

Great Britain and Ireland

Bibliography for 2011 compiled by Amanda Hopkins,
Linda Gowans, Roger Simpson

I Editions and Translations

- 232 CHRÉTIEN DE TROYES, *Chrétien de Troyes in Prose: The Burgundian “Erec” and “Cligés,”* trans. by Joan Tasker GRIMBERT and Carol J. CHASE. Cambridge: D. S. Brewer, 2011, vii + 158 p. Arthurian Studies, 78.

Modern English translations of the mid-fifteenth century romances, based on the Leipzig (Universitätsbibliothek, Rep.II.108) and Brussels (Bibliothèque Royale 7234 (B)) manuscripts and Maria Colombo Timelli’s critical editions of 2000 and 2004. The translators’ introduction considers authorship, context, and reception, and the appropriation of and changes to Chrétien’s texts.

- 233 DENTON, John, *John Denton’s History of Cumberland*, ed. by Angus J. L. WINCHESTER. Woodbridge: The Surtees Society and Cumberland & Westmorland Antiquarian & Archaeological Society, and The Boydell Press, 2010, xiv + 222 p. Publications of the Surtees Society, 213.

The entry for Carlisle refers to “an auncient building called Arthur’s-chamber taken to be part of the mansion house of King Arthur the son of Uter Pendragon”, and ruins of “Lyons gaide often remembred in that history of Arthur written by a monck” (91).

- 234 GEOFFREY OF MONMOUTH, *Geoffrey of Monmouth’s Life of Merlin: A New Verse Translation*, trans. Mark WALKER. Stroud: Amberley, 2011, 192 p.

A translation into English hexameter verse. The introduction places the work into the context of Geoffrey’s life and writings, and considers sources.

- 235 MALORY, Sir Thomas, *Morte D'arthur: The Legend of King Arthur and his Knights of the Round Table*, adapted by Mike POULTON. London: Nick Hern, 2010, 160 p.

Script of the production by the Royal Shakespeare Company, Courtyard Theatre, Stratford-upon-Avon, 2010.

- 236 *Perceforest*, trans. Nigel BRYANT, “*Perceforest*”: *The Prehistory of King Arthur's Britain*. Cambridge: D. S. Brewer, 2011, xxiii + 791 p. Arthurian Studies, 77.

Covers the complete text, with extensive passages of translation linked by detailed plot summaries. Includes an introduction, a discussion of manuscripts and editions, and a select bibliography.

- 237 ULRICH VON ZATZIKHOVEN, *Lanzelet*, ed. and trans. by Kathleen J. MEYER, *German Romance IV: Lanzelet*. Cambridge: D. S. Brewer, 2011, 530 p. Arthurian Archives, 17.

A parallel-text edition and translation based primarily on Vienna, Österreichische Nationalbibliothek, Cod. 2698. An introduction summarizes scholarship on the particular problems of source, provenance and relationship to Chrétien's *Charrete* raised by Ulrich's work, and looks at medieval and modern reactions to it. Many of the notes concentrate on questions of language and translation, but references are given for more background-orientated studies. (L.M.G.)

II Critical and Historical Studies

- 238 ALLEN, Rosamund, “‘Broad spears broke, shields clashed, men fell’: How *Lazamon* and *Tennyson* Deal with the Problem of Combat,” in *In Strange Countries: Middle English Literature and its Afterlife. Essays in Memory of J. J. Anderson*, ed. by David MATTHEWS. Manchester: Manchester Univ. Press, 2011, 57–75 p. Manchester Medieval Literature and Culture.

Examines Lazamon's influence on Tennyson, and the authors' mutual, ethically informed, use of "poetic means to evade and erase the actual moments of impact while never flinching from the resulting carnage" (60).

- 239 ALTMANN, Barbara K., "Women Authors of the Middle Ages," in *The Cambridge History of French Literature*, 84–92 (cf. *BBIAS*, LXIV, 2012, 255).

Includes a discussion of Marie de France and her *Lais* (84–86).

- 240 ARCHIBALD, Elizabeth, "Arthurian Latin Romance," in *The Arthur of Medieval Latin Literature*, 132–45 (cf. *BBIAS*, LXIV, 2012, 272).

Examines *De ortu Waluuanii*, *Historia Meriadoci*, *Arthur and Gorlagon*, and the sparrowhawk quest in Andreas Capellanus's *De amore* to consider the issues raised by the use of Latin for transmitting romances.

- 241 ARONSTEIN, Susan, "'In my own idiom': Social Critique, Campy Gender, and Queer Performance in *Monty Python and the Holy Grail*," in *Queer Movie Medievalisms*, ed. by Kathleen Coyne KELLY and Tison PUGH. Farnham and Burlington, VT: Ashgate, 2011, 115–28 p. *Queer Interventions*.

Examines the film's "investment in and unwitting destabilization of traditional gender roles" (116), considering both the British socio-political context and the role of the television series *Monty Python's Flying Circus*.

- 242 BADNALL, Toni, "Monty Python and the Lemnian Women: Argonautic Resonances in the Medieval and Modern Quest Tradition," in *Zero to Hero, Hero to Zero: In Search of the Classical Hero*, ed. Lydia LANGERWERF and Cressida RYAN. Newcastle upon Tyne: Cambridge Scholars Publishing, 2010, 183–205 p.

Argues that the Castle Anthrax episode and the Castle of Maidens on which it is based have their roots in the island of Lemnos encountered by the Argonauts in classical myth, and explores the significance of such episodes for conceptions of heroism and gender. (T.B.)

- 243 BARNES, Geraldine, “The Tristan Legend,” in *The Arthur of the North*, 61–76 (cf. *BBIAS*, LXIV, 2012, 297).

Examines *Tristrams saga ok Ísöndar* in terms of text, context, and scholarship, discusses the later dissemination of the legend and its influences on Old Norse literature, and offers a reading of the role of Arthur, with a focus on two episodes in which he kills a giant.

- 244 BELLIS, Joanna, “The Dregs of Trembling, the Draught of Salvation: The Dual Symbolism of the Cup in Medieval Literature,” *JMH*, 37 (2011), 47–61.

Considers the cup’s symbolism of loyalty in Old English poetry and Old French romance. In later Old French romances, the Grail’s identification with the cup of the Last Supper marks an incompatibility between social and spiritual obligations that compromises loyalties and undermines the Round Table’s fellowship (54).

- 245 BINKSI, Paul, and Patrick ZUTSHI, *Western Illuminated Manuscripts: A Catalogue of the Collections in Cambridge University Library*. Cambridge: Cambridge Univ. Press, 2011, 620 p., illus.

Entries detail contents, provenance, script, illustrations, and binding, and offer notes and bibliographical material. Items of Arthurian interest include works by Geoffrey of Monmouth (items 32, 48, 65, 78, 113, 139, 206); *Lestoire del Graal*, *Estoire de Merlin* and *Suite de Merlin* (item 324); and *Les Prophecies et les merveilles de Merlin* (item 149).

- 246 BOLDUC, Michelle, “Mourning and Sexual Difference in Hans-Jürgen Syberberg’s *Parsifal*,” in *Queer Movie Medievalisms*, 201–20 (cf. *BBIAS*, LXIV, 2012, 241).

Argues that Syberberg’s film is a *Trauerarbeit* (work of mourning) that “establishes sexual difference as an emblem of alterity, which is, moreover, thoroughly imbued with a queer mourning of the past” (201).

- 247 BOOTON, Diane E., *Manuscripts, Market and the Transition to Print in Late Medieval Brittany*. Farnham and Burlington, VT: Ashgate, 2010. 490 p., 51 b/w illus.

