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EDITIONS OF TEXTS

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John Mirk's Festial, Edited from British Library MS Cotton Claudius A.II, Vol. II, ed. Susan Powell, English Text Society Original Series 335 (Oxford: Oxford University Press, 2011). viii + 501 pp. ISBN 978-0-19-959037-3. £70.00. This is the second and final volume of Susan Powell's authoritative edition of the *Festial*, an important late fourteenth-century collection of sermons composed by the Augustinian canon John Mirk. The first volume appeared in 2009 as number 334 in the Original Series published by the Early English Text Society, and contained the introduction and the first forty-nine sermons of the cycle. This second volume of the set presents the remainder of the text: sermons 50–68, running from the festival of St James the Apostle (25 July) to that of St Katherine (25 November), with a sermon for the Dedication of a Church (no. 68) and six additional items which include sermons for occasions such as marriage and burial. The text is followed by the supporting material for both volumes: this comprises explanatory notes, select glossary, a glossary of proper names, various appendices, with two more plates and some additional bibliography.

Volume I was reviewed by me in *ML*, 80 (2011), 166f., and in that otherwise laudatory review I quibbled that Powell might have provided more in the way of manuscript descriptions: in Volume I only the base manuscript, British Library, Cotton Claudius MS A.II, was described fully, with the other forty-four manuscripts just briefly listed. There was no indication in Volume I that manuscript descriptions would be provided in Volume II, but, happily, here they are, tucked away in Appendix II, and offering a wealth of information about contents, physical appearance, scribal hands, language, date, contemporary users and later history, and existing bibliography. Individual sermons in the manuscripts are helpfully tabulated in another appendix (Appendix I, with four subsections), giving the researcher a clear overall picture of the contents of this cycle's extensive surviving witnesses. Three further appendices offer full collations for at least one sermon in each of the scribal hands found in the base manuscript (III); discuss the language of the base manuscript (IV); and give a list of *Festa Ferianda* (V); there is a further index of biblical references and allusions. The delayed appearance of this volume is most welcome, and Powell's meticulous study should now ensure that the *Festial* has a central place in future research on medieval preaching. [Margaret Connolly]

Poetry of Charles d'Orléans and his Circle: A Critical Edition of BnF MS. fr. 25458, Charles d'Orléans's Personal Manuscript, ed. John Fox and Mary-Jo Arn, trans. R. Barton Palmer, excursus on literary context by Stephanie A. V. G. Kamath (Tempe, Ariz.: ACMRS (in collaboration with Brepols), 2010). lxiii + 957 pp. ISBN 978-2-503-53382-7. \$120.00. Last edited in 1923 by Pierre Champion, the celebrated personal manuscript of Charles d'Orléans has been the focus of increasing scholarly attention in recent years. The present, bilingual edition of the manuscript's contents, based on a thorough reassessment of the codicological evidence published by Mary-Jo Arn in 2008, offers a much needed corrective to Champion's genre-based ordering of the poems. John Fox and Arn, leading scholars of Charles's *œuvre*, have divided the considerable task of presenting this complex codex in a judicious and readily identifiable way. Fox is responsible for the edition of the poems, glossary, textual notes, notes on narrative and verse forms and language, and, with Arn, explanatory notes. Arn, drawing on her earlier study, summarizes the most significant codicological features of Charles's 'notebook' and provides an overview of the historical background of Charles's life

and poetic activity. She also contributes appendices identifying the lyrics in the duke's handwriting, and medieval manuscripts and early printed editions containing significant portions of Charles's French poetry. A third, and final, appendix (attributed in the text to Fox, in the table of contents to Arn) provides an index of medieval authors anthologized in the manuscript. An extensive bibliography and useful index of first lines, with a concordance to the numbers attributed to the poems by Champion, are also the work of Arn. Together Arn and Fox explain the editorial principles they have adopted. An excursus on the literary context and poetic forms favoured by Charles and his fellow poets is contributed by Stephanie Kamath. Barton Palmer's line-by-line translations offer highly readable, and generally accurate, transpositions of the poems into English. (A list of corrections/revisions to the translations is available through the ACMRS website.)

