The Violent Death of Díarmait mac Cerbaill)* the king tries to gain symbolic access to the courts of his client kings by having his steward enter fortresses carrying a spear held horizontal. This would require the pre-existent doorways to be enlarged, rendering them useless for defense. Here, again, the steward and entrances are associated. The king also experiences a triple death (falling beam, wounding, drowning) in a doorway. See "Aided Dhiarmada meic Cherbaill: Death of King Dermot," in *Silva Gadelica*, ed. and trans. Standish Hayes O'Grady, 2 vols. London, Williams and Norgate, 1892, I, pp. 66–82, II, pp. 76–88, and for a modern translation of the "second recension" of the tale, Dan M. Wiley, "Stories About Diarmait mac Cerbaill from the Book of Lismore," *Emania*, 19 (2002), 53–59.

15. *Culhwch ac Olwen*, ed. Rachel Bromwich and D. Simon Evans. Cardiff: University of Wales Press, 1988, p. 4; *Culhwch and Olwen*, in *The Mabinogi and Other Medieval Welsh Tales*, trans. Patrick K. Ford. Berkeley and Los Angeles: University of California Press, 1977, p. 124. These stories are presently dated to the period 1060–1200. For a study of comparable concerns in a cognate culture, see Julie Lund, "Thresholds and Passages: the Meanings

threatens to satirize the king if he is not admitted, a satire whose effects include arresting the reproductive ability of the women at court. The porter says that he will not be allowed in until he has conferred with Arthur. His eulogy of the stranger wins the king over, who commands that he be admitted at once and given food and drink: “Ys dyhed a beth gadu dan wynt a glaw y kyfry dyn a dywedy di” (“‘Tis a deplorable thing to leave such a man as you tell of out in the wind and rain”). Only then does Cei speak up. He is not previously named in the story nor his function described, but would have been well known in Welsh tradition by the time of the work’s composition: “Myn llaw uyghyueillt, bei gwnelhir uyg kyghor i ny thorrit kyfreitheu llys yrdaw.” (ll. 134–35), “By God, my friend, if you took my advice you would not break the custom of the court for him.” (p. 125)

Arthur overrides this objection, saying that great favors reflect well on the giver. Thus, Culhwch can be seen to have anticipated the later indirect verbal confrontation with Cei by threatening, from the outset, the use of language to further his aims.

Cei’s objection is relatively mild, given the circumstances. Before inquiring as to which customs suffered infraction in the ready admittance of Culhwch, who has only his appearance and his threat of satire working in his favor, we must take note of Rachel Bromwich’s observations on this scene.¹⁶ She notes that in an independent poem, *Glewlywd Gavaelvawr* is a the gatekeeper of a fortress to which Arthur and his men seek admission. In defense of their right to entry, Arthur gives a laudatory account of his men, stressing the prowess of Cei. She then calls attention to a scene later in the story of Culhwch and Olwen, in which the gatekeeper of the giant Wrnach Gawr admits Cei to the fortress only after an interrogation in which he learns of Cei’s distinctive skills. Bromwich believes the two gatekeepers have been interchanged and that the porter confronting Culhwch initially figured in the story limned in the poem. This, and the reversal of expectations

of Bridges and Crossings in the Viking Age and Early Middle Ages,” *Viking and Medieval Scandinavia*, 1 (2005), 109–35.

16. *Trioedd Ynys Prydein: The Welsh Triads*, ed. and trans. Rachel Bromwich, 3rd rev. ed. Cardiff: University of Wales Press, 2006, *s.n.* *Glewlywd Gavaelvawr*, pp. 361–62. *Glewlywd Gavaelvawr* also figures in the poem “Pa gur yw y porthair” in *Llyfr Du Caerfyrddin*, ed. A. O. H. Jarman. Cardiff: University of Wales Press, 1967, where, as gatekeeper of a fortress to which Arthur and his men, Cei included, are seeking admittance, he voices challenges to admission similar to those here discussed.

in Culhwch's overt demand for admittance, raises the possibility of a more forceful presence of Cei in other, comparable situations. In the remainder of the story of Culhwch's bridal quest, Cei's function within Arthur's hall is not named and it is his prowess in the field that is emphasized. Yet, as noted, these are highlighted by his ability, like Lug's, to talk his way past gatekeepers.

In Welsh, Cei appears along with Bedwyr (the later Bedevere) as Arthur's companion and one of his chief warriors. Extant literary records do not speak of foster-brotherhood with the king, as in later European romance. The early affinity between king and warrior is later marred when Arthur composes a satirical verse at Cei's expense, and loses his affection and support. In the following I will argue that one of Cei/Kay's original functions as Arthur's steward was to exercise a more refined function than the doorkeeper, for whom simple physical admittance was the key issue. Just as the steward knew the rank, rights, and entitlements of all those in the hall, he would have been called on to assess those of newcomers, and this through a verbal confrontation. Thus, after the sentinel on the territorial boundary of the kingdom and the gatekeeper at the entry to the fortress, the steward is a third wall of defense around the royal person. Once a newcomer had been offered and accepted the hospitality of food, drink, and lodging, a different set of social conditions would be in force, and the king's obligations greater, his negotiating room lesser. The steward must determine whether the stranger is deserving of such proximity and intimacy. Before considering one of the best examples of this function in a cognate culture, it will be prudent to review the basic qualities of the archaic figure of Cei, not so much personality traits (as the later romance tradition would make them) as conditions imposed by nature. These are found at a later point in the story of Culhwch and Olwen but also figure in the earliest Welsh verse about Arthur and Cei.

In Welsh tradition Cei is called *Cei map Kenyr Keinuaruawc*.¹⁷ Cei's father's epithet, *keinuaruawc*, means "Fair-bearded". If this is a substitution for *keinuaruawc* "of fair judgment", as Bromwich suggests, it would have a direct parallel in a legendary Irish figure *Cai Cáinbrethach*, *Cai* "of the fair words", and would further link the notions of access, admission, and judgmental assessment.¹⁸ Cei's forename has been derived from Latin *Caius*, but R. M. Jones has

17. *Trioedd Ynys Prydein: The Welsh Triads*, pp. 308–11.

18. *Three Irish Glossaries*, ed. Whitley Stokes. London: Williams and Norgate, 1892, repr. Llanerch: Felinfach, 2000. p. 9, No. 2.

suggested a correspondence with Irish *cai*, *coi*, which *Cormac's Glossary* equates with *conar*, *conair* "path", "way"; compare Welsh *cynyr* "path", "way"; the name of Cei's father.¹⁹ *Cei map Kenyr* as "Way, son of Path" would have many analogues in Celtic onomastics, a generational image employed to stress essential qualities. If not fully appropriate, it would at least be in the same image field as the gatekeeper, the one who controlled movement on the path to the kingdom, fortress, and king. It may be noted that Cú Chulainn's first name was *Sétanta*, which has been associated with Irish *sét* "path", "way". Once, on his "way" to join the king at a feast hosted by a smith Culann, he kills a watch dog, and must then serve as its replacement for a year under the name Hound of Culann, *Cú Chulainn*.²⁰

Cei's essential properties are prophesied by his father in a description incorporated in *Culhwch ac Olwen*: to be cold of heart, stubborn, resistant to heat and cold, finally, "there will be no servant or officer (*gwasanaythur na swydwyr*) like him."²¹ While perhaps an overreading of the evidence, a stubborn, dispassionate man would seem an ideal judge of newcomers to the hall. We recall that the *Teachings of Cormac* recommend that the man chosen as steward have few friends, that is, no personal bias.

Cei is elsewhere characterized as extremely tall. This might be a reference to his capacity to block the doorway and threshold, the way to the hall and king. The Welsh toponym *Gwyrth Cai* in Nant Gwynant means "Cei's Gap", and it has been suggested that the legendary figure

19. R. M. Jones, "Nodiadau Cymysg: Cai fab Cynyr," *Bulletin of the Board of Celtic Studies*, 14 (1950–52), 119–23; *Sanas Chormaic: Cormac's Glossary*, trans J. O'Donovan, ed. Whitley Stokes. Calcutta: The Irish Archaeological and Celtic Society, 1868, p. 46, s.v. *cai*. See, too, *Dictionary of the Irish Language*, gen. ed. E. Gordon Quin. Dublin: Royal Irish Academy, 1912–76, s.v. *cáe* (b). This reading finds implicit support from Rachel Bromwich in *Trioedd Ynys Prydein: The Welsh Triads*, p. 308.

20. Far from a literary conceit, the legal obligation to provide a replacement for a killed dog is explicit in the early Irish law tracts, reflecting, on the level of the most modest household, the imperative of domestic defense here being explored in the royal court; see Liam Breatnach, "On the Glossing of Early Irish Law Texts, Fragmentary Texts, and some Aspects of the Laws relating to Dogs," in *Celtica Helsingiensia: Proceedings from a Symposium on Celtic Studies*, ed. Anders Ahlqvist et al. Helsinki, Societas Scientiarum Fennica, 1996, pp. 11–20.

21. *Culhwch and Olwen*, trans Ford, p. 129; *Culhwch ac Olwen*, p. 10, ll. 272–73.

might have been imagined to stand in it with hands resting on the mountain on either side.²²

The earliest Welsh material never explicitly names the function that Cei exercises within Arthur's court, although, as noted, he is called a great officer and servant (see further below on later Welsh tradition). Geoffrey of Monmouth, in later centuries (ca. 1100–50), names Keyus *dapifer* "feast-maker" (< Latin *daps*, "feast") and this is rendered *senescal* in Wace's Anglo-Norman adaptation (fl. 1115–83; see further below).²³ This, the timing and nature of his comment to Arthur on the arrival of Culhwch, and the high incidence of gatekeeper and admittance motifs associated with Cei's actions outside the confines of Arthur's court encourage us to continue on the assumption that Welsh Cei's function was comparable to that of the Irish *rechtaire*, to know the name and place of those established in the hall, and to test newcomers for qualifications to join their numbers. The hall is the microcosm of the kingdom and its inherent dynamism is recognized, e.g., Irish warriors will contend over the *curad mór*, the champion's portion, but this dynamism must be managed within established parameters, and this the steward, as the king's officer, does through the metonymical media of seating and food ration.

II. An Old English Analogue: Beowulf and Unferth in Hrothgar's Hall

The Old English epic poem *Beowulf* exemplifies in quite full detail the theoretical three stages I have outlined for a stranger's advance to courteous reception by, and intimate dialogue with, a king, and the stranger's own incremental revelation of personal identity and mission. On arriving in Denmark with his armed troop, Beowulf is first challenged by the coast guard, who introduces the topos of thought, word and deed. At King Hrothgar's great hall Heorot, a "haughty noble," later identified as the high officer Wulfgar, asks Beowulf and his warriors about their descent. Later, Unferth, a noble (subsequently

22. *Trioedd Ynys Prydein: The Welsh Triads*, p. 547.

23. *The Historia regum Britannie of Geoffrey of Monmouth*, ed. Neil Wright. Cambridge, England and Dover, New Hampshire: D. S. Brewer, 1985–91, Vol. 5, Bk. 7, v. 398 *et passim*; Wace, *Le Roman de Brut de Wace*, ed. Ivor Arnold, 2 vols. Paris: Société des Anciens Textes Français, 1938–40, first mention at v. 10,153 with the spelling *Kei*.

identified as *pyle*) whose usual place was at Hrothgar's feet, rises to speak.²⁴ Questioning Beowulf's past exploits and even his identity, he inverts the topos of thought, word, and deed. Beowulf seems almost to expect this verbal challenge and takes it in stride. Then he turns the tables on Unferth, saying that he never heard of high deeds credited to him. In fact, Unferth is a fratricide, a clever one, with sharper words than weapons. Grendel knows he has nothing to fear from Unferth. The grim counterpoint to the three rings of defense through which Beowulf has passed before being offered food, drink and confidence by Hrothgar is that Grendel moves through the kingdom and in and out of the hall with impunity. The overt tension between Beowulf and Unferth seems to have been resolved after the initial exchange, the gift of a sword accepted with good grace, even though the poem hints at some lasting rancor on Unferth's part.

With this analogue, which also points toward an archaic, common Germanic and Celtic conception of what we might summarize as the gatekeeper or tester of men function, we return to a scene with Cei and Culhwch, after the young man has been admitted to Arthur's court. Culhwch is impatient with Arthur's failure to find Olwen, the daughter of the giant Ysbaddaden, whom he wants as his wife. Culhwch threatens to leave court and take Cei's reputation with him. But Cei replies that he is too hasty with Arthur and that he, Cei, will not forsake the quest for the girl. Thus, any reservations that Cei may earlier have had about Culhwch or, more plausibly, about any unannounced stranger to the hall, seem to have been set to rest, as were Unferth's over Beowulf. In the ensuing quest, Cei performs heroically and it is he, as noted, who talks his way past the giant's doorkeeper.

In this effort to sharpen the contours of the court office held by such men as Taidle Ulad, Cei, Unferth, the *pyle* of the Rondings (*Widsith*),

24. *Pyle* is generally translated "spokesman", "orator", even "official entertainer". A cognate is found in Old Norse, *pulr*, where its use points to a meaning "speaker", "spokesman", "sage", "poet". Unferth's questioning of Beowulf is introduced by the remark that he "unbound a battle-rune" (*onband beadurune*); *Beowulf*, ed. and trans. Michael Swanton, rev. ed. Manchester and New York: Manchester University Press, 1997, v. 501. It may be a reference to a formally recognized form of verbal confrontation and contention, since the simplex *rún* meant "secret consultation", by which we may understand some kind of preferential information. Similarly, there have been a variety of explanations for Unferth's name. While it could be read as either "very spirited" or "spiritless", the meaning "un-peace" would accord well with his right to contentious challenge in the hall.

and the officials of Welsh law, we should note the silence that the Irish *Taidle Ulad* could impose on a hall for his judgments, the careful crafting of Unferth's challenge to Beowulf, and the gnomic shaping of Cei's remark to Arthur about the admission of Culhwch. These may be put under the heading of performative utterance: they are ritual in nature yet adapt to specific circumstances, they cause things to happen, even when overridden, as often seems the case in our stories. Celtic and Germanic traditions also include trouble-makers who speak out from within the community, Briciu Poison-Tongue and Dubthach Dáeltengath in the Ulster Cycle, Efnysyen in the story of Branwen in the *Mabinogi*, Loki in Norse mythology. Their aim is to foment strife, perhaps initially in a kind of purgative function within the royal court. Cei and Unferth are distinct from these figures, although verbal skill, often drawing on irony, innuendo, or mockery, is shared.²⁵ A peace-maker at court may offset the trouble-maker, as Sencha stands in relation to Bricriu "Poison-Tongue" in the Ulster Cycle, or Gwalchmai (the future Gawain) in his earliest Welsh conception in relation to Cei. But, we recall, he does not bring order to precisely the same set of domestic problems as the *rechtaire*, i.e., placement, prerogatives, and perquisites in the hall. In summary, we should recall the importance of rank and recognition in the honor-based societies we imagine behind these tales and the concomitant need to manage the resulting social tension.

III. Geoffrey of Monmouth, Wace, Layamon: Kay's Limited Role

In Geoffrey of Monmouth's *Historia regum Britanniae*, Keyus, *dapifer*, 'master of feasts,' and Beduer are Arthur's trusted companions. But Geoffrey writes of no incidents with Keyus within the king's hall, aside from overseeing a feast (440), does not catalogue his specific duties, nor credit him with any psychological motivation for his conventional heroic actions. The Anglo-Norman Wace, adapting Geoffrey's legendary chronicle as *Le roman de Brut*, makes

25. The verbal contest called *flyting* is distinct from the interrogation of newcomers to court. The flyting matches heroic peers, has an escalating effect, and may be a prelude to armed combat, unless one of the contestants is verbally bested. A flyting is initiated in the exchange between Beowulf and Unferth in references to true identity, ethics, and alleged martial deficiencies, but the contest does not go beyond one round.

no revisions or additions to his source in these respects, but employs the common French term *senescal* for the office in question. The fact that Arthur's barons are seated according to their rank and reputation stands in close proximity to a mention of Kay serving the king (vv. 10460–65). Layamon, writing in about 1200 and adapting Wace's chronicle into Middle English, expands considerably on the Arthurian portion of his predecessor's work but it is not before Arthur has been crowned and his imperial conquests completed that Kæi is mentioned in the usual company of Beduer.²⁶ Arthur calls Kæi his highest steward (*min haxte stiward*, v. 12055) and grants him Anjou to govern. Intriguingly, Arthur later refers to Kay as his steward and kinsman (*mæi*), and sends him on a giant-slaying mission. There is no mention of the nature of this kinship and, it should be noted, *mæi* is the rhyme word in the verse. In a later battle on the continent, while Mordred is plotting back in Britain, first Beduer, then Kæi is wounded and dies. Beduer is buried in Bayeux, Kæi in Caen (in Henry II's Chinon, in Wace!), these spurious onomastic matchings to towns in Normandy being one further expression of the political concerns of Layamon's work. In summary, nothing in Geoffrey, Wace, or Layamon prepares us for Kay's character and narrative role in continental romance.

