

Reviews

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The Legend of Charlemagne is not only a reference guide to insular Charlemagne texts, a study of manuscripts and their contexts, and an examination of the genre of these texts. It is also a critical history of the material which explores the relationships between insular Charlemagne texts and their sources and examines their themes and literary qualities. The discussion of the ways in which insular texts adapt the continental texts or other insular texts that are their sources or analogues is enhanced by the authors' intimate knowledge of the Charlemagne material. They analyze often subtle yet significant variations in different versions of the same basic narrative—for example, the Oxford *Chanson de Roland* and the Middle English *Song of Roland*—and demonstrate ways that these narratives are adapted to the insular context, for example, by referring to the Peers as Christian knights rather than French barons or altering the list of relics of the Passion that Charlemagne and his Peers must recover from the Saracens to include objects that their audience would recognize.

Major sections of the book are devoted to the insular treatments of three major strands of the Charlemagne material: Roland and the battle of Roncevaux, the *Fierebras* tradition, and the *Otinel* tradition. In each of these sections, the authors provide critical analysis, and they define the themes that are typical of the insular texts. In fact, throughout the book the authors are concerned with those themes that are of special interest to the insular audience. They demonstrate, for example, how both Anglo-Norman and Middle English romances tend to represent the conflict between Christians and Saracens through a single combat between representatives of the two religions: Charlemagne vs. Balan, Oliver vs. Fierebras, Roland vs. Otinel. Other themes that are common to a number of the insular texts include issues of religious conversion, the recovery of relics of the Passion, the unity of Christendom, fear of the religious other, and providing a positive exemplum of kingship. As the authors suggest, such themes reveal the ways in which insular authors put the Charlemagne material to “specifically political and religious use in their new contexts” (411).

The entire initiative, the seven volumes examining and documenting the vast body of medieval Charlemagne texts, confirms the need for collaborative projects that cross linguistic and geographic boundaries. Hardman and Ailes have made an important contribution to this initiative by giving scholars a much-needed survey and study of insular Charlemagne literature. *The Legend of Charlemagne in Medieval England* will no doubt inspire increased and deserved critical attention to the insular Charlemagne tradition by scholars interested in Anglo-Norman and Middle English literature.

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HERBERT OF CLAIRVAUX, *Liber visionum et miraculorum Clarevallensium*, ed. Giancarlo Zichi, Graziano Fois, and Stefano Mula. (Corpus Christianorum Continuatio Mediaevalis 277; Exempla Medii Aevi 8.) Turnhout: Brepols, 2017. Pp. cxxv, 476; 5 tables and 1 graph. €325. ISBN: 978-2-503-56723-5.
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Preliminary remark: As member of the editorial board of CCCM but not having been involved in the actual edition, I will limit this review to a description of the content and of some of the in my opinion most interesting choices made by the editors.

The collection of exempla, known as the *Liber visionum et miraculorum Claraevallensium* (henceforth *LVMC*) and compiled by Herbert, archbishop of Torres in Sardinia, is an important testimony of the earlier attempts at what we might call early Cistercian self-fashioning by stories and miracles of the founding generations. *LVMC* immediately follows the first collection, referred to as the *Collectaneum* (ed. Olivier Legendre [2005]), and was itself the primary source for those that followed, notably the influential *Exordium Magnum* of Conrad of Eber-

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bach (ed. Bruno Griesser [1994]). An earlier edition, accessible in the *Patrologia Latina*, reproduces Pierre-François Chifflet's 1660 edition, which was based upon two manuscripts from the French truncated tradition, branch γ . This is thus the first critical edition of the *LVMC*.

The edition falls apart in two distinct parts, an introduction in Italian (vii–cxxxv) and the actual edition (1–318), followed by an Italian paraphrase of each individual exemplum with references to sources and to later appearances. The edition closes with indexes of biblical quotations and other sources, and of names, places, and themes.

The introduction opens with an homage to Griesser, whose preparatory work proves fundamental for the edition (ix–xii). His name will appear constantly throughout the entire introduction. Next the twenty-seven manuscripts are described, distinguished according to their belonging to one of the main branches of transmission: the Bavarian-Austrian, Prussian, and French branch (α , β , and γ , with thirteen, four, and eight manuscripts respectively), plus two manuscripts of a mixed tradition (xii–liv). The subsequent paragraphs discuss the title (liv–lv), what is known of the author (lv–lxviii), the possible dating of the work in its different transmissions, with particular attention to the precedence of the German branches above the French one (lxviii–lxxiv), and the work's sources and survival (lxxiv–lxxvi). The part that, in my opinion, is the most innovative is the discussion on the stemma and the editorial choices (lxxvi–ci). The *LVMC* offers an excellent example of an open and mobile text, of a work in progress. The editors conclude from the study of the manuscripts and the textual transmission that Herbert never truly finished his collection but kept working at it until his departure for Sardinia (c. 1180). What he left was a collection of quires that may have been ordered according to some principles but was also open to all sorts of reordering and restructuration (lxxix–xciii). This happened notably in the French tradition, which depends on the reworking of the manuscript in the monastery of Clairvaux. The editors' conclusions confirm those of the editors of Bernard of Clairvaux's (Jean Leclercq [1957–77]) and Geoffrey of Auxerre's works (Ferruccio Gastaldelli [1970, 1974]), who argued that a strongly manipulative editorial activity took place in Clairvaux upon those texts that were meant to transfer an image of the order and of the monastery (lxxvi–lxxvii, lxxxvii–xcii). This will be the main reason for not following the French branch. Finally, attention is given to some textual remarks by Griesser (xciii–xcv) and to the choice of eliminating some exempla from the actual corpus and publishing them separately as a pseudo-Herbertian corpus (xcv–xcviii).