Of special note in this admirable and very substantial volume is Arn's concise and clear résumé of the salient codicological issues. Acknowledging Charles's considerable achievement in the history of the medieval anthology, she argues that the manuscript constitutes a valuable tool for present-day readers, allowing them to study and better understand the social dynamics governing the creation of early literary anthologies as part of the poetic *Zeitgeist* of the early fifteenth century.

All told, the present edition and translation of Charles's (and his circle's) work is cause for celebration. A thoroughgoing revision of Champion's heretofore definitive edition, with ample aid for those in need of historical and linguistic assistance, it provides an ideal introduction to this pivotal poetic figure of the late French Middle Ages. [Nancy Vine Durling]

'*Cher alme*': *Texts of Anglo-Norman Piety*, ed. Tony Hunt, trans. Jane Bliss, with an introduction by Henrietta Leyser, *Medieval and Renaissance Texts and Studies* 385, *The French of England Translation Series* 1 (Tempe, Ariz.: Arizona Center for Medieval and Renaissance Studies, 2010). xii + 445 pp. ISBN 978-0-86698-433-1. £45.00. Scholars have recently noted the competing importance between Anglo-French and Middle English as vernacular media for the diffusion of *pastoralia* and devotional material, so that editions of such texts in both vernaculars have become a priority. Tony Hunt's '*Cher alme*' answers perfectly this need for new material, as it provides an edition and modern English translation of sixteen hitherto unpublished devotional and doctrinal Anglo-Norman texts. Hunt presents his edition as an 'anthology of devotional texts', which aims at giving the reader new to the field choice morsels of later medieval belief. Henrietta Leyser's general introduction provides a useful discussion of important later medieval religious changes, such as the post-Lateran IV increased emphasis on *cura pastoralis* and confession, or the concept of Purgatory, and the texts themselves are divided according to these broad themes into sections, each text individually prefaced by a short introduction. Hunt's critical edition of the Anglo-Norman material is excellent, and the texts are highly readable in the original. These are accompanied by Jane Bliss's literal, yet artful, facing-page English translation. If one were to find fault with this volume, it would be because it has two conflicting aims: that of offering an anthology of medieval religious literature, and that of editing previously obscure Anglo-Norman texts. The distinctiveness of the Anglo-French devotional corpus, notably in terms of circulation and audience, is little discussed because of the volume's focus on the devotional context of the material, while the justifiable need to choose insular, Anglo-Norman manuscripts as base texts sometimes hinders the anthological aim of the editor: fragmentary texts are twice edited – entitled 'Young Mary' and 'Assumption' – while they can otherwise be found whole in their continental context. Barring this conceptual problem, Hunt's edition constitutes an invaluable contribution to Anglo-

Norman scholarship, and is therefore an essential acquisition for both private and institutional libraries. [Juliette Vuille]

Le Mystère de saint Clément de Metz, ed. Frédéric Duval, Textes Littéraires Français 608 (Geneva: Droz, 2011). 813 pp. ISBN 978-2-600-01454-0. €53.13. This edition is perhaps of even more interest for its philological ambition than for the text that it presents. The work itself is a fine example of a mid-fifteenth-century mystery play, with a cast of dozens, placing saints beside a host of demons, together with more lowly characters who provide earthy comic interludes to punctuate the ceremonies, sermons, and other religious activity. Particular interest lies in the role that the work plays in dramatizing the foundation myth of Metz, especially St Clement's iconic defeat of the *graoully*. The play was first published by Charles Abel (1861), and while access to the few exemplars of this book has (unbeknownst to Duval) been facilitated by its digitization and on-line publication, any scholar who has used Abel's edition is fully aware of the manifold deficiencies of the critical text and the paucity of supporting materials. A new edition was absolutely necessary, but drastically complicated by the loss of the sole manuscript in 1944. Fortunately, a dissertation by Tinius (1909), a student of Stengel, offers a linguistic analysis of the text which, through direct recourse to the manuscript, elucidates many of Abel's errors and silent emendations. On this basis, together with other text-internal evidence, Duval attempts a reconstruction of Abel's *modus operandi*. Although the potentially correctable infelicities identified, both systematic and occasional, are legion, Duval ultimately exercises considerable restraint in his reproduction of Abel's critical text, to the extent that some of the notes regarding readings which are impossible yet remain untouched may leave the reader wondering why the editor did not intervene. The task of preparing a critical text in such circumstances is, however, avowedly thankless, and the great merit of Duval's contribution is sealed by the detailed introduction and admirably thorough notes, indexes, and glossary. [Daron Burrows]