IV. Chrétien de Troyes: The Emergence of Personality

In Wace's contemporary Chrétien de Troyes (fl. 1160–72), however, we observe a crucial transformation and, in a different and relatively new genre, find fully formed the characterization of Kay that will dominate European romance, and be strengthened in the transfer of additional Celtic Arthurian motifs to the continent or in the wholesale creation of new incident. No etiology is provided in Chrétien in the sense of a determining incident early in Kay's service at Arthur's court or through the crafting of a full character portrait. Kay enters the scene with both his fellow-courtiers' and the romance public's appreciation of his personality as a given.

Kay appears in all of Chrétien's romances save *Cligès*, in which Arthur, though present, largely plays the role of narrative facilitator. We shall return to early incidents with Kay but his function and character are best compared to the early Welsh conception by a consideration of a key scene in *Perceval* or *Le Conte du Graal* that is

26. Layamon, *Brut, or Hystoria Brutonum*, ed. and trans. W. R. J. Barron and S. C. Weinberg. New York: Longman, 1995.

the nearest counterpart to the previously reviewed scene in *Culhwch and Olwen*. The topos of the arrival at the royal court of the young hero-to-be seems to have been sufficiently well known that authors could ring changes on it: have the intruder request a boon or coerce a favor, call in an unknown debt of kinship or make an outrageous demand. Thus, near the opening of *Perceval*, it is not the youngster who is interrogated by a guard on the nominal periphery of the kingdom about his suitability as a warrior, but he who interrogates these strange beings who turn out to be knights.

A mother's words to the departing Perceval, in a sense a muted version of a future interrogation, are relevant to his reception at Arthur's court.

“Ore ai je doel molt grant,
 Biax fix, quant aler vos en voi.
 Vos irez a la cort le roi,
 Se li dirés qu’armes vos doinst.
 De contredit n’i ara point,
 Qu’il les donra, bien le sai.
 Mais quant ce vennra a l’essai
 D’armes porter, coment ert donques?”²⁷

[“Now I feel an intense despair, fair son, as I see you about to leave. You will go to the king's court and will ask him to give you arms. There will be no objection, I know, and he'll give them to you. But when it comes to the test of bearing these arms, how will it go then?”]²⁸

Her concerns are for direct armed combat. Perceval will circumvent this problem just as he will make a personal application of her other recommendations, e.g., courtesy toward strange women. But here, with the tag “quant ce vennra a l’essai” (*essai* < Latin *exagium* “that weighed”), I wish to emphasize the centrality of the test in medieval European romance. In an honor-based society people are continuously both the object and the agent of social pressure to prove that rank or reputation is justified. Once on his way, Perceval kisses a maiden

27. Chrétien de Troyes, *Le Roman de Perceval ou Le Conte du Graal*, ed. William Roach. Geneva: Droz, 1959, vv. 510–17.

28. Lightly modified, for the purposes of the present argument, from *The Story of the Grail (Perceval)*, in Chrétien de Troyes, *Arthurian Romances*, trans. William W. Kibler. London: Penguin, 1991, p. 387, where the last sentence reads: “But when you start trying out those weapons, how will it go then?”

against her will, then meets a charcoal burner, who directs him to Arthur's castle and tells of the king's reasons for being both happy and sad. Perceval penetrates the hall unaccosted and sees Arthur and his knights sitting in dejection. He asks the first person whose function he can determine, Yonet, the queen's page, who is carrying a knife, to point out the king. Yonet amiably agrees to play straight man here, and does not question the lad, as a true doorkeeper or servant might have. Wakened from his somber reflections, the king greets the young man well. Perceval requests that he be allowed to win the armor of the red knight who has insulted the queen and insolently carried off the king's golden cup (an even more forcible entry into the hall!). Before the king can reply, the angry Kay, who had been wounded, says:

"Amis, vos avez droit.
 Alez lui toliir orendoit
 Les armes, car eles sont vos.
 Ne feistes mie que sos
 Quant vos por che venistes cha." (vv. 1003-07)

["Right you are, friend! Go and snatch his armor from him right now, for it belongs to you. You were no fool to come here and ask for it!"] (p. 393)

His sarcasm inverts the situation. Instead of questioning the lad's qualifications to avenge the insult to the king, he ironically pretends they are self-evident. Perceval's entry to courtly society is wholly under this topsy-turvy sign, even when he defeats the red knight with a javelin cast, although light weapons of this kind are both historically accurate for Welsh forces and a common feature of the literary record.

As in *Culhwch and Olwen*, Arthur overrides Kay, saying that Kay is too eager to speak ill of people, of anyone at all. Here we see that the archaic function of sounding out the newcomer's competencies – the last line of defense before the royal person – has been turned into a negative personality trait, what Arthur calls "a wicked vice in a man of valor" (v. 1011). A disconsolate maiden, who now laughs in Perceval's presence at court and prophesies his high deeds, further angers Kay, who both slaps her and kicks a jester for making a similar prophecy. Thus, the seneschal, under Chrétien's authorial direction, further betrays his original function by disrupting the order in the hall instead of enforcing it.

Before his outburst, Kay is described as "bleciez". It is unlikely that hurt feelings are here being referenced, and we must assume that Kay has tried to recover the Queen's purloined cup by force, and has

failed. Recognition of the steward's ancient right to challenge and face challenge assists us in understanding other scenes in Chrétien's work where the impetuous, touchy personality of Kay is combined with curious prerogatives, which are best understood as residual evidence of his earliest function. Although Kay extracts a "rash promise" from Arthur in *Le Chevalier de la charrete* to be allowed to accompany Guinevere to the challenge the strange knight throws down, his desire to defend royal interests must also be seen to lie within his responsibilities, if he chooses to act on them. It is not simply the fear of losing the seneschal's service and the affection that Arthur bears Kay that makes the king acquiesce. It is also the recognition that Kay has a right – a right of first response – to be allowed to go in pursuit, even though everyone recognizes that he will not succeed in his attempt against a stronger, more skilled opponent.²⁹

As noted, the essentials of Kay's character are fully fashioned in Chrétien's earliest preserved works. In *Érec et Énide*, Kay is initially mentioned as a regular member of Arthur's court.³⁰ Later, with the romance properly launched, it is Kay who alerts Guinevere to the return of Érec (not recognized at the distance), with the defeated knight, maiden, and dwarf. He stresses the urgency of attending to this matter (vv. 1108–23). In the later catalogue of Arthur's knights who were at court to greet Énide (vv. 1671–1706), Kay comes well down on the list. He is not shown as participating in the ensuing tournament. It is only later, when Érec's adventures and Énide's trials are well under way that Kay becomes a true agent in the story.

Arthur is traveling and the court has lodging in tents. Kay comes on the fully saddled horse of Gawain who is resting and, on an apparent whim and to play a trick (*anvoiseüre*, v. 3940), mounts the horse and makes off with it. He encounters Érec in his now battered armor but does not recognize him. Érec, on the other hand, does recognize Kay despite his being mounted on Gawain's horse, Gringalet. Kay's old court function seems to come to the surface immediately and he says "Chevaliers, savoir vuel / qui vos estes et d'ou venez" ("Knight, I want to know who you are and where you are from"; vv. 3968–69, p. 86). But then it appears that the interrogation is not prompted by animosity,

29. See, in particular, the collective judgment of the court and commoners; *Le Chevalier de la Charrete*, ed. Mario Roques, Vol. 3 of *Les Romans de Chrétien de Troyes*. Paris: Champion, 1967, vv. 215–221.

30. *Érec et Énide*, Vol 1 in Roques, *Les Romans de Chrétien de Troyes*, v. 317.

for Kay offers that if Érec is wounded he can be cared for by Arthur's retinue and will be warmly and honorably received by the king and queen. Érec acknowledges that Kay speaks well but declines the invitation. Kay's mood swings again, and he states that Érec will have to come whether he wants to or not, and says that he will be badly served at court if he is not properly introduced (vv. 4002–03). Here we see Kay acting within the parameters of his ancient function as a tester of new figures at the court but also against conventional good manners. The scene escalates; Kay rides off, then turns and charges Érec even though the seneschal is not wearing armor. Érec unhorses him with the butt end of his lance and is ready to make off with the horse, but Kay, skilled in flattery (v. 4036), asks him to leave the mount, saying that it is Gawain's. Kay will return it to Gawain, and Érec will thereby gain in honor. In summary, Kay functions as an intermediary between Arthur and unknown or unrecognized knights, encouraging some while discouraging others, and he tries their mettle both verbally and in deeds, although the lists are not his preferred sphere of action. The king sends Gawain to fetch the unknown knight. Kay is not further seen in the romance, which turns to the somewhat anomalous *Joie de la cort* episode, and he is not mentioned later as among those welcoming the now reconciled Érec and Énide or in attendance at their coronation, which concludes the tale.³¹

In Chrétien's *Yvain*, Kay makes an early appearance which reflects badly on him. Again, his remarks may be put under the general heading of judgments on court manners. Arthur has withdrawn from the hall and Calogrenant is telling a story. He alone sees the queen approach and he politely rises. But Kay is quick to turn this to Calogrenant's discredit with a sarcastic outburst; the nominally positive statement about observant politeness is inverted through irony. The queen passes judgment on the seneschal.

“Certes, Kex, ja fussiez crevez,”
 fet la reine, “au mien cuidier,
 se ne vos poïssiez vuidier
 del venin don vos estes plains.
 Enuieus estes, et vilains,
 de tancier a voz conpaignons.” (vv. 86–91)

31. On the anomalies of the incident and the origins of the name of the adventure, see William Sayers, “*La Joie de la Cort (Érec et Énide)*, Mabon, and Early Irish *sid* ‘peace; Otherworld’,” *Arthuriana*, 17 (2007), 10–27.

["Indeed, Kay," said the queen, "I do think you'd soon burst if you couldn't pour out the venom that fills you. You are tiresome and base to reproach your companions like this."] (p. 296)

Ever judgmental, Kay has a ready retort:

"Dame, se nos n'i gaeignons,"
fet Kex, "an vostre compaignie,
gardez que nos n'i perdiens mie." (vv. 92–94)

["My lady, if we are not better for having your company," said Kay, "make sure we are not the worse for it."] (p. 296)³²

Then follows a rather lengthy give-and-take among the queen, Kay, and Calogrenant, as Guinevere attempts to get the knight to continue his story. What emerges is that Kay has only acted as he always does and that no great notice should be taken of him. This excursus naturally whets the appetite of the public – Calogrenant's listeners and us – for the tale to come, but is also quite explicit, when we know how to read it, about the residual critical functions of Kay the seneschal as they are further animated by a jealous, petty, and malicious personality. We have the comparable incident of Kay carping at Yvain's departure for the fountain (vv. 590–611). Yet Kay's taunts continue to preoccupy Yvain, who knows he needs proof of his victories, if he is to silence his critic (vv. 1348–57). This discussion of Kay the seneschal in Chrétien de Troyes concludes with one of his fuller programmatic statements, in which we can make out both his archaic function and his psychologically driven malice, evident in the very length of his harangue. An involuntary self-portrait also emerges. After contending that Yvain has been defeated and dares not return to court, Kay continues:

Molt se vanta de grant orguel.
Molt est hardiz qui loer s'ose
de ce dont autres ne l'alse,
nen'a tesmoing de sa loange,
se ce n'est por fausse losange.
Molt a entre malvés et preu,
que li malvés antor le feu
dit de lui une grant parole,
si tient tote la gent for fole

32. A denser, stylistically truer rendering would read: "My lady, if we gain nothing by your company, make sure that we lose nothing by it."

et cuide que l'en nel conoisse.
 Et li preuz avroit grant angoisse,
 s'il ooit redire a autrui
 les proescs qui sont an lui.
 Ne por qant, certes, bien m'acort
 a malvés, qu'il n'a mie tort;
 s'il ne le dit, qui le dira?
 Tant se teisent d'ax li heras
 qui des vaillanz criënt le banc,
 et les malvés gietent au vant
 qu'il ne truevent qui por aus mante;
 fos est qui se prise ne vante. (vv. 2193–208)

[Overweening pride was the source of his boasts. A man must be terribly bold to commend himself for something others don't praise him for, especially when he has no proof of his valour, other than false self-flattery. There's a big difference between the braggart and the brave: the braggart tells tall stories about himself around the fire, thinking all his listeners are fools and that no one really knows him. But the brave man would be very upset if he heard his own valiant deeds being told to another. None the less I can understand the braggart: he's not wrong to praise himself and boast, since he will find no one else to lie on his behalf. If he doesn't say it, who will? The heralds are silent about them; they publically proclaim the brave and cast the braggarts to the winds.] (pp. 322–23)

V. A Return to Wales

The medieval Welsh romances, *The Lady at the Fountain* (*Owein*), *Peredur*, and *Gereint* (*Iarllles y Ffynnawn*, *Peredur*, *Gereint mab Erbin*), subscribe to the continental conception of Kay as a knight whose actions are essentially driven by personality, but there are tantalizing traces in these twelfth-century texts of the earlier court officer.³³ When he is singled out by *Peredur* on the latter's irruption into court, it is his archaic Welsh characteristic, his great height, that the lad notices.³⁴ Yet *Cei* is also quick to play the critic, mocking

33. Addressing a wider set of the concerns than the present essay is Kristen Lee Over, *Kingship, Conquest and Patria: Literary and Cultural Identities in Medieval French and Welsh Arthurian Romance*. New York: Routledge, 2005.

34. *Historia Peredur vab Efracw*, ed. Glenys Witchard Goetinck. Cardiff: University of Wales Press, 1976, p. 12; in English as *Peredur Son of Evrawg*, in *The Mabinogion*, trans. Gwyn Jones and Thomas Jones. London: Dent, 1975, p. 186.

Peredur's clothing and gear, and clearly indicating that he is not a suitable candidate to come before the king. Another arrival, the insulting knight who enters the court, leaves his horse with a porter but this is not Cei, who is too senior for this base function. Some of the ambiguities in the Welsh romances seem addressed at the beginning of *The Lady at the Fountain*:

Yr amherawdyr Arthur oed yg Kaer Llion ar Wysc. Sef yd oed yn eisted diwarnawt yn y ystauell, ac y gyt ac ef Owein uab Uryen, a Chynon uab Clydno, a Chei uab Kynyr; a Gwenhwyuar a'e llawuorynyon yn gwniaw wrth ffenestyr. A chyt dywettit uot porthawr ar lys Arthur, nyt oed yr vn. Glewlwyt Gauaeluawr oed yno hagen ar ureint porthawr y aruoll ysp a phellennigyon, ac y dechreu eu hanrydedu, ac y uenegi moes y llys a'e deuawt udunt; y'r neb a dyliei vynet y'r neuad neu y'r ystauell, o'e venegi idaw; y'r neb a dyliei letty, o'e venegi idaw.³⁵

[The emperor Arthur was at Caer Llion on Usk. He was sitting one day in his chamber, and with him Owein son of Urien and Cynon son of Clydno and Cei son of Cynyr, and Gwenhwyfar and her handmaidens were sewing at a window. And although it was said that there was a porter to Arthur's court, there was none. Glewlwyd Mighty-grasp was there, however, with the rank of porter, to receive guests and far-comers, and to begin to do them honour, and to make known to them the ways and usage of the court: whoever had right to go to the hall or chamber, to make it known to him; whoever had right to a lodging, to make it known to him.]³⁶

In this purported adaptation of Chrétien's *Yvain*, Kei is shown serving food and drink, the narrower duties of the steward. But later in the story, he is also given first chance to face the (new) knight at the fountain, who is actually Owein. A rather similar situation occurs at the beginning of *Gereint uab Erbin*. Arthur is at Caer Llion ar Wysg with a great host assembled to celebrate a church holiday. Thirteen churches are reserved for masses, and one of these is for the *distain* and suppliants, another for Odyar the Frank and other officers.³⁷ Kei is not explicitly named in this context. *Distain*, first attested from about 1200 and derived, as noted, from Old English *disc-þegn*

35. *Owein, or Chwedyl Iarlles y Ffynnwawn*, ed. R. L. Thomson. Dublin: Dublin Institute for Advanced Studies, 1975, ll. 1–9.

36. *Owein, or Chwedyl Iarlles y Ffynnwawn*, ed. R. L. Thomson. Dublin: Dublin Institute for Advanced Studies, 1975, ll. 5–8; *The Lady at the Fountain*, in *The Mabinogion*, trans Jones and Jones, p. 155.

