
REVIEWS

MATTHEW BARDELL, ed., *La Cort d'Amor: A Critical Edition*. (Research Monographs in French Studies, 11.) Oxford: Legenda, European Humanities Research Centre, Oxford, 2002. Paper. Pp. [10] + 169. £ 19.50/\$35.

The poem known by the title *Cour d'Amour* is possibly the oldest, in any case the longest, and also doubtless the most important of the love allegories extant in Old Occitan. Preserved in fragmentary form in a single manuscript, its often corrupt text poses many difficulties and has long been in need of a new edition. The present volume is a big improvement over earlier efforts and so is very welcome.

Following a discussion of the manuscript and of previous scholarship, the introduction proposes a "new reading" of the poem that is imaginative and stimulating, though not always completely convincing. The following is a brief description and critique of some of its more salient arguments.

Previously thought to be from the thirteenth century, the poem is seen as a work of the late-twelfth century written for the court of Champagne in response to the *De amore* of Andreas Capellanus. Admittedly "speculative" (p. 5), this conclusion is based primarily on an obscure passage near the beginning (ll. 21–25) in which "eight score ladies and maidens have made a new [type of] love for a lady of great merit." Bardell sees here a reference to the Love Cases decided by ladies in Andreas's Book II, Chapter 7, suggesting that the lady of great merit could be Marie de Champagne. The other arguments supporting the hypothesis include the fact the ladies cited by Andreas all had associations with troubadours and that the two works exhibit similarities, in that both are arts of love, both involve frequent dialogue, and both feature a representation of the Court of Love. The frequent gallicisms in the poem, it is argued, suggest circulation in northern courts such as that of Champagne (pp. 13–14).

This hypothesis is built upon such a fragile and precarious set of assumptions as to make "speculative" very much an understatement. The dating of the *De amore* is a matter of controversy, and its connection with Champagne, even among scholars who date the work to the twelfth century, is no less contentious. Most of the similarities alleged between the two works are of such a general nature as to demonstrate only that

they belong to the same tradition, which no one will dispute. The closest thing to an intertextual reference, the alleged allusion of ll. 21–25, is extremely vague and problematic, and it is not at all clear in what sense it or the rest of the poem “responds” to Andreas. Even assuming that the poem is a response to Andreas, that would only show that it was written after the *De amore*, not that it was written near the same time or in the same place. The many gallicisms could mean only that the poem was copied in northern France, not necessarily that it was written there. Indeed, in the absences of latinisms, it is difficult to see how gallicisms could be used to substantiate a dialogue between a Latin and an Occitan text.

A major problem for the poem is the fact that the natural gender of the allegorical figures does not always correspond to the grammatical gender of the words designating them, nor is it always consistent for a given figure. Bardell tries to make a virtue of these discrepancies, parlaying them into a “gendered” discussion of love. Thus the poem is seen as a reaction against the new “feminine” type of love evoked in ll. 21–25, the dichotomy between feminine and masculine views of love corresponding more or less with the tension previously noted in the poem between its courtly and Ovidian dimensions. Unfortunately, this seductive argument does not work very well, and the discrepancies that occasion it are often susceptible of a simpler explanation. Amor is doubtless masculine here—as in the *Roman de la Rose* (Bardell is wrong in asserting, p. 14, that *amour* is masculine in Old French)—because of the classical tradition of the God of Love; the single exception of l. 30 is probably attributable not to “heavy irony” (p. 15) but to a scribal error that can be corrected by a simple inversion: “Amors sa gent la dousa e la bona.” The ten “barons” of Love, half of whom have grammatically feminine names, simply represent the triumph of feudal imagery over grammatical gender. The implicit association of the new “feminine” view of love with Andreas Capellanus is belied by the pronounced strain of clerical misogyny running throughout the *De amore*, even before the anti-feminist diatribe of Book III. And perhaps most troubling is the unexplained paradox that it is the masculine Amor and his barons who propound the courtly view of love, while the Ovidian tendency is represented most prominently by a hyper-feminine figure, la Cortesa d’Amor.