Surveys the production, marketing, and acquisition of non-monastic manuscripts and printed books over 150 years in late medieval Brittany, from the accession of the Montfort family to the ducal crown in 1364 to the duchy's formal assimilation by France in 1532. Though focusing primarily on physical aspects of Breton manuscripts and books (parchment and paper, textual layouts, scripts and typography, illumination and illustration), the volume also records the acquisition by the Breton nobility of books and manuscripts, including Arthuriana, foremost being *Lancelot du lac*, *L'Histoire du saint Greal*, and *Guiron le courtois*. (D.E.B.)

- 248 BORNHOLDT, Claudia, "The Old Norse-Icelandic Transmission of Chrétien de Troyes's Romances: *Ívens saga*, *Erex saga*, *Parcevals saga* with *Valvens þáttur*," in *The Arthur of the North*, 98–122 (cf. *BBIAS*, LXIV, 2012, 297).

Discusses the Scandinavian adaptations of Chrétien's romances, offering overviews of the scholarship and chronology before examining the separate texts, with a focus on how they differ from Chrétien's narratives.

- 249 BORO, Joyce, "All for Love: Lord Berners and the Enduring, Evolving Romance," in *The Oxford Handbook of Tudor Literature, 1485–1603*, ed. by Mike PINCOMBE and Cathy SHANK. Oxford: Oxford Univ. Press, 2009, 87–102 p.

Includes, *passim*, some discussion of *Arthur of Little Britain*.

- 250 BREEZE, Andrew, "Arthur in Early Saints' Lives," in *The Arthur of Medieval Latin Literature*, 26–41 (cf. *BBIAS*, LXIV, 2012, 272).

Considers the inclusion of Arthur in the lives of the Breton saints Efflam and Goeznovius, the Welsh saints Carannog, Gildas, Illtud, Padarn, and Cadog, and in Herman of Laon's *De miraculis S. Mariae Laudunensis*; and examines the scholarship, beginning in Victorian Wales.

- 251 BREEZE, Andrew, “Durham, Caithness, and *Armes Prydein*,” *Northern History*, 48 (2011), 147–52.

Argues that *Armes Prydein*'s *Ynys Weir* is Orkney and its *Caer Weir* a stronghold near John o' Groats, which “seems to resolve a crux” (152) posed by the earlier designations of *Ynys Weir* as the Isle of Wight or Lundy, and *Caer Weir* as Durham.

- 252 BRETT, Caroline, “Soldiers, Saints, and States? The Breton Migrations Revisited,” *CMCS*, 61 (Summer 2011), 1–56.

Surveys scholarly theories, and provides an updated reassessment of evidence for the transition from Armorica to Brittany, including saints' lives, place names, leadership terms, the historical scenario (12–13 for Riothamus), language, and significant changes in political and cultural conditions in south-western Britain. (L.M.G.)

- 253 BRUHN, Jørgen, *Lovely Violence: Chrétien de Troyes' Critical Romances*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2010, xv + 151 p.

Combining close reading and “a generalist approach” (ix), addresses the “novels” from the perspective of modern literary studies and literary theory, based in an understanding of the behaviour of Chrétien's characters as both alien and familiar to the modern reader. Examines specifically the relations between authority, fiction and truth in *Erec*; the paradox of virgin unfaithfulness in *Cligès*; the de-romanticization of chivalry in *Yvain*; the problem of knightly perfection in *Lancelot*; and the issue of inherent contradictions across the texts in relation to *Perceval*, ultimately positing a new generic label of ‘critical romance’ for Chrétien's works.

- 254 BULLEN, J. B., *Rossetti: Painter and Poet*. London: Frances Lincoln, 2011, 269 p., colour and b/w illus.

This profusely illustrated interpretation and evaluation of Rossetti as sonneteer and symbolist artist traces the interplay between Rossetti's life and work, revealing how his libidinal aesthetic transformed women he loved into a Beatrice, Guenevere or Isolde. (R.S.)

- 255 BURGWINKLE, William, Nicholas HAMMOND and Emma WILSON, eds., *The Cambridge History of French Literature*. Cambridge: Cambridge Univ. Press, 2011, xxiv + 798 p.

Comprises 77 essays on periods, themes, theories and topics, examining texts from the Middle Ages to the twenty-first century. The editors' introduction (1–10) offers an overview of the volume's key foci. Essays with extensive Arthurian content are listed separately in this bibliography (items 239, 282, 290, 294, 353, 355, 365).

- 256 BYRNE, Aisling, "Arthur's Refusal to Eat: Ritual and Control in the Romance Feast," *JMH*, 37 (2011), 62–74.

Explores various medieval romances in English, French, Occitan, and German, as well as historical and religious texts and courtesy manuals, to argue that romance authors adapted an earlier motif to reflect the preoccupations of their own time and to examine the role of ritual in the feast.

- 257 CARLEY, James P., "Arthur and the Antiquaries," in *The Arthur of Medieval Latin Literature*, 149–78 (cf. *BBIAS*, LXIV, 2012, 272).

Considers the reception of Arthur and conflicting views of his historicity by sixteenth-century writers, including Vergil, Leland, Rastell, Henry VIII, Dee, and Robinson.

- 258 CARLSON, David, "Anglo-Latin Literature in the Later Middle Ages," in *The Cambridge Companion to Medieval English Culture*, 107–28 (cf. *BBIAS*, LXIV, 2012, 278).

Explores the use and authority of Latin by analysing three textual extracts, including Gerald of Wales's description of Arthur's tomb at Glastonbury (197–202); the discussion also considers Geoffrey's *Historia*.

- 259 CAUGHEY, Anna, "Virginity, Sexuality, Repression and Return in the 'Tale of the Sankgreal'," *AL*, 28 (2011), 155–79.

Explores the return of magic and illicit sexuality, which Malory has earlier attempted to repress, in the "Sankgreal", where the focus on

the Grail Knights' virginity paradoxically emphasizes Bors's and Launcelot's transgressive sexuality, while the fiends and clerics offer a religiously-inclined threat to the Round Table's homosocial community.

- 260 CECIRE, Maria Sachiko, "Barriers Unbroken: Sir Palomydes the Saracen in 'The Book of Sir Tristram'," *AL*, 28 (2011), 137–54.

Argues that for Palomydes "[t]he interplay of different kinds of blood is a frequent source of disquiet" (137), related both to his alien Saracen identity and his compromised masculinity.

- 261 CHAMBERS, Mark, " 'Hys surcote was ouert': The 'Open Surcoat' in Late Medieval British Texts," *Medieval Clothing and Textiles*, 7 (2011), 87–109.

Argues that the word group designating an "open surcoat" (*surcot ouvert*) "should be considered a fully lexicalized noun phrase or even a compound" (89). Includes a brief discussion of *Lybeaus Disconus*, ll. 121–26 (102).

- 262 CHARLES-EDWARDS, Thomas, "The Date of *Culhwch ac Olwen*," in *Bile ós Chrannaibh: A Festschrift for William Gillies*, ed. Wilson MCLEOD, Abigail BURNYEAT, Domhnall Uilleam STIÜBHART, Thomas Owen CLANCY, and Roibeard Ó MAOLALAIGH. *Brig o' Turk: Clann Tuirc*, 2010, 45–56 p.

Explores questions of textual transmission, linguistics, orthography and grammar raised by Simon Rodway's proposed dating of the text to the second half of the twelfth century (cf. *BBIAS*, LVIII, 2006, 523). (L.M.G.)

- 263 COOPER, Helen, "Literary Reformations of the Middle Ages," in *The Cambridge Companion to Medieval English Culture*, 261–78 (cf. *BBIAS*, LXIV, 2012, 278).

Examines the use of medieval material by authors of the sixteenth and seventeenth centuries, including some discussion of prophecies ascribed to Merlin by Spenser and Ariosto, and the compilation of the Percy Folio.

- 264 CRICK, Julia, “Geoffrey and the Prophetic Tradition,” in *The Arthur of Medieval Latin Literature*, 67–82 (cf. *BBIAS*, LXIV, 2012, 272).