37. *Ystoria Gereint uab Erbin*, ed. Robert L. Thomson. Dublin: Dublin Institute for Advanced Studies, 199, ll. 12–13.

"dish-servant", references the chief server. Odyar is later (l. 608) named *ystiward llys Arthur* "steward of Arthur's court" in a catalogue of persons at court, but, curiously, his name is immediately preceded by *Cei's*, as if there were some residual connection. This term, *ystiward*, is also a loan from Old English, *stig-weard* "hall keeper". *Swyddar llys*, with an original meaning perhaps of 'seater of the court' (< *swydd* "seat" < Latin *sedes* "seat"), may have been the early Welsh term displaced by *distain*.³⁸

In the Welsh adaptation of Geoffrey of Monmouth, published under the title *Brut Dingestow*, *Cei* is referred to as *pen svydwyr*, chief steward.³⁹ Glewlwyd Strong Grip is named as Chief Gatekeeper (*ben-porthor*), although his function is usually exercised by his deputies, the situation earlier met in *Culhwch and Olwen* and in *The Lady at the Fountain*. Thus, we have in Welsh three terms related to admission and reception in the royal hall, all borrowed from other languages, although the loan from medieval Latin *portarius* may predate their introduction into Welsh. The impression is that there has occurred some redefinition of the duties of officers associated with the hall, conceivably on the basis of foreign models, although the silentary (*gostegwr*) retains a native name. Making Odyar a "Frank" may be a nod in the direction of France, just as the etymology of other relevant terminology points to pre-Conquest England. Much later in *Gereint and Enid*, one of the *distain's* servants spots a strange knight and reports to his master, who tries to induce, then coerce, the rider to appear at Arthur's traveling court (ll. 1141–50), to pay his respects and provide news, we must imagine. The knight proves to be Gereint and the *distain* Kei. Thus Kei is seen to maintain the function of providing food and drink in the hall but also a share in the evaluation of strangers for possible admission to the king's presence, although such efforts at both recruitment and dissuasion now seem colored by his personality.

VI. Further Development in Germany, Holland, England

Kay's personality and service as seneschal are maintained in the German, Dutch and English romances and ballads that are directly

38. Thomas Charles-Edwards (pers comm.), in an exchange about the evidence discussed in Paul Russell, "Swydd, Swyddog, Swyddwr: Office, Officer and Official," in *The Welsh King and his Court*, pp. 281–95, at pp. 294–95.

39. *Brut Dingestow*, ed. Henry Lewis. Caerdydd: Gwasg Prifysgol Cymru, 1975, pp. 156, 158.

derivative of Chrétien and in other continuations and extensions. What is of particular interest is how the character of Kay, once set, attracts, even generates, other story-telling matter that either goes some way to explaining this personality or further illustrates it, sometimes painting the seneschal in ever darker colors. It is primarily the ethical and social issues that Kay's actions raise that command ongoing scholarly attention: Kay's malice in Hartmann's *Iwein*, yet his "exemplary expression of conventional courtly order" in Wolfram's *Parzival* from the late twelfth or early thirteenth century.⁴⁰

Three good, although relatively little known examples, are found in the Middle Dutch romances *Wrake van Ragisel* (*The Vengeance of Ragisel*), *Walewein ende Keye* (*Walewein and Keye*), and *Roman van Walewein* (*The Romance of Walewein*). In the first-named, Kay figures in a number of interpolated passages, once as the treacherous champion of the damsel of Galastroet. In the second work, from the thirteenth century, an explicit contrast is established between Kay and Gawain, here in their Dutch guises, as the best and worst examples of knighthood. It should be recalled that Gawain, even in Welsh tradition as Gwalchmai, matches Kay in verbal skills, but engages them in peace-making.⁴¹ In the third romance, Keye's early comment that Walewein would have done well to tie down the flying chess board is fully in character, but also has an element of truth, on which Walewein, once departed on adventure, dwells. In this romance, Keye, villain and traitor, also falls from Arthur's favor.⁴² By way of a last example of

40. The quotation is from John L. Grigsby's entry, "Kay," in *The New Arthurian Encyclopedia*, ed. Norris J. Lacy *et al.* New York: Garland, 1991, pp. 259–60, here p. 260. Grigsby's entry is symptomatic of scholarly overviews of Kay: information sufficient for a full listing of quite disparate qualities but no means of reconciling them. For examples of recent research devoted to somewhat contradictory aspects of Kay in German, see Berndt Volkmann, "*Costumiers est le dire mal: Überlegungen zur Funktion des Streites und zur Rolle Keies in der Pfingstfestszene in Hartmanns Iwein*," in *Bickelwort und wildiu maera: Festschrift für Eberhard Nellmann zum 65. Geburtstag*, ed. Dorothee Lindemann, Berndt Volkmann, and Klaus-Peter Wegera. Göttingen: Kümmerle, 1995, pp. 95–108, and Albrecht Classen, "Keie in Wolframs von Eschenbach *Parzival*: 'Agent Provocateur' oder Angeber?," *Journal of English and German Philology*, 87 (1988), 382–405.

41. In contrast to Kay's testing function, the *Welsh Triads* make Gwalchmai (Gawain) one of the three most courteous men in Britain to guests and strangers, Triad No. 75, p. 205.

42. See Bart Besamusca, *The Book of Lancelot: The Middle Dutch Lancelot Compilation and the Medieval Tradition of Narrative Cycles*. Cambridge:

Kay's residual judgmental function, Malory's "Tale of Gareth" is one of his most independent creations, yet even here we still see Kay the *styewarde* at the beginning of the story sizing up the gigantic young newcomer to court, who asks only that he be given a year's food and drink.⁴³ As he will not identify himself, Kay nicknames him "Bewmaynes" ("Fair Hands"). Since he did not request a horse and armor, Kay judges that he must be base-born, will never amount to anything, and so assigns him to the kitchen to eat and grow fat.

Some of the later accretion to the figure of Kay has its remote origins in the early Welsh tradition; other incidents seem cut of whole cloth. By way of illustration, attention is called to two features of the late portrait of the seneschal. First is the special relationship with Arthur.⁴⁴ Welsh tradition has Arthur mocking Kay at one point, followed by a period of alienation, but also Arthur avenging Kay's death.⁴⁵ In French texts and on the positive side we see Kay quite candid with Arthur about his pranks, and Arthur unwilling to see him quit court service, clearly out of affection rather than because of the steward's competence. When the *Prose Merlin* introduces the account of Arthur being fostered by Kay's father Entor (Ector de Sauvage in Malory), we have the situation of foster-brothers, subject to both affective ties and rivalry. Kay attempts to take credit for pulling the sword from the anvil, yet Arthur forgives him, as Entor begs him to do, and goes on to make him his seneschal when crowned.⁴⁶ For the

D. S. Brewer, 2003, p. 167, and Marjolein Hogenbirk, "A Perfect Knight: Walewein in the *Walewein ende Keye*," in *King Arthur in the Medieval Low Countries*, ed. Geert H. M. Claassens and David F. Johnson. Leuven: Leuven University Press, 2000, pp. 163–72.

43. *The Works of Sir Thomas Malory*, ed. Eugene Vinaver, rev. P. J. C. Field. Oxford and New York: Clarendon Press, 1990, Bk 7, pp. 294–95. See the recent study by Arnold Saunders, "Sir Gareth and the 'Unfair Unknown': Malory's Use of the Gawain Romances," *Arthuriana*, 16:1 (Spring, 2006), 34–46. Interestingly, the "Implied Rules of Conduct" that Saunders deduces from the works studied and lists in an Appendix, 46, include: "Wandering Arthurian knights who seek shelter in Welsh castles must be tested or refused entry."

44. For an investigation into the archaic conception of the two figures, see Dean A. Miller, "The Twinning of Arthur and Cei: An Arthurian Tessera," *Journal of Indo-European Studies*, 17 (1989), 47–76.

45. Bromwich in *Trieodd Ynys Prydein*, p. 309, citing the Arthurian court list.

46. Robert de Boron, *Merlin: Roman du XIIIe siècle*, ed. Alexandre Micha. Geneva: Droz, 1979, sections 81–86.

present study, the additional interest of this scene is that Entor reveals that Kay's personality defects are the result of his having been suckled by a wet-nurse, while it was Entor's wife herself who nursed Arthur. In the incident of the sword and anvil, the fresh knight Kay, who elsewhere would go on to be the tester of men, to distinguish between their pretensions and reality, is already guilty of trying to mask such difference and appropriate their deeds as his own. Malory's incident is, of course, modeled on behavior displayed in earlier texts but, in the composite picture that emerges from the Arthurian corpus as a whole, the youthful scene "anticipates" his later actions. In the French *Perlesvaus*, Kay will treacherously kill Arthur's only son, Loholt, an action which, symbolically, puts him in Mordred's camp and signals the collapse of the dynamic Arthurian utopia. Here the judgment is absolute, since it is made not by the public of the romance after vicariously experiencing the deed but is communicated by a hermit, who recounts the shocking incident of Kay killing and dismembering the sleeping Loholt, who has just defeated a giant.⁴⁷ Again, Kay will take credit for others' deeds. Whatever motivation Kay may have had in Welsh tradition for killing Arthur's son is wholly lost.

The second pervasive characteristic is that Kay is all but unmentioned as married.⁴⁸ He rarely evinces any amorous or erotic interest in damsels in distress (but see Girart d'Amiens' late thirteenth-century *Escanor*, where Kay in love may be an effort to diversify the character).⁴⁹ He has a small part in one thirteenth-century Middle English tale with marriage and women's sovereignty as theme (*The Wedding of Sir Gawain and Lady Ragnell*), but in a related Middle English ballad, "The Marriage of Sir Gawaine," Kay seems to the most vehement among Arthur's knights in refusing marriage to the "loathly lady."⁵⁰ Furthermore, he more than once makes Arthur's queen the

47. *Le haut livre du graal: Perlesvaus*, ed. William A. Nitze and T. Atkinson Jenkins, 2 vols. Chicago: University of Chicago Press, 1932-37, I. 216-17. See M. Antonia Cor, "The Role of Kay in the *Perlesvaus*," *Medieval Perspectives*, 2 (1987), 177-83.

48. He is (finally) credited with a wife, Andrivette, daughter of King Bador, in Malory.

49. In the *Chevalier de la Charrete*, when Guinevere is accused of having taken the wounded Kay into her bed, Lancelot says that he will prove in judicial combat that Kay could never have conceived of such an act: "Prez sui de la bataille feire, / que onques [Kex] ne le se pensa," vv. 4934-35.

50. *The Weddyng of Sir Gawen and Dame Ragnell*, ed. L. Summer. Smith College Studies in Modern Languages 5:4, Northampton, Mass.: Smith College,

target of his critical comments. One could then imagine, in the virtual corpus, the subtext of a homoerotic tension between the foster-brothers, in a narrative atmosphere under the sign "Don't ask, don't tell." But it is not my purpose in the present essay to queer the lists.⁵¹

Conclusion

In the epic conception of character, personality traits are assigned: Cei's father predicts that he will be a cold but attentive court server and officer. These qualities prepare for Cei's explicit function as tester of men in the idealized conception of intermediaries between the king and the unknown, the incarnation of one of three concentric rings of defense. These begin with the direct physical challenge of a border guard, then incorporate a further identification process at the doorways and thresholds of all halls where the king may feast, to end with a verbal interrogation and assessment by one of the king's senior officers, in our prime examples, Cei and Unferth. But this ideal conception is subverted for story-telling purposes, and the steward's prerogative, the testing of the newcomer, is never realized narratively as it was conceptualized: the newcomer is too brash; the king too impressed or indulgent; the steward's observations and reservations are overridden or even scorned. Narrative economics and teleology mean that the newcomer is always admitted or eventually recognized.

As European courts became more complex in their administration, this early vetting function may no longer have been required, at least

1924; "The Marriage of Sir Gawaine," in B. J. Whiting, "The Wife of Bath's Tale," in *Sources and Analogues of Chaucer's 'Canterbury Tales'*, ed. W. F. Bryan and G. Dempster. New York: Humanities Press, 1941, pp. 223–68.

51. Some explorations of this dimension of the Arthurian corpus are Bonnie Wheeler, "The Masculinity of King Arthur: From Gildas to the Nuclear Age," *Quondam et Futurus: A Journal of Arthurian Interpretations*, 2 (1992), 1–26; Gretchen Mieszkowski, "The Prose Lancelot's Galehot, Malory's Lavain, and the Queering of Late Medieval Literature," *Arthuriana*, 5 (1995), 21–51; Anna Roberts, "Queer Fisher King: Castration as a Site of Queer Representation (*Perceval, Stabat Mater, The City of God*)," *Arthuriana*, 11 (2001), 49–88; Richard E. Zeikowitz, *Homoeroticism and Chivalry: Discourses of Male Same-Sex Desire in the 14th Century*. New York: Palgrave, 2003; Anna Klosowska, *Queer Love in the Middle Ages*. New York: Palgrave, 2005; and the articles in *Arthuriana* 6 (1996), a special issue on the theme of "Arthurian Masculinities."

in its original form, or scarcely have been remembered. Few adventurous youths would penetrate unannounced to the royal presence in the twelfth century and later. Thus, Cei's archaic function is transformed, interiorized in a different way, in Kay's personality. The critical steward becomes the querulous seneschal, with his original verbal skills prompted by a different motivation and deployed in a different register. With his archaic role occluded, Kay becomes both more complex and less comprehensible. The nature of his relationship with Arthur finds other explanations – youthful foster-brotherhood, adult affection on the one hand, possibly residual envy on the other – and fresh narrative incident is crafted on the foundation of “received” personality features. Still, Kay never quite shakes free of his original role, so that he is still the presumptive tester of aspirants to the hall but is seldom effective and is often simply disregarded.

The turning point in this re-actualization of Cei comes at some only imagined point between Wace the chronicler and Chrétien the *romancier*.⁵² In a paradigmatic schematization, Kay's evolution parallels the passage of *la matière de Bretagne* from an epic world, where peace and stability are won at day's end (the consolidation of Arthur's empire), to the very different dynamic of the romance, where the stability of opening verses is immediately threatened, both by the centrifugal desire for adventure or the assumption of quest, leaving a void that is filled by discord and moral laxity at the very heart of the court and kingdom: Arthur close on becoming a *roi fainéant*, Kay no longer an effective gatekeeper, Lancelot and Guinevere adulterous lovers, Mordred a treacherous, rebellious kinsman. Yeats said it best: “Things fall apart, the centre can not hold.” Even the quest for the Grail is not in the interests of the kingdom as a whole, as were the duties of the archaic Cei, but is solely the pursuit of individual salvation.

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52. For a dispassionate look at the evidence for received notions of transmission, see Patrick Sims-Williams, “Did Itinerant Breton *Conteurs* Transmit the *Matière de Bretagne*?” *Romania*, 116 (1998), 72–111.

Songe, secret et conversion: à propos du roi Label dans l'*Estoire del saint Graal*

Récit de l'origine du Graal et de son transfert d'Orient en Occident, l'*Estoire del saint Graal*, composée dans la troisième décennie du XIII^e siècle et autrement appelée *Joseph d'Arimathie*, relate la diffusion du christianisme en Orient puis en Grande-Bretagne, où arrive la communauté des chrétiens conduite par le premier gardien du Graal, Joseph d'Arimathie, et par son fils, Josephé.¹ Dans cette histoire de la christianisation, les rois et les seigneurs païens constituent des cibles privilégiées pour les évangélisateurs car leur conversion entraîne automatiquement celle de leur peuple tout entier. L'*Estoire del saint Graal* est ainsi scandée par une suite de conversions qui jalonnent la route de la sainte relique de l'Orient vers l'Occident: celle de l'empereur romain Vespasien, celles du roi de Sarras Évalac et de son beau-frère Séraphé, celle du roi de Perse nommé Label, enfin en Grande-Bretagne celle du duc Ganor qui précède l'adhésion à la foi chrétienne de Mategrant et de son frère Argant, des rois Orcan, Luce et Kalafé.² Parmi tous ces récits, celui de la conversion du roi Label a

1. *L'Estoire del Saint Graal*, éd. de Jean-Paul Ponceau. Paris: Champion, 2 vol., 1997. Il s'agit de la version longue de *L'Estoire del Saint Graal*. La version courte de cette œuvre est parue sous le titre *Joseph d'Arimathie*, éd. et trad. de Gérard Gros, dans *Le Livre du Graal*, tome I, éd. préparée par Daniel Poirion et publiée sous la direction de Philippe Walter. Paris: Gallimard, coll. Bibliothèque de La Pléiade, 2001, p. 3–567. Toutes les références faites à l'œuvre renverront à cette édition.