More persuasive are Bardell’s efforts to infuse some narrative dynamics into a text that has generally been viewed as essentially static. Thus he sees Amor’s ten barons as a sequential *gradus amoris*, beginning with the culmination (Joi) and the start (Solaz) of courtship (p. 17)—here and elsewhere, *solaz* is glossed as “conversation,” which is only one

of the possibilities. The narrative structure is seen as centering around Amor, portrayed as a lover courting an "unspecified lady," and the festivities associated with his coronation near the middle of our fragment are interpreted as a symbolic representation of his success, so that the rest of the poem is concerned with the maintenance of the love relationship, as in the second books of Ovid and Andreas Capellanus (pp. 21–22). This is an interesting attempt to make some sense of the poem's confusion, though it leaves some unexplained loose ends, such as the call for a war against Orgueil near the end of our fragment.

Bardell's greatest contribution is the text itself, along with the facing English translation, which represent a big advance over previous editions. Sound editorial principles are enunciated clearly in a brief statement and scrupulously followed, and a solid knowledge of Old Occitan is felicitously combined with excellent use of the previous scholarship. The editing policy is conservative, with minimal editorial intervention. The numerous metrical irregularities, for example, are usually not corrected unless the meaning or the syntax also requires emendation. Additions are marked with square brackets, excisions with parentheses; emendations are underlined and marked with an asterisk, with the rejected manuscript readings recorded in footnotes. Problems, emendations, and previous suggestions are discussed in endnotes, which generally show a clear understanding of the options and offer reasonable explanations for the solutions adopted, even in cases where one might be tempted to choose otherwise. The volume concludes with a glossary of unusual words and of gallicisms, a bibliography, and an index.

The doubtful editorial decisions are not numerous, but a few deserve to be mentioned. Since l. 29 must be emended, "Or auzatz," barely less conservative, is preferable both metrically and semantically (cf. "auzatz," l. 5). Constans' suggestion "Seigua vos" for l. 154 is doubtless correct (the usual problem with minims), and the passage should be glossed "Let whoever . . . follow you" (not "hunt down," as in the note); Bardell keeps "Seigna vos," translating "Instruct anyone who . . ." as if it were "Ensegnatz." In l. 790 "retenes" is not "to stop" but "to retain" in the feudal sense of the term (cf. "servidor" and "servir," ll. 796–97). "La vostra gran merces" (l. 881) is a set expression and should not be emended; no expressed verb is required, since "de . . ." can depend on "merces" as well as on "lauzar." For l. 1568 the explanatory "[they are worth]" is misplaced, for "Cor," "Deszir," "Dous Esgard," "Plaszer," and "Baiszar" are the allegorical jewels—the "jewels that are not sold" (l. 1586)—taken from Love's jewelry cases. (It is ironic that Bardell missed this after arguing for the poem's extensive use of allegory.)

These few examples are the exceptions that confirm the rule. In general the editing and translation are executed with exemplary intelligence and care that breathe new life into the text. This much improved edition and its provocative introduction should realize the editor's ambition of sparking renewed interest in this neglected work.

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CATHERINE BATT, *Malory's Morte Darthur: Remaking Arthurian Tradition*. (The New Middle Ages.) New York: Palgrave, 2002. Pp.xxiii, 264. \$49.95.

A few years ago I overheard a British professor recommending to a graduate student debating the title of her proposed dissertation, "No, no, don't use 'the body'; 'the body' is passé." Catherine Batt's new study of Malory's *Morte Darthur* reveals that "the body" is not at all passé—indeed, the finest moments of this book are when she focuses on the body, whether it is the male body recognized as "a unit of value with currency within the chivalric economy" or the female body, constantly violable in a fictional culture where "violence towards women comes from the same quarter as their supposed protection" (68).

Yet the body, and gender analysis, is not the announced focus of this book. If we are to go by the Preface, the guiding theme of the study is "disjunction"—between event and explanation, between precept and action, between the "Arthurian world of the imagination and the Arthurian world of the text" (xvi). Batt's methodology in exploring and, to some extent, explaining these disjunctions is to situate the *Morte Darthur* in its cultural and temporal context, at the "interstices" of both French and English Arthurian traditions. She provides a sophisticated comparison of Malory's text with the massive cyclical French romances that provide its sources, and delineates the contemporary English cultural and literary climate in detailed discussions of Middle English romances, not only the expected, well-known ones, but also little-known works such as *Of Arthour and of Merlin* from the Auchinleck manuscript, the Scottish *Lancelot of the Laik*, and the English *Prose Merlin*. At the same time, Batt's knowledge of the French sources and the relevant critical literature is extensive and sophisticated; not only does she fully discuss the *Prose Tristan* and the many branches of the Vulgate Cycle (particularly the massive *Prose Lancelot*) as well as the post-Vulgate Cycle, but she also introduces the fifteenth-century French Arthurian compilation by Micheau Gonnot (BN MS. f. fr. 112) to con-

