

Belgium and the Netherlands

Bibliography for 2015 compiled by Frank Brandsma, Marjolein Hogenbirk, and Jacqueline Wessel, with the help of Lauren Hoogen Stoevenbeld and Roos Brands

II Critical and Historical Studies

- 6 ALAMICHEL, Marie-Françoise, “*The Boke of Brut* attribué à Thomas Castleford. Une affaire de droit,” *MA*, 120 (2014), 299–314.

The Boke of Brut, attributed to Thomas Castleford and completed soon after 1327, was handed down in the form of a single fifteenth-century manuscript. It is in the long and flourishing Brut tradition, but has its own specific characteristics. One of the most interesting is its insistence on the idea of the law. This long text of 39,439 verses defines a good king, his political power, and the form his actions should take. It outlines what concerns he should have at all times – specifically the common good – and underscores the indispensable collaboration between royal and sacerdotal power. Castleford also concerns himself with the Breton/English people (the question of national identity features prominently in the chronicle), who are supposed to find peace and prosperity within their vast territory. This can be assured by each person respecting his position, observing the law and its rules and ensuring that one’s own rights as well as those of others prevail. In the view of Thomas of Castleford, unity and a single authority were essential to avoid chaos. They justified a call for a nationalistic crusade, with Castleford taking up the idea of a just war, which several theologians had helped to define. “Faith, Law, Country”: this, it seems, was Castleford’s credo throughout the chronicle. (M.-F.A.)

- 7 ATKINSON, Stephen, “‘They ... toke their shyldys before them and drew oute their swerdys ...’. Inflicting and Healing Wounds in Malory’s *Morte Darthur*,” in *Wounds and Wound Repair in Medieval Culture*, ed. Larissa TRACY and Kelly DEVRIES. Amsterdam: Brill/Rodopi, 2015, pp. 519–34.

S.A. analyses Malory's picture of chivalric prowess as a crucial element in an ideal Arthurian kingdom. The stability of the Arthurian world is defended by knights for whom stability was first a matter of physical balance maintained despite wounds to the victorious knight.

- 8 BESAMUSCA, Bart, Gareth GRIFFITH, Matthias MEYER, and Hannah MORCOS, "Author Attributions in Medieval Text Collections. An Exploration," *ABäG*, 74 (2015), 89–122.

This article examines the role and function of author attributions in multi-text manuscripts containing Dutch, English, French or German short verse narratives. The findings represent one strand of the investigations undertaken by the cross-European project 'The Dynamics of the Medieval Manuscript', which analysed the dissemination of short verse narratives and the principles of organisation underlying the compilation of text collections. Whilst short verse narratives are more commonly disseminated anonymously, there are manuscripts in which authorship is repeatedly attributed to a text or corpus. Through six case studies, this article explores medieval concepts of authorship and how they relate to constructions of authority, whether regarding an empirical figure or a literary construction. In addition, it looks at how authorship plays a role in manuscript compilation, and at the effects of attributions (by author and/or compiler) on reception. The case studies include manuscripts from the thirteenth to fifteenth centuries, produced in a range of social and cultural contexts, and featuring some of the most important European authors of short verse narratives: Rutebeuf, Baudouin de Condé, Der Stricker, Konrad von Würzburg, Willem of Hildegarsberch, and Geoffrey Chaucer. The preliminary findings contribute to our understanding of author attributions in text collections from across northern Europe and point towards future lines of enquiry into the role of authorship in medieval textual dissemination.

- 9 BONAFIN, Massimo, "Intersezioni di motivi tradizionali nel *Cantare di Liombruno*," *RPh*, 68 (2014), 221–30.

Bonafin discusses the 15th century *Cantare di Liombruno*. He analyzes types and motives derived from international folklore, paying particular attention to the "schema narrativo morganiano così presente nei romanzi di materia bretone e di sfondo celtico" (p. 224) as defined by Laurence Harf-Lancner.

- 10 BRATU, Cristian, “*Translatio*, autorité et affirmation de soi chez Gaimar, Wace et Benoît de Sainte-Maure,” *The Medieval Chronicle*, 8 (2013), 135–164.