2. Conversion de Vespasien: § 19–27, p. 27–37; d'Évalac-Mordrain et de Séraphé-Nascien: § 28–167, p. 37–166 (sur le personnage de Séraphé, voir de Gérard Gros, “*Frans Cuers en bataille, ou Séraphé sauveur du Royaume, (L'Estoire del Saint Graal, § 170–215)*,” dans *La Chevalerie du Moyen Âge à nos jours, Mélanges Michel Stanesco*, Études recueillies par Mihaela Voicu et Victor-Dinu Vlădulescu. Publication du Centre Interdisciplinaire d'Études sur le XII^e siècle (CIXII) n° 1, Bucarest: Édition de l'Université de Bucarest, 2003, p. 99–119); conversion de Label: § 314–47, p. 286–318; de Ganor: § 462–80, p. 428–46; de Mategrant et Argant: § 529–37, p. 489–97; d'Orcan-Lamet: § 580, p. 534–35; de Luce: § 582, p. 536–37; de Kalafé-Alfasem: § 597, p. 549–50. À côté de ces conversions masculines, le récit relate aussi des conversions

particulièrement retenu notre attention, parce qu'il constitue un récit exemplaire et édifiant, autonome à l'intérieur de la fiction, mais aussi parce qu'il comporte une très forte densité de songes: quatre au total, qui rythment la progression narrative du début à la fin de l'épisode. Cet usage du songe dans ce récit de conversion ne doit pourtant soulever aucun étonnement particulier. En effet, la conversion étant un changement d'attitude spirituelle, éprouvé au plus profond de l'être, il n'est pas rare que ce mouvement de l'âme soit préparé et prophétisé par un rêve inspiré. Il s'agit là d'un thème fréquent dans la tradition chrétienne, et dans son ouvrage consacré au rêve dans la pensée de saint Augustin, Martine Dulaey cite les exemples de grands spirituels, tels Arnobe, Grégoire de Nysse ou Évagre le Pontique, qui ont adhéré à la foi chrétienne à la suite d'un songe.³ En outre, la conversion d'un parent peut être promise en rêve à un fidèle, comme en témoigne le songe célèbre de la règle fait par Monique, dans lequel lui était annoncé que son fils Augustin abandonnerait l'hérésie pour suivre la règle de la foi chrétienne.⁴ Fidèle à l'esprit de la tradition chrétienne *l'Estoire del saint Graal* insère donc tout naturellement des songes annonciateurs dans les récits de conversion qu'elle propose. Or, dans ces récits, le songe ne semble pas posséder l'efficacité spirituelle suffisante pour amener le païen à embrasser la foi chrétienne. Il s'intègre en effet à un processus de catéchèse long, difficile et riche en rebondissements tant pour le missionnaire chargé de l'évangélisation

féminines, notamment celles de la femme du roi Mordrain, Sarracinte et de sa mère, la reine d'Orbérique (§ 120–25, p. 120–34), et celle de la fille du roi Label, destinée sous le nom chrétien de Sarracinte, à épouser le fils de Nascien, Célidoine (§ 363–422, p. 332–90). Sur ce point lire de Carol Chase: "La conversion des païennes dans *l'Estoire del Saint Graal*," dans *Arthurian Romance and Gender. Masculin / féminin dans le roman arthurien médiéval. Geschlechterrollen im mittelalterlichen Artusroman*. Actes choisis du XVII^e Congrès International Arthurien, publié par Friedrich Wolfzettel. Amsterdam-Atlanta: Rodopi, 1995, p. 251–64.

3. Martine Dulaey, *Le rêve dans la vie et la pensée de saint Augustin*. Paris, Études Augustiniennes, 1973, p. 151–65. Sur le rêve et la conversion, on se reportera aussi à Jacques Le Goff, "Le christianisme et les rêves (II^e–VII^e siècle)," dans *L'imaginaire médiéval*. Paris: Gallimard, nrf, coll. Bibliothèque des histoires, 1985, p. 265–316; voir en particulier p. 281–82.

4. Saint Augustin, *Les Confessions*, éd. et trad. de Joseph Trabucco, 2 vol. Paris, Garnier, coll. Classiques Garnier, 1937, livre III, chap. XI, p. 106–11. On trouvera une analyse du songe de Monique dans Martine Dulaey, *ouv. cit.*, p. 158–65.

que pour le païen qui hésite à se convertir. Ainsi les révélations apportées par le ou les songes reçus par le païen sont-elles complétées, dans le cas du roi Label, par la divulgation d'un secret personnel. À travers l'itinéraire spirituel de ce roi de Perse, nous nous proposons d'analyser les relations du songe et du secret dans le processus de la conversion. Après avoir présenté les songes qui jalonnent son initiation mystique, nous dégagerons les fonctions dévolues au rêve et au secret dans sa transformation intérieure. Pour finir, nous nous demanderons si l'alliance du songe et du secret ne tient pas à un ensemble de vérités communes dont ils seraient dépositaires.

I. Rêves et itinéraire spirituel

Présentée sous la forme d'un récit clos et autonome, la conversion du roi Label constitue l'un des premiers hauts faits de Célidoine, fils du roi Nascien et neveu du roi Mordrain. Alors âgé de dix ans, Célidoine, nouvellement converti au christianisme, échappe au supplice du roi Calafar par un transport magique: il est enlevé par neuf mains et déposé sur une île inconnue et déserte. Poussés par une tempête, les navires du roi Label, accostent sur cette même île où ils découvrent l'enfant. Le roi se prend d'affection pour lui et se dispose à le ramener à la foi sarrasine afin de lui donner sa propre fille pour épouse. Or, à l'inverse, c'est Célidoine qui convertira le roi destiné à mourir trois jours plus tard sur cette île, qui deviendra un lieu de culte et de pèlerinage, sanctifié par les reliques du roi "devenu une sorte de saint", pour reprendre les termes de Michelle Szkilnik.⁵ Récit exemplaire et édifiant, la conversion du roi est rythmée par quatre songes.

Alors qu'il vient de faire la connaissance de l'enfant, le roi reçoit un premier songe allégorique que j'intitulerai, à la manière d'une fable, "le pot de terre et le serpent". Le roi a la vision d'un pré verdoyant dans lequel se trouve un pot rempli de mottes de terre d'où s'échappent des fleurs. Un grand serpent surgit et abîme irrémédiablement le pot et les fleurs. Célidoine interprète le songe comme une annonce de la mort prochaine du roi. Pour valider son interprétation et prouver la vérité de sa prédiction, l'enfant révèle au roi ce qu'il cache à tous: au premier jour de mai, il a tué sa sœur qui se refusait à lui. Après l'avoir décapitée, il a jeté le corps et la tête dans

5. Michelle Szkilnik, *L'archipel du Graal, Étude de l'Estoire del Saint Graal*. Genève: Droz, 1991, p. 25.

la mer.⁶ Abattu par toutes ces révélations, en proie au chagrin et à la peur, le roi se couche et fait un nouveau songe qui prend l'allure d'un voyage dans l'au-delà.

Il se voit en effet sur un grand chemin emprunté par une foule innombrable, sans cesse menacée par des brigands. Un homme d'une rare beauté survient alors, pour le protéger et le guider quelque temps sur cette mauvaise voie, puis il disparaît, avant que le rêveur ne s'engage sur un petit sentier verdoyant, bordé d'arbres chargés de fruits. Il chemine jusqu'à la Haute-Cité, où il veut assister à un festin, mais d'où il est refoulé pour ne s'être pas purifié. Avant de partir, le roi Label regarde à l'intérieur de la grande salle par un trou pratiqué dans la porte: il voit alors sa sœur, plus belle et plus désirable que de son vivant, et qui lui enjoint d'aller se purifier. Le roi rebrousse donc chemin, mais il est arrêté par une troupe qui l'emmène dans une maison affreuse, pleine de larmes et de cris. De frayeur, il se réveille en s'écriant: "Je suis mort!". Interprétant ce rêve, Célideine lui apprend que ce cheminement symbolise sa vie et le destin de son âme après la mort du corps. La Haute-Cité représente le paradis, la hideuse demeure: l'enfer. L'homme d'une beauté éclatante est le Christ, dont Label a pris la défense, au moment de la Passion, en disant qu'il n'avait pas mérité la mort. En récompense de cet acte de justice, Jésus lui est donc apparu en rêve pour le guider sur le chemin du salut.⁷ Ce songe est une exhortation à se purifier par le baptême, seule garantie du salut de l'âme. Pour confirmer l'enseignement du rêve, Célideine révèle alors un songe que le roi a reçu antérieurement.

En rêve, Label a vu un grand serpent aveugle voler jusqu'à la mer Rouge, où il plongeait pour ressortir sous la forme d'une blanche colombe. Selon Célideine, l'immersion dans la mer Rouge symbolise le baptême, et la métamorphose du serpent en colombe signifie le bouleversement que ce rite purificateur opérera en lui. L'enfant lui révèle alors un nouveau secret contenu en fait dans le précédent rêve, à savoir que sa sœur bien-aimée était chrétienne et avait été baptisée par un ermite nommé Séraphé.⁸

Le dernier songe est relaté à la première personne par le roi lui-même dans l'ermitage où il s'est rendu avec Célideine pour recevoir le baptême. Dans ce rêve, le roi se voit assigné en justice devant un homme important. Au moment du procès, tous ses amis lui font défaut

6. *Joseph d'Arimatee*, § 319–25, p. 291–97.

7. *Id.*, § 327–39, p. 299–311.

8. *Id.*, § 336–38, p. 308–11.

sauf trois. L'un lui donne un manteau pour lui éviter d'être éconduit, l'autre le mène jusqu'à une maison où il le laisse et le troisième lui remet une charte dans laquelle il est écrit qu'il est acquitté. L'ermite interprète ce rêve comme la prédiction de sa mort, symbolisée par la dernière demeure où il est entraîné, et comme l'annonce du Jugement dernier, la charte contenant le relevé de ses bienfaits et de ses fautes.⁹ À la suite de cette élucidation, le roi reçoit le baptême, abandonne sa compagnie et meurt saintement à l'ermitage.

Les songes balisent donc précisément les étapes de la conversion de Label: le premier annonce sa fin prochaine, le deuxième lui fait entrevoir les mystères de la vie par delà la mort, le troisième l'incite au baptême et le quatrième lui laisse espérer la rédemption et le salut. La conversion du roi n'est donc pas le fruit de discussions théologiques argumentées, mais de l'intime conviction d'une âme devenue elle-même témoin des mystères de la foi par l'intermédiaire des songes qu'elle a reçus.

II. Rêver pour se convertir

Le modèle biblique

Suivant le modèle de représentation légué par la Bible, le songe apparaît dans *Joseph d'Armathie* comme un espace intermédiaire où Dieu peut instruire l'homme et lui communiquer ses desseins cachés, d'une manière claire ou obscure, en fonction du degré d'élection qu'il accorde au songeur. Ainsi sa voix a-t-elle appris sans ambages au patriarche Jacob la glorieuse fécondité réservée à son lignage (Genèse 28, 10–15). Un dialogue entre l'homme et Dieu peut même s'engager dans l'espace du rêve, comme en témoigne le songe du roi Abimèlek, qui, sommé par Dieu de rendre Sara à son époux Abraham, proteste de sa bonne foi et de son innocence, Abraham lui ayant déclaré qu'elle était sa sœur (Genèse 20, 3–7). Toutefois, lorsque le message divin est destiné à un roi ennemi d'Israël, il prend alors l'apparence d'un scénario imagé et énigmatique dont le sens, resté secret pour le rêveur, est dévoilé par le truchement de l'interprète, élu de Dieu. C'est ainsi que les songes de Pharaon sont expliqués par Joseph (Genèse 41, 1–36), et ceux de Nabuchodonosor révélés et élucidés par le prophète Daniel (Daniel 2–4). Sans conteste le Livre de Daniel a fourni un modèle d'écriture au récit de la conversion du roi Label, donnant à tout

9. *Id.*, § 342–43, p. 313–15.

cet épisode une atmosphère de conte biblique, chargée de magie et de mysticisme. La ressemblance entre Daniel et Célidoine, qui relève presque d'une lecture typologique, semble patente à la fin de l'épisode, lorsque les hommes du roi Label condamnent l'enfant à errer en mer, à bord d'une nef, en compagnie d'un lion,¹⁰ châtiment qui évoque l'épisode célèbre de Daniel dans la fosse aux lions (Daniel 6, 2–29). Au sein même du récit de la conversion, les échanges verbaux du roi avec Célidoine rappellent ceux de Nabuchodonosor et du prophète. Comme Daniel vainqueur de la magie impuissante des sages chaldéens, inaptes à révéler les songes de Nabuchodonosor (Daniel 2, 1–13), Célidoine sait éclaircir l'énigme des rêves du roi qui restent obstinément incompréhensibles à l'esprit de ses mages. Bien plus, à l'instar du prophète de l'Ancien Testament (Daniel 2, 26–45), l'enfant relate au roi un songe que ce dernier a fait antérieurement et qui est demeuré secret à tous.¹¹ Ainsi se trouvent attestées d'une part la réalité de son pouvoir de voyant et d'interprète, et d'autre part la toute-puissance divine, source du rêve et du savoir transmis à l'exégète. Enfin, les songes envoyés par Dieu au roi Label sont, comme cela le fut pour le tyran babylonien, des épreuves qui témoignent de la grâce divine et préparent sa conversion à la vraie foi.

Élection et initiation

En effet, le roi Label n'est pas un païen réprouvé et indigne de rachat. Outre ses incontestables vertus, symbolisées dans son premier songe par les fleurs qui poussent du pot de terre, ce roi a eu pitié du Christ au moment de la Passion. En récompense de paroles prononcées alors par Label qui reconnaissait l'injustice du supplice, le Sauveur lui apparaît en songe sous les traits d'un homme à la beauté remarquable, qui le préserve des attaques des larrons sur la grande route, et qui lui permet ainsi d'atteindre le petit sentier verdoyant menant à la Haute-Cité, symbole de la Jérusalem Céleste. Le signe le plus tangible de cette élection réside sans doute aussi dans le dévoilement au roi de la géographie de l'au-delà et du destin post-mortem des âmes. Grâce à son périple onirique, le roi est initié aux secrets de l'au-delà; il acquiert une connaissance de ce qui demeure inconnu avant le jour fatidique de la mort. Foisonnant d'images énigmatiques, le songe fait de celui qui

10. *Id.*, § 348–50, p. 318–21.

11. Il s'agit du songe du serpent immergé dans la mer Rouge, introduit en ces termes par Célidoine: "Et aucune chose qui est ice meïsmes veïs tu, n'a pas lonc tans en ton songe, et si te dirai quels li songes fu, pour ce que tu me croies mix." (§ 336, p. 308).

le reçoit le témoin de mystères théologiques et le dépositaire lucide d'une volonté divine à laquelle il ne peut plus se dérober. Ainsi s'adresse Célidoine à Label:

Cil meïsmes prophetes [...] qui on apele Jhesu Crist, qui m'a tant descouvert de ses secrés, soie merci, que je sai tout apertement ce que tu as veü en ton dormant, ce te mande il par moi que se tu vels entrer en la haute cité que tu veïs en ton dormant, qu'il te couvient avant faire ce que je te dirai. Et se tu ne le fais, il te promet la maison tenebrouse qui est toute plainne de larmes et de plours, et de dolours.¹²

Signe d'une élection et expérience de révélation, le songe conduit insensiblement le rêveur sur la voie du salut. En ce sens, par les interrogations qu'il suscite et par la fermentation intérieure qu'il produit, le songe guide secrètement vers la conversion.

La conversion onirique

De fait, si le roi Label est peu à peu amené vers l'acceptation de la foi chrétienne et vers le baptême, c'est qu'une conversion s'était accomplie antérieurement en lui, à son insu, dans l'espace du songe de la mer Rouge, révélé et interprété par Célidoine au cours de l'interprétation du songe des deux voies. Le caractère occulte de la conversion onirique qui précède la conversion dans la réalité est donc signifié par un savant système d'emboîtement de révélations, métaphorisant l'accès progressif à l'intériorité la plus secrète du rêveur. En outre, par son usage du symbolisme animal, le scénario de la conversion onirique demeure *a priori* mystérieux: le rêveur est représenté sous l'apparence d'un serpent aveugle qui vole jusqu'à la mer Rouge où il plonge pour ressortir sous la forme d'une blanche colombe. La métamorphose de l'animal relevant du bestiaire diabolique (le serpent ailé) en un autre relevant du bestiaire divin (la colombe) symbolise le passage de la croyance païenne à la foi chrétienne. En outre selon un symbolisme hérité de la première Épître aux Corinthiens (10, 1-3), la plongée de l'animal dans la mer Rouge représente l'immersion dans les eaux baptismales, le passage de la mer Rouge figurant traditionnellement l'accès à la Terre Promise, c'est-à-dire au salut. Du récit et de l'interprétation de ce rêve dévoilés par Célidoine, on peut conclure que la conversion était déjà accomplie dans l'âme du rêveur, où elle demeurait cachée et insue. En mettant en mots cette conversion onirique, en la faisant advenir au plan manifeste

12. *Joseph d'Armathie*, § 331, p. 303-04.

du discours, l'interprète en prépare l'accomplissement dans les faits. Mais avant de devenir réalité, la conversion se doit d'être d'abord rêvée en secret.