- 297 BABBI, Anna Maria. "Autour de la *Consolatio Philosophiae*: l'*industria* des traducteurs." *Translatio médiévale*, 207–214. [F-285] Commentaire: Brève réflexion, à travers l'étude de quelques prologues, sur les principes qui ont guidé les traducteurs en langues vernaculaires (français, et aussi italien), de la *Consolatio* de Boèce. (FM)
- 298 BAUMGARTNER, Emmanuèle. "Sur quelques constantes et variations de l'image de l'écrivain (XIIe–XIIIe siècle)." *Auctor et auctoritas*, 391–400. [F-272] Commentaire: Enquête, à partir d'une analyse des textes et notamment du lexique, sur la manière dont se percevaient les écrivains du XIIe et du XIIIe siècles et sur la manière dont ils envisageaient leur fonction. Sont notamment pris en compte Benoît de Sainte-Maure, Thomas d'Angleterre, le *Tristan en prose* et le prologue de *Guiron le Courtois*, dans un processus croissant de laïcisation qui souhaite s'affranchir de l'autorité des clercs et du latin. (FM)
- 299 BEAUNE, Colette, and Elodie LEQUAIN. "Femmes et histoire en France au XVe siècle: Gabrielle de la Tour et ses contemporaines." *Médiévales* 38 (2000): 111–136. Commentaire: L'article présente la place de l'histoire dans l'éducation des femmes à la fin du moyen âge. L'histoire est une matière adaptée au public féminin puisqu'elle est écrite en français et a une portée exemplaire. Si les femmes lisent les textes historiques, peu de femmes sont historiennes elles-mêmes. L'article se termine sur l'étude de la riche bibliothèque de Gabrielle de la Tour. (MS)
- 300 BEC, Pierre. "La poétique de la lumière chez les troubadours." *PRIS-MA* 17.1 (2001): 5–27. Commentaire: Analyse, à partir du matériel lexical attesté, des syntagmes et des contextes, de la fonction poétique de la lumière dans la lyrique des troubadours, dans la chanson d'amour (les débuts printaniers notamment), les poèmes religieux et la chanson d'aube. La lumière y actualise une constellation sémique et poétique complexe (douce saison, beauté resplendissante, éternelle joie). (FM)
- 301 BESSE, Jean-Marc. "Pétrarque sur la montagne: les tourments de l'âme déplacée." *Revue des Sciences Humaines: Le Désert, l'espace et l'esprit*, 113–130. [F-284] Commentaire: Celui qui, racontant son ascension du mont Ventoux, passe pour avoir trouvé le premier la formule de l'expérience paysagère, contemplation désintéressée du monde naturel ouvert au regard, est en fait aussi bien un novateur qu'un héritier en la matière. (DJR)
- 302 BIANCIOTTO, Gabriel. "Du bon ou du mauvais usage de la glose." *Translatio médiévale*, 245–260. [F-285] Commentaire: Analyse

STUDIES

586 ACHNITZ, Wolfgang. "Die Bedeutung der Drei- und Vierreime für die Textgeschichte des *Erec* Hartmanns von Aue." *Editio* 14 (2000): 130–143. Kommentar: Zur Erörterung der Frage, in welchem Verhältnis das *Ambraser Heldenbuch* und die Wolfenbütteler Fragmente zueinander stehen, zieht der Verfasser die Reimstruktur zur Rate. Die Wolfenbütteler Fragmente weisen stellenweise Dreireime auf, während die Ambraser Handschrift paarreimend ist. Der Verfasser weist darauf hin, dass die unregelmässig auftauchenden Vierreime ebenfalls ursprünglich Dreireime gewesen sein können, ferner zeigt er den gängigen Gebrauch von Mehrreimen bei Hartmann. Die Verwendung von Dreireimen spreche nicht gegen die These, diese seien ursprünglich von Hartmann. (IC)