C.B. discusses the strategies of twelfth-century writers such as Geoffrey Gaimar, Wace, and Benoît de Sainte-Maure to assert themselves as translators and historians. The authors elaborate on the persona of a highly knowledgeable clerk as translator, they quote from well-known and established authors and texts and they present their works as translations while posing as *de facto* authors. Finally, they portray themselves as the *terminus ad quem* of a *translatio studii*. C.B. argues that patterns of *translatio studii* can be found in the longer epilogue to Gaimar’s *Estoire des Engleis*, in the *Roman de Brut* as well as in the prologue to the *Roman de Troie*.

- 11 BROKAMP, Bertus, “Walewein in Archeon,” *Madoc*, 29 (2015), 22–35.

The article describes the reconstruction process of the murals in one of the medieval houses in open air museum ‘Archeon’. These are based on the murals found in ‘Klein Drakenburg’ in Utrecht, which are interpreted by Erwin Mantingh as dealing with the story of the *Roman van Walewein*. This theme has been elaborated upon in the Archeon house by taking inspiration from manuscripts, medieval paintings and other murals.

- 12 BROWN, James H., *Imagining the Text*. Amsterdam: Brill/Rodopi, 2015, 279 p. Visualising the Middle Ages, 10.

J.B. examines *ekphrasis* – the verbal representation of a visual representation – in Wirnt von Gravenberg’s thirteenth-century Arthurian romance *Wigalois*. Through close reading of the text and examining illustrated *Wigalois* manuscripts, early print editions, and frescoes, Brown explores how *ekphrasis* structures the narrative, harmonizes potential conflicts in the text, and contributes to the construction of courtly identity. This study demonstrates that the vibrant symbiosis of word and image is crucial to the poem’s sustained popularity for more than six hundred years, and contributes to the history of the book and to the study of medieval and modern modes of perception. (J.B.)

- 13 FABRY-TEHRANCHI, Irène, “La fontaine bouillonnante et la tombe de Lancelot l’Ancien. Modalités textuelles et iconographiques de la construction cyclique dans le *Lancelot-Graal*,” *MA*, 120 (2014), 331–65.

The head of King Lancelot the Elder, Sir Lancelot's ancestor who was assassinated by the Duke of Belle Garde, was plunged into a miraculous, boiling fountain, while his body, guarded by two lions, was preserved in a special tomb from which drops of blood with curative properties leached. On a textual level, the references to the marvels that followed the death of Lancelot the Elder in the *Estoire del saint Graal*, the *Lancelot propre*, and the *Queste del Saint Graal* attest to the construction of the Lancelot-Graal cycle, integrating a dimension that is both historical and genealogical. Yet, the iconography of the illuminated manuscripts of the Lancelot-Graal concentrates more on creating a series out of related episodes than on constructing a truly cyclical structure. Re-using composition and iconographic motifs strengthens the coherence of the chivalrous, marvelous universe thus created, without necessarily implying a circular effect. (I.F.-T.)

- 14 FABRY-TEHRANCHI, Irène, “La représentation du règne d’Arthur dans le manuscrit enluminé du *Brut* en prose, Londres, Lambeth Palace 6 (c.1480),” in *The Medieval Chronicle* 9, ed. Erik KOOPER. Amsterdam: Rodopi, 2014, pp. 117–60.

I.F. studies the representation and integration of the reign of Arthur in the historical framework of the *Brut* en prose or *Chronicles of England* in Ms. Londres, Lambeth Palace 6. The analysis covers the miniatures of the manuscript, ranging from the plot leading to the conception of Arthur to the end of his reign. The textual and iconographic choices of the prose *Brut* are highlighted by comparisons with Geoffrey of Monmouth's *Historia Regum Britanniae*, Wace's *Brut* and later prose rewritings in the *Lancelot-Graal* romance cycle, especially *Merlin* and its *Vulgate Sequel*.

- 15 GEVREY, Françoise, Alexis LEVRIER, and Bernard TEYSSANDIER, *Ethique, poétique et esthétique du secret sous l’Ancien Régime*. Leuven: Peeters, 2015, 560 p. La république des lettres, 59.