III. Dévoiler un secret pour convertir

La force du secret

Célideine prépare d'autant mieux le roi païen à sa conversion future qu'il connaît son passé, qu'il soit onirique ou factuel. En effet, pour convaincre le rêveur de la validité de son interprétation, de la vérité de sa croyance et du pouvoir dont il est investi, Célideine dévoile au roi les secrets que celui-ci se croit seul à connaître. Par cette révélation d'un plan caché de la réalité, le païen ne peut qu'être persuadé du don prophétique de l'enfant interprète et, au-delà, de la toute-puissance du dieu des chrétiens. La divulgation du secret apparaît donc en premier lieu comme une pratique éloquente qui vise non pas tant à rendre public un secret honteux qu'à agir sur une âme individuelle. En témoigne ainsi le mode de révélation du crime commis par Label. Alors que Célideine révèle en public le sens du premier songe du roi, à savoir qu'il va mourir prochainement, il ne dévoile son secret qu'en secret, dans une conversation privée qui réunit l'herméneute et le rêveur:

Lors le traïst a une part avoc lui, loing de ses barons, puis li dist: "Rois, ce te mande li Haus Maïstres que tu te faces crestienner et reçoives la nouvele loy, a tés enseignes que tu ocesis le premier jour de mai ta serour, pour ce qu'ele ne vaut pas sousfrir que tu jeüsses a li. [. . .] Si fesis celui murdre sans faille si celeement que nus ne le sot fors cil qui tout set, et a qui on ne puet riens celer; mais il le m'a nonchié et descoverp par la soie tresgrande merci."¹³

Cette discussion privée sur le secret pourrait s'apparenter à une confession si ce n'est que le secret n'est pas confié et qu'aucun aveu de la faute n'est obtenu. Il est simplement annoncé que le secret n'existe plus comme tel, ce qui devient un outil de pression très efficace dans les mains de l'interprète qui a tout pouvoir sur l'autre. Une fois son secret dévoilé, le roi se trouve mis à nu, dépossédé de sa puissance, comme si le secret conservé et maintenu garantissait le pouvoir du premier détenteur. Que le secret circule entre le détenteur,

13. *Id.*, § 324, p. 297.

Dieu et l'interprète laisse planer la menace qu'il ne pourrait être qu'un secret de polichinelle, c'est-à-dire un secret trahi et connu de tous. Mais au-delà de ce jeu de pouvoir entre l'interprète et le souverain dont la biographie devient soudain transparente, on peut aussi comprendre le dévoilement du secret comme le témoignage de la grâce divine offrant à une âme pécheresse, mais pourvue de bonnes qualités, la possibilité de se repentir et de faire son salut. En effet, tel est l'enjeu de l'épisode, puisqu'il est prophétisé dans le premier songe que le roi est promis à une mort imminente.

Le message des songes et le sens du secret portent de fait sur la mort, celle infligée à autrui, en l'occurrence à la sœur désirée, ou celle que Label connaîtra bientôt. La révélation de cette vérité engendre chez le roi une méditation au cours de laquelle il engage un dialogue avec lui-même sur lui-même. La conversion à la foi chrétienne s'impose alors peu à peu comme la seule issue spirituelle et morale, puisqu'avec le secret révélé s'effondrent tous les faux-semblants de la vie profane. Label découvre en effet son essence profondément misérable, comme en témoigne dans son monologue intérieur, la répétition de l'adjectif "povre":

Povres chaitis souffraitous, mauvairement garnis de sens, desconseilliés de tous biens, ore morras tu ausi povrement comme li plus povres hom del siecle? [. . .] Ha! rois dolans et desconseilliés, povres cors, povre figure, ore a primes pués tu connoistre que tu es povres et souffraitous de conseil.¹⁴

Il constate la vanité de la dignité royale, l'inutilité de la gloire et de la puissance terrestres à l'heure de la mort: "Emporteras tu o toi ta courone et ton septre?"¹⁵

Son état de dérégulation et de solitude se double de la peur du châtement qui prendra forme dans le songe suivant où il se voit emporté dans la maison hideuse et noire, remplie de larmes et de cris. Dès lors, pour que cesse ce chagrin, le roi Label, réduit à lui-même, décide d'abandonner son ancienne vie: "Or te couvient laisser tes grans gens et tes envoiseüres que tu as en cest siecle."¹⁶

Il se tourne alors vers "celui qui tout set". Transformé, le roi Label s'est "dépouillé du vieil homme" pour "revêtir l'homme nouveau, créé selon Dieu",¹⁷ suivant ainsi le précepte paulinien qui fonde la

14. *Id.*, § 325–26, p. 298–99.

15. *Id.*, § 325, p. 298.

16. *Id.*, § 326, p. 299.

17. Paul, Épître aux Éphésiens 4, 22–24. Avant de se rendre auprès de l'ermite qui le baptisera, le roi Label ôte ses vêtements royaux pour revêtir un

catéchèse du baptême. La méditation du roi s'achève en effet sur l'espoir de trouver Dieu et la vie éternelle, dont il ne sait si elle sera faite de souffrance perpétuelle ou transitoire. S'il ignore encore comment gagner la joie infinie, le songe des deux voies qui suit cette méditation, lui apprendra que le seul moyen réside dans la purification du baptême. Ainsi le dévoilement du secret enclenche chez le roi, le doute et la méditation intérieure dans laquelle il reconnaît sa déréllection et sa finitude, tandis qu'il découvre conjointement la toute-puissance de Dieu.

La toute-puissance de Dieu et le pouvoir de l'interprète
Or, Dieu est tout-puissant parce qu'il sait tout et qu'il n'y a pas de secret pour lui. L'existence du secret humain et son dévoilement ont en effet pour fonction de manifester *a contrario* l'omniscience de Dieu, souvent désigné par des périphrases telles que "cil qui tout set",¹⁸ ou "cil qui set toutes les choses qui sont a avenir",¹⁹ "celui qui tout set, et a qui toutes choses sont descouvertes, ja tant ne seront celes, et set tout ce qui est a avenir".²⁰ Si l'homme n'a plus droit au secret devant Dieu, à l'inverse, et sans doute est-ce là le signe indubitable de sa puissance, le Haut Maître possède des secrets auxquels l'homme ne peut accéder sans un consentement spécial, une insigne faveur qui s'appelle la grâce. Ainsi Céldoine reconnaît que sa science des rêves et des secrets est un don du saint Esprit:

Mais saces bien que li Sains Esperis qui a ses menistres et a ses sergans demoustre ses secrés et ses grans repostailles le m'a par sa douce pité descouvert, et pour ce le te mosterrai je apertement se tu me vels escouter.²¹

Révéler et interpréter les songes, connaître et transmettre les secrets de Dieu et ceux des hommes constituent des dons qui pourraient figurer dans la liste des charismes énumérés par saint Paul dans la Première Epître aux Corinthiens (12). En partageant une parcelle du savoir divin, en pénétrant grâce à Dieu et pour le triomphe de la foi les secrets

habit de pénitent: "Lors fist Celidoines desvestir le roi Label et oster de son dos tous ses riches garnimens, et li fist vestir robe povre: car il dist qu'il ne venist mie devant le prodome en orguel, ne mais en signe d'umilité et de patience. Et li rois le fist tout ensi com il le comanda." (§ 340, p. 312).

18. *Joseph d'Arimathie*, § 324, p. 297.

19. *Ibid.*

20. *Id.*, § 327, p. 299.

21. *Id.*, § 321, p. 293.

d'autrui, Célidoine est un prophète et un élu. Son pouvoir paraît d'autant plus stupéfiant qu'il n'est qu'un enfant, seul et abandonné de tous, face à un roi redoutable, ce que le lecteur oublie progressivement tant le personnage s'impose par son astuce et son intelligence auxquelles Label se soumet. Si par ses tours de force interprétatifs, Célidoine n'est pas sans évoquer le Christ enfant et ses prouesses miraculeuses dans les Évangiles Apocryphes,²² par ses dons de prophète et son élection divine, il annonce aussi l'enfant Merlin dont la précocité de parole et de jugement stupéfieront de même son entourage et les juges de sa mère dont il sera le brillant avocat.²³ En outre Célidoine et Merlin possèdent une commune aptitude à interpréter les songes et à dévoiler les secrets les mieux gardés.²⁴ Dans cet épisode c'est l'enfant Célidoine qui révèle l'amour incestueux et le crime du roi Label; dans *La Suite du Roman de Merlin*, composée vers 1235–1240, c'est sous les traits d'un enfant puis d'un vieillard, figure qui partage avec l'enfant l'apparente faiblesse et l'opposition à l'adulte représenté par le rêveur, que Merlin révèle à Arthur, en interprétant l'un de ses rêves, son union incestueuse avec sa demi-sœur et le secret de son origine.²⁵ Dans les deux cas, l'apparente infériorité de l'interprète, qui est le plus petit ou le plus vulnérable, se transmue en un pouvoir d'élucidation d'autant plus inquiétant pour le rêveur qu'il est invraisemblable et inattendu. La divulgation du secret et l'exégèse des rêves produisent alors une inversion des forces en présence, l'enfant prophète participant à la toute-puissance divine et le roi reconnaissant la misère profonde de son être.

Un schéma récurrent dans *Joseph d'Armathie*

La répartition des rôles entre le païen rêveur et coupable, et le chrétien interprète des rêves et divulgateur d'un secret invouable, s'inscrit de

22. Voir en particulier l'Évangile du Pseudo-Thomas, dans *Évangiles apocryphes*, réunis et présentés par France Quéré. Paris: Points, coll. Inédits Sagesse, Le Seuil, 1983, p. 88–89.

23. Voir *Merlin*, éd. Irene Freire-Nunes, trad. Anne Berthelot, dans *Le Livre du Graal*, t. I, éd. cit., § 23–36, p. 596–607.

24. Sur Merlin interprète des rêves, nous nous permettons de renvoyer à notre article: "Le prophète et le glossateur: Merlin et l'interprétation des rêves," *Littératures*, 53, *Écritures médiévales, conjointure et senefiance*, 2005, p. 109–22.

25. Voir *La Suite du Roman de Merlin*, éd. Gilles Roussineau. Genève: Droz, 1996, 2 vol., t. I, § 3, p. 2 pour le récit du cauchemar. Pour l'interprétation de Merlin, apparu d'abord sous les traits d'un enfant puis ceux d'un vieillard, voir § 10–21, p. 7–16.

manière récurrente dans la dynamique des récits de conversion, qui ponctuent *Joseph d'Arimathie* comme autant de victoires de Dieu et de l'Esprit saint. En effet, l'efficacité du secret révélé se vérifie dans la conversion d'Évalac, et dans celle du seigneur de Galafort, le duc Ganor. Dans les deux cas la divulgation du secret, qui a trait à l'origine et au passé des païens, complète l'expérience mystique de visions et de rêves dont Josephé, le fils de Joseph d'Arimathie, se fait l'interprète. Ainsi le roi Évalac reçoit-il deux visions nocturnes qui lui laissent entrevoir les mystères de la Trinité, de l'Incarnation et de la maternité virginale de Marie.²⁶ En effet, dans la première vision le roi voit "une chose" dont sortent trois branches, ou plutôt trois arbres qui n'en forment qu'un, s'entrelaçant si finement qu'on ne peut distinguer lequel naît de l'autre, et que les trois feuillages semblent se fondre en un seul. Par cette vision est ainsi représenté le mystère de la Trinité. Dans la seconde vision, Évalac voit sortir de l'une de ses chambres, dont la porte est si subtilement faite qu'on ne peut en repérer les jointures, un enfant très beau qui passe par cette porte fermée, puis s'en retourne d'où il est venu. Selon Josephé, cet enfant symbolise le Fils de Dieu qui a pénétré dans le corps de Marie, sans porter atteinte à sa virginité. Or, l'interprétation des visions et la discussion théologique qui suit entre Joseph, Josephé et les docteurs de la loi païenne semblent rester sans effet sur les convictions religieuses d'Évalac. Le trouble et l'ébranlement intérieurs naissent lorsque Josephé lui apprend qu'il sait tout de ses humbles origines et de son passé honteux. Évalac, surnommé "li mesconneüs" dans le récit²⁷ est en fait le fils d'un pauvre cordonnier de Meaux, envoyé enfant à Rome, d'où il est parti pour l'Orient où il a tué le fils de son bienfaiteur, le comte de Syrie. Condamné à la vie errante d'un mercenaire, il a reçu ensuite la couronne de Sarras en récompense de ses hauts faits militaires. Le dévoilement du passé produit l'effondrement soudain de la dignité royale d'Évalac, ravalé à la figure d'une sorte d'imposteur criminel, devant le Roi des Chrétiens, le Christ dont le règne n'aura pas de fin.²⁸ Mais la conversion n'est totalement accomplie qu'avec la révélation d'un autre secret du roi qui dénonce la bizarrerie de ses mœurs sexuelles et stigmatise l'adoration fétichiste des idoles. En effet, Josephé révèle publiquement qu'Évalac couche avec une poupée

26. *Joseph d'Arimathie*, § 42–44, p. 52–56. Sur les signes qui font de ces expériences mystiques des visions et non des songes, voir Gérard Gros, art. cit., p. 102, note 3.

27. *Id.*, § 31, p. 40

28. *Id.*, § 83, p. 92–93.

de bois qu'il habille aussi le plus somptueusement qu'il peut. Une fois ce secret dévoilé, la poupée est détruite sur l'ordre du roi qui confesse ses péchés devant Sarracinte et Nascien.²⁹ Commence alors la lente remontée symbolique du personnage qui ne peut reconstruire sa dignité que dans la foi chrétienne. Dans cette perspective, la divulgation du secret a été selon les termes de Colette-Anne Van Coolput, "la dernière étape de sa conversion",³⁰ l'arme décisive qui, révélant les péchés cachés du roi, l'a conduit bien après son baptême sur la voie de la rédemption et de l'adhésion définitive à la foi chrétienne. Cependant, ainsi que l'a bien noté ce critique, la deuxième vision d'Évalac, censée mettre en images l'Incarnation et la virginité de la mère du Christ, constitue un premier accès symbolique au secret du roi, le point de doctrine et le péché personnel d'Évalac étant inextricablement liés par les figures de la vision. S'appuyant sur les travaux d'Émile Mâle³¹ et de Louis Réau,³² Colette-Anne Van Coolput rappelle que l'image de l'enfant sortant puis entrant par la porte fermée est inspirée de l'image de la porte close dans Ézéchiel 44, 1-4,³³ et qu'elle figure dans l'exégèse et l'iconographie médiévales le mystère de la virginité de Marie. Or, la chambre d'où sort cet enfant dans la vision est en fait la pièce secrète, dont la porte dérobée est invisible aux yeux de tous, et où le roi dissimule la poupée de bois avec laquelle il fornique. Autant dire que la révélation du mystère de la Conception virginale conduit à celle du vice secret du roi que le regard divin a pénétré. Ainsi, de même que le Christ est passé par la porte

29. *Id.*, § 165-66, p. 163-65.

30. Colette-Anne Van Coolput, "La poupée d'Évalac ou la conversion tardive du roi Mordrain," *Continuations, Essays on Medieval French Literature and Language in honor of John Grisby*, éd. Norris J. Lacy et Gloria Torrini-Roblin. Birmingham, Alabama: Summa Publications, Inc., 1989, p. 163-72. Citation, p. 166.

31. Émile Mâle, *L'Art religieux du XIII^e siècle en France. Étude sur l'iconographie du Moyen Âge et ses sources d'inspiration*. Paris: Armand Colin, 1986, p. 197-202.

32. Louis Réau, *Iconographie de l'art chrétien*, 6 vol. Paris: P. U. F., 1955-1959, t. II, *Iconographie de la Bible, I, Ancien Testament*, p. 377.