587 ACHNITZ, Wolfgang. "Ein *rîm an drîn worten stêt*. Überlegungen zu Verbreitung und Funktion von Mehrreimen in mittelhochdeutscher Reimpaardichtung." *ZfdA* 129 (2000): 249–274. Kommentar: Umfassende Untersuchung der mittelhochdeutschen Reimpaardichtung (auch *Erec*, *Iwein*, *Wigalois*, *Crône*, *Edolanz*, *Segremors* und Gottfrieds *Tristan*). Dreiergruppen (die entweder aus Überlieferungsfehlern oder absichtlich entstehen, während Vierreimgruppen auch in auktorieller Nachlässigkeit gründen können) markieren oft Abschnittsgrenzen und sind ein in der Oralität stärker verhaftetes Phänomen. Es wird für Hartmanns *Erec* eine ursprüngliche Verwendung von Dreiergruppen angenommen (wie im Fragment W), die erst im Überlieferungsweg getilgt wurde. (MM)

588 ALTHOFF, Gerd. "Wolfram von Eschenbach und die Spielregeln der mittelalterlichen Gesellschaft." *Wolfram-Studien* 16 (2000): 102–120. Kommentar: Mittelalterlichen Autoren stehen drei grundsätzliche Möglichkeiten zum Umgang mit Verhaltensnormen offen: 1. Figuren handeln gemäß der Regeln, 2. Regeln werden verfremdet und damit ironisiert dargestellt und 3. Situationen werden konstruiert, in denen die Regeln zu keiner Lösung führen. Der Verfasser untersucht den Umgang mit Regeln im *Iwein* und in Wolframs *Parzival* und *Willehalm*. Brüche mit höfischen Normen sind in der Enterbung der Söhne und in der Beleidigung der Herren durch seinen Vasallen zu sehen. Divergenz zwischen literarischer Fiktion und historischer Wirklichkeit. (IC)

589 ANDERSEN, Elizabeth A. "The Reception of Prose: The Prosa-Lancelot." *The Arthur of the Germans*, 155–165. [F-537]

590 ASHCROFT, Jeffrey. "Frauenstimmen in der Minnelyrik Walthers von der Vogelweide." *Frauenlieder*, 95–102. [F-522]

1786 CALDWELL, Christine. "Peter Martyr: The Inquisitor as Saint." *Comitatus* 31 (2000): 137–173. Commentary: A successful inquisitor saint and the first member of the Order of Preachers to be canonized after Dominic, Peter Martyr (ca. 1205–1252) offers insight into the mentality of an inquisitor and into the mendicant order. Caldwell sets Peter's canonization in light of Dominican self-identity, their beliefs regarding good, evil, and the like, and Peter's conformist view that violence wielded piously offsets the constant onslaught of the devil. The argument rejects an inquisition set on self-justification in favor of one that naturally evolves from Dominican beliefs. (NC)

1787 CALLAHAN, Leslie Abend. "'En remembrance et en memoire': Grief, Memory and Memorialization in the *Lais* of Marie de France." *RomN* 40. 3 (Spring 2000): 259–270. Commentary: Beginning with Geary's definition of *memoria* to mean objects, not just thoughts, Callahan argues that Marie de France's *lais* "Deux Amanz," "Yonec," "Chaitivel," "Eliduc," and "Laustic" use tombs as a *memoria*. The narrative poem written about the event furthermore parallels the physical tomb. (LZM)

1788 CAMILLE, Michael. *Mirror in Parchment: The Luttrell Psalter and the Making of Medieval England*. Chicago, Illinois: University of Chicago Press, 1998. 411 pp. 16 color plates.

1789 CARROLL, Carleton W. "The Knights of the Round Table in the Manuscripts of *Erec et Enide*." "Por le soie amisté": *Essays in Honor of Norris J. Lacy*, 117–127. [F-1636] Commentary: Examines the list of knights of the Round Table as presented in all surviving manuscripts of *Erec et Enide*; argues that the most complete list (Paris, B.n.F., fr. 1376) is probably the most authentic. (CWC)

1790 CARROLL, Carleton W. "Representations of Death in *Le Chevalier deliberé* (Olivier de La Marche, 1483)." *Death, Sickness and Health in Medieval Society and Culture*, 77–85. [F-1671] Commentary: Examines the allegorical figure of Death and attitudes toward death and dying, both in the poem itself and in the author's instructions for the illustration thereof. (CWC)

1791 CARROLL, Carleton W. "Transformations d'un texte: Les premières éditions du *Chevalier deliberé*." *La Recherche: Bilan et Perspectives*, 75–85. [F-1661] Commentary: Contrasts the first two editions of the poem: Antoine Vérard, 1488, and Jean Lambert, 1493. The former is full of errors: omitted lines, hypo- and hyper-metric lines, botched rhymes, and numerous lexical problems. The latter presents "un texte