survived in the printed edition by Johann Grüninger, Strasbourg, 1500, reprinted in 1508, which was illustrated by 39 woodcuts. The edition of 1500 was the basis for the first modern edition of the poem, that of J. F. L. Theodor Merzdorf in 1867, criticized by reviewers as inaccurate and by Hagby for not sufficiently observing niceties of the print. Her new edition is a meticulous ‘semi-diplomatic’ transcription of the early print, with modern punctuation, but preserving features of the original layout and including reproductions of all the woodcut illustrations at the appropriate points of the text. Her introduction contains all the necessary literary contextualization, as well as placing it within the work of the Strasbourg printer and providing a detailed and very valuable and well-informed linguistic analysis of the phonology and morphology. This edition provides exactly what we need as basis for the future discussion and analysis of this interesting and little known text. [N.F.P.]

SHORTER NOTICES

Christian Meyer, Collections du Nord – Pas-de-Calais et de Picardie. II. Chantilly, Douai, Laon, Lille, Saint-Omer, Saint-Quentin, Soissons, Valenciennes, Catalogue des manuscrits notés du moyen âge 4 (Turnhout: Brepols, 2016). xxi + 324 pp. ISBN 978-2-503-56745-7. €90.00. This latest volume of Christian Meyer’s catalogue of medieval manuscripts with musical notation in French libraries offers descriptions of some 240 manuscripts held by libraries in the region north and north-east of Paris, and includes some major collections such as those of the abbeys of Anchin and Marchiennes, now in Douai, Saint-Amand now in Valenciennes, and that of Laon Cathedral. This is not so much a manuscript catalogue (the information provided is restricted to the musical context), but a repertory of the musical material in the manuscripts described, provided with wonderfully detailed indexes and documentation by reference to published resources such as the Analecta Hymnica and the standard online databases like CANTUS. The introduction provides an interesting account of the profile of what survives from the individual monastic and cathedral libraries, whose manuscripts necessarily offer only a partial, and in each case rather different cross-section of the medieval liturgy. The catalogue would have benefited from an index of names (of people and places) and provenances.

Im Paradies des Alphabets: Die Entwicklung der lateinischen Schrift. Winterausstellung 16. November 2016 bis 22. März 2017, with an introduction by Cornel Dora (St. Gallen: Verlag am Klosterhof, 2017). 125 pp. ISBN 978-3-905906-20-2. Swiss Francs 25.00. Last year St Gall’s annual exhibition was devoted to Abracadabra, with a selection of manuscripts on medicine and magic (see MÆ LXXXV/2, p. 363). This year’s catalogue puts the Alphabet and Ogham in the forefront, with a series of presentations by Cornel Dora, Peter Erhart, Philip Lenz, Franziska Schoor, and Klaus-Peter Schäffel devoted to the development of insular and continental script from Capitalis quadrata through to Italian humanism. In addition there a contributions on initials from the
ninth century and in 'Channel style', eighth- and ninth-century charters, as well as the Ogham script that was used for glosses in a Irish Priscian now in the St Gall library. The elegant book(let) contains a well-chosen set of plates to illustrate the history of script with valuable, didactically conceived pen-drawings of alphabets, picking out distinctive features, equally of value to advanced scholars and students just embarking on this fascinating subject.

Kathryn A. Smith, *The Taymouth Hours* (London: The British Library, 2012). xxii + 370 pp.; 9 colour plates; 182 illustrations; compact disc. ISBN 978-1-4426-4436-6. £50.00. This essential volume is a must-have for students and scholars of the Taymouth Hours and for more general studies into late medieval manuscript culture and marginal imagery. Smith’s is the first full study of the Taymouth Hours, and it intersperses its discussion with beautiful illustrations of the manuscript, including a selection of full-page colour plates. The manuscript images are fascinating enough in themselves, but Smith’s discussion is equally illuminating. She begins with an introduction to the illustrated devotional manuscript, and divides the rest of the study into four chapters which focus more closely on the Taymouth Hours. The first chapter discusses the making of the manuscript, while the latter three examine individual parts of the manuscript: the Anglo-Norman devotions and their illustration; the Latin Hours of the Holy Spirit, Trinity, and Virgin and their illustration; and, finally, the short Office of the Cross through to the Office of the Dead. Of particular interest are the figures identified as Beves of Hampton and the other bas-de-page miniatures, which have fascinated scholars of both medieval literature and manuscript marginalia. The volume also comes with a compact disc which contains a full colour facsimile of the manuscript.