33. "L'homme me ramena vers la porte extérieure du sanctuaire, celle qui fait face à l'orient; elle était fermée. Le SEIGNEUR me dit: 'Cette porte restera fermée: on ne l'ouvrira pas; personne n'entrera par là; car le SEIGNEUR, le Dieu d'Israël, est entré par là; elle restera fermée. Mais le prince, puisqu'il est prince, s'y assiera pour prendre le repas devant le SEIGNEUR. C'est par le vestibule de la porte qu'il entrera et il sortira par ce chemin.' "

close, de même Dieu a-t-il sondé l'âme d'Évalac, ce que lui explique Josephé avant de dévoiler son secret:

Ce fu li Sains Esperis qui en tel maniere entra en ta chambre, et dist ceste parole: 'Nule chose n'est reoste qui ne soit seüe. Ne nule chose n'est couverte qui ne soit descouverte.'³⁴

Au sein du processus de la conversion d'Évalac, les visions envoyées par Dieu constituent donc une sorte de levier spirituel qui, utilisé par l'interprète, permet de révéler les replis les plus secrets de son histoire, bouleversant son âme au plus profond d'elle-même au point de l'amener à un changement de croyance authentique.

Le scénario se répète en Grande-Bretagne avec le récit de la conversion du duc Ganor, dont le scénario fertile en rebondissements comporte, outre des démonstrations miraculeuses et de savants débats théologiques, la révélation d'un secret alliée à une expérience visionnaire. Sur le chemin de sa conversion, le duc reçoit tout d'abord un songe qui lui suggère la valeur purificatrice du baptême auquel, à son insu, il se prépare déjà. L'interprétation du rêve, menée par Josephé, donne matière à une querelle théologique sur la maternité virginale de Marie, à laquelle le duc refuse de croire. Josephé parvient à le convaincre de la vérité de ce mystère de deux manières. Tout d'abord, il appelle le châtement de la Vierge sur le docteur sarrasin qui a nié sa virginité et qui connaît ainsi une spectaculaire agonie devant tous. Ensuite, Josephé entreprend d'enseigner le duc en lui révélant une vision symbolique dont il a été témoin, entre veille et sommeil,³⁵ alors qu'il était garçon vacher en Galilée. Inspiré peut-être par *Le Roman de la Rose* de Guillaume de Lorris, le récit de la vision reçue par Ganor est en fait une allégorie végétale. Un beau matin du mois de mai, le duc, alors âgé de quinze ans, a vu un lys dont s'écoulait un épais liquide rose qui se répandait sur un buisson de roses, dont il flétrissait toutes les fleurs à l'exception d'une seule, d'une beauté incomparable. Neuf jours plus tard, il a vu sortir de cette rose une forme humaine, sans que s'ouvre la rose. À peine la forme humaine a-t-elle été à terre que surgit pour l'attaquer un serpent qui finit par être terrassé. Témoin de ce spectacle, le duc est allé cueillir la rose et l'a embrassée, mais alors qu'il s'apprêtait à l'ouvrir, un homme

34. *Joseph d'Armathie*, éd. cit., § 165, p. 164.

35. *Id.* § 473, p. 437: "[...] et en ce que tu le [le buisson de roses] regardoies et t'en esmerveilloies en toi meïsmes si durement que tu ne savoies se tu veilloies ou dormoies ..."

incandescent est descendu du ciel, lui a arraché la fleur des mains en lui disant qu'il ne devait pas porter le symbole de la Vierge, puisqu'il n'était pas de sa foi. Selon Josephé, le lys représente Ève dont le péché retombe sur l'humanité, le buisson de roses symbolise le monde et les roses les prophètes, les grands spirituels de l'Ancienne Loi qui ont expié le péché d'Ève. Quant à la forme humaine, elle représente le Christ qui a lutté contre le Mal, figuré par le serpent.³⁶ Par cette vision, Ganor a donc eu la révélation de mystères de la foi chrétienne, qui sont restés sans explication en son cœur jusqu'à sa rencontre avec Josephé. Dans son exégèse, ce dernier allie l'explication des mystères théologiques à la révélation d'un secret propre au visionnaire, méthode déjà utilisée avec succès lors de la conversion d'Évalac. De même qu'il a mené le roi païen à la foi chrétienne par la révélation du secret de son origine et de ses étranges pratiques amoureuses, de même obtient-il la conversion du duc Ganor en révélant son origine infamante et en expliquant une vision où l'extase érotique se mêle aux secrets théologiques. Dans les deux cas, il se produit une remontée dans le passé du païen visionnaire, grâce au dévoilement d'un secret. Si la vision contient la vérité religieuse qu'il faut mettre au jour, la révélation du secret apparaît comme l'arme destinée à la faire admettre. Il en va de même dans la conversion du roi Label, mais c'est le songe, et non plus la vision, qui est dépositaire du secret et des vérités religieuses dont il a la révélation. En effet il est permis de se demander si le rêve, en dépit ou en sus de son contenu théologique, ne renferme pas aussi, à l'instar de la vision, quelque vérité intime concernant le rêveur. La révélation du secret viendrait dans cette perspective renforcer la valeur de vérité contenue de manière figurée dans les songes.

IV. Le songe ou le secret de l'être

Une écriture de l'intime

Par essence le songe a partie liée avec le secret de l'être, et son récit détermine une représentation de l'intimité et du moi du rêveur. Ainsi le deuxième songe du roi Label surgit alors qu'il s'est retiré dans sa tente, dont on clôt avec soin toutes les ouvertures pour créer un espace obscur, enveloppant et secret autour de son corps:

36. *Id.*, § 472-76, p. 436-41.

Et quant il fu couchiés, il conmande a ses barons qu'il ne facent hui mais venir pres de lui nul home, tant soit bien ses amis. Et cil dient que nus n'i enterra: si font clorre et estouper le paveillon et le fissent vuïdier, que la clarté ne face mal au roi qui est deshaitiés.³⁷

Si les circonstances du songe suggèrent une solitude secrète nécessaire à son émergence, son récit et son interprétation se produisent à la faveur de conversations intimes, en face à face, entre le rêveur et l'herméneute. Le dernier songe du roi Label est ainsi relaté à la première personne par le roi lui-même qui s'adresse à un ermite et à Céliidoine sur un mode proche de celui de la confidence ou de la confession.³⁸ Grâce au songe, le rêveur entre dans une relation privée avec le ou les interprètes, mais aussi avec lui-même, comme en témoigne le monologue consécutif à l'interprétation de son premier songe.³⁹ Par ailleurs, les scénarios oniriques contiennent toujours diverses représentations du moi du rêveur de sorte qu'ils nous plongent au cœur de son intimité la plus secrète. Ainsi dans son premier songe, le roi est-il représenté par l'image du pot de terre qui figure sa fragilité (le pot sera brisé par le serpent), son état de péché (les mottes de terre qu'il renferme signifiant ses fautes), et ses qualités (les fleurs symbolisant sa beauté, sa prouesse et sa courtoisie). Dans le troisième songe qui préfigure son baptême, le rêveur est représenté par deux figures animales: celle du serpent aveugle qui symbolise l'ancien moi du roi vivant dans la fausseté et l'erreur avant son initiation, et celle de la blanche colombe qui représente son nouveau moi, purifié par le baptême. Dans le songe du périple dans l'au-delà et dans celui du procès, le rêveur est acteur à l'intérieur du scénario onirique et les actions des songes peuvent être ramenées à l'histoire personnelle d'un cheminement, illustrant son initiation et sa conversion.

Une vérité indicible

Toutefois, ce qui apparente le songe au secret, est le savoir latent qu'il renferme et qui a trait au désir interdit et à l'amour inavouable pour la sœur. Ainsi, le désir pour la sœur défunte est figuré dans le songe du périple dans l'au-delà. Dans le palais de la Haute-Cité, il est donné au rêveur de voir sa sœur morte, mais dans des conditions particulières. Sa vision, furtive et restreinte au trou pratiqué dans la porte du palais,

37. *Id.*, § 325, p. 298.

38. *Id.*, § 341–42, p. 312–14.

39. *Id.*, § 325–27, p. 298–99.

apparente le roi Label au héros qui, dans les contes mélusiniens, aperçoit la fée nue alors qu'elle est en train de se baigner.⁴⁰ La position voyeuriste du roi, exclu de la scène dont il est le spectateur à distance, symbolise l'interdit qui pèse sur sa relation à la femme, en même temps que la transgression du tabou dont il s'est rendu coupable. Le portrait de la sœur, décrite à partir du point de vue du roi, suggère son désir, tant il met l'accent sur l'intensité de la beauté entrevue:

Et li rois [. . .] regardoit laiens parmi un trau de la porte, et veoit sa suer, que il avoit ocise, qui mengoit laiens a cele grant feste avoc les autres, et avoit en sa teste un chapel de flours de lis. Et estoit tant bele et tant avenant qu'il resabloit au roi qui le regardoit qu'ele fust ore de .C. doubles plus bele qu'ele n'avoit devant esté.⁴¹

Si la couronne de fleurs évoque la couronne de roses qui ceint le front des martyrs en signe de leur triomphe, elle rappelle aussi par les lys qui la composent la chasteté et la pureté de la sœur du roi, saisi d'admiration et de désir devant sa beauté inaccessible et idéalisée. Or, la jeune fille lui enjoint d'aller se purifier pour qu'il puisse la rejoindre et venir partager le repas auquel elle prend part. En somme, on peut conclure que la teneur du rêve qui exprime le désir de retrouver la femme aimée, est analogue à celle du secret révélé par Célidoine. Est-ce un hasard si c'est un enfant qui a la connaissance de cet amour incestueux, né probablement durant l'enfance du rêveur? Il nous semble au contraire qu'en raison de son jeune âge, Célidoine est tout particulièrement désigné pour comprendre l'amour infantile du roi et pour faire remonter en lui ses désirs les plus anciens et les plus enfouis.⁴² Fruit de la révélation de Célidoine, le songe des deux voies

40. Voir Jean d'Arras, *Méluise ou La Noble Histoire de Lusignan*, éd. et trad. de Jean-Jacques Vincensini. Paris:, Le Livre de Poche, coll. Lettres Gothiques, 2003, p. 660. Ce mode de vision, extrêmement dépréciatif pour qui le pratique, est aussi mis en scène dans le cycle de la gageure, en particulier dans l'œuvre de Gerbert de Montreuil, *Le Roman de la Violette ou de Gerart de Nevers*, éd. de Douglas Labaree Buffum. Paris: Champion, S.A.T.F., 1928, v. 618-74, p. 28-30: un traître épiant une jeune femme au bain découvre un signe secret sur son corps (en l'occurrence une violette sur un sein), ce qui lui permet de se vanter publiquement d'avoir couché avec elle. Dans tous les cas, la femme est la victime innocente du voyeur.

41. *Joseph d'Armathie*, § 328, p. 301.

42. Voir l'étude de Sandor Ferenczi sur "Le rêve du nourrisson savant" qui s'achève sur cette réflexion: "Enfin, n'oublions pas que bon nombre de connaissances sont effectivement encore familières à l'enfant, connaissances

offre ainsi au rêveur l'espoir d'un nouvel accomplissement du désir auquel il n'a en fait pas renoncé. Mais le désir du roi subit dans ce rêve un travestissement et un remaniement particulièrement subtils. Morigéné par sa sœur, Label fait demi-tour avant d'être saisi par une troupe qui l'enferme dans une demeure ténébreuse, remplie de cris et de pleurs. Le rêve tourne alors au cauchemar et l'union en rêve avec la femme aimée ne s'accomplit pas. Ainsi est respecté l'interdit de l'inceste, en dépit du désir du roi, dont le regard voyeuriste montre bien qu'il vit encore dans le péché. Toutefois, par son dénouement qui châtie le coupable, par le bon conseil que celui-ci reçoit, le rêve témoigne d'un progrès de la conscience morale du rêveur. Il sait désormais qu'il existe un moyen d'être uni licitement à la femme aimée et que son désir pour elle peut s'accomplir, non pas sur un mode charnel, mais sur un mode spirituel dans une foi partagée. Grâce à son ambiguïté, puisqu'il représente le désir interdit tout en le purifiant, le rêve apporte donc une solution spirituelle à la tragédie passionnelle du roi: il lui offre l'espoir de retrouver l'amour de la femme aimée tout en lui laissant espérer le pardon de ses péchés et l'accomplissement de son salut.

La mort comme ultime secret

Or, la faute secrète du roi Label est double puisqu'il a désiré et assassiné sa sœur. Si le rêve des deux voies contient l'expression d'un désir prohibé, les premier et dernier songes représentent de manière répétitive la punition que ce désir mérite: la mort et la damnation éternelle. Dans le premier songe surgit un serpent crachant feu et flammes, et qui anéantit la petite poterie et ses fleurs. Ainsi Célidoine interprète-t-il le serpent comme une figuration de la mort et du châtement:

Li serpens senefie la mort qui a l'ame est si cruouse compaignne et si felenesse que si trestost com ele vient veoir le cors, ele li talt tout quanqu'il a, et les flours del monde, et le delit del monde, et la joie del monde; et s'ele ne le trouve garni de bones vertus qui l'ome mainnent en la joie des cix, en la joie qui ja ne faura, il est tresbuschiés en la tenebrouse maison, qui est apelee infer.⁴³

qui plus tard seront ensevelies par les forces de refoulement." (*Psychanalyse III, Œuvres complètes*, t. III, 1919-1926. Paris: Payot, 1974, année 1923, XXXIII, p. 203.)

43. *Joseph d'Armathie*, § 323, p. 296.

Si le roi n'exprime verbalement aucune culpabilité pour les actes commis, le contenu de ce songe est la mise en images du châtement désiré pour la faute accomplie. La mort y est représentée comme une castration (elle enlève les fleurs, le plaisir, la joie) et une punition (elle peut entraîner la damnation de l'âme en enfer). Quant au dernier songe, par ses images et son contenu latent, il ne fait que répéter le premier avec cette seule différence que la menace du châtement éternel s'éloigne puisque le rêveur est acquitté et rédimé. Ainsi l'aide qu'en songe lui apportent ses trois amis est interprétée par l'ermite en référence à la mort du rêveur. Le manteau reçu des mains du premier ami représente le suaire qui enveloppe le corps du défunt; la maison inconnue où le conduit le deuxième figure la fosse où la dépouille mortelle est enfouie; enfin la charte tendue par le troisième symbolise la mémoire des bonnes et des mauvaises actions que le défunt emporte avec lui dans l'au-delà. En somme, le secret des secrets est sans doute constitué par la mort qui représente cet inconnu absolu pour l'homme. Sans doute est-ce dans le savoir contenu sur le désir interdit et sur la mort que réside l'affinité profonde du secret et du songe. La conversion serait alors la solution la plus adéquate pour accomplir sur un mode licite le désir interdit, accepter le châtement de la mort avec l'espoir d'être finalement pardonné.

Certes, dans le récit de la conversion du roi Label, le songe est un thème qui relève de la tradition chrétienne, tant par le symbolisme de ses images et sa mise en scène opposant le rêveur au prophète, que par le didactisme religieux de son contenu. Signe de la prédestination du païen, il est aussi un espace intermédiaire entre le ciel et la terre, entre le monde divin et le monde humain, où se révèlent les mystères de la foi et de l'au-delà. En ce sens, il prépare à la conversion, peut-être aussi parce qu'il la rend obscurément désirable, à l'insu du songeur, qui, dans la réalité, se montre pourtant réticent à renier sa foi païenne. Quant au secret, il est la part d'ombre que l'interprète, chétif illuminé de Dieu, dévoile pour réduire à néant la force et la vanité du puissant, contraint de reconnaître ainsi sa culpabilité, sa misère et ses mensonges. Le baptême et la conversion apparaissent alors comme un rituel initiatique accomplissant la mort à la vie profane et la renaissance au monde sacré, mouvement de purification symbolisé par le songe de la mer Rouge qui met en images la mort et la régénération de l'être, devenu étranger à tout ce qu'il était antérieurement. Toutefois, de manière plus confuse et plus inattendue, la conversion n'est pas pour le roi Label un renoncement à tout, et sans doute pas à son désir incestueux pour sa sœur qui constitue le contenu de son

secret et de ses rêves. Elle représente en effet une sorte de compromis qui lui permet de rejoindre dans l'au-delà la femme aimée en dépit de la Loi, de recevoir le châtement et d'obtenir le pardon. Dans les récits de la conversion du roi Évalac et du duc Ganor, l'adhésion à la foi chrétienne était l'aboutissement d'un processus initiatique dans lequel le songe, la vision et la révélation d'un secret produisaient avec une efficacité croissante la mutation spirituelle du païen, prédestiné par Dieu à devenir chrétien. Dans le cas du roi Label, qui meurt saintement à la fin de l'épisode, la conversion n'est peut-être pas tant une fin qu'un moyen pour revenir au désir initialement contenu dans le songe et dans le secret du roi. Ce paradoxe de la conversion du roi Label transparait aussi dans le traitement ambigu réservé au songe. Inséré dans la fiction en raison de sa signification religieuse et de son utilité spirituelle dans la catéchèse du baptême, il concentre et révèle, sous le déguisement poétique de ses symboles, ce contre quoi il semble travailler et qui constitue l'essence même du romanesque: la représentation des passions et des conflits familiaux les plus violents et les plus interdits. À côté de l'attachement troublant de la reine Sarracinte pour ses frères, et en particulier pour Séraphé,⁴⁴ l'histoire et les rêves du roi Label illustrent à quel point l'inceste fraternel est une relation fantasmatique essentielle dans les romans du Graal.