Interpreting *Historia* as “initiat[ing] an interplay between prophecy and history” (67), examines the *Vita Merlini*, and its dissemination, reception, audience, interpretation, authority, and influence.

- 265 CUMMINGS, James, and Arno MITTELBACH, “The Holinshed Project: Comparing and Linking Two Editions of Holinshed’s Chronicle,” *International Journal of Humanities and Arts Computing*, 4 (2010), 39–53.

Describes Oxford University’s Holinshed Project (<http://www.cems.ox.ac.uk/holinshed/>), with a particular focus on the requirement to compare paragraphs in digital versions of the 1577 and 1587 editions, achieved through a new tool called the TEI-Comparator which uses a bespoke fuzzy text comparison algorithm, and the development of a custom interface.

- 266 CUSACK, Carole M., *The Sacred Tree: Ancient and Medieval Manifestations*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2011, xvi + 200 p., illus.

Considers the role of the tree in pagan and Christian culture, including some discussion of the Glastonbury Thorn in the Introduction, in Chapter 5 (140–44), and *passim*.

- 267 DA ROLD, Orietta, “Materials,” in *The Production of Books in England 1350–1500*, ed. by Alexandra GILLESPIE and Daniel WAKELIN. Cambridge and New York: Cambridge Univ. Press, 2011, 12–33 p., illus. Cambridge Studies in Palaeography and Codicology, 14.

Considers the materials used in book production and what information can be gleaned by examining such materials textually, socially, and culturally. Includes a focus on BL, ms Add. 59678, the Winchester Manuscript (27–33).

- 268 DAVIDSON, Roberta, “The ‘Freynshe booke’ and the English Translator: Malory’s ‘Originality’ Revisited,” *Translation and Literature*, 17 (2008), 133–49.

Considers, with some comparison of Caxton's editing of Malory, "what Malory *thought* he was doing" (146) in using, altering, and referring to his source text, arguing that he sees himself simultaneously as a "redactor, a creative adaptor and compiler of Arthurian narratives, and a faithful translator" (149).

- 269 DOUGLAS-FAIRHURST, Robert, "Tennyson," in *The Cambridge History of English Literature*, ed. by Michael O'NEILL. Cambridge: Cambridge Univ. Press, 2010, 596–616 p.

Overview of Tennyson's poetry including (*passim*) discussion of the Arthurian works.

- 270 DRISCOLL, M. J., "Arthurian Ballads, *Rímur*, Chapbooks and Folktales," in *The Arthur of the North*, 168–95 (cf. *BBIAS*, LXIV, 2012, 297).

Discusses Arthurian material in texts from the fifteenth to the seventeenth centuries, including Icelandic, Danish and Faroese Tristan ballads, the five versions of the Icelandic folktale concerning Tristram og Ísól *bjarta*, the Danish and Icelandic *Wigalois*, and the Danish *Tristrand* og *Indiania* and its Icelandic redactions.

- 271 DUMVILLE, David N., "'Celtic' Visions of England," in *The Cambridge Companion to Medieval English Culture*, 107–28 (cf. *BBIAS*, LXIV, 2012, 278).

Considers how Celticity – a modern concept – was expressed and understood in medieval culture. Includes discussion of the Matter of Britain, the works of Geoffrey of Monmouth, and, briefly, political prophecies, notably those relating to Arthur's return.

- 272 ECHARD, Siân, ed., *The Arthur of Medieval Latin Literature: The Development and Dissemination of the Arthurian Legend in Medieval Latin*. Cardiff: Univ. of Wales Press, 2011, xi + 199 p. Arthurian Literature in the Middle Ages, 6.

Eight essays organized into four sections addressing: early chronicle and hagiography; Geoffrey of Monmouth; chronicle and romance; and post-medieval reception. Echard's "Introduction" briefly considers the difference in approach and perceptions arising from fo-

cussing on Arthurian material in Latin texts, which are connected by language, but not a mother tongue, and by a Latinate culture, but not by a common ethnic or geographical identity. The essays have individual entries in this bibliography (items 240, 250, 257, 264, 273, 287, 302, 334).

- 273 ECHARD, Siân, “Geoffrey of Monmouth,” in *The Arthur of Medieval Latin Literature*, 45–66 (cf. *BBIAS*, LXIV, 2012, 272).

Considers what Geoffrey means by *historia*, and his presentation of Arthur as *rex* in *Historia regum Britannie*, emphasizing the importance of viewing Arthur in the context of the whole work. Includes some discussion of *Vita Merlini* and the anonymous *Vera historia de morte Arthuri*.

- 274 EDWARDS, Suzanne, “The Rhetoric of Rape and the Politics of Gender in the *Wife of Bath’s Tale* and the 1382 *Statute of Rapes*,” *Exemplaria*, 23 (2011), 3–26.

Examines Chaucer’s text in the context of the late fourteenth-century reformulation of laws relating to *raptus*, culminating in the *Statute*, which focussed both on patriarchal control of female sexuality and the punishment of female marital choice, and on rape as a violation of the female body and will.

- 275 FLETCHER, Lydia, “‘Traytoures’ and ‘Treson’: The Language of Treason in the Works of Sir Thomas Malory,” *AL*, 28 (2011), 75–88.

Demonstrates that Malory understands the term ‘treason’ in two distinct ways, one as defined in English law and the other reflecting its use in his thirteenth-century French sources, before considering how the dual meanings inform the final two books of the *Morte Darthur*.

- 276 FRANCIS, Christina, “Reading Malory’s Bloody Bedrooms,” *AL*, 28 (2011), 1–19.

Explores, in the context of medieval theories about blood, Malory’s treatment of male blood and bleeding, and bloodstained male bodies, in the female sphere of bedrooms, and his presentation of the

relationship between blood, bloodlines, and licit and illicit sexual conduct.

- 277 GAFFNEY, Phyllis, *Constructions of Childhood and Youth in Old French Narrative: Writing the Medieval Child*. Farnham and Burlington, VT: Ashgate, 2011, viii + 236 p.

Examines the presentation of childhood and youth in vernacular French epics and romances, 1100–1220. Where earlier texts offer only brief stereotypical images, later narratives engage with a variety of motifs and characteristics relating to youth. Chapter 4 assembles common themes, problems, and figures from romance, including several Arthurian narratives, and explores these in a reading of Chrétien’s *Perceval*. Chapter 5 considers *enfances*, including two *Enfances Gauvain*.

- 278 GALLOWAY, Andrew, ed., *The Cambridge Companion to Medieval English Culture*. Cambridge: Cambridge Univ. Press, 2011, xviii + 321 p. Cambridge Companions to Culture.

The editor’s introduction and a chronology incorporating literature precede 13 essays organized into four sections: “Theatres of culture: political, legal, material,” “Cultural ideals and cultural conflicts,” “Literacies, languages, and literatures,” and “Legacies and recreations.” References to the Arthurian legend and literature occur *passim*; essays with significant Arthurian content have individual entries in this bibliography (items 258, 263, 271, 292, 295, 349, 360).

- 279 GILBERT, Jane, *Living Death in Medieval French and English Literature*. Cambridge: Cambridge Univ. Press, 2011, vii + 283 p. Cambridge Studies in Medieval Literature, 84.

Chapter 2, “The Knight as Thing: Courtly Love in the Non-cyclic Prose *Lancelot*,” argues that Galehot’s passion for Lancelot places him in a metaphorical *entre-deux-morts*, and suggests that “admirable love between men” (63), not adultery, is the focus of the Arthurian collective death drive. The chapter also includes some discussion of Chrétien’s *Charrette*.