*Scriptorium. Wesen – Funktion – Eigenheiten. Comité international de paléographie latine. XVIII. Kolloquium. St. Gallen 11.–14. September 2013*, ed. Andreas Nievergelt, Rudolf Gamper, Marina Bernasconi Reusser, Birgit Ebersperger, and Ernst Temp (Munich: Bayerische Akademie der Wissenschaften, in commission with C. H. Beck, 2015). 584 pp. ISBN 978-3-7696-1091-8. €148.00. A ‘scriptorium’ can mean many different things – in different periods, in different regions, in the monasteries, in the towns, in Medieval Latin vocabulary (where for Isidore it meant a writing implement), and in modern scholarship (where it can range in meaning from a group of scribes to a room in the monastery). This central topic of medieval book history is addressed in a collection of thirty papers from the 2013 meeting of the distinguished Comité international which attempted to address the ‘nature, function, and character’ of the scriptorium (not a title which it is easy to translate). The papers are in English, French, Italian, and German and are divided into four sections: fundamental issues relating to what a scriptorium was, twenty studies of the scriptoria at individual places from Vallombrosa in northern Italy to Bratislava in Slovakia, palaeographical and codicological studies of four individual cases ranging from the Cistercians at Fontenay to Old High German and Irish word division, and two essays in memory of Albert Bruckner (1904–85), best known as the author of the multi-volume *Scriptoria medii aevi Helvetica*.

in which people were on the move, between the islands and across Europe, in which an extraordinary range of spoken and visual languages mingled, and in which ‘art’, a term as yet unknown, ranged from primitive Pictish scratchings on stone to the elaborate and ornate Desborough Mirror in the British Museum (c.50 BC/AD 50), from the restrained elegance of the *scriptura continua* of the Cathach of Columcille (late sixth or early seventh century Insular half-uncial) to the wonders of the Book of Kells and Lindisfarne. Michelle Brown’s richly illustrated overview, intended for a broader audience, provides a quite exceptionally wide-ranging and well-informed introduction. She succeeds in setting up associations between different media (metalwork, wood carving, stone carving, manuscript illumination), and between cultures (for example putting the famous Matthew page from the Book of Durrow alongside an Armenian Gospel book), as well as documenting the give and take of books and other artefacts that came from the Continent or left Britain for the Continent. No footnotes, quite good referencing in the text in brackets, and an excellent general bibliography.

Timothy J. Furry, *Allegorizing History: The Venerable Bede, Figural Exegesis and Historical Theory* (Cambridge: James Clarke & Co, 2014). xii + 162 pp. ISBN 978-0-227-17424-1. £19.50/$39.00. ‘What is history and how does it impact biblical interpretation and theology?’ This is the primary question that is asked in Furry’s *Allegorizing History*, and the answer that is provided, in part, is that our conceptions of history and historical writing are inevitably affected by philosophy and theology and vice versa, and that the resulting effect is one of a figural or allegorical history. The Venerable Bede is the central focus of this text, alongside Augustine, contemporary theology, and historical theory. The volume begins with a contemporary historiography of Bede’s *Historia*, followed by a study of the *Historia* and *De templo*, interpreting Genesis, anachronism, and the status of the past, and the inevitability of figural history. Students and scholars of Bede and of historical and theological theory will find this volume of interest for its questions and solutions concerning the contemporary status of history and biblical writing as interdependent genres.

*Kings and Warriors in Early North-West Europe*, ed. Jan Erik Rekdal and Charles Doherty (Dublin and Portland, Ore.: Four Courts Press, 2016). 480 pp. ISBN 978-1-84682-501-9. £45.00. Four hundred castles were constructed in Wales and the borders between 1067 and 1215. The greater part of the surviving poetry in Medieval Welsh, Old Irish, Old Norse, and Old English is concerned with war and reflects the role of the warrior. The ‘warrior time’ (the epic and heroic view of time expressed by Homer’s warriors, imbued with a sense of their own temporality) extends from Classical antiquity through the poems and chronicles, tales and sagas of the first millennium and beyond: in this period the military actions of kings and warriors lie at the centre of literary and social culture. The eight studies united in this volume, which grew out of a research project conducted by invited scholars at the Centre for Advanced Study at the Norwegian Academy of Science and Letters in 2012/13, differ from the usual conference papers presented in such collections in that they offer substantial and wide-ranging mini-monographs, mostly of some forty to sixty pages with extensive bibliography, covering the presentation of war, warrior, and king, and the sense of identity of those engaged in warfare in the literature of early north-western Europe (with an excellent index). The theoretical underpinning is extensive and up to date. The interdisciplinary contextualization in the world that
followed on from the age of Homer and the Latin Classics runs as a consistent thread throughout. The thrust of most of the studies combines reflections on social history, and cultural history more broadly, with a strong sense of the literary context through which the ideas about kingship and the early medieval warrior are filtered. This is a major contribution to a fundamental topic of early medieval culture.