Mireille Demaules, Université de Paris X-Nanterre.

44. Sur ce sujet, voir Colette-Anne Van Coolput, art. cit. , p. 169–70.

III ARTHURIAN NEWS

THE EUGÈNE VINAVER TRUST FUND

The Trust continues to sponsor the series of volumes designed to provide up-to-date replacements for corresponding parts of R. S. Loomis's *Arthurian Literature in the Middle Ages*. The first volumes have already been published: *The Arthur of the Welsh*, *The Arthur of the English*, *The Arthur of the Germans*, and *The Arthur of the French*. Dr. Ad Putter is appointed series editor. The Trust is also associated with the edition of the remaining volumes of the romances of Chrétien de Troyes, *Erec*, *Yvain*, and *Lancelot*. Amongst recent publications supported by the Trust have been the Middle Dutch volumes in Boydell&Brewer's Arthurian Archives series, and Maria Colombo Timelli's *Histoire d'Erec en prose*, published by Droz.

Proposals for future projects should be addressed to the Secretary-Treasurer of the Trust, Dr. Geoffrey Bromiley, Department of French, University of Durham, Elvet Riverside, New Elvet, Durham, DH1 3JT, England.

GUIDELINES FOR POTENTIAL APPLICANTS TO THE EUGÈNE VINAVER TRUST FUND

The trustees hope that the following suggestions will clarify procedures to the benefit of both the Fund and the applicant. Any agreement between the two would normally be dependent on the observation of the following stages:

1. Initial approach. The applicant should contact the Director and give the fullest details of the project that are available so that a preliminary assessment can be made of the eligibility of the project in the Fund's terms, the likely time-scale of the proposal, and the sort of funding (loan, non-returnable direct subvention, etc.) envisaged.

2. Submission in due course of a specimen of the planned publication for consideration by the Trustees who will naturally wish to confirm that the specimen is broadly in conformity with the initial proposal.

3. Choice of publisher. Whilst the Trustees have no wish to interfere unnecessarily with any choice of publisher that may be considered, they particularly request that they be kept fully informed of any contacts or negotiations that have been made or are being made with a specific publisher, so that the *bona fides* of the Trustees in dealing with publishers is at all times protected. Failure to keep the Trustees informed could prejudice the outcome of an application for a subvention.

SUBSIDIES

As proposed in *BBIAS*, 46 (1994), p. 367, the Central Committee of the International Arthurian Society invites applications for subsidies for the following purposes:

1. Publication of books. Applications should be made when projects are sufficiently advanced that details are known of printing costs, print run, and estimated price of the book without subsidy.

2. The organization of congresses related to Arthurian matters.

3. Attending the Society's own international congresses. Applications in this category are especially welcome from young scholars and students. Subsidies to attend congresses can only exceptionally (in connection with travel expenses) exceed US\$500.

Applications will be evaluated by a small committee consisting of the International President, the International Secretary, and the President of the national branch in which the applicant originates, in consultation with the Secretary of the latter. The committee will report its recommendations to the Central Committee. Applications should be sent to the International Secretary, prof. Maria Colombo Timelli, via Ungaretti 4, 20068 Peschiera Borromeo (MI), Italy. (maria.colombo@unimi.it).

ARTHURIAN POSTGRADUATE AWARDS

The Eugene Vinaver Trust, in association with the British Branch of the International Arthurian Society and under the terms of the Barron Bequest, offers a number of annual awards for postgraduate research in any field of Arthurian Studies. The awards are open to graduates of any university in the British Isles, including those of the Republic of Ireland. They may be held at any university in the British Isles, including those of the Republic of Ireland, except at Owens College, University of Manchester. There is no restriction on nationality for these awards. The awards, currently of £1250, are intended as a contribution to postgraduate fees. Students who are awarded a grant in any one year may apply for grants in future years on a basis of parity with those applying for the first time. There is no standard application form, instead a leaflet giving details of the application procedure and information to be supplied by the candidate can be obtained from:

Dr. W. H. Jackson, Administrator of the Research Support Fund,
School of Modern Languages, University of St Andrews,
Buchanan Building
Union Street
St Andrews
Fife KY16 9PH
Scotland
(email: whj@st-andrews.ac.uk).

The closing date for receipt of applications for the following year is 30th April.

NECROLOGIES

Alexandre MICHA (1905–2007)

Une grande figure nous quitte. Alexandre Micha, né le 10 avril 1905, s'est éteint le 31 janvier 2007. Il allait avoir 102 ans, et il avait conservé toutes ses facultés intellectuelles.



Il a poursuivi ses recherches jusqu'à un âge très avancé.

Notre regretté collègue a connu toutes les mutations de l'université française du XXe siècle, et d'abord, la vieille université traditionnelle, où fleurissait le cours magistral. Après des études à la Faculté des Lettres de l'université de Lyon auprès d'Albert Pauphilet, il a obtenu l'agrégation en 1929. Selon un usage ancien il est resté longtemps professeur de lycée. Pendant dix ans, tout en enseignant au lycée de Macon,

puis de 1933 à 1946 au lycée du Parc à Lyon (où il eut pour ami Vladimir Jankélévitch), au prix d'efforts considérables il a préparé ses deux thèses, soutenues en 1939: la thèse principale, dirigée par Albert Pauphilet, sur *La tradition manuscrite des romans de Chrétien de Troyes* (Genève, Droz, 1939, 2^e éd., 1968) et la thèse secondaire *Prolégomènes à une édition de Cligès* (Paris, Belles Lettres, 1939). Ces travaux impliquaient des déplacements dans maintes bibliothèques. Grâce à Edouard Herriot, maire de Lyon et à Julien Cain, Administrateur de la Bibliothèque nationale, certains des manuscrits de Chrétien ont été transférés quelque temps à la bibliothèque de Lyon, facilitant ainsi ses recherches. Sa thèse principale examine de près trente-et-un manuscrits importants et signale une dizaine de fragments. Même si l'ouvrage collectif sur *Les Manuscrits de Chrétien* (Amsterdam, 1993) augmente la liste (il mentionne 45 manuscrits ou fragments), et apporte des compléments, la thèse d'A. Micha reste "the indispensable study". Passant au crible les pratiques des éditeurs de Chrétien de Troyes (avec trop de sévérité

pour le grand W. Foerster), examinant avec soin les copies conservées et essayant de les classer, elle décèle les multiples contaminations des manuscrits. Devant l'instabilité des familles l'auteur ne cache pas sa perplexité et son scepticisme pour la reconstitution d'un archétype.

Après la guerre Alexandre Micha est promu professeur d'université, d'abord à Caen (1946), puis à Strasbourg (1948), où il succède à Jean Frappier dans la chaire de Langue et Littérature françaises du Moyen Age et de la Renaissance. Revenu à Caen en 1958, il est chargé de la création du Collège littéraire universitaire de Rouen, dont il devient le premier Directeur (1958–1964) et qui sous son impulsion se transforme en Faculté des Lettres. Il participe activement à la création des nouvelles universités françaises qui se multiplient dans les années 60. Avec d'autres personnalités, le germaniste Pierre Grappin, le spécialiste du XVIII^e siècle français Paul Vernière, le latiniste Jean Beaujeu et le psychologue Didier Anzieu, il contribue à la fondation de la Faculté des Lettres de Nanterre, devenue ensuite l'université de Paris X. Il y enseigne de 1964 à 1969. En 1968, il subit de plein fouet les excès et les violences de quelques trublions, sans perdre sa dignité et sans renoncer à exercer ses responsabilités. Attitude rare et exemplaire. A partir de 1969 il accède à un lieu plus serein, la vieille université de Paris-Sorbonne, où il remplace Jean Frappier. Il y reste jusqu'en octobre 1975, date de son départ à la retraite et de mon arrivée dans cette maison.

Sa vie scientifique a été particulièrement féconde. En une soixantaine d'années il a défriché ou parcouru beaucoup de champs de recherche. Il a donné dans la *Geschichte der Textüberlieferung* (Zürich, Atlantis Verlag, 1964) des réflexions de critique textuelle "Überlieferungsgeschichte der mittelalterlichen Literaturen" (p. 187–260), fondée sur une large fréquentation des manuscrits. Il s'est intéressé à une foule de sujets: aux chansons de geste comme le *Couronnement de Louis* (1965) ou le *Siège de Barbastre* (1968), à des procédés rhétoriques comme le discours collectif dans les chansons de geste (1970), à des motifs littéraires comme la femme injustement accusée dans les *Miracles de Notre Dame* (1950) ou comme le mari jaloux dans la littérature romanesque (1951). Il s'est tourné aussi vers le XVI^e siècle. En témoignent *Le singulier Montaigne* (Paris, 1964) ou le *Second Livre des Amours de Ronsard* (Genève, Droz, 1951).

L'essentiel de sa recherche porte sur la littérature arthurienne. Rappelons l'édition de *Cligès* (Champion, CFMA, 1957), puis celle du *Merlin* de Robert de Boron (Droz, 1981), accompagnée d'une ample étude littéraire (Droz, 1981). Il a écrit une foule d'articles sur des

sujets importants: l'attribution de certains textes à Raoul de Houdan (1945), l'épreuve de l'épée (1948), les romans du Graal (1951), le Graal et la lance (1952), la *Vulgate* du *Merlin* (1952, 1953 et 1955), l'origine de la Table Ronde (1956), le pays inconnu chez Chrétien de Troyes (1966), etc. Expert reconnu des romans de la Table Ronde en vers et en prose, il a utilement contribué à l'*Arthurian Literature in the Middle Ages* de R. Sh. Loomis (1959) et au *Grundriß der romanischen Literaturen des Mittelalters* (1978).

L'édition du grand roman en prose de *Lancelot* a été pour lui une sorte de travail d'Hercule. La masse des manuscrits (presque une centaine) et la longueur de l'oeuvre avaient découragé d'autres érudits. Alexandre Micha a relevé le défi. Ce vaste roman aurait requis les efforts de toute une équipe. Mais ce n'était pas l'usage à ce moment de l'histoire. Notre collègue s'est mis seul à l'oeuvre au cours des années 50. Il a publié sur les manuscrits en 1955, 1960, 1961, 1963 et 1964 des articles préparatoires qui font toujours autorité. Après son admission à la retraite, de 1978 à 1983, il a édité le texte en neuf volumes. Il avait 73 ans au moment de la parution du tome I et 78 ans au terme de l'entreprise. Il serait déplacé de regretter la discrétion des notes philologiques. Cette édition était surhumaine. Elle a par miracle abouti, en raison de la ténacité du savant et de la durée extraordinaire de son existence.

A. Micha a couronné cette tâche en 1987 avec des *Essais sur le cycle du Lancelot-Graal*. Cet ouvrage traite de grandes questions: insertion du roman dans un vaste corpus, composition du texte, présence de deux versions (une longue et une courte) pour toute une série d'épisodes, technique littéraire, et notamment entrelacement et emploi de récits rétrospectifs. Sur des problèmes essentiels (est-ce un roman cyclique? Y a-t-il pluralité d'auteurs pour l'ensemble du corpus?) il présente des propositions nouvelles. Il faut lui savoir gré d'avoir relancé le débat, après les travaux d'Elspeth Kennedy.

Ces dernières années il a publié surtout des livres destinés au grand public: *Les Voyages dans l'au-delà d'après des textes médiévaux, IVe-XIIIe siècles*, (Paris, Klincksieck, 1992), *Les Enfances du Christ dans les Evangiles apocryphes* (Paris, Aubier, 1993), et tout un ensemble de traductions, de 1997 à 2002: *Robert le Diable* (1997), *Fabliaux* (1998), *Aucassin et Nicolette* (1998), *Lais de Marie de France* (1999), *Lais féeriques* (1999). A la sortie de son dernier ouvrage (2002), traduction d'extraits des *Carmina Burana*, faite en collaboration avec Françoise Micha-Joukovsky, il avait 97 ans.

Alexandre Micha était doué d'une personnalité complexe et attachante. D'un abord facile et d'un accueil sympathique, il suscitait spontanément l'amitié. Travailleur acharné, il n'a jamais cherché à écraser autrui par son érudition. Il ne défendait pas ses idées avec âpreté. Sa vive intelligence acceptait d'autres interprétations, sans renoncer, toutefois, à ses convictions. Opposé à la théorie celtique de J. Frappier, il a toujours soutenu une autre conception du Graal. Il en fut de même, plus tard, à propos du *Lancelot en prose*. Il n'a pas accepté l'hypothèse d'Elspeth Kennedy et avec de bonnes raisons il a pris parti en faveur de l'existence d'un *Lancelot* primitif à caractère cyclique. Esprit nuancé, il n'hésitait pas à sourire des affirmations péremptoires ou du jargon des pseudo-savants. Parfois la passion l'enflammait pour une grande cause. D'ordinaire son visage traduisait une élégante distinction, une noblesse de grand seigneur.

Les honneurs sont venus à lui sans qu'il les sollicite. A la mort de Jean Frappier on lui a proposé de diriger les Publications romanes et françaises des éditions Droz. Il l'a fait avec bonheur pendant une douzaine d'années. Il a été longtemps Vice-Président de la section française de la Société arthurienne. A l'initiative de Jean Dufournet ses collègues et amis lui ont offert en 1976 un volume de *Mélanges*, intitulé *De la chanson de geste au roman* (Genève, Droz), qui rassemble vingt-neuf de ses articles. En 1987 j'ai eu le plaisir de lui remettre le prix Escalibur pour l'ensemble de son oeuvre. Il l'a accepté avec une souriante simplicité.

Ce savant qui a bénéficié d'une vie très longue et qui a tant oeuvré pour nos études est pour nous un beau modèle de courage, de dévouement à la science et de profonde humanité. La Société internationale arthurienne présente ses condoléances émues à la famille de notre regretté collègue et ami, à son épouse et à ses quatre enfants, dont plusieurs sont devenus des universitaires réputés. La personne et l'oeuvre d'Alexandre Micha continuent de vivre très profondément dans nos mémoires et dans nos coeurs.

Philippe MÉNARD, Paris

Walter HAUG (1927–2008)



Walter Haug 5 years ago on his 75th birthday

In January 2008, a few weeks after his 80th birthday, which he had celebrated as an Arthurian feast among a large number of eminent scholars, making light of his illness but reflecting on death in a colloquium on *felix culpa*, Walter Haug left us. His colleagues, students and friends who said farewell to him at a memorial service which he himself had designed as a reflection of his birthday feast, realized how much we learned from the scholar who always stressed the importance of the passage through death within the symbolic structure of Arthurian fiction. We will miss a fascinating teacher (who still actively participated in postgraduate seminars) and a great Arthurian scholar who has marked out clear positions in German medieval studies.

Walter Haug was born in Glarus, Switzerland, in 1927. After school, where Kurt Ruh was his teacher, Haug studied in Zurich, Vienna and Munich, where he finished his dissertation on Andreas Gryphius' dramatic theory in 1952. Thereafter he was "Dramaturg" at

the Bavarian State Theatre in Munich, until Hugo Kuhn made him return to the university and write his "Habilitation" in the field of medieval German and oriental literature. In 1967, just a year after the conclusion of his post-doctoral thesis, he became professor of medieval German philology in the newly founded university of Regensburg. In 1973, he moved to Tübingen, where he replaced Wolfgang Mohr, who had left the university as a consequence of the student revolt. Burghart Wachinger and Walter Haug turned Tübingen into a famous centre for medieval German studies. For their research on the later middle ages they were awarded the Leibniz Prize in 1987, the highest remunerated German research prize.

The prize allowed Haug and Wachinger to invite large numbers of visiting professors to Tübingen and to organize a series of conferences, which have led to the series *Fortuna vitrea*. As a co-editor of the *Deutsche Vierteljahrsschrift*, the *Bibliothek des Mittelalters*, *Deutscher Klassiker Verlag*, the *Bibliotheca Germanica* and other series, he always endeavoured to spread knowledge and understanding of medieval literature, and as a very active vice-president of the Arthurian Society's German Branch, he helped to foster Arthurian studies in Germany.