- 280 GRACIA, Paloma, “*La Estoria de Merlín en los Spanish Grail Fragments de Karl Pietsch: el valor de la reescritura y la metodología de la edición de textos medievales derivados de traducciones,*” *Bulletin of Hispanic Studies*, 88 (2011), 879–91.

Discusses how Pietsch, working closely with editions of French Arthurian prose cycles, prioritized the French redactions in emending the *Estoria*, restoring forms he thought eliminated by copyists, and devaluing the Castilian version. Gracia considers methodological approaches to medieval texts based on translations and emphasizes the value of reworkings.

- 281 GRAY, Douglas, *From the Norman Conquest to the Black Death: An Anthology of Writings from England*. Oxford: Oxford Univ. Press, 2010, 616 p.

Supported by a chronology, maps and select bibliography, the anthology includes Arthurian material translated from William of Malmesbury, Geoffrey of Monmouth, Lazamon, Wace, and Marie de France.

- 282 GRIFFIN, Miranda, “The Grail,” in *The Cambridge History of French Literature*, 76–83 (cf. *BBIAS*, LXIV, 2012, 255).

Examines the Grail’s treatment in Arthurian literature, focussing on Chrétien’s *Conte du Graal* and its continuations, Robert de Boron’s Grail Cycle and its analogues, *Perlesvaus*, and the Vulgate Cycle.

- 283 GRIFFIN, Miranda, “The Space of Transformations: Merlin between Two Deaths,” *Med. Aev.*, 80 (2011), 85–103.

Examines “Merlin’s claustrophilic tendencies in relation to psychoanalytic formulations of the ‘zone de *l’entre-deux-morts*’ and the voice as the *objet a*” (85); Merlin’s tomb and the texts – the Little Grail Cycle, the Vulgate Cycle, and the Post-Vulgate *Suite* – are “impossible spaces” (86).

- 284 GROPPER, Stefanie, “*Breta sögur and Merlínússpá,*” in *The Arthur of the North*, 48–60 (cf. *BBIAS*, LXIV, 2012, 297).

Examines the longer and shorter versions of *Breta sögur* (Sagas of the Britons), and the single extant *Merlínússpá* (Prophecies of Merlin), considering the manuscripts and companion texts, style and structure, omissions and additions, and the lost sources.

- 285 HATCHER, John, *Laurence Binyon: Poet, Scholar of East and West*. Oxford: Clarendon Press, 1995, xviii + 345 p., illus.

This major critical biography includes an account of Binyon's Arthurian works: "The Death of Tristram," *Arthur* and *The Madness of Merlin*. In particular, Hatcher contrasts the projected Covent Garden production of *Arthur* in 1919 with the Old Vic's staging of it in 1923; and shows how both *Arthur* and *The Madness of Merlin* were coloured by Binyon's memories of his hospital work on the Western Front. (R.S.)

- 286 HELLINGA, Lotte, *William Caxton and Early Printing in England*. London: British Library, 2010, 224 p., illus.

An examination of printing up to the death of Wynkyn de Worde in 1535, including discussion, *passim*, of Caxton's editing and publication of Malory and of Trevisa's *Polychronicon*.

- 287 HIGHAM, Nick, "The Chroniclers of Early Britain," in *The Arthur of Medieval Latin Literature*, 9–25 (cf. *BBIAS*, LXIV, 2012, 272).

Surveys the Arthurian material in *Historia Brittonum* and *Annales Cambriae*, arguing that the writers are not concerned to offer factual presentations, but deliberately exploit Arthur for "immediate political and dynastic" purposes (21).

- 288 HINTON, Thomas, "New Beginnings or False Dawns? A Reappraisal of the *Elucidation* Prologue to the *Conte du Graal* Cycle," *Med. Aev.*, 80 (2011), 41–55.

Offers an examination of the 484-line *Elucidation* prologue, surviving only in a single manuscript, Mons, BU 331/206, arguing that its idiosyncrasies "shed a surprising amount of the light on the aesthetics of medieval narrative in general, and of French Arthurian romance in particular" (41).

- 289 HODGES, Kenneth, “Making Arthur Protestant: Translating Malory’s Grail Quest into Spenser’s Book of Holiness,” *RES*, 62 (2011), 193–211.

Interprets Redcrosse’s pursuit of Duessa in *Faerie Queene*, Book I, as a deliberate distortion of Malory’s Grail quest, inverting Malory’s values and allowing Spenser to recast Redcrosse as “the Protestant answer to Galahad” (211).

- 290 HULT, David F., “Manuscripts and Manuscript Culture,” in *The Cambridge History of French Literature*, 11–19 (cf. *BBIAS*, LXIV, 2012, 255).

Examines the preparation and content of medieval handwritten books, considering companion texts, such as Chrétien’s romances and Wace’s *Brut* in BNF ms 794; continuations, including those of Chrétien’s *Conte du Graal*; ‘prequels’ to the Prose *Lancelot-Grail*; and lexical variations between manuscripts.

- 291 HUTTON, Ronald, “Medieval Welsh Literature and Pre-Christian Deities,” *CMCS*, 61 (Summer 2011), 57–85.

Shows the extent to which modern scholarship has built upon cognate names, and seeks to encourage debate across a “spectrum of response” (85). In particular, explores the literary treatment of Mabon, son of Modron; Nudd and Lludd; characters known as Lleu or Lluch, and Rhiannon. (L.M.G.)

- 292 HYAMS, Paul, “The Legal Revolution and the Discourse of Dispute in the Twelfth Century,” in *The Cambridge Companion to Medieval English Culture*, 43–65 (cf. *BBIAS*, LXIV, 2012, 278).

Discusses law and dispute, and parallels with/in literature, noting how both law and literature engage with rhetoric and grammar. Concludes by examining the oath made by Béroul’s Yseut, which demonstrates “a tension underlying the whole discourse of dispute” (64).

- 293 JAMES, Edward, *Europe’s Barbarians, AD 200–600*. Harlow: Pearson Education, 2009, xii + 344 p. The Medieval World.

A history of the barbarians in Europe, interpreting both archaeology and extant Roman records, and examining issues of migration, barbarian-Roman relations, and the adoption of Christianity.

- 294 JEWERS, Caroline, “Myth and the *Matière de Bretagne*,” in *The Cambridge History of French Literature*, 47–56 (cf. *BBIAS*, LXIV, 2012, 255).

Considers the evolution of the *matière de Bretagne*, examining the fragmentary myth of Arthur in twelfth-century hagiography, Latin chronicle, and Welsh literature; its transmutation into pseudo-history in Latin chronicle; and its development into vernacular romance, with a focus on the works of Chrétien.

- 295 KAEUPER, Richard, “Social Ideals and Social Disruption,” in *The Cambridge Companion to Medieval English Culture*, 87–106 (cf. *BBIAS*, LXIV, 2012, 278).

Examines community, governance, and law, including a consideration of ideals displayed in literature, such as the good rule of Arthur in the works of Geoffrey of Monmouth and Laȝamon.

- 296 KALINKE, Marianne, “Arthurian Echoes in Indigenous Icelandic Sagas,” in *The Arthur of the North*, 145–67 (cf. *BBIAS*, LXIV, 2012, 297).

Discusses the *Saga of Tristram ok Ísodd*, the sole indigenous Arthurian text, and the influences of the Tristan legend on *Rémundar saga keisarasonar*, *Þiðreks saga*, *Jarlmanns saga ok Hermanns*, *Haralds rímur Hringsbana*, *Spesar þáttur*, *Kormáks saga*, and *Samsons saga fagra*, as well as borrowings from the lais.

- 297 KALINKE, Marianne, ed., *The Arthur of the North: The Arthurian Legend in the Norse and Rus’ Realms*. Cardiff: Univ. of Wales Press, 2011, ix + 223 p. Arthurian Literature in the Middle Ages, 5.