Les Mystères de la procession de Lille, V: Légendes romaines et chrétiennes, ed. Alan E. Knight, Textes Littéraires Français 607 (Geneva: Droz, 2011). 545 pp. ISBN 978-2-600-01409-0. €75.90. This volume completes the decade-long publication of the seventy-two fifteenth-century mysteries performed in Lille and preserved in a manuscript in the Herzog August Bibliothek in Wolfenbüttel. It contains eight diverse plays to follow the biblical series contained in volumes I–IV: four on Roman themes and four from Christian legend, including a *moralité* on the Assumption whose dramatis personae are all abstractions. As in previous volumes, each play has a brief introduction and notes. Whereas each of the earlier volumes contains a bibliography, a list of characters, a separate index of proper names, an index of proverbs, and a glossary for the texts in that volume, and an errata list for the previous volumes, this last one provides cumulative lists for all five and also adds a list of regionalisms, so that the resulting documentation occupies nearly half the book, and facilitates use of the volumes either individually or together. The glossary is revised and adds some terms from texts in earlier volumes which were not glossed before; it has many, though not comprehensive, line references. It still lacks a few words one might wish to find (e.g. for play 65 in this volume 'ablamer', 'sauldart' as a common noun, 'fondasion' though 'fondacion' is listed for play 28), and some collocations or separations of variant forms seem inconsistent (e.g. 'fachon' and 'faichon' separate). There are a few typos in the editorial matter. The reader was originally promised that the final volume would be accompanied by a CD-ROM of the miniatures which open each play. Instead, we have a link to a splendid, freely available on-line version of the images digitized by the Virtual Vellum visualization programme at the University of Sheffield. [A. E. Cobby]

Biondo Flavio's Italia illustrata: Text, Translation, and Commentary, Vol. I: *Northern Italy*, ed. Catherine J. Castner (Binghamton, NY: Global Academic Publishing, 2005). xxxvi + 385 pp.; 8 plates. ISBN 978-1-58684-255-0. \$27.95. Vol. II: *Central and Southern Italy* (Binghamton, NY: Global Academic Publishing, 2010). xvi + 488 pp.; 7 plates. ISBN 979-1-58684-278-9. \$36.00. The humanist antiquarian from the Romagna Biondo Flavio (Forlì, 1392–Rome, 1463) is known for his innovative activity as the author of historical, geographical, and topographical works, in which he adopts a new and modern methodological approach to historiography and archaeology, based on the documentation of sources and an objective perspective, that represents a pioneering first step toward a modern scientific method. *Italia illustrata*, commissioned by Alfonso of Aragon and initially conceived as a list of famous men of Italy, evolved into a proper historical-geographical work. Biondo describes fourteen Italian regions, considering history, topography, arts, and literature and anticipating the idea of Italy as a united country. The book, written in Latin, is unfinished – lacking some southern Italian regions – and was first published posthumously in 1474 by Biondo's son. Thanks to Catherine J. Castner's work, it is now available for the first time in a complete modern edition, based on the 1559 Froben edition, fully translated into English. In the same year as the publication of Castner's first volume, however, a further edition and translation into English of the first four books of *Italia illustrata* by Geoffrey A. White appeared independently in the 'I Tatti Renaissance Library' series (Biondo Flavio, *Italy Illuminated*, Vol. 1: Books I–IV, Cambridge, Mass., 2005), making clear the increasing interest in the work of this humanist in the English-speaking world. Castner's edition, in two volumes, one dedicated to northern Italy, the other to central and southern Italy, includes text, translation, commentary, and a rich bibliography. While Biondo described the regions of the peninsula from west to east, Castner has chosen a more modern order from north to south, rendering the text easier to consult for modern readers, but representing a substantial, maybe questionable, deviation from the original. The introduction to the first volume efficiently synthesizes studies of Biondo's biography and his cultural panorama; *Italia illustrata's* genesis; its relationship to Biondo's other works; and Biondo's use of classical sources as well as medieval and contemporary ones. Moreover, each volume includes reproductions of ancient and more recent maps of Italy and the Italian regions. This new, accurate, bilingual edition of *Italia illustrata* makes accessible to a larger audience a crucial text for historians, archaeologists, topographers, and scholars of Humanism and the Renaissance. [Eleonora Carinci]