His teachers Kurt Ruh and Hugo Kuhn, as well as his theatrical experience and an awareness of the objectives of the student revolt, clearly influenced Walter Haug's research and work. He never lost sight of his audience: his maxim was that not only should his interest in whatever he found out about medieval texts be conveyed to his audience, but they should also understand why they found his words of interest. He was always open to the inclusion of modern philosophy and thought into his (originally structuralist) methods. However, he always claimed that literature had to be regarded as a valuable entity in itself, and should not be melted into the general pot of cultural studies nor made instrumental to any non-literary purpose. *Avant la lettre*, he argued that the performative aspect of literature in the modern sense should be recognized: mystic literature, in his view, made it possible to express the unspeakable; courtly epic literature (and especially Arthurian literature) created a reality and an individuality superior to historic reality and prior to the philosophy of individualism.

In 1985, Walter Haug published *Literaturtheorie im deutschen Mittelalter* (cf. *BBSIA*, XXXVIII, 1986, 2), in which he argues that the poetological passages in many prologues of twelfth- and thirteenth-century courtly epic literature proved the discovery of a free fictional

space around 1200. The structure of classical Arthurian romances, which Hugo Kuhn and Hans Fromm had described as a “Doppelweg”, Haug saw as a symbolic structure and the clearest expression of medieval fictionality. His *Literaturtheorie* has inspired a whole generation of scholars. Haug loved the discussion and never ceased to provoke his audience with new theories. He appreciated nothing more than well-argued contradiction. His major concern as a teacher was to inspire his students to think on their own, to discover and to dare risky interpretations that might even disprove his own theories. Thus, Walter Haug’s ideas, which he has collected in four very substantial volumes of essays (cf. *BBSIA*, XLII, 1990, 548; XLVII, 1996, 103; LVI, 2004, 49; the fourth will come out in 2008), will remain alive in our discussions, and in those of future generations; *er hât den lop erworben, / ist im der lîp erstorben, / sô lebet doch iemer sîn name* (Hartmann von Aue, *Iwein*, ll. 15–17). [He has earned so much honour that, even though his body has died, his name will live forever.]

Cora DIETL, Gießen

**COLLOQUE SCIENTIFIQUE, SOIRÉE
LITTÉRAIRE**
et TABLE RONDE DE TRADUCTEURS
en mémoire de Katalin Halász (Budapest, 17–18 novembre
2006)

À Budapest, le 17–18 novembre 2006, en trois endroits différents, la section hongroise de la Société Internationale Arthurienne a organisé en mémoire de Katalin Halász historienne de la littérature, ancien professeur de l'Université de Debrecen, les événements suivants: un COLLOQUE SCIENTIFIQUE, une SOIRÉE LITTÉRAIRE et une TABLE RONDE DE TRADUCTEURS. Les trois événements avaient un double but: d'une part, ils étaient conçus pour commémorer et remémorer l'œuvre et la personnalité du professeur Katalin Halász, décédée prématurément; d'autre part, ils étaient sensés d'être la possibilité de connaître les résultats réciproques, les œuvres, les pensées entre chercheurs Arthurisants Hongrois, étudiants intéressés, hommes de lettres ou traducteurs. Le coût des événements a été couvert grâce au fond de la Société Internationale Arthurienne.

Le COLLOQUE SCIENTIFIQUE, qui s'est déroulé le 17 novembre entre 9h et 17h, a eu lieu au Centre Interuniversitaire d'Études Françaises de l'Université Eötvös Loránd (ELTE). Au nom de la Société Arthur et de la Fondation Culturelle Palimpseste, Csilla Ladányi-Turóczy a souhaité la bienvenue à un public en grand nombre, composé d'intervenants et d'intéressés. Ont été choisis pour chefs de section, Monsieur Imre Szabics, du département de Lettres Françaises d'ELTE, Monsieur Tivadar Gorilovics, de l'Université de Debrecen et Monsieur Miklós Pálffy, professeur à l'Université de Szeged, ainsi que Madame Katalin Halácsy, enseignante dans le département de Lettres Anglaises de l'Université Catholique Pázmány Péter. Monsieur Tivadar Gorilovics prononça un discours de commémoration évoquant la vie et l'œuvre de Katalin Halász en tant qu'ancien collègue du professeur. Le directeur du Département de Langue et Littérature Françaises à l'Université de Debrecen, István Cséry, a salué le public dans une lettre car, retenu par un voyage à l'étranger, il n'a pas pu

participer aux événements. Les conférences des deux sections, qui ont eu lieu respectivement dans la matinée et dans l'après-midi, se portèrent, au-delà de la littérature, sur des sujets de linguistique, de philosophie, d'architecture, de gastronomie, ou concernaient l'histoire du théâtre ou la musique. La plupart des intervenants ont choisi d'aborder des thèmes ayant un rapport à la culture française, mais on a aussi pu trouver des conférences traitant d'une œuvre du Moyen Âge anglais, allemand ou encore portugais. Non seulement des médiévistes ont participé au colloque, il y était également parlé de Wagner, du troisième Reich, d'un écrivain hongrois Antal Szerb ou de Propp.

Lors de la première section matinale, on a pu entendre les interventions suivantes : Katalin Halácsy: "Ce que les femmes désirent le plus. Quatre versions en moyen anglais d'un conte"; Kornélia Kiss: "À la recherche de l'œuvre intégrale "disparue". Réflexions sur la reconstruction du *Tristan et Iseut* par Joseph Bédier"; Zoltán Jeney: "Troie ou Tintagel, l'éloignement de la littérature française du cercle des mythes arthuriens", Tivadar Gorilovics: "Sur Katalin Halász"; Éva Bánki: "Les limites de l'œuvre d'une vie ou les carrefours des études romanistes en Europe du centre et de l'est".

Les participants et les conférences de la deuxième section matinale furent : Imre Szabics: "Interférence de motifs dans le *Roman de Jaufré* et les romans d'Arthur de Chrétien de Troyes"; Miklós Pálffy: "Lancelot – László"; Ágnes Dancs: "*Com s'entr'eus .II. eüst .I. mur.* La recherche du sens (*sans*) dans les romans de Chrétien de Troyes"; Judit Lukovszki: "Une des histoires du cercle mythique des chevaliers de la Table Ronde vue par Jean Cocteau"; Levente Seláf: "Sagrémor"; et Sándor Kiss: "Points de vue de linguistique textuel en poésie (Bernart de Ventadorn)".

Ont prononcé une intervention durant la première section de l'après-midi qui suivait le déjeuner: Júlia Képes: "Mystères irrésolus dans le *Tristan et Iseut*"; Edit Anna Lukács: "La Rose et le Graal. Les sentiers perdus de l'allégorie et du symbole de Chrétien de Troyes à Jean de Meun"; Orsolya Zsófia Papp: "Yvain. (*Le chevalier au Lion*)"; Emese Egedi-Kovács: "La mise en abyme dans les contes arthuriens d'André le Chapelain. Une approche narratologique"; Csilla Ladányi-Turóczy: "Le détronement de la dame. La négation du corps féminin dans le *Demanda do Santo Graal*"; Katalin Szabó: "Parzival au dîner du Graal – Le manger au Moyen Âge".

Pour clôturer le colloque, les interventions plus tard dans l'après-midi ne portaient plus sur le Moyen Âge: Szilvia Peremiczky: "Un Tristan français? – Comparaison de l'opéra *Tristan et Iseut* de Wagner et du

Pelléas et Mélisande de Debussy”; István Rákóczi: “Antal Szerb, *L’amour dans une bouteille*”; Tibor Dömötörfi: “Nazisme et occultisme és Zoltán Hermann: Tristan, Iseut et Propp.”

Le colloque a reçu un écho très positif auprès du milieu scientifique, ce qui a engagé les organisateurs à en faire une tradition et à inviter d’y participer encore plus de chercheurs hongrois ou de personnes intéressées.

C’est le soir du même jour de 17 novembre qu’a eu lieu, dans le Café Eckermann de l’Institut Goethe, la SOIRÉE LITTÉRAIRE intitulée LA REINE DE PÊCHE, lors de laquelle des textes ont été lu concernant ce sujet médiéval et qu’une discussion a eu lieu sur les œuvres et la survivance des légendes médiévales. Les poètes et les historiens de la littérature suivants ont lu leurs textes ou ont participé à la discussion: Mátyás Dunajcsik, Zoltán Hermann, Zoltán Jeney, Csilla Ladányi-Turóczy, Csaba Marczinka et Imre Payer. Lors de la soirée de lecture, on a également pu entendre la nouvelle intitulée *Tristan* de Éva Bánki et le poème *Chantre de miracles* de Gábor Magolcsay-Nagy.

Le lendemain, le 18 novembre eut lieu l’événement final, une TABLE RONDE de traducteurs intitulée ARTHUR ET TRISTAN EN HONGROIS, dans le bâtiment de la Galerie des Arts Modernes. Les textes suivants ont été lus par l’acteur Soma Zámori: Wolfram von Eschenbach, *Parzival* – extrait (tr. de Dezső Tandori); Chrétien de Troyes, *Lancelot, le chevalier à la charrette* – extrait (tr. de Péter Vaskó); Thomas, *Tristan et Iseut* – extrait (tr. de Júlia Képes); Joseph Bédier, *La légende de Tristan et Iseut* – extrait (tr. de Gábor Pap), Bernard de Ventadorn, *Per douz chan que l rossinhols fai* (tr. d’Attila Havasi); et les traductions suivantes, préparées spécialement à l’occasion de la table ronde: Gottfried von Straßburg, *Tristan* – extrait (tr. de Csilla Ladányi-Turóczy); Geoffrey Chaucer, *Les contes de Canterbury, Le conte de la Bourgeoise de Bath* – extrait (tr. de Gyöngyi Werthmüller); Poète anglais anonyme, *Lully, lully* et Estevan da Guarda, le roi Denis, Alphonse le Sage, *Des cantiges galégo-portugais à sujets arthuriens* (tr. de Viktor Horváth). Les traducteurs Júlia Képes, Csilla Ladányi-Turóczy, Gábor Pap et Gyöngyi Werthmüller ont participé à cette table ronde.

Les interventions du colloque transformées en études, ainsi que d’autres articles concernant le sujet, dont les auteurs n’ont pas pu participer aux événements par un quelconque empêchement, paraîtront dans le numéro 26 de la revue électronique *Palimpszeszt*. Verront le jour dans le même numéro des poèmes non publiés à ce

jour, des textes en prose ou des traductions littéraires. Après les événements décrits ci-dessus, plusieurs autres textes ont été envoyés au comité de la rédaction, ce qui augmente une nouvelle fois la quantité du sujet arthurien accessible en hongrois.

Csilla Ladányi-Turóczy et Edit Anna Lukács

IN THE MAKING: IAS AUSTRALIAN AND NEW ZEALAND BRANCH

The successful Arthurian Colloquium in Sydney (July 2007) prompted eighteen scholars with interests in Arthurian studies to propose to found an Australia and New Zealand branch in the International Arthurian Society. The proposal was received with enthusiasm by the International Committee and will be presented to the General Assembly of the society at the Rennes conference. The provisional inaugural committee consists of: Associate Professor Andrew Lynch, University of Western Australia, Ms Lisa Feim, University of Melbourne, Dr Simone Celine Marshall, University of Otago, and Ms Sarah Randles, University of Technology Sydney. This bulletin contains the first Australia and New Zealand bibliography.

THE SYDNEY ARTHURIAN COLLOQUIUM (The University of Sydney, Australia, 10–14 July 2007)

Convened by Andrea Williams from the University of Sydney's Department of French Studies and jointly supported by the School of Languages and Cultures, the Faculty of Arts, and the Centre for Medieval Studies, the Sydney Arthurian Colloquium brought together a number of colleagues as well as students working in our field.

The general theme of the conference was "New Approaches to Old Problems", with plenary lectures given by Emeritus Professor Peter Field of the University of Wales, Bangor, Professor Keith Busby of the University of Wisconsin, Madison, and Professor Norris Lacy of Pennsylvania State University. Other delegates came from institutions as diverse as the universities of Bristol, Oxford, Frankfurt, Utrecht, and Berkeley, as well as Canterbury New Zealand, the University of Western Australia, and the Australian National University. Several

Sydney students, (undergraduate and postgraduate) attended, some presenting papers themselves.

The Colloquium began convivially with an evening reception hosted by the Centre for Medieval Studies in the atmospheric surroundings of the Nicholson Museum, which houses the University of Sydney's substantial archaeological collection. Both Professor Stephen Garton (Dean of the Faculty of Arts) and Professor Jeffrey Riegel (Head of the School of Languages and Cultures) welcomed delegates on behalf of the University. There followed three full days of papers, some 20 in all, covering a wide range of perspectives on Arthurian material: English, French, German, Dutch, Welsh, and Yiddish literature; British history; and art (illuminated manuscripts and heraldic tapestries). During the conference the University Library's Rare Books Department held an exhibition entitled *Liturgy and the Word: the role of books in Western Religion*, displaying some of the library's medieval manuscripts. The formal business of the Colloquium was brought to a fitting close with a dinner cruise on Sydney Harbour, and on the following day an excursion to the Blue Mountains allowed delegates to make close acquaintance with some native Australian fauna.

During the conference, colleagues from Worldwide Universities Network-affiliated institutions met to discuss possibilities for future collaborative research, teaching, and exchanges. One outcome was the decision to create an "international" undergraduate course on Arthurian Literature, to be team-taught (via videolink and on-line discussions) by colleagues in the UK, the US, and the Netherlands as well as in Sydney.

The conference proceedings are to be published as a volume of essays.

Andrea M. L. Williams, Sydney

IV
LIST OF MEMBERS

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Nos membres sont priés de bien vouloir signaler tout changement d'adresse ou de fonction, ainsi que toute imprécision dans cette liste (mise à jour au 1^{er} décembre 2007) à la Secrétaire Internationale, Maria Colombo Timelli (maria.colombo@unimi.it) et au Secrétaire de leur propre Branche.

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 Tel Aviv, Israel, *Librairie Française Alchek*.
 Tel Aviv, Israel, *University of Tel Aviv, Elias Sourasky Central Library*.
 Tempe (AZ), U.S.A., *Arizona State University Library*.
 Toronto, Ontario, Canada, *Pontifical Institute of Mediaeval Studies*.
 Toronto, Ontario, Canada, *University of Toronto Library*.
 Toronto, Ontario, Canada, *Victoria College Library*.
 Toulouse, France, *Bibliothèque Universitaire*.
 Tours, France, *Bibliothèque de la Faculté des Lettres de l'Université*.
 Trier, Deutschland, *Universitätsbibliothek*.
 Tübingen, Deutschland, *Fachbereich Neuphilologie, Bibliothek, Zeitschriftenstelle*.
 Tucson (AZ), U.S.A., *University of Arizona Library*.
 Turku, Finland, *Turun Yliopiston Kirjasto*.
 Tuscaloosa (AL), U.S.A., *University of Alabama Library*.

U

University (MS), U.S.A., *University of Mississippi Library*.
 University Park (PA), U.S.A., *Pennsylvania State University, Pattee Library*.
 Utrecht, Nederland, *Universiteit Utrecht, Letterenbibliotheek*.

V

- Vancouver, B.C., Canada, *University of British Columbia Library*.
 Verona, Italia, *Dipartimento di Romanistica*.
 Victoria, B.C., Canada, *University of Victoria, McPherson Library*.
 Villanova (PA), U.S.A., *Villanova University Library*.
 Villegly, France, *Centre National d'Études Cathares*.

W

- Washington, DC, U.S.A., *Library of Congress*.
 Waterville (ME), U.S.A., *Colby College, Miller Library*.
 Wellesley (MA), U.S.A., *Wellesley College Library*.
 Wien, Österreich, *Germanistisches Institut der Universität*.
 Wien, Österreich, *Institut für Romanische Philologie der Universität*.
 Williamstown (MA), U.S.A., *Williams College Library*.
 Windsor, Ontario, Canada, *University of Windsor, Leddy Library*.
 Winnipeg, Manitoba, Canada, *University of Manitoba, Elizabeth
 Daffoe Library*.
 Wolfenbüttel, Deutschland, *Herzog-August-Bibliothek*.
 Wolfville, Nova Scotia, Canada, *Acadia University, Vaughan Memorial
 Library*.
 Würzburg, Deutschland, *Institut für deutsche Philologie der Universität,
 ältere Abteilung*.
 Würzburg, Deutschland, *Teilbibliothek Anglistik/Germanistik/
 Romanistik*.

Y

- Youngstown (OH), U.S.A., *Youngstown State University Library*.

Z

- Zürich, Schweiz, *Deutsches Seminar der Universität Zürich*.
 Zürich, Schweiz, *Romanisches Seminar der Universität Zürich*.
 Zürich, Schweiz, *Zentralbibliothek*.

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