As a conclusion, sketching out the stemma, the editors give firm ground to their choice not to edit a hypothetical reconstruction of a supposed author's text (xcviii–ci). The openness and instability of the collection offers a challenge to editorial practices and expertise. For that reason, the editors chose to follow a single manuscript, Munich, Bayerische Staatsbibliothek, MS Clm 2607 (*M'*) from the Bavarian-Austrian branch α . Their choice is dictated by the early date of the manuscript (c. 1200), which brings us closest to the author's time, its quality, and its completeness. In places in which the manuscript presents a corrupt text, four other manuscripts are consulted to supply corrections. The apparatus also includes variants from Heiligenkreuz, Stiftsbibliothek, MS 177 (*H*), which illustrates the problems of such open text transmission. Its scribe apparently noticed problems in the texts he was copying and thus intervened in an intelligent and creative way, giving rise to a separate tradition within branch α . As the French branch can be consulted in the Chifflet edition included in the *Patrologia Latina*, it is largely kept outside the editorial work and is not referred to in the apparatus, in order not to overburden it.

The introduction concludes with some tables of concordance between this edition and the *Patrologia Latina* one (cii) and between the different Cistercian collections of exempla (ciii–cix). Then follow the orthographical choices made (cx–cxi) and an exhaustive bibliography (cxii–cxxxv).

To conclude, this critical edition will fill an important lacuna in the textual history of the early Cistercian order. The impact of exempla on the cultural and spiritual life of the High and

late Middle Ages is nowadays generally recognized, but it can be judiciously studied only as more reliable editions are made available to scholars. As explained in the introduction to this volume, however, the endeavor of editing such open and mobile collections poses a number of difficulties.

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LEONIE V. HICKS, *A Short History of the Normans*. London and New York: I. B. Tauris, 2016. Paper. Pp. xxv, 234; many black-and-white figures, 4 maps, and 3 genealogical charts. \$15.95. ISBN: 978-1-78076-212-8.
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The history of the Normans in Europe makes for an attractive teaching option in an undergraduate course, with its potential for dealing with more than just the history of Britain and northern France. It opens up windows on the history of the Viking diaspora, Crusading, reformed religion, ethnicity, and the ramshackle nature of medieval condominiums. Leonie Hicks's book is the mature fruit of teaching just such a course, which adds a further recommendation.

There is much to approve in the resulting book. Errors are few and far between. The writing style is clear and precise, and for students there is the commendable practice of a patient and explicit reference to the historiography behind important ideas. It is the sort of approach we try endlessly to inculcate in our students but find surprisingly rarely in textbooks outside the footnotes. So there is a lucid explanation of the way "empire" has been used in the context of the Normans in Britain and Europe by a succession of writers through the twentieth century and into the twenty-first (61–67). The author has her own viewpoint and doubts, which she communicates fairly and often as questions for alert students to pursue. Similarly, the idea of Norman ethnicity gets the exploration that the degree of its historiographical interest demands, since the 1970s when it was called Norman "identity" and was tied into the idea of a supposed Norman racial character of aggressive and expansive militarism (175–89). It makes a very appropriate conclusion to the book.

There are further strong recommendations. *A Short History of the Normans* draws on a half century of intense scholarly work to offer detailed consideration of two major topics: the Normans in the Mediterranean and the Normans and their engagement with the ecclesiastical movements of their day. This was not least to be found in the militant papacy, with which the fortunes of the Hauteville dynasty in southern Italy were so closely linked, as it was also linked with the fortunes of the Byzantine Empire and the fate of the First Crusade, at the conclusion of which a Norman duke had first refusal of the crown of Jerusalem and one of his household clerks was raised to the throne of Latin patriarch. Only one chapter, entitled "Society," lacks the historiographical engagement found in the others and limits its ambition to studies of castles, military service, and peasant obligation, written for the most part in the insular English legal-tenurial tradition of social history. A welcome exception, however, is the exploration of the idea of a European *incastellamento* (spelled *incastallmento* by the author) in both Norman Italy and Norman England. In a book that focuses on historiography, you get little sense here of the large part the duchy of Normandy played in the huge French social debate of the 1960s to the 1980s, where the Norman society analyzed by Lucien Musset (ably supported in Britain by David Bates) formed a case study that provided the first major setback to the theory of a violent social mutation of the year 1000, a theory which collapsed in the 1990s. Likewise there is perhaps not enough reference to the context of a broader evolution of princely jurisdiction as a challenge to monarchy across northern France and the western Empire of which the dukes of Normandy were but one example, and of which castles and expansionist warfare were only symptoms. The Norman dukes were but one instance of this,

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