Heinrich Wittenwiler: Der Ring. Text – Übersetzung – Kommentar. Nach der Münchener Handschrift, ed., trans., and with a commentary by Werner Röcke, with assistance from Annika Goldenbaum, together with a reprint of the text as edited by Edmund Wießner (Berlin: De Gruyter, 2012). xvii + 516 pp. ISBN 978-3-11-025383-2. €29.95 (p/b). Wittenwiler's *Der Ring* from the first decade of the fifteenth century, Germany's outstanding contribution to the European literature of the later Middle Ages, is a singular text – singular by virtue of its integration of comedy, burlesque, and obscenity into a full-length epic poem of some 9,599 lines of couplet verse; in its combination of didacticism and narrative; in its elevation of Swiss peasants to the position of central protagonists; in its abandonment of the traditional courtly language usually employed for the more ambitious literary forms; and in its transmission in a single manuscript, which cannot be very far removed from the author's original. Horst Brunner's Reclam edition, together with a parallel translation, first published in 1991, resurrected a text that had not been much studied, most likely because of the barrier of its linguistic complexity, and paved the way for a host of interesting and innovative studies which do not seem to have led to any consensus of opinion regarding the interpretation (or

so Röcke's introduction claims). In 1991 the manuscript, which had remained more or less completely inaccessible during the time of the GDR, had only very recently been made available to scholarship. A black-and-white reproduction, edited by Rolf Bräuer et al., was published in 1991/2, from which it was apparent that the 1931 edition by Edmund Wießner was inadequate, because of its not entirely transparent normalizations and emendations, as the foundation of future scholarship. Brunner simply reprinted Wießner's text, without his apparatus, but with a good parallel translation, twenty-five pages of notes, and useful appendices. The new edition by Röcke and Goldenbaum is necessary, and much to be welcomed, although it will not necessarily make it easier to read *Der Ring*. It contains a very careful diplomatic edition of the manuscript with a meticulous apparatus (offered as the basis of future scholarship), a reprint of Wießner's edition in a parallel column (as documentation of what was the point of reference for almost all previous scholarship), a new translation on the facing, right-hand pages, and a short commentary. The principles of the diplomatic edition, combining rigorous representation of the manuscript text with all its abbreviations with a certain amount of normalization (about which one could argue), are clearly set out. What this edition does not provide, and this is undoubtedly a matter for regret, is a new critical edition of *Der Ring* based on the review of all the manuscript readings documented in the diplomatic text. Many readers will continue reading the Reclam edition. [N.F.P.]

Ein Geistlicher Rosengarten. Die Vita der heiligen Katharina von Siena zwischen Ordensreform und Laienfrömmigkeit im 15. Jahrhundert. Untersuchungen und Edition, ed. Thomas Brakmann (Frankfurt a. M.: Peter Lang, 2011). 618 pp. ISBN 978-3-631-63060-0. €82.40. Catherine of Siena, who died in 1380, aged only 33, was not only remarkable for her devotional practices as a lay sister of the Third Order of St Dominic, which included numerous visionary experiences and stigmatization, and her engagement with the political struggles of the fourteenth century, but also for her numerous personal letters and other writings. Her Latin *Vita*, the *Legenda maior* composed 1385–95 by her confessor, the Dominican reformer Raymond of Capua (d. 1399), has recently been edited in a monumental annotated edition by Jörg Jungmayr (*Die Legenda maior (Vita Catharinae Senensis) des Raimund von Capua*, 2 vols, Berlin, 2004), providing an entirely new basis for the study of the corpus of writings associated with this Italian mystic of European stature. The *Geistlicher Rosengarten*, a free German adaptation of Raimond's biography, which was widely read in southern Germany, dates from the early years of the fifteenth century and appears to be the work of an anonymous Dominican associated with the reforms instigated by Raymond, probably in Nuremberg. Brakmann's edition, which is accompanied by a 350-page introduction addressing the manuscript transmission, textual history, and context of the work in the monastic and lay religiosity of its period, is a major step forward in terms of our knowledge of the writings of the Dominican reform in Germany in the fifteenth century. The edition is closely based on the Paris manuscript, from the Upper Rhine, which is remarkable for its cycle of 100 fine miniatures (recently published separately by J. F. Hamburger in *Art de l'enluminure*, 2004/5). The critical apparatus, which records the variants by means of a cumbersome footnote system which is rather out of line with the practice of the best recent editions of German prose texts, records appropriately chosen readings from other branches of the stemma. There are twenty pages of explanatory notes and cross-references to Jungmayr's edition of the Latin text. This is one of the most significant first editions of a German text from the later Middle Ages for quite some time, and very much to be welcomed. [N.F.P.]