The Meanings of Nudity in Medieval Art, ed. Sherry C. M. Lindquist (Farnham and Burlington, Vt: Ashgate, 2012). xx + 354 pp. ISBN 978-1-409-422-846. £95.00. From Noah to Lynndie England, from Kenneth Clark to Leo Steinberg: nudity in the visual arts is a challenging subject, not only because our (mis)understandings of it are so distorted by the cultural lens of our own world, but also, with respect to the Middle Ages, because of the coexistence of so many different competing meanings for a phenomenon that spans the popular, courtly, and Christian worlds, eroticism, theology, and the sublime. The twelve studies by US art historians brought together by Sherry Lindquist in this collection of quite exceptional quality explore a range of different aspects of the theme in sculpture and manuscript illumination from the Anglo-Saxon period to the Renaissance, occasionally drawing on other media such as pilgrim badges, stained glass, and choir stalls. Some articles focus on individual examples, such as the miniatures of St Katherine in the Belles Heures of Jean, Duc de Berry, the puzzling erotic image of a standing nude woman in the Schiff Book of Hours (which has now disappeared into unidentified private ownership), or the woodcut Seven Falls of Christ, whereas others tackle topics such as the depiction of pubic hair, the representation of baptism, or the reception of the Classical nude. The editor provides an excellent introduction with rich bibliography, at least of the English-language literature.

Medicine, Religion and Gender in Medieval Culture, ed. Naoë Kukita Yoshikawa, Gender in the Middle Ages (Cambridge: D. S. Brewer, 2015). viii + 296 pp. ISBN 978-1-84384-401-3. £60.00. This collection of eleven essays explores the meeting point between medicine, religion, and gender in the Middle Ages, examining the textual, historical, and cultural manifestations of this area of overlap. The collection argues in particular that the physical and spiritual are irrevocably intertwined in medical writings, and that some of the most interesting cruxes of this effect are found in examples of gendered medicine, mysticism, and disability. The volume is divided into four parts: ‘Mary the physician’, ‘Female mysticism and the metaphors of illness’, ‘Fifteenth-century poetry and theological prose’, and ‘Disfigurement and disability’. This volume contains a number of fascinating studies, and will be of interest to any scholar of medieval medicine, particularly in correlation with gender and religious practices in the Middle Ages.

L’agiografia volgare: Tradizioni de testi, motivi e linguaggi, ed. Elisa De Roberto and Raymund Wilhelm, Studia Romanica 195 (Heidelberg: Universitätsverlag Winter, 2016). vii + 413 pp. ISBN 978-3-8253-6497-7. €58.00. This volume contains ten essays in French and Italian, employing a variety of linguistic, philological, and literary approaches to medieval vernacular hagiographic texts and traditions from the twelfth to the sixteenth centuries. The focus is on material in the Romance languages, primarily Anglo-Norman, French, and Italian, with some attention to Spanish and Catalan sources as well, and covering texts in both verse and prose. Topics addressed include aspects of readership and patronage; questions of genre and the interaction of hagiographic and other literary traditions, such as chronicle and historiography; formulas associated with prayer in
hagiographic texts; relations between manuscripts in the compilation of hagiographic anthologies; the confluence of linguistic and literary traditions in medieval Sicily; and the passage from script to print. Most of the essays provide extensive bibliographies, adding to the value of the collection overall.

*Founding Feminisms in Medieval Studies: Essays in Honor of E. Jane Burns*, ed. Laine E. Doggett and Daniel E. O’Sullivan, Gallica 39 (Cambridge: D. S. Brewer, 2016). xv + 253 pp.; 36 black-and-white illustrations. ISBN 978-1-84384-427-3. £60.00. The fifteen essays in this volume explore issues of gender, sexuality, and racial identity in a range of medieval texts and traditions, primarily but not exclusively French, with attention to visual sources as well – not only manuscript illuminations but also seals, sculptures, carvings, and stained glass. The first section, ‘Debating gender’, treats *Melusine*, the *Roman de Silence*, *trobairitz tensos*, and fabliaux. The second, ‘Sartorial bodies’, examines articles of clothing – as identity markers, as socio-political and religious codes, as allegorical images – in the visual arts, in the poetry of Baudouin de Condé, and in the historical records documenting the case of the transvestite or transgender John/Eleanor Rykener. The third section, ‘Mapping margins’, moves into somewhat different territory, with essays on the overlap of magic and medicine in literary depictions of female healers; a discussion of the silk trade in the age of Marco Polo; and the use of a black ‘Saracen’ figure, and the attitudes expressed and implied about Islamic culture, in Honoré Bovet’s *Apparicion Maistre Jean de Meun*. The fourth section, ‘Female authority: networks and influences’, examines female networks in the families of Anne de France, Duchess of Bourbon, and Anne de Bretagne, Queen of France; the textual and visual depiction of female authority in a manuscript of Marguerite de Navarre’s *La Coche*; artistic representations of St Anne and her extended family as a window on late medieval women’s identities within the family; and the reading practices fostered by the layout of Christine de Pizan’s *Epistre Othea* in the famous Harley manuscript. A concluding essay reflects on the state of feminist medieval studies today.