Alors que notre époque semble ne laisser aucune place au secret, il est difficile d’imaginer quelle fut son importance dans la pensée et la pratique sous l’Ancien Régime. Le présent volume, issu d’un colloque international qui s’est tenu à Reims, examine ce que fut le secret durant les XVIIe et XVIIIe siècles, tout en ouvrant l’étude à des textes originels comme le *Roman du Graal*, à la période romantique avec Senancour, Chateaubriand et Stendhal, voire au XXe siècle. Les contributions déclinent les diverses formes du secret: discrétion, dissimulation, énigme, mystère, implicite,

clandestinité, espionnage. Dans la première partie, elles touchent à l'anthropologie et au rapport qu'entretiennent le politique et la morale. Une esthétique du secret s'affirme quand les poètes, les peintres et les dramaturges sollicitent la participation du spectateur. Le "plaisir secret" se charge alors de valeur positive. Les auteurs, les libraires et les journalistes n'ignorent pas la valeur pragmatique du secret.

- 16 GIANNINI, Gabriele, Jean-François NIEUS, and Giovanni PALUMBO, "Un nouveau fragment du *Merlin* en prose et de sa *Suite Vulgate* (Namur, Archives de l'État, Arch. eccl. 1664)," *MA*, 120 (2014), 673–711.

The ms. Namur, Archives de l'État, Arch. eccl. 1664, contains the income and expense account of the chapter of the canonesses of noble birth in Moustier-sur-Sambre for the period of August 5, 1563, to August 4, 1564. In the XVIth century, a section of this register was protected with three leaves of parchment (one bifolio leaf and one plain leaf) from a manuscript datable to the XIIIth century. The bifolio leaf, of which only the central portion remains, contains excerpts from the *Roman de Merlin* (ed. A. Micha, ch. 76, l. 49–59; ch. 77, l. 1–26; ch. 78, l. 63–70; ch. 79, l. 1–55; ch. 80, l. 58–64; ch. 81, l. 1–26), while the simple leaf, which is better preserved, contains an excerpt from the *Suite Vulgate* (ed. I. Freire-Nunes, from § 210, l. 11, to § 213, l. 25). The purpose of this paper is to publish this original fragment, describing it in detail, and to provide a linguistic and philological analysis. This discovery opens interesting perspectives on the distribution of Arthurian literature in Wallonia. (G.G., J.-F.N. & G.P.)

- 17 GIRARD, Robin William, "Simulation and Dissimulation in the *Folie Tristan* d'Oxford," *Neophil*, 99 (2015), 539–52.

Girard analyses the *Folie Tristan* in MS Douce d. 6 in the Bodleian Library in Oxford in conjunction with Bérout's *Roman de Tristan*, the *Roman de Tristan* by Thomas d'Angleterre and the Berne *Folie Tristan*. The madness of Tristan is read in light of Baudrillard's theory of simulation. The author argues that when Tristan displays the symptoms of madness in the Oxford *Folie Tristan*, the distance between Tristan's original state and the simulated state approaches zero.

- 18 GOODMAN, Barbara A., "Women's Wounds in Middle English Romances," in *Wounds and Wound Repair in Medieval Culture*, ed. Larissa TRACY and Kelly DEVRIES. Amsterdam: Brill/Rodopi, 2015, pp. 544–71.

B.G. studies patterns of sexual transgression, the loss of voice and societal suspicions in Middle English romances in which social tensions are aroused by ungoing sexual transgressions and ensuing punitive wounds. These patterns reveal a society in disrepair. B.G. elaborates on the *Alliterative Morte Arthur*, several of Chaucer's romances, Gower and *The Awntyrs of Arthur*.

- 19 HILLENBRAND VARELA, Sarah, "Origins of Misfortune. Sympathetic Magic and the Transference of Animality in Thüring von Ringoltingen's *Melusine* (1456)," *Neophil*, 99 (2015), 271–85.

The author argues that the intersection of animals and magic in *Melusine* serves the text's aim of educating its readers about moral behaviour. She first discusses the medieval tradition of interpreting the characteristics of animals in a moral manner. The concept of "sympathetic magic" is then used to analyse the examples of the convergence of animals and magical transference of their qualities in the *Melusine*.

- 20 LÖFSTEDT, Leena, "Notes on the Beginnings of Law French," *RPh*, 68 (2014), 285–337.