Johannes Nider: 'Die vierundzwanzig goldenen Harfen'. Edition und Kommentar, ed. Stefan Abel, Spätmittelalter, Humanismus, Reformation 60 (Tübingen: Mohr Siebeck, 2011). xiii

+ 746 pp. ISBN 978-3-16-150610-9. €119.00. The Dominican Johannes Nider (d. 1438), professor at the University of Vienna (1422–6) and prior in Nuremberg (1427–9) and Basel (1429–34), is a major figure of the religious movements associated with the Dominican monastic reforms and the ‘Vienna School’ (which promoted a form of popular theology known as ‘theology of piety’ – ‘Frömmigkeitstheologie’) in the first half of the fifteenth century. His extensive and quite remarkable literary *œuvre*, both in Latin (including the *Formicarius* of 1436–8 and the *Praeceptorium divinae legis* of 1438) and in German (including, in addition to the *Vierundzwanzig goldene Harfen* (‘24 Golden Harps’) edited in this volume, 44 sermons, 21 letters, and a number of short treatises), has a fundamental part to play in the literary history of fifteenth-century Germany: Nider builds on initiatives promoted by Gerson at the beginning of the century, promotes vernacular literacy for the laity in the spirit of the Council of Basel, and points forward to the writings of Johannes Geiler von Kaysersberg, whose *Emeis* of 1508 is directly indebted to Nider’s two main Latin treatises. Today the name of Johannes Nider is well known, but his work is little read, as not one of his major works has been available in a modern edition. Stefan Abel’s critical edition of the ‘Harps’, the most significant of the German writings, is thus a major contribution to our knowledge of the period. The text is a German prose reworking of the *Collationes patrum* of John Cassian (c.360–465), inspired by Heinrich Seuse’s promotion of the spirituality of the desert fathers – not just a translation, but in fact a complex elaboration of the Latin source material, drawing on numerous medieval sources and ranging in content from catechesis to witchcraft. The composition of the work (which seems to have evolved from sermons held in Nuremberg) can be dated to the period 1426–8, when Nider was closely involved in the reform of the Nuremberg Katharinenkloster. The basis for the edition, which is founded on a study of twenty-seven manuscripts, seven prints, and numerous excerpts, is an exceptionally early manuscript which would seem to be close to the author’s original and to have entered the library of the Katharinenkloster in the year of the reform, namely 1428. The edition of the 200-page text is meticulously presented, accompanied by a succinct critical apparatus based on well-chosen principles and by an extensive commentary (pp. 397–612), which provides linguistic notes, identification of sources, and a wonderfully informative and wide-ranging discussion of the content. There are appendices and indices. This edition is a remarkable achievement and deserves a place on the bookshelves of any student of fifteenth-century Germany. [N.F.P.]

SHORTER NOTICES

Medieval Political Philosophy: A Sourcebook, ed. Joshua Parens and Joseph C. Macfarland, 2nd edn (Ithaca, NY: Cornell University Press, 2011). x + 443 pp. ISBN 978-0-8014-4962-8, \$65.00/£42.95 (hard covers); ISBN 978-0-8014-7681-5, \$29.95/£19.95 (p/b). The first edition of this volume, edited by Ralph Lerner and Muhsin Mahdi, appeared in 1963; the current anthology has been revised and expanded by Parens and Macfarland. The anthology, consisting of English translations of excerpts from a variety of texts, is divided into sections on Islamic, Jewish, and Christian political philosophy. It includes such authors as Alfarabi, Avicenna, Maimonides, Aquinas, and Dante, among others. Each section also includes an introductory essay and a bibliography