*Interpreting Scriptures in Judaism, Christianity and Islam: Overlapping Inquiries*, ed. Mordechai Z. Cohen and Adele Berlin, with the assistance of Meir M. Bar-Asher, Rita Copeland, and Jon Whitman (Cambridge: Cambridge University Press, 2016). xvi + 381 pp. ISBN 978-1-107-06568-0. £74.99. The exegesis of sacred scriptures in Judaism, Christianity, and Islam, despite the demanding linguistic challenges that have to be factored in to any comparative work, has been revolutionized in recent decades by the attempt to place this subject more broadly in the history of reading and interpretation and in the ‘flow of literary and cultural movements at large’. Fourteen leading scholars from across the whole range of intersecting disciplines pool their knowledge to analyse ‘scriptural texts in changing contexts’, ‘conception of literal sense’, and ‘rhetoric and the poetics of reading’. The Christian world in the Middle Ages is represented by Piero Boitani in a study of Genesis i.2 in Greek, Latin, and Italian (and the visual arts), by Rita Copeland on the connections between Classical rhetoric and medieval scriptural interpretation, A. B. Kraebel on poetry as commentary in the medieval school of Rheims, and Alastair Minnis on the *sensus litteralis* in late medieval Christian exegesis. These are just examples of the wide range of scholarship the volume contains.

Law in Medieval Christian and Muslim Societies 2 (Turnhout: Brepols, 2014). 379 pp. ISBN 978-2-503-55052-7. €70.00. Legal history can provide significant insights into the broader questions regarding the place of Jews in medieval Christian societies, the social and legal construction of Jewish communities, and the history of medieval Jewry in a period when so many of the relevant sources are Christian. This collection of sixteen essays in French and English, edited by an international team of legal historians, is grouped into four sections devoted to the rank and status of Jews in late antiquity and the early Middle Ages, the contributions of the legal profession to Jewish society in this period, Jewish literary sources in a world dominated by Christianity, and Law and Violence. Individual topics addressed range from Visigothic and Frankish legislation to intimate relations between Jewish men and Christian women to the ‘Jewry-Oath’ that regulated the existence of Jews as private individuals or authorized communities under Christian rule. The elephant in the room, understandably, is the history of anti-Jewish sentiment which has formed the backdrop to much of the scholarship of the last 200 years.

Maud Kozodoy, The Secret Faith of Maestre Honoratus: Profayt Duran and Jewish Identity in Late Medieval Iberia (Philadelphia, Pa: Pennsylvania Press, 2015). 314 pp. ISBN 978-0-8122-478-0. £39.00. ‘Maestre Honoratus’ is the Jewish scholar Profayt Duran, later known as Honoratus de Bona fide, who became a physician in Navarre and at the court of King Joan I of Aragon after undergoing a forced conversion to Christianity at the time of the 1392 pogroms in Perpignan, whilst at the same time rejecting his new identity in private and continuing to write in Hebrew. Before his conversion he wrote Hebrew commentaries on major scientific, medical, and philosophic works. The writings from after his conversion include short anti-Christian polemics, a calendrical treatise, and a Hebrew grammar. This comprehensive study by Maud Kozodoy proceeds as an intellectual biography, largely based on an analysis of the literary sources, but with a specific focus on the issue of the Jewish identity of a forced convert and his significance for Jewish intellectual culture in late medieval Iberia. Broader issues addressed are the transmission and reception of scientific texts and Jewish ‘rationalism’, including consideration of the way it was realized in the context of Iberian urban culture and royal patronage. The last part of the book is devoted to a detailed analysis of the Eulogy for Abraham ha-Levi of Girona, a significant text for his understanding of Jewish identity, and Duran’s magnum opus the Ma’aseh Efod, his Hebrew grammar, which offers an implicit account of post-conversion Jewish philosophy addressed to both Christians and conversos.

Khalifa ibn Khayat’s History on the Umayyad Dynasty (660–750), by Carl Wurtzel prepared for publication by Robert G. Hoyland, Translated Texts for Historians Volume 63 (Liverpool: Liverpool University Press, 2015). 332 pp. ISBN 978-1-78138-175-5. £25.00 (p/b). With the increasing interest in Arabic history and literature, translations are going to have an eminently important role to play. The Ta’rikh or ‘History’ written by the Arabic historian and hadith (‘sayings of Muhammad’) scholar Khalifa ibn Khayat in the second half of the eighth century is the oldest known complete extant Arabic history of the Islamic empire, which at this time extended from Tangiers and Cordoba to Samarkand. History is here presented as annals, and the portion of the Ta’rikh chosen by Carl Wurtzel for his translation, which offers about half of the original text, runs...
from the year 41 / 661/662 CE to 132 / 749/750 CE, thereby covering the years of the Umayyad Caliphate, which was ruled over during this period by the successors of Umar, who followed on after Muhammad’s father-in-law Abu Bakr as ruler over the Caliphate.