Ten essays, plus the editor’s introduction, surveying medieval Arthurian texts from Scandinavia and Iceland, and later material, including ballads from Iceland, Norway, Denmark, and the Faroe Islands, and the Belarusian “Tristan” story. The essays have

individual entries in this bibliography (items 243, 248, 270, 284, 296, 298, 299, 309, 311, 332).

- 298 KALINKE, Marianne, “The Introduction of the Arthurian Legend in Scandinavia,” in *The Arthur of the North*, 5– 21 (cf. *BBIAS*, LXIV, 2012, 297).

Discusses, in the context of indigenous literature, the earliest translations (Arthurian historiographies, *Breta sögur*, from *Historia regum Britanniae*, and *Merlínússpá*, “Merlin’s Prophecy”), Hákon Hákonarson’s commissioning of Norwegian translations of Thomas’s and Chrétien’s romances and the Breton lais, and Queen Eufemia’s commissioning of a verse redaction of *Yvain*.

- 299 KALINKE, Marianne, “Sources, Translations, Redactions, Manuscript Transmission,” in *The Arthur of the North*, 22– 47 (cf. *BBIAS*, LXIV, 2012, 297).

Considers Norwegian and Icelandic translations of Arthurian material; the difficulties raised by the universally lost direct sources, and the missing earlier Norwegian redactions of Icelandic versions; translators’ alterations to the narratives; and matters of style.

- 300 KARPOVA, Olga, *English Author Dictionaries (the XVIth–the XXIst cc.)*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2011, x + 256 p.

Considers the development of English Author Lexicography, with lexicographic analysis of texts. The two main sections, “Linguistic Dictionaries to English Writers” and “Encyclopedic Reference Works to English Writers,” are followed by a comprehensive list of references on author lexicography and an index of dictionaries to English writers. Includes Chaucer, Malory, Spenser and Tennyson.

- 301 KELLY, Kathleen Coyne, “Will Rogers’ Pink Spot: A *Connecticut Yankee* (1931),” in *Queer Movie Medievalisms*, 165–84 (cf. *BBIAS*, LXIV, 2012, 241).

Examines Will Rogers, who played Hank Martin in David Butler’s film, itself based on Emmett Flynn’s 1921, silent *A Connecticut Yan-*

kee in *King Arthur's Court*, making Butler's work "once removed from Twain's *A Connecticut Yankee* and thus twice-removed from the Middle Ages" (166).

- 302 KENNEDY, Edward Donald, "Glastonbury," in *The Arthur of Medieval Latin Literature*, 109–131 (cf. *BBIAS*, LXIV, 2012, 272).

Considers the origins and development of the association between Arthur and Glastonbury – examining the contemporaneous transmission of chronicles variously presenting Arthur's removal to Avalon and his possible return, his definite death, and his burial at Glastonbury – and between Joseph of Arimathea and Glastonbury.

- 303 KING, Pamela, *Medieval Literature 1300–1500*. Edinburgh: Edinburgh Univ. Press, 2011, xiv + 242 p. Edinburgh Critical Guides to Literature.

Student-targeted text, including content on Malory, Chaucer and *Sir Gawain and the Green Knight*, and including a historical/literary timeline, glossary, suggested further reading, and advice on locating the original texts in print and online.

- 304 KITCH, Aaron, *Political Economy and the States of Literature in Early Modern England*. Farnham and Burlington, VT: Ashgate, 2009, xi + 216 p.

Considers the influence of sixteenth-century treatises and debates about trade on early modern literature, 1580–1630. Some reference to Spenser's Arthur, *passim*, and a brief discussion of Prince Henry's adoption of a King Arthur-like persona in royal masques by Munday and Samuel, and of Jonson's appropriation of the Lady of the Lake myth in *Prince Henry's Barriers* (163–65).

- 305 KNIGHT, Stephen, "Robin Hood versus King Arthur," in *In Strange Countries*, 9–24 (cf. *BBIAS*, LXIV, 2012, 238).

Explores Robin in ballad, chronicle, and modern written and filmic representations to demonstrate the parallels and similarities with King Arthur that increasingly develop in later treatments.

- 306 LA FARGE, Catherine, “Launcelot in Compromising Positions: Fabliau in Malory’s ‘Tale of Sir Launcelot du Lake,’ ” *AL*, 28 (2011), 181–97.

Examines the fabliauesque elements of the story of Belleus, in its broad structure, its use of space and nakedness, and its deployment of the sexual motif of the hawk.

- 307 LAMPERT-WEISSIG, Lisa, *Medieval Literature and Postcolonial Studies*. Edinburgh: Edinburgh Univ. Press, 2010, 256 p. Postcolonial Literary Studies.

Chapter 2, “Medieval Intersections,” includes discussion of Geoffrey of Monmouth, Giraldus Cambrensis, the medieval werewolf tales, and Wolfram von Eschenbach’s *Parzival* (73–76).

- 308 LARRINGTON, Carolyne, “Sibling Relations in Malory’s *Morte Darthur*,” *AL*, 28 (2011), 57–74.

Uses a “broadly psychoanalytical perspective” (57), and some consideration of Malory’s sources, to explore sibling relationships in the text, in comparison with other kinds of ties, concluding that “Malory deploys lateral relationships to examine crucial and central questions of power, gender, sex and blood” (74).

- 309 LARRINGTON, Carolyne, “The Translated *Lais*,” in *The Arthur of the North*, 77–97 (cf. *BBIAS*, LXIV, 2012, 297).

Discusses sources and date, manuscript transmission, style and form, social and literary context, and reception, before offering plot summaries of *Geitarlauf* (Marie’s *Chèvrefeuille*), *Januals ljóð* (*Lanval*), *Möttuls saga* and *Skikkjurímur* (respectively Norwegian and Icelandic versions of the *Lai du cort mantel*), and considering some issues in recent scholarship.

- 310 LAYCOCK, Stuart, *Britannia – The Failed State: Tribal Conflict and the End of Roman Britain*. Stroud: Tempus, 2008, 253 p, illus.

Examines the British tribes and their rivalries from the pre-Roman period through to the post-Roman period and the arrival of the Anglo-Saxons.

- 311 LAYHER, William, “The Old Swedish *Hærra Ivan Leons riddare*,” in *The Arthur of the North*, 123–44 (cf. *BBIAS*, LXIV, 2012, 297).

Examines the Swedish redaction of Chrétien’s *Yvain*, discussing manuscript transmission and editions, authorship, patronage and date, source, literary context, and readership and cultural context.

- 312 LEITCH, Megan G., “(Dis)figuring Transgressive Desire: Blood, Sex, and Stained Sheets in Malory’s *Morte Darthur*,” *AL*, 28 (2011), 21–38.

Considers, following an examination of Malory’s sources, the purpose and meanings of the episodes, enhanced by their intertextuality, in which Launcelot, Tristram, and Gareth conduct illicit sexual encounters while wounded, thus engendering “textual progeny” that record “recurring cultural concerns about the nature of identity and society” (38).

- 313 LUFT, Diana, “The Meaning of *mabinogi*,” *CMCS*, 62 (Winter 2011), 57–79.

The word has been used as an interpretive key, but Luft shows that it was already employed in differing ways in medieval times, with uncertainty reflected in later scholarly usage from Edward Lhuyd onward. Lady Charlotte Guest’s use of the term is placed in the context of earlier and contemporary tradition. (L.M.G.)

- 314 MACCARTHY, Fiona, *The Last Pre-Raphaelite: Edward Burne-Jones and the Victorian Imagination*. London: Faber and Faber, 2011, xxiv + 629 p., illus. colour and b/w.

MacCarthy’s main focus is biographical, but she also surveys Burne-Jones’s lifelong concern with the Arthurian legend. Contextualizing him within the Arthurian Revival, she reveals how his youthful discovery of Malory was transmuted into his creation of a number of artefacts about Merlin (erotic) and the Grail (idealistic), culminating in *The Sleep of Arthur in Avalon*. A significant epilogue narrates the later fortunes of this once neglected masterpiece. (R.S.)