It is well known, Löfstedt states, that the Norman conquerors introduced their own language into England's law and administration. This, however, obscures the fact that at the time of the Conquest, French was not used in legal writing on the Continent, and that, as a consequence, French legal writing was "born" in England. Based on a selection of texts spanning more than two centuries, Löfstedt studies "the early development of Law French, the creation of its vocabulary, some characteristic features of its grammar, and the coexistence and function of the language used in creating it" (p. 289). Tristran's readiness to wage a judicial battle, for instance, is briefly discussed from a legal perspective (p. 320) as is the use of the verb *arenare* (Old French *araisnier* 'to arraign') in Bérout's *Romance of Tristran* (p. 326).

- 21 MARVIN, Julia, "Latinity and vernacularity in the Tradition of Geoffrey of Monmouth. Text, Apparatus and readership," *The Medieval Chronicle*, 9 (2014), 1–41.

J.M. examines the Latinity and vernacularity of several works in the Brut tradition: the *Historia regum Britanniae*, Wace's *Roman de Brut*, Lazamon's

Brut, the Anglo-Norman prose *Brut* chronicle, and Robert Mannyng's *Story of England*. She considers the role of Latin in the manuscripts as well as the evidence for what their authors and scribes thought appropriate or necessary for a vernacular work. Finally she suggests how the evidence may affect our views of the significance of vernacular translation in England as well as the role of the *Brut* tradition in the spread of vernacular literacy.

- 22 MIERKE, Gesine, "Genealogie und Intertextualität. Zu Wolframs von Eschenbach *Parzival* und Wirnts von Grafenberg *Wigalois*," *ABäG*, 74 (2015), 180–200.

Der Beitrag untersucht den genealogischen Zusammenhang zwischen Wolframs *Parzival* und Wirnts *Wigalois*. Genealogie wird als textverbindendes und -übergreifendes Konzept verstanden, das Bezüge zwischen den Romanen herstellt. In beiden Texten werden die Themen Verwandtschaft und Genealogie paradigmatisch durchgespielt. Unter dieser Prämisse erscheint das Herrschaftskonzept im *Wigalois* als Gegenentwurf zum Gralskönigtum Wolframs.

- 23 REYNAERT, Joris, "Tekst en opvoering van de abele spelen. Het kopieerwerk in het handschrift-Van Hulthem en de geïntendeerde voorstellingen," *SpL*, 56 (2014), 453–75.

"In the Van Hulthem manuscript (ca. 1407), the only document in which the so-called abele spelen, four very early courtly secular plays have survived, each of these plays is followed by a farce (sotternie), with which it clearly constitutes a pair, as in each case the sotternie is already announced in the rubric introducing the abel spel. The serious play and the sotternie are often also textually linked by means of a transitional passage at the end of the abel spel, in which the audience is directly addressed and informed of the fact that a farce will follow. It has been justly argued by Hans van Dijk that these links must have been added for the purpose of a specific performance and do not, as such, indicate that the pairs of serious play and ensuing farce were originally conceived as a unit at the same time. Van Dijk, and others meanwhile, have also advanced that not only these transitional passages, but other passages as well in which the audience is addressed directly, mainly the prologues and the concluding lines spoken by a 'last' character in the serious plays, may well be later additions. This view is challenged here. A close examination of the possible arguments

pro and against leads to the conclusion that there is no reason to doubt the authenticity of these addresses to the public and – as a consequence – to discard them as representatives of the originally intended form and tenor of the plays.” (J.R.)

- 24 RICHMOND, Andrew M., “‘The broken shippus he ther fonde.’ Shipwrecks and the Human Costs of Investment Capital in Middle English Romance,” *Neophil*, 99 (2015), 315–33.

Focusing on *Sir Amadace*, the article investigates the seashore in Middle English romance as a source of perilous and problematic material bounty. The ship-wreck is a source of capital, while it is also a site of human suffering. The author looks at legal and historical records, as well as comparing the shipwreck in *Sir Amadace* to those in the romance *Emaré* and the ones in Chaucer’s and Gower’s versions of the Constance-narrative (Chaucer’s *Man of Law’s Tale*).

- 25 TRACY, Larissa, “‘Into the hede, throw the helme and creste’. Head Wounds and a Question of Kingship in the *Stanzaic Morte Arthur*,” in *Wounds and Wound Repair in Medieval Culture / Explorations in Medieval Culture 1*, ed. Larissa TRACY and Kelly DEVRIES. Amsterdam: Brill/Rodopi, 2015, pp. 496–518.