Useful as the annotated translation may be, I found the introduction unfocused, more concerned with lists of sources, informants, students of the author, and examples of reception than providing a genuine introduction to those aspects of the author’s life and work that are needed by a reader coming to Khalifa ibn Khayat for the first time.

Derek Krueger, *Liturgical Subjects: Christian Ritual, Biblical Narrative, and the Formation of the Self in Byzantium* (Philadelphia, Pa: Pennsylvania Press, 2014). xi + 311. 978-0-8122-4644-5. £49.00. Liturgy is for most medievalists a difficult topic that challenges their range of skills, and yet is one that has enormous potential for interaction with cultural history, church history, and literary studies. Derek Krueger’s *Liturgical Subjects*, which draws on Greek sources from the Patriarchate of Constantinople in the period from the sixth century to about the year 1000, is particularly concerned to address questions relating to the ‘establishment and transformation of liturgical models for the self’ and ‘ideas about interiority and identity’: topics that are central to medieval studies in East and West. Particular attention is paid to the hymns of Romanos the Melodist (sixth century), the *Great Kanon* of the hymnographer Andrew of Crete (late seventh/early eighth century), the poems of the Lenten Triodion from the Studios monastery (early ninth century), and the *Catechetical Discourses* of Symeon the New Theologian (c.980/998).


Riccardo Saccenti, *Debating Natural Law: A Survey* (Notre Dame, Ind.: University of Notre Dame Press, 2016). xiii + 155 pp. ISBN 978-0-268-10040-7. $45.00. Many medievalists must ask themselves whether concepts such as human rights and natural justice, so important today, can be invoked in thinking about the Middle Ages, when the United Nations Universal Declaration of Human Rights of 1948 was not yet even on the skyline. Riccardo Saccenti addresses the subject of natural justice and law (*ius naturalis* and *lex naturalis*), which has been assiduously studied by a whole stream of distinguished scholars over the last two centuries and beyond, covering their work on thinkers such as Augustine, Gratian, the glossators of Roman Law, Ockham, and Duns Scotus, not
Anne Marie Wolf, _Juan de Segovia and the Fight for Peace: Christians and Muslims in the Fifteenth Century_ (Notre Dame, Ind.: University of Notre Dame Press, 2014). xiii + 375 pp. ISBN 978-0-268-04425-1. $45.00. The Spanish theologian and churchman Juan de Segovia (d. 1458) is principally known for his participation in the Council of Basel, where he was energetically involved in the deposition of Pope Eugene IV, for his _History of the Council of Basel_, and for his project to create a trilingual Latin, Castilian, and Arabic version of the Qur'an (of which only the prologue survives). Anne Marie Wolf treats her subject essentially as an intellectual biography. She presents him as a university professor from Salamanca with personal knowledge of the Castilian Mudéjar community, who after his years at Basel, and after the Turkish conquest of Constantinople in 1453, was inspired by the failure of the crusades against the Hussites to press for a non-military response to the Muslims employing peaceful means (the *via pacis et doctrine*), whilst at the same time seeking their conversion to Christianity on the basis of a proper understanding of their religion, a major goal of the Qur'an translation. Other topics of major interest are also addressed, for example his use of scriptural authority to underpin his polemical writings, and the similarity and differences between Segovia's take on the 'Turkish problem' and that of associates who had also been at Basel such as Nicholas of Cues and Aeneas Silvius Piccolomini.

_Teaching Beowulf in the Twenty-First Century_, ed. Howell Chickering, Allen J. Frantzen, and R. F. Yeager, Medieval and Renaissance Texts and Studies 449 (Tempe, Ariz.: ACMRS, 2014). viii + 280 pp. ISBN 978-0-86698-497-3. $40.00. In this volume Howell Chickering, Allen J. Frantzen, and R. F. Yeager aim to highlight the issues that inform contemporary practices of teaching Beowulf, and to demonstrate new innovations and solutions in this area. The volume is divided into two sections. The first, 'Materials', explores the available texts, adaptations, and electronic or multimedia resources available to teachers. The second, 'Approaches', is divided into course models, which include teaching Beowulf in Old English, in translation, and as part of a writing course; and cultural models, which explore some of the themes, such as gender, religion, and post-colonialism, that might be approached whilst teaching the text. The volume provides a useful guide to teaching Beowulf in the classroom and designing effective courses.