- 315 MACFAUL, Tom, *Poetry and Paternity in Renaissance England: Sidney, Spenser, Shakespeare, Donne and Jonson*. Cambridge: Cambridge Univ. Press, 2010, ix + 275 p.

Chapter 4, “Spenser’s Timely Fruit: Generation in *The Faerie Queene*,” includes some discussion of Arthur (99–105), interpreting his deployment as “cast[ing] an element of doubt into the poem’s whole narrative of succession” (99), problematized further by Arthur’s failure to progress in the narrative.

- 316 MAPSTONE, Sally, “Malory and the Scots,” *AL*, 28 (2011), 107–120.

Considers Malory’s treatment of the Scots and their nature, which both displays the English perception of them, in the fifteenth century and earlier, as “disruptive aliens” (109), and demonstrates the Scottish propensity, in the late medieval and early modern periods, for blood-feud.

- 317 MARSH, Jan, “*La Belle Iseult*,” *JWMS*, 19:2 (2011), 9–19.

Examines William Morris’s easel painting, *La Belle Iseult*, by discussing the intricate history of the work: its creation, location, ownership, possible additions by other hands, and title. (R.S.)

- 318 MCCARTHY, Mike, “The Kingdom of Rheged: A Landscape Perspective,” *Northern History*, 48 (2011), 9–22.

Critiques historical research on Rheged, identifying, from an archaeological perspective, potential locations on each side of the Solway. Concludes that Rheged may not have existed, “[w]ith the possible exception of one or two events and people, including Urien,” except as “an ancient British equivalent of Shangri-la” (22).

- 319 MCCLUNE, Kate, “‘The vengeance of my brethirne’: Blood Ties in Malory’s *Morte Darthur*,” *AL*, 28 (2011), 89–106.

Examines blood ties, chivalric ties, and blood-feud to demonstrate that “Malory is preoccupied with blood and that he augments and expands his sources in order to emphasize the potentially dangerous outcomes of vulnerability to the demands of blood kinship” (90).

- 320 MCHARDY, Stuart, *A New History of the Picts*. Edinburgh: Luath Press, 2010, 191 p.

Includes, *passim*, discussion of the Arthurian legend and the oral traditions, the possible historicity of Arthur and the relationship between Arthur and Scotland.

- 321 MOORE, Colette, *Quoting Speech in Early English*. Cambridge and New York: Cambridge Univ. Press, 2011, xii + 216 p., illus. Studies in English Language.

Examines the representation of speech in English texts from 1350 to 1600. Chapter 3 includes an examination of switching between direct and indirect speech and narrative in BL, ms Cotton Nero A.x, with a discussion of *Sir Gawain and the Green Knight* (134–40).

- 322 MORGAN, Giles, *A Brief History of the Holy Grail – The Legendary Quest: History, Myth, Religion*. London: Constable & Robinson, 2011, 176 p.

Surveys the presentation of the Grail from pre-Christian, mythological parallels to modern fiction. Includes overviews of the Arthurian Grail in legend, chronicle and romance; the Grail and Glastonbury; the Grail in eighteenth-, nineteenth- and twentieth-century literature and in film; and a discussion of its popularity as a focus of mysteries and conspiracy theories.

- 323 MORRIS, Marc, *A Great and Terrible King: Edward I and the Forging of Britain*. London: Hutchinson, 2008, 480 p.

A biography of Edward I. Chapter 6, “Arthur’s Crown,” gives an account of Edward’s visit to Glastonbury and his authentication of Arthur’s remains – “a piece of political theatre” (165); and argues that Geoffrey’s writing of the *Historia* was to challenge English hostility to the Welsh.

- 324 MOSSER, Daniel W., *A Digital Catalogue of the Pre-1500 Manuscripts and Incunables of the “Canterbury Tales.”* Birmingham: Scholarly Digital Editions, 2010, CD-ROM.

Provides descriptions – contents, hands, language, copying process and provenance – of all extant manuscripts and individual copies of the four incunabular editions, and of both relatively-complete print editions and the print fragments, plus an article on lost manuscripts. Includes images and incorporates a search function. A browser is required to access the content.

- 325 MULLALLY, Robert, *The Carole: A Study of a Medieval Dance*. Farnham and Burlington, VT: Ashgate, 2011, xvi + 148 p., illus.

Examines the carole as represented in primary sources in French, with separate chapters on Italian and Middle English sources, discussing etymology, choreography, lyric, music, and iconography, and attempting to differentiate between carole and other forms of dance and dance terminology. Discusses examples from Arthurian texts, including Chrétien's works, the Prose *Lancelot*, *Lancelot du Lac*, and *Le Roman de Perceforest*.

- 326 NEWCOMB, Lori Humphrey, "Romance," in *The Oxford History of Popular Print Culture, I: Cheap Print in Britain and Ireland to 1660*, ed. by Raymond JOAD. Oxford: Oxford Univ. Press, 2011, 363–76 p.

Examines prose romances in print, and their reception, in early modern England; includes some discussion of Caxton.

- 327 NIEVERGELT, Marco, "Paradigm, Intertext or Residual Allegory: Guillaume de Deguileville and the *Gawain*-poet," *Med. Aev.*, 80 (2011), 18–40.

Argues that Deguileville's *Pèlerinage de vie humaine* influenced the *Gawain*-poet, interpreting *Sir Gawain and the Green Knight* as concerned with pilgrimage in its presentation of the hero's quest and morality.

- 328 Ó CRÓINÍN, Dáibhí, *Whitley Stokes (1830–1909): The Lost Celtic Notebooks Rediscovered*. Dublin and Portland, OR: Four Courts Press, 2011, x + 156 p.

This inventory of the "newly discovered Leipzig collection of Stokes' working notebooks" contains information on "all the transcriptions

that he ever made from Irish manuscripts [...] with a few Breton, Cornish and Welsh texts” (2). (L.M.G.)

- 329 PHELPSTEAD, Carl, *Tolkien and Wales: Language, Literature and Identity*. Cardiff: Univ. of Wales Press, 2011, 224 p.

This first book-length study of Tolkien’s debts to Welsh language and literature draws on unpublished manuscripts and Tolkien’s own collection of Welsh books in order to evaluate the influence of Welsh material on Tolkien’s writings and his sense of national identity. Chapter 5, “Arthurian Literature,” describes Tolkien’s ambivalent relation to Arthurian tradition and examines Arthurian motifs in his fiction. There is a discussion of what is known of his abandoned poem on “The Fall of Arthur,” and an account of his work on the Middle English poem (indebted to Celtic traditions), *Sir Gawain and the Green Knight*. (C.P.)

- 330 PHILLIPS, Helen, “Bewmaynes: The Threat from the Kitchen,” *AL*, 28 (2011), 39–55.

Examines, in the context of analogous narratives, the “innate knightliness” (53) of Malory’s *bel inconnu*; rather than suggesting any possibility of upward social mobility, such tales affirm the social status quo by demonstrating “that blood will out and is what finally counts” (55).

- 331 PHILLIPS, Kim M., and Barry REAY, *Sex Before Sexuality: A Premodern History*. Cambridge and Malden, MA: Polity, 2011, vii + 200 p.

Examines literature in the period 1100–1800 to argue that modern terminology and understanding, and the lens of modern mores, are inappropriate and constricting for exploring the presentation and meaning of sexual desires and acts preceding the invention of “sexuality.” Includes some discussion of Arthurian literature, *passim*, notably in relation to knightly friendship, homosociality, homoeroticism and homosexual behaviour.

- 332 PRIETO, Susana Torres, “Arthurian Literature in East Slavic,” in *The Arthur of the North*, 196–211 (cf. *BBIAS*, LXIV, 2012, 297).