The proliferation of head wounds throughout the *Stanzaic Morte Arthur* marks the progression of the narrative towards its end. Lancelot’s wounds heal, but ignite the events that lead to Gawain’s three-fold head wound, from which he eventually dies. Gawain’s death foreshadows the final killing blow inflicted on Arthur by his own kin. Embedded in this progression of wounds is a poignant criticism of unstable kingship and the effects of decapitating the State. L.T. argues that while Richard II may have governed badly the author of the *Stanzaic Morte Arthur* potentially questioned the methods of removing him.

- 26 VERGAUWEN, David, “Wagner en Brussel. Over Henri La Fontaines wagnerverering en haar banden met de Brusselse culturele wereld (1870–1900),” *Belgisch Tijdschrift voor Filologie en Geschiedenis/Revue Belge de Philologie et d’Histoire*, 92 (2014), 1173–210.

“Peu après la mort de Richard Wagner en 1883, Bruxelles se développait et devenait, grâce au théâtre de la Monnaie, une des plus importantes

scènes wagnériennes en dehors de l'Allemagne. Les wagnériens bruxellois se réunissaient dans le cadre d'une association qui avait pour but la propagation de l'œuvre wagnérienne. Le wagnérisme constituait un courant sous-jacent dans les milieux maçonniques, socialistes et symbolistes dès les années 1880. Le président de l'Association wagnérienne, Henri La Fontaine, était à la fois franc-maçon et socialiste. Bon nombre de membres de l'Association étaient actifs dans le monde culturel en tant que chef d'orchestre, chanteur, écrivain, homme d'État ou artiste. En tant qu'administrateur de ce réseau ramifié, La Fontaine entretenait de nombreux contacts avec des wagnériens étrangers, ce qui fit que Bruxelles prit les devants dans la propagation de l'œuvre wagnérienne au sein du monde francophone. À Bruxelles, le wagnérisme était le domaine d'une élite, bourgeoise, intellectuelle et francophone qui ne partageait pas l'intérêt que portaient les wagnériens flamands au nationalisme. Cette étude de réseau cherche non seulement à montrer qui était actif au sein de la scène wagnérienne à Bruxelles, mais aussi de quelle façon le wagnérisme était compris par les membres de ce réseau." (D.V.)

- 27 VONDENHOFF, Chloé, "Een leeuw met menselijke trekjes," *Madoc*, 29 (2015), 2–10.

The article compares the characterisation of the lion in two episodes in Chrétien de Troyes' *Yvain* with that in its translations in Middle High German, Old Norse, Old Swedish and Middle English. Where Chrétien depicts the lion in human (and feudal) terms, the lion in the translations seems to behave more like a dog. The differences are due to conscious decisions on the part of the translators and are not an indication of lesser quality.

- 28 WOOD, Lucas, "The Ethics of Election in the *Queste del Saint Graal*," *NML*, 15 (2015), 183–224.

Galaad (Galahad), the saintly hero of the thirteenth-century Old French *Queste del Saint Graal*, is from one perspective an abstract Christ-figure whose actions and meaning are predetermined by divine providence and allegorical interpretation. However, throughout Galaad's Grail quest, the romance also cultivates an antithetical resistance to totalizing allegoresis. It insists that the hero's exploits and their sacred significance are contingent on his ethical agency and therefore on a personal virtue that remains constantly at stake, especially in the readerly activity of negotiating

between the material surface of the world (and the text) and its possible meanings. The *Queste* thus uses Galaad to emplot, in a way characteristic of fictional romance narrative, the theological aporia of divine grace's coexistence with human free will. (L.W.)

III Reviews

- 29 BIESHEUVEL, Ingrid, and John RABOU, *Ferguut, de ridder met het Witte Schild*. Rijswijk: De vier windstreken, 2014, 88 p.

Rev. by LENTEREN, Pjotr van, *Madoc*, 29 (2015), 54–56.

- 30 CALIN, William, *The Lily and the Thistle. The French Tradition and the Older Literature of Scotland – Essays in Criticism*. Toronto: U of Toronto P, 2014, 413 p. (cf. *BIAS*, LXVI, 2014, 566).

Rev. by DOUGLAS, Blaise, *Moyen Âge, revue d'histoire et de philologie*, 120 (2014), 784–85.

- 31 *Chances du roman. Charmes du mythe. Versions et subversions du mythe dans la fiction francophone depuis 1950*, ed. Marie-Hélène BOBLET. Paris: Presses Sorbonne Nouvelle, 2013, 220 p.