Constance B. Hicatt, _The Culinary Recipes of Medieval England_ (Totnes: Prospect Books, 2013). 215 pp. ISBN 978-1-909248-30-4. £30.00. The transcription and publication of medieval English culinary manuscripts appears to follow a centennial cycle. Samuel Pegge, Richard Warner, and the Society of Antiquaries' works of 1780–91 and Robina Napier and Thomas Austin's of the 1880s were the major sources used by scholars up until 1985. In that year the appearance of Constance Hicatt and Sharon Butler's _Curye on Inglysch_ not only made an almost entirely fresh group of Forme of Cury recipes available for widespread study, but also established the highest standards of scholarship and editing. They had already produced _Pleyn Delit: Medieval Cookery for Modern Cooks_, a compilation from previously published manuscripts presented with modernized instructions to enable each dish to be accurately recreated today. It also
enabled the authors to acquire the practical knowledge so essential for gaining a full understanding of their original medieval texts.

Following Butler's premature death, Hieatt went on to publish further meticulously edited works including *An Ordinance of Pottage*, *Libellus de Arte Coquinaria*, and *Cocatrice and Lampray Hay*. However, anyone attempting to study a particular dish still had to laboriously search through the pages of these and all previous books in order to identify its variously titled versions. In order to remedy this situation, and incidentally to provide an established form of the recipes' diverse spellings, she developed and expanded the late Terry Nutter's work to produce her complete *Concordance of English Recipes Thirteenth through Fifteenth Centuries*. This might have been seen as the great climax of a lifetime's work, but, as the present book amply demonstrates, there was still more to be done.

Using her unique body of knowledge, Hieatt was able to classify the rather haphazard order of recipes as set down in their original manuscripts into fourteen meaningful and logical groups; basic preparation, four types of pottage, meat, poultry, fish, eggs and dairy, then on to sauces, baked dishes, fried dishes, subtleties and drinks, and wafers and confections. Within these chapter groups each dish appears in its alphabetical order, with a comprehensive account of the basic recipe and its source. Furnished with numerous explanatory notes and a full index, it presents a uniquely complete, accessible, and easily understood account of medieval English cookery. Unfortunately Hieatt did not live to see its publication, and so we must be extremely grateful to her sister, Ellen Nodelman, for bringing it to completion. Everyone interested in English food, whether scholar, amateur cook, food writer, or, especially, re-enactor owes an enormous debt of gratitude to Hieatt for her elucidation and interpretation of medieval food, of which the present book is a most welcome and fitting finale. [Peter Brears]

*The Epic Imagination in Medieval Literature: Essays in Honor of Alice M. Colby-Hall*, ed. Philip Bennett, Leslie Zarker Morgan, and F. Regina Psaki, Romance Monographs S-5 (University, Miss.: University of Mississippi, 2016). xvi + 315 pp. ISBN 978-1-889441-26-9. $50.00. The fourteen essays in this volume, in English and French, are divided into sections on ‘The Old French epic’ and ‘Beyond and beside the epic’. The first section includes both general studies of the *chanson de geste* as a genre, and readings of specific texts, including the *Moniage Rainouart*, *Galen li restoré en prose*, the *Enfantes Godefroi*, *Le Couronnement Louis*, and *Les Chetifs*, as well as a reading of ‘regnum et sacerdotum’ in the St Sylvester window of Chartres Cathedral. Recurring themes include the treatment of emotions and empathy, and the portrayal of Saracens and their interactions – sometimes comic or scandalous, sometimes surprisingly intimate – with Christian knights. The second section looks at epic themes or characters in a larger context, considering such questions as cross-generic echoes and borrowings, and later reworkings of *chanson de geste* material. This section also includes studies of texts beyond the Old French tradition, including the medieval English Auchinleck Manuscript, the Yiddish *Bovo d’Antona*, and the depiction of the *vilain* in Chrétien’s *Yvain* and its translations into medieval Welsh, Middle English, and Middle High German. The collection is a fitting tribute to Alice Colby-Hall, whose immensely prolific career has shed so much light on Old French epic poetry, its cultural and political context, and its historical background, and inspired generations of students and scholars.
Antoine de La Sale, Jean de Saintré: A Late Medieval Education in Love and Chivalry, trans. Roberta L. Krueger and Jane H. M. Taylor (Philadelphia, Pa: University of Pennsylvania Press, 2014). xxv + 235 pp.; 6 black-and-white illustrations. ISBN 978-0-8122-4586-8. $59.95. This lively, entertaining translation of Antoine de la Sale’s Jean de Saintré – the first complete English translation since 1931 – is much to be welcomed. Written in 1456 and chronicling the life of an eponymous knight at the court of King John II – and his queen Bonne of Luxembourg, who in reality did not live to see her husband’s coronation – Saintré is sometimes seen as the first modern novel. With its detailed descriptions of clothing, conversational banter, pageantry, the economics of chivalric advancement, and knightly combat, both ceremonial and on the battlefield, the text offers a fascinating insight into late medieval court life and the chivalric identity. Moreover, with its tale of amorous intrigue, deal-making, and ultimate betrayal, it provides a vision of ‘courtly love’ that is by turns idealized, parodied, and exposed as fragile and self-serving. As Roberta Krueger and Jane Taylor note, the book might ultimately be seen as a comic send-up of medieval traditions of courtly, didactic, and pedagogic literature. It has been the subject of widely divergent readings by modern critics, often turning on one’s interpretation of the central female character, Madame des Belles Cousins. Is she a noble benefactress wronged by the knight who owes his entire career to her generous support, or a superficial and faithless opportunist, exploiting a vulnerable young man purely for the sake of personal pleasure, power, and self-aggrandizement? Krueger and Taylor wisely refrain from offering any definitive answer to these questions, but their translation will open the text up to a wider audience of both students and scholars, allowing readers to mull over the issues at play and arrive at their own conclusions. The text is equipped with a useful glossary of terms pertaining to the accoutrements of courtly and chivalric life, and with notes explaining textual details that might not be clear to the non-specialist.