Using Ricardo Picchio's territorial distinctions, and offering a companion to Alfred Thomas's discussion of *Slavia Romana* in *The Arthur of the Germans* (BBIAS, LIII, 2001, 554), considers Arthurian influences on the vernacular literature of *Slavia Orthodoxa*, including the Czech *Tristram a Izalda* and Belarusian *Trysčan*.

- 333 PUGH, Tison, "Sean Connery's Star Persona and the Queer Middle Ages," in *Queer Movie Medievalisms*, 147–64 (cf. BBIAS, LXIV, 2012, 241).

Argues that "Connery's medieval films queer the alpha-male construction of heroism" (p. 148). Includes discussions of *Indiana Jones and the Last Crusade* and *First Knight*.

- 334 PUTTER, Ad, "Latin Historiography after Geoffrey of Monmouth," in *The Arthur of Medieval Latin Literature*, 85–108 (cf. BBIAS, LXIV, 2012, 272).

Discusses early responses to Geoffrey by William of Newburgh, Henry of Huntingdon and Gerald of Wales, and later writers' engagement with Geoffrey's material in insular and continental universal chronicles, and in Latin Arthurian historiography.

- 335 REIS, Levilson C., "Clergie, Clerkly *Studium*, and the Medieval Literary History of Chrétien de Troyes's Romances," *MLR*, 106 (2011), 682–96.

Considers the role of "clerkly cultures (redactors, scribes, copyists, and compilers) in different places and times [...] in establishing the literary history of Chrétien's romances" (p. 686), through an examination of *Cligés* and *Érec*, and their manuscript context and companions in BnF, fonds français, 794, 1420, 1450, and 12560.

- 336 REIS, Levilson C., "The Paratext to Chrétien de Troyes's *Cligés*: A Reappraisal of the Question of Authorship and Readership in the Prologue," *FS*, 65 (2011), 1–16.

Examines issues of authorship, readership and interpretation – medieval and modern – through a close reading of *Cligés*'s prologue in two manuscript families: BnF, fonds français, 794 and 1450, and

BnF, fonds français, 1420 and 12560, with some reference to BnF, fonds français, 375 and 1374.

- 337 RIEGER, Eva, *Richard Wagner's Women*, trans. by Chris WALTON. Woodbridge: The Boydell Press, 2011, vii + 239 p.

Examines the role of women in Wagner's life, and how his views of women as subservient to men, and of female sexuality as a threat to male dominance, permeate his operas. Chapter 5 considers the erotic subtext of *Tristan und Isolde* in the context of Wagner's unfulfilled passion for Mathilde Wesendonck. Chapter 11 explores the composition of *Parsifal*, "from which women are thoroughly excluded" (185), in the context of Wagner's enormous dependence on women; while Chapter 12 argues that "Wagner's fears of uncontrollable women [...] are fused with his anti-Semitism" (194) in the figure of Kundry.

- 338 RUDD, Gillian, "The Green Knight's Balancing Act," in *In Strange Countries*, 25–45 (cf. *BBIAS*, LXIV, 2012, 238).

Guided by J. J. Anderson's work, Rudd proposes the Greek Knight as "both an obvious and an uneasy figure or figuration of nature" (25) and examines his balancing role – not one of equilibrium, but, in "presenting alternative ways of seeing things" (42), demonstrating an unresolved crisis.

- 339 RUDD, Gillian, " 'Substituting Earth for God?' Ethics and the Recognition of Specific Space in *Sir Gawain and the Green Knight* and *The Secret Garden*," in *Literature and Ethics: From the Green Knight to the Dark Knight*, ed. by Steve BRIE and William T. ROSSITER. Newcastle upon Tyne: Cambridge Scholars Publishing, 2010, 17–30 p.

An eco-ethical reading of Gawain and of Frances Hodgson Burnett's Mary Lennox, initially insignificant figures who seek and enter specific locations dominated by nature, in which the Green Knight and Dickon offer parallel methods to interpret the social and textual value systems represented by the protagonists.

- 340 RUMBOLD, Valeri, "Merlinus Verax, T. N. Philomath, and the Merlin Tradition: Print Contexts for Swift's *A Famous Prediction of Merlin* (1709)," *Library*, 12 (2011), 392–412.

Considers Swift's hoax publication, a verse prediction supposedly by Merlin with notes attributed to Philomath, in the context of evocations of Merlin by other writers, notably John Gadbury, whose *Prophetical Sayings* (1690) and *Nebulo Anglicanus* (1693) display the same woodcut of "Merlinus Verax" that adorns Swift's work.

- 341 RUSSELL, Miles, and Stuart LAYCOCK, *UnRoman Britain: Exposing the Great Myth of Britannia*. Stroud: The History Press, 2010, 288 p.

Explores the facts behind the myth that Britain was fully assimilated into the Roman Empire, showing the extent to which Britons failed to accept Roman rule and identity, and their return to tribal factions after the Romans' withdrawal.

- 342 SAUL, Nigel, *For Honour and Fame: Chivalry in England, 1066–1500*. London: The Bodley Head, 2011, xiii + 416 p.

Examines the development, influence, and decline of chivalry, with extensive discussion of the Arthurian legend and literature, and some consideration of Arthur as a role model for English kings.

- 343 SAUNDERS, Corinne, "The *Gawain*-poet and Medieval Romance," in *The Cambridge History of English Poetry*, ed. by Michael O'NEILL. Cambridge: Cambridge Univ. Press, 2010, 26–42 p.

Surveys the development of English vernacular romance, its verse forms and subject matter, before turning the focus on the *Gawain*-poet (28ff) and *Sir Gawain and the Green Knight* (31–41).

- 344 SAUNDERS, Corinne, "Middle Age in Romance? Magic, Enchantment and Female Power," in *Middle-aged Women in the Middle Ages*, ed. Sue NIEBRZYDOWSKI. Cambridge: D. S. Brewer, 2011, 37–52 p. Gender in the Middle Ages, 7.

Considers, in context of romance's "youth-age binary opposition" (39), middle-aged women empowered by magic, including *Sir Launfal's* ageless fairy mistress; *Sir Gawain and the Green Knight's* presentation of the young/old polarity; the role of Yseut's mother in Middle English and Norse; and Malory's *Nenyve*, *Brusen*, and *Morgan*.

- 345 SCASE, Wendy, ed., software by Nick KENNEDY, *A Facsimile Edition of the Vernon Manuscript: Oxford, Bodleian Library, ms Eng. Poet. A. 1.* Oxford: Bodleian Library, 2011, DVD-ROM. Bodleian Digital Texts, 3.

A facsimile and searchable transcription of the manuscript text, with introduction, bibliography and notes.

- 346 SCHWARTZ, Caitlyn, “Blood, Faith and Saracens in ‘The Book of Sir Tristram,’” *AL*, 28 (2011), 121–35.

Posits that, despite the unusually nuanced presentation of the Saracen Palomydes, both his post-conversion disappearance from the text and his failure to win Isode are deliberate limitations that demonstrate the impossibility of his integration into Christian society, thus presenting an inherent conflict between his origins and his faith.

- 347 SELBOURNE, Joanna, ed., *Life, Legend and Landscape: Victorian Drawings and Watercolours*. London: The Courtauld Gallery in association with Paul Holberton Publishing, 2011, 136 p., illus.

Catalogue of the exhibition (Feb. 17–May 15, 2011), with seven supporting essays. Item 31 (118–19) is Daniel Maclise’s *Geraint and Enid: Illustration to Tennyson’s “Idylls of the King”* (c. 1860).

- 348 SHOHEIT, Lauren, *Reading Masques: The English Masque and Public Culture in the Seventeenth Century*. Oxford: Oxford Univ. Press, 2010, 304 p., illus.