Rev. by OLAH, Myriam, *Les Lettres Romanes*, 68 (2014), 669–75.

- 32 *Chaucer in Context. A Golden Age of English Poetry*, ed. Gerald MORGAN. Oxford / Bern / Berlin / Brussels / Frankfurt / New York / Vienna: Peter Lang, 2012, 307 p.

Rev. by YVERNAULT, Martine, *Moyen Âge, revue d'histoire et de philologie*, 120 (2014), 493–95.

- 33 Christie's Auction House, *Valuable Manuscripts and Printed Books. Auction Catalogue*. London: Christie's Auction House, 2014.

Rev. by DUBOIS, A., *Script*, 69 (2015), 71.

- 34 *Cloches et horloges dans les textes médiévaux*, ed. Fabienne POMEL. Rennes: P. U. Rennes, 2012, 314 p.
- Rev. by VISSIÈRE, Laurent, *Moyen Âge, revue d'histoire et de philologie*, 120 (2014), 490–91.
- 35 CRAHAY, Isolde, *Aux sources féériques du Conte du Graal. Peronnik l'idiot et Perceval le nice*. Berne: Peter Lang, 2013, 441 p. (cf. *BIAS*, LXVI, 2014, 745).
- Rev. by BERTHELOT, Anne, *Moyen Âge, revue d'histoire et de philologie*, 121 (2015), 189–91.
- 36 DE LORRIS, Guillaume, and Jean DE MEUN, *Le Roman de la Rose*, ed. Armand STRUBEL. Paris: Classiques, 2012, 139 p. *Recherches littéraires médiévales*, 10.
- Rev. by VALENTINI, Andrea, *MA*, 120 (2014), 518–20.
- 37 EIFLER, Matthias, Christoph MACKERT, and Michael STOLZ, “Handschriftenfunde zur Literatur des Mittelalters, 220. Beitrag. Leipziger Handschriftenfunde I. Ein neu aufgefundenes Fragment von Wolframs ‘Parzival’ aus Naumburg,” *ZfdA*, 143 (2014), 306–32.
- Rev. by BACHER, R., *Script*, 69 (2015), 35.
- 38 *Essays on the Lancelot of Yale 229*, ed. Elizabeth MORE WILLINGHAM. Turnhout: Brepols, 2007, 144 p.
- Rev. by SZKILNIK, Michelle, *MA*, 121 (2015), 254–58.
- 39 FABRY-TEHRANCHI, Irène, “La représentation du règne d’Arthur dans le manuscrit enluminé du *Brut* en prose, Londres, Lambeth Palace 6 (c.1480),” in *The Medieval Chronicle* 9, ed. Erik KOOPER. Amsterdam: Rodopi, 2014, pp. 117–60. (cf. *BIAS*, LXVII, 2015, 7).
- Rev. by VAN DEN ABEELE, B., *Script*, 69 (2015), 57–58.
- 40 *Finden – Gestalten – Vermittlen. Schreibprozesse und ihre Brechungen in der mittelalterlichen Überlieferung*, ed. Eckart Conrad LUTZ, Susanne KÖBELE, and Klaus RIDDER. Berlin: Freiburger Colloquium, 2012, 664 p.

Rev. by LANGBROEK, Erika, *ABäG*, 74 (2015), 265–73.

- 41 FROISSART, Jean, *L'Épiniette amoureuse*, transl. Nathalie BRAGANTINI-MAILLARD. Paris: Classiques Garnier, 2014, 191 p. *Moyen Âge en traduction*, 1.

Rev. by LAGOMARSINI, Claudio, *Moyen Âge, revue d'histoire et de philologie*, 121 (2015), 204–05.

- 42 HALSALL, Guy, *Worlds of Arthur. Facts and fictions of the Dark Ages*. Oxford: Oxford UP, 2013, 384 p. (cf. *BIAS*, LXVI, 2014, 339)

Rev. by RHYS, Guto, *Mededelingen van de Stichting A.G. van Hamel voor Keltische Studies*, 65 (2015), 10–11.