Guillebert de Mets, Description de la ville de Paris 1434, ed. and trans. Evelyn Mullally, Textes vernaculaires du Moyen Âge 14 (Turnhout: Brepols, 2015). 180 pp. ISBN 978-2-503-55496-9. €65.00. Guillebert’s guidebook to fifteenth-century Paris was last published in 1867 (by Leroux de Lincy et Tisserand, in a volume entitled Paris et ses historiens aux XIVe et XVe siècles). It survives in a single manuscript (Brussels, KBR 9559-64), written in Guillebert’s own hand; it consists of two sections. A first provides a heavily derivative history of Paris, from its Trojan beginnings; the second, much the more interesting, is a topographical guide to the Paris of 1407, the date at which Guillebert had made his visit from his native Flanders. It is an invaluable snapshot of the city: invaluable, because so much has disappeared in the intervening centuries: the Cimetière des Innocents demolished in the eighteenth century; the wall-paintings, of heaven and hell, in the church of the Célestins demolished in 1847 … There are lists of churches and street-names; there are localizations for different trades; there are tantalizing glimpses of streets and bridges (the goldsmiths and the money-changers conveniently neighbours on the Grand Pont; the poultry and venison on sale on the Place Maubert); portraits of great houses, unimaginably luxurious, with peacocks in the courtyard, and, of all things, a handy dumb waiter … The Description is so widely cited that it is a surprise to find it has been inaccessible for so long; Dr Mullally gives a (carefully edited) text, with a nicely accurate facing-page translation; an informative
introduction introducing Guillebert, his sources, his manuscript, his language; most important, perhaps, fifty-six pages of meticulous notes outlining the subsequent history of the streets, the bridges, and the houses described by Guillebert. [Jane H. M. Taylor]

Approaches to Teaching Petrarch’s ‘Canzoniere’ and the Petrarchan Tradition, ed. Christopher Kleinhenz and Andrea Dini, Approaches to Teaching World Literature (New York: The Modern Language Association of America, 2014). xii + 300 pp. ISBN 978-1-60329-136-1; $40.00 (hard covers). ISBN 978-1-60329-137-8; $24.00(p/b). This volume brings together twenty-six essays by as many scholars, all of which respond to the question of how best to introduce undergraduate students to Petrarch. The emphasis is on making Petrarch accessible and exciting, with examples drawn from diverse teaching practices and extensive experience. The collection is prefaced by a bibliographical survey of important editions and translations of Petrarch’s *Canzoniere*, alongside recommended secondary reading and other resources. The editors’ introduction provides an overview of the courses and contexts in which Petrarch is typically taught, and includes a list of typically favourite poems from the *Canzoniere*.

The first three essays (by Germaine Warkentin, Aldo S. Bernardo, and Christopher Kleinhenz) are concerned with introducing the *Canzoniere’s* structure, forms, and language, while the fourth, by Madison U. Sowell, sets out to demonstrate the utility of a concordance in teaching Petrarch. Christopher Martin’s contribution offers a useful guided reading of RVF 126. Further essays provide greater context, discussing Petrarch’s life (Theodore J. Cachey, Jr), select Latin works (Jobst Welge), ethics (Massimo Lollini), and Latin reading (Ilaria Marchesi and Simone Marchesi). Comparisons to Dante (Fabian Alfie, Simone Marchesi) and Boccaccio (Laurie Shepard) are deftly handled. Two central essays by Marc Vanscheeuwijck and Silvia Ross showcase a musical approach to Petrarch.