An examination of masques, including a brief discussion of Ben Jonson’s *For the Honour of Wales* and its anagrammatical recasting of “Charles James Stuart” into “Claimes Arthurs Seate” (145–46).

- 349 SIMMONS, Clare A., “Re-creating the Middle Ages,” in *The Cambridge Companion to Medieval English Culture*, 279–98 (cf. *BBIAS*, LXIV, 2012, 278).

Examines the use of medieval material and the evolution of medievalism from the eighteenth century onwards, including some

discussion of the interpretations of the Arthurian legend by Tennyson and Morris.

- 350 SIMPSON, James, “Not that Innocent? Singing to Daddy’s Little Treasure in *Éric et Énide*,” *FSB*, 32:118 (2011), 1–4.

Draws on medieval and modern song to consider the potential problem of the terms in which *Énide*’s father sings to her (533–46), which may articulate innocent affection or something more disquieting.

- 351 SIMS-WILLIAMS, Patrick, *Irish Influence on Medieval Welsh Literature*. Oxford: Oxford Univ. Press, 2011, xii + 425 p.

Assesses the interaction between Welsh and Irish analogues between the fourth and sixteenth centuries, including examinations of Celticity, manuscripts, historical contexts, and Latin as intermediary. Arthurian references occur *passim*, and Chapter 6 focusses on “The Irish Elements in *Culhwch and Olwen*.”

- 352 SLOAN, Rachel, “The Condition of Music: Wagnerism and Printmaking in France and Britain,” *Art History*, 32 (2009), 545–77, illus.

Considers Wagner’s influence on art, including Odilon Redon’s *Par-sifal*, Henri Fantin-Latour’s *Tristan et Iseult: Acte II. Signal dans la nuit*, and Aubrey Beardsley’s *How Sir Tristram Drank of the Love Drink*, which, “although conceived as an illustration for Malory’s *Morte d’Arthur*, is unswervingly Wagnerian in its inspiration” (562).

- 353 STAHLJAK, Zrinka, “Sexuality, Shame, and the Genesis of Romance,” in *The Cambridge History of French Literature*, 57–66 (cf. *BBIAS*, LXIV, 2012, 255).

Considers the connexion between dishonour and the sodomite, including examinations of *Lancelot du lac* and *La Fausse Genièvre*, the “straightening out” of antique romance in *Cligés*, and the displacement of sodomy by adultery as the focus of shame in *Le Chevalier de la charrette*.

- 354 STAHLJAK, Zrinka, Virginie GREENE, Sarah KAY, Sharon KINOSHITA and Peggy MCCRACKEN, *Thinking through Chrétien de Troyes*. Cambridge: D. S. Brewer, 2011, vii + 202 p. Gallica, 19.

A collaborative text, examining various aspects of the canon, informed by recent theoretical works, and considering relationships between the individual and society, and between psychology and medieval philosophy. The opening chapter focusses on the lyrics attributed to Chrétien, and their relationship with his romances, while later chapters explore the romances, in the context of “logical time,” in terms of imagination, adventure, memory, textual variation, and female subjectivity. One of four appendices supplies annotated texts and translations of the lyrics, and a second offers extracts from *Cligés* for comparison with lyric texts.

- 355 SULLIVAN, Karen, “Allegory and Interpretation,” in *The Cambridge History of French Literature*, 131–38 (cf. *BBIAS*, LXIV, 2012, 255).

Includes a discussion of Chrétien’s *Chevalier de la charrette* (131–35).

- 356 SZARMACH, Paul E., *et al.*, *Oxford Bibliographies Online: Medieval Studies*. Oxford: Oxford Univ. Press, 2010 (ongoing), <http://ukcatalogue.oup.com/product/9780195396584.do>

An online, peer-reviewed, multidisciplinary resource, open to institutions and individuals, offering a selective, annotated guide of key titles, with links to library catalogues, electronic journals and other web-based resources and databases. Includes an entry dedicated to “King Arthur.”

- 357 TANNER, Michael, *The Faber Pocket Guide to Wagner*. London: Faber & Faber, 2010, x + 300 p.

Introductory guide, with material on Wagner’s life and thought, and individual entries on the works, including *Tristan und Isolde* (191–205) and *Parsifal* (224–38).

- 358 THOMPSON, Judith, “‘Thy Power to Declare’: Thelwall, Coleridge and the Politics of Collaboration,” *Romanticism*, 16 (2010), 164–83.

Considers the “Romantic politics of collaboration, both its hopeful possibility and its shameful betrayals” (165), through a case study of Coleridge and Thelwall that examines their relationship, their correspondence, and the works “Christabel” and *The Fairy of the Lake*.

- 359 THOMSON, R. M., *A Descriptive Catalogue of the Medieval Manuscripts of Corpus Christi College, Oxford: Western Manuscripts*. Cambridge: D. S. Brewer for Corpus Christi College, Oxford, 2011, xxx + 210 p., + plates.

Includes ms 40, a *Brut Chronicle* of England in French (40); ms 198, Chaucer’s *Canterbury Tales* (98–99); ms 293A, a damaged *Brut Chronicle*, beginning with the death of Arthur (150); and ms 191, nos 15–16, two damaged leaves from *Le Mort le roi Artu* (175).

- 360 TREHARNE, Elaine, “The Vernaculars of Medieval England, 1170–1350,” in *The Cambridge Companion to Medieval English Culture*, 217–36 (cf. *BBIAS*, LXIV, 2012, 278).

Considers the use of Anglo-Norman, French, and English, and their relationship with Latin. Discusses historiography, romance – including the deployment and dissemination of Arthurian material – and Marie’s *Lais* and their multi-lingual companions in Harley 978.

- 361 TUCKER, Herbert F., “Alfred Lord Tennyson,” in *The Cambridge Companion to English Poets*, ed. by Claude RAWSON. Cambridge: Cambridge Univ. Press, 2011, 376–91.

Introductory essay, including discussion of “The Lady of Shalott” and *The Idylls of the King*.

- 362 VECK, Sonya, “‘Quat is this Fairy Burial Mound?’ The *Gawain*-poet’s Green Moment in *Sir Gawain and the Green Knight*,” in *Standing in the Shadow of the Master? Chaucerian Influences and Interpretations*, ed. Kathleen A. BISHOP. Newcastle upon Tyne: Cambridge Scholars Publishing, 2010, 113–22.

The Green Chapel scene offers teaching on the sacrament of penance, valid confession, and transmigration of the soul as Gawain, having made a connection between the Green Knight, the fairy bur-

ial mound before him, and demonic forces, begins to fear for his soul. (S.V.)

- 363 VINE, Angus, *In Defiance of Time: Antiquarian Writing in Early Modern England*. Oxford: Oxford Univ. Press, 2010, 272 p., illus.

Examines the origins and development of antiquarianism in early modern England, from the mid-Tudor period to its peak in the seventeenth-century. Chapter 1 includes an examination of the presentation of Arthur, the debate over his historicity, and Leland's response to Vergil's *Anglica historia* (25–28).

- 364 WAGGONER, Diane, with Tim BARRINGER, Joanne LUKITSH, Jennifer L. ROBERTS, and Britt SALVESEN, *The Pre-Raphaelite Lens: British Photography and Painting, 1848–1875*. Farnham and Burlington, VT: National Gallery of Art, Washington, in association with Lund Humphries, 2010, 240 p., illus.

Companion volume to the exhibition at the National Gallery of Art, Washington (Oct. 31, 2010–Jan. 30, 2011), and the Musée d'Orsay, Paris (Mar. 6–May 29, 2011), comprising one introductory and five explanatory essays with extensive illustrations, and 125 plates. Includes several Arthurian-themed works by Rossetti, Cameron, Robinson, and Hunt, with some discussion of the artists and their works and of Tennyson's *Idylls, passim*.

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