- 43 HOFFMANN, Ulrich, *Arbeit an der Literatur. Zur Mythizität der Artusromane Hartmanns von Aue*. Berlin: Akademie Verlag, 2012, 401 p. *Beiträge zu einer kulturwissenschaftlichen Mediävistik*, 2. (cf. *BIAS*, LXVI, 2014, 42).

Rev. by CLASSEN, Albrecht, *ABäG*, 74 (2015), 253–55.

- 44 *Image et Images du Moyen Âge. Mélanges en l'honneur de Jacques Charles Lemaire*, ed. Alain GOLDSCHLÄGER. Orléans: Éditions Paradigme, 2014, 186 p.

Rev. by GUENOVA, V., *Script*, 69 (2015), 58–59.

- 45 KESTEMONT, Mike, *Het gewicht van de auteur. Stylometrische auteursherkenning in Middelnederlandse literatuur*. Gent: Koninklijke Academie voor Nederlandse Taal- en Letterkunde, 2013, 342 p. *Studies op het gebied van de oudere Nederlandse letterkunde*, 5.

Rev. by VAN DRIEL, Joost, *SpL*, 57 (2015), 83–85.

- 46 *La Formule au Moyen Âge*, ed. Élise LOUVIOT. Turnhout: Brepols, 2012, 362 p.

Rev. by CACOUROS, M., *Script*, 69 (2015), 43–44.

Rev. by MORRISON, Stephen, *Moyen Âge, revue d'histoire et de philologie*, 120 (2014), 507–508.

- 47 *La Mort le Roi Artu (The Death of Arthur) from the old French Lancelot of Yale 229*, ed. Elizabeth MORE WILLINGHAM. Turnhout: Brepols, 2008, ix-332 p. The Illustrated Lancelot Prose, 1.

Rev. by SZKILNIK, Michelle, *MA*, 121 (2015), 254–58.

- 48 *La Queste del Saint Graal (The Quest of the Holy Grail) from the old French Lancelot of Yale 229*, ed. Elizabeth MORE WILLINGHAM. Turnhout: Brepols, 2012, xviii + 344 p. The Illustrated Prose Lancelot, 3.

Rev. by SZKILNIK, Michelle, *MA*, 121 (2015), 254–58.

- 49 *Le Moyen Âge en musique. Interprétations, transpositions, inventions*, ed. Élisabeth GAUCHER-REMOND. Rennes: P.U. Rennes, 2013, 157 p. (cf. *BIAS*, LXVI, 2014, 194.222).

Rev. by MUSSOU, Amandine, *MA*, 121 (2015), 220–22.

- 50 *Les translations d'Ovide au Moyen Âge. Actes de la journée d'études internationale à la Bibliothèque royale de Belgique le 4 décembre 2008*, ed. An FAEMS, Virginie MINET-MAHY, and Colette VAN COOLPUT-STORMS. Louvain-la-Neuve: Université catholique de Louvain, 2011, 317 p.

Rev. by BAKER, Craig, *RBPH*, 92 (2014), 793–97.

- 51 *Lire en contexte. Enquête sur les manuscrits de fabliaux*, eds. Olivier COLLET, Francis GINGRAS, and Richard TRACHSLER. Montréal: PU Montréal, 2013, 195 p. *Études françaises*, 48.

Rev. by VELISSARIOU, Alexandra, *MA*, 121 (2015), 249–51.

- 52 *Math uab Mathonwy. The fourth branch of the Mabinogi*, ed. Ian HUGHES. Dublin: Dublin Institute for Advanced Studies, 2013, cxvi + 154 p.

Rev. by BRAND-DIJKSTRA, Linus, *Mededelingen van de Stichting A.G. van Hamel voor Keltische Studies*, 74 (2014), 5–6.

- 53 *Medieval & Renaissance Manuscripts. Auction Catalogue*, ed. Sotheby's Auction House. London: Sotheby's Auction House, 2014.

Rev. by DUBOIS, A., *Script*, 69 (2015), 71–73.

- 54 MUSARRA, Franco, *L'antiqua damigella. Dell'ironia nell'Orlando Furioso*. Firenze: Franco Cesati editore, 2013, 273 p. Resoconti di Letteratura Italiana, 8.

Rev. by GROOTVELD, Emma, *LR*, 68 (2014), 619–22.