The second half of the volume treats Petrarch’s afterlife, and is bookended by overviews of his Italian reception (by Michael Sherberg) and Petrarch’s place in a comparative literature curriculum (by Christopher Livanos). Fiora A. Bassanese points to Petrarch’s influence on Renaissance women poets, while Elisabetta Properzi Nelsen follows the nightingale from Petrarch to Pietro Bembo and Giambattista Marino. More politically minded are essays by Elizabeth H. D. Mazzocco (on Petrarch’s love of Italy) and Andrea Dini (on the contrasting modern fates of Dante and Petrarch). Beyond Italy, Petrarch’s English reception is particularly emphasized, with essays by William J. Kennedy, Tanya Pollard, and Edoardo Zuccato. The other languages represented are Spanish (Leah Middlebrook), French (Deborah Lesko Baker), and Russian (Tom Dolack). All in all, this volume is a wide-ranging and very valuable resource for teachers of Petrarch and Petrarchism, particularly those newer to this task. [Jennifer Rushworth]

The Decameron Third Day in Perspective: Volume Three of the Lectura Boccaccii, ed. Francesco Ciabattoni and Pier Massimo Forni (Toronto, Buffalo, NY, and London: University of Toronto Press, 2014). X + 268 pp. ISBN 978-1-4426-4824-1. $52.50. This very useful collection of essays gathers together work on the stories of the Third Day of the *Decameron*, and forms part of a series of *Lectura Boccaccii* which will eventually comprise ten volumes, published under the auspices of the American Boccaccio Association. Each volume aims to provide the reader with a series of accounts of a particular story in its critical context, offering its own critical coordinates, and setting the tale into a wider intertextual *Decameron* context. This volume, on Day Three, is no exception,
and the editors provide a succinct and stimulating introduction setting out what the *lecturae* seek to do, and how they do it: the theme of Day Three is 'people who by dint of their own efforts have achieved an object they greatly desired, or recovered a thing previously lost', thus, what was lost, is found, an 'Eden of civic values' marked by the circular structure of the day's tales (p. 3).

The essays are: Massimo Ciavolella, 'The tale of Masetto da Lamporecchio (III.1); Elsa Filosa, 'The tale of the king and the groom' (III.2); Stefano Gulizia, 'The tale of the gentlewoman, the gallant man, and the friar' (III.3); Jelena Todorović, 'The tale of Fra Puccio (III.4); Alessandro Vettori, 'The tale of Zima (III.5); Myriam Swennen Rutheenberg, 'The tale of Ricciardo and Catella (III.6); Susanna Barsella, 'The tale of Tedaldo degli Elisei (III.7); Martin Eisner, 'The tale of Ferondo's purgatory (III.8); Anthony Cassell, 'The tale of Giletta of Narbona (III.9); Steven Grossvogel, 'The tale of Alibech (III.10). [Kenneth P. Clarke]

*Portuguese Studies on Medieval Illuminated Manuscripts*, ed. Maria Adelaide Miranda and Alicia Miguélez Caver. Textes et Études du Moyen Âge 76 (Barcelona and Madrid: Fédération Internationale des Instituts d’Études Médiévales, 2014). xv + 195 pp. ISBN 978-2-503-55473-0. €49.00. The manuscript collections from the Portuguese monasteries Lorvão (from 1206 Cistercian women), Santa Cruz de Coimbra (Augustinian Canons), and Alcobaca (Cistercians) contain a wealth of material of major significance for the history of monastic book production and art. The libraries of the region also house a significant amount of imported material, represented in this volume by books of hours from France, and from other cultures, such as the Portuguese illuminated Hebrew manuscripts made for the community of Sephardic Jews. The eight studies in this volume, in English and French, bring together the research of a group of predominantly young researchers who, following in the steps of the art historian Maria Adelaide Miranda, are with great success exploiting these riches, many of them little known outside Portugal. Some studies relate to individual items, such as an illuminated copy of Hugh Ripelin, the Beatus world map from Lorvão, and an illuminated manuscript of the *Decretals*, or to broader individual topics such as the iconography of astrological texts and Portuguese Hebrew book illumination. What makes this volume particularly notable, however, is a series of studies on the significance of colour, including not just the study of the pigments used but also the ‘cartographie de la couleur’ which is most imaginatively explored in the context of the three abbeys mentioned above. The innovative methods of colour analysis presented here for Portuguese Cistercian manuscripts, both technical and art-historical, have considerable implications for our understanding of how to assess the cultural significance of colour in medieval book illumination.

text for the Íslenzk fornrit series in 2011. In this new publication he attempts an overall assessment of the saga, with sections on ‘Origins’ (including manuscript transmission and textual history), ‘Structure’, ‘Portraits of society’, ‘Portraits of men’, and ‘We tell ourselves stories’. He is particularly concerned to offer a close reading, highlighting a number of issues that are of central importance for the literary fabric of the work and which deserve to be examined alongside narrative literature in other European languages. These include the poetological or self-reflexive dimension of a narrative that tells stories of the creation of poetry, the articulation of kingship (in a text with narratives relating to some twenty different Norwegian kings), the literary structure of a narrative which plays out the oppositional interaction between king and courtier, and the specifically Icelandic slant of a narrative written by an author who speaks as an Icelander, but whose subject is the life of the Norwegian court.

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