- 55 PAVLEVSKI, Joanna, “Une esthétique du motif de la femme-serpent. Recherches ontologiques et picturales sur Mélusine au XVe siècle,” in *L'Humain et l'Animal dans la France médiévale (XIIe-XVe s.)/Human and Animal in Medieval France (12th-15th c.)*, ed. Irène FABRY-TEHRANCHI and Anna RUSAKOFF. Amsterdam / New York: Rodopi, 2014, pp. 73–94.

Rev. by VAN DEN ABEELE, B., *Script*, 69 (2015), 96.

- 56 *Perceforest. Cinquième Partie*, ed. Gilles ROUSSINEAU. Genève: Droz, 2012, 2 vol., I: vii-clxxii + 1–701, II: 702–1328, ill., index. p. Textes littéraires français, 615. (cf. *BIAS*, LXV, 2013, 676).

Rev. by FERLAMPIN ACHER, Christine, *MA*, 120 (2014), 540–43.

Rev. by PALUMBO, G., *Script*, 69 (2015), 97.

- 57 *Pour un nouveau répertoire des mises en prose. Roman, chanson de geste, autres genres*, ed. Maria COLOMBO TIMELLI, Barbara FERRARI, and Anne SCHOYSMAN. Paris: Cla, 2014, 387 p. (cf. *BIAS*, LXVII, 2015, 311).

Rev. by LAMBERT, Adélaïde, *MA*, 121 (2015), 177–80.

- 58 RADULESCU, Raluca L., *Romance and its Contexts in Fifteenth-Century England. Politics, Piety and Penitence*. Woodbridge: D.S. Brewer, 2013, 252 p. (cf. *BIAS*, LXVI, 2014, 362).

Rev. by NIEVERGELT, M., *Script*, 69 (2015), 102–04.

- 59 *Shaping Courtliness in Medieval France. Essays in Honour of Matilda Tomaryn Bruckner*, ed. Daniel E. O'SULLIVAN and Laurie SHEPARD. Woodbridge: D.S. Brewer, 2013, 309 p. (cf. *BIAS*, LXVI, 2014, 373).

Rev. by VELISSARIOU, Alexandra, *MA*, 120 (2014), 775–77.

- 60 SPANGENBERGER, Nina, *Liebe und Ehe in den erzählenden Werken Hartmanns von Aue*. Frankfurt am Main u.a: Lang, 2012, 350 p. Kultur, Wissenschaft, Literatur, 26. (cf. *BIAS*, LXV, 2013, 59).

Rev. by BAYARD, Florence, *MA*, 120 (2014), 529–30.

- 61 STRITTMATTER, Ellen, *Poetik des Phantasmas. Eine imaginationstheoretische Lektüre der Werke Hartmanns von Aue*. Heidelberg: Universitätsverlag Winter, 2013, 422 p. Studien zur historischen Poetik, 15. (cf. *BIAS*, LXVII, 2015, 151).

Rev. by ANDERSEN-VINILANDICUS, Peter H., *MA*, 121 (2015), 188–89.

- 62 STROHSCHNEIDER, Peter, *Höfische Textgeschichten. Über Selbstentwürfe vormoderner Literatur*. Heidelberg: Universitätsverlag Winter, 2014, 370 p. GRM Beiheft, 55. (cf. *BIAS*, LXVI, 2015, 151).

Rev. by KREFT, A, *Script*, 69 (2015), 119–20.

- 63 TAYLOR, Jane H.M., *Rewriting Arthurian Romance in Renaissance France. From Manuscript to Printed Book*. Cambridge: Brewer, 2014. (cf. *BIAS*, LXVII, 2015, 414).

Rev. by MARCHAL, Matthieu, *RBPH*, 92 (2014), 812–14.

- 64 *Texte et contre-texte pour la période pré-moderne*, ed. Nelly LABERE. Paris-Pessac: Ausonius Éditions-De Boccard, 2013, 256 p. (cf. *BIAS*, LXVI, 2014, 260).

Rev. by BENNET, Philip E., *RBPH*, 92 (2014), 799–801.

Rev. by TABARD, Laetitia, *MA*, 121 (2015), 269–71.

- 65 VENNING, Timothy, *The kings and queens of Wales*. Gloucestershire: Amberley Publishing, 2012, 224 p.

Rev. by LEMMEN-FRIEDRICH, Karianne, *Mededelingen van de Stichting A.G. van Hamel voor Keltische Studies*, 64 (2014), 11–12.