

that competition and contention among bishops and counts, for example, created spaces in which heresy might flourish. Similarly, Cheyette's exposition of the historiography of feudalism that negates the existence of authentic female lords allows us to understand better the role of women like Ermengard in a feudal "system."

Cheyette's luxurious prose is dense and demanding, but also exciting and entertaining. His confidence as a scholar and experience as a teacher are apparent in his readiness to explore how modern sensibilities (and thus historiography) have difficulties making sense of the medieval world. He draws contemporary examples to help bridge the gap referring, for example, to Irving Berlin and Cole Porter (8) or Ritalin and Prozac (202). Some readers may find this jarring, and this tendency may become problematic for those unfamiliar with contemporary American culture, and it will place special demands on translators.

The book has a number of illustrations, the most poignant being Cheyette's photograph of the ruins of the Knights Templar house of Mas-Deu, in Roussillon, where Ermengard spent her last days in exile and asked to be buried. Cheyette writes, "As a final, ironic postmortem humiliation, the rich cartulary of Mas-Deu, which includes a list of important persons buried in its cemetery, contains not the slightest mention of Ermengard. . . . Abandoned in the grinding world of dynastic politics by those who should have loved her (most significantly her heir, the Castilian nobleman Pedro de Lara), she is transformed in death into the lady of the courts of love" (342). Well known in her own time, Ermengard of Narbonne has been a mystery in the modern world, known mainly through oblique references in the troubadours' often inaccessible love songs. Cheyette's work has restored her to the historical map, to the "grinding political world" of twelfth-century Occitania—a world of love and betrayal.

—*Miriam Shadis, Athens, Ohio*

***Cultural Contexts/Female Voices*, ed. Louise M. Haywood. Papers of the Medieval Hispanic Research Seminar, 27. London: Dept. of Hispanic Studies, Queen Mary and Westfield College, 2000. 78p.**

The title of this volume suggests that the contents should be of vital interest to medieval feminists, exploring hot topics with the latest critical and theoretical tools. Unfortunately the collection fails to fulfill these expectations. Although the modest contributions it makes to the field are certainly valuable, the articles are uneven, ranging from too-preliminary studies to well-researched and persuasively argued essays. These five studies by Spanish, British, and American hispanists focus on female voices in late medieval and early modern male-authored texts. They were originally presented at conferences and still bear marks of oral delivery. I wish that the contributors had revised their essays in light of the other articles in this collection. While Haywood ordered the essays according to thematic and methodological similarities,

they do not speak to each other, except indirectly. Nonetheless, I found the last three essays very worthwhile and enjoyable to read. The first two were somewhat frustrating due to the breadth of their topics and the brevity of their treatments.

The first two essays both seek to identify a corpus or sub-genre based on textual femininity. Vicenta Blay Manzanera in “El varón que finge voz de mujer en las composiciones de cancionero” surveys three *cancioneros*, first briefly discussing each text in which a non-allegorical female character speaks, then commenting on the patterns she observes in these texts. Since this is a very partial study of the *cancionero* corpus, she refrains from offering conclusions, but does comment on the relatively small number of compositions in this category and on their conventionality. Louise M. Haywood in “‘Sola yo, la mal fadada’: Secular Castilian Female-Voice Laments for the Dead” uses a motif analysis to argue that these laments significantly differ from male-voiced laments and suggests that these differences can lead us to a lost oral tradition of female lament similar to that currently found in Greece. Her discussion of how the laments reflect a distinctively feminine discourse of mourning is strong, especially as to the importance of a personal relationship between the deceased and the mourner and the conjunction of motifs that reflect the modern clinical model of grief. However, I find her suggestion that “medieval literary laments may mediate actual responses to mourning” (35) highly problematic. Her discussion of the modern grieving process acknowledges some problems with applying this model to medieval literary texts, yet Haywood construes it as supporting her attempt to recover a lost historic tradition of women’s lament.

The third essay in this collection, “The *Cancionero de Valencia*, *Questión de Amor*, and the Last Medieval Courts of Love” by Nancy F. Marino, offers an interesting discussion of the conjunction between literature and social practices in Valencia, 1526-36. Marino focuses on Germaine de Foix’s political and social power as well as her taste for luxury and leisure to argue that she and her third husband conscientiously recreated female-dominated courts of love, based upon their literary depictions in chivalric novels and debate poems. Marino’s carefully contextualized discussion makes for a much more persuasive argument than the two previous essays, although her contribution does not strictly reflect the collection’s focus on textual femininity.

The final two essays both focus on questions of audience interpretation and female voices in two late fifteenth-century narratives that circulated in two forms, a shorter, more didactic version, and a longer variant that allowed more subversive interpretations. In “Antes y después: la voz de Melibea en la transición de la *Comedia* a la *Tragicomedia*,” Eloísa Palafox shows that the increased number of speeches in which Melibea expresses pleasure in her erotic relationship with Calisto undercuts the moralistic reading that Rojas (or rather, the “author”) proposes in the introductory letter that accompanied the edition of the shorter *Comedia*. Palafox explores how Rojas’ repetition of

metaphors of pleasure and his depiction of Elicia and Areúsa's envy of Melibea's pleasure affect the dominant reading of the *Tragicomedia*, enabling readers to focus more on the attractions of romantic love and less on the mechanics of punishment for transgressions. Dorothy S. Severin in her "Audience and Interpretation: Gradisa the Cruel and Fiometa the Rejected in Juan de Flores's *prosinetrum*, *Grimalte y Gradisa*" focuses on how Alonso de Córdoba's poetry, added to the prose text of Flores's *Grimalte y Gradisa* and voiced by the female characters Gradisa and Fiometa, constitutes a revision for a wider audience. Arguing that Flores originally wrote for an all-male academic audience and thus focused on the anti-social effects of romantic love, Severin proposes that the expanded version not only is appropriate for public reading and musical accompaniment but also would please a courtly audience with its play on conventions and the tragic ending. She compares this process of adaptation to that of the *Celestina*, arguing that both revisions would be read quite differently by a female audience. Not only are these two essays the best of the collection, the overlap in their topics and arguments make for a strong conclusion to a mixed volume.

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Hicks, Eric. ed. with Diego Gonzalez and Philippe Simon. *Au champ des escriptures. IIIe Colloque international sur Christine de Pizan*. Lausanne, 18-22 juillet 1998. *Etudes Christiniennes*, 6. Paris: Honoré Champion, 2000. Pp. x, 851.

The fifty articles from the third international Christine de Pizan Congress collected in this volume make a hefty contribution to the thriving publishing industry devoted to Christine de Pizan. The editors wisely have divided the papers under ten headings: I. Autoportraits (7 articles); II. Intertextualités anciennes (5); III. Mouvances contemporaines (6); IV. "Policie" (4); V. "Politiquement vivre." L'Éthique (5); VI. L'Université des femmes (6); VII. Figures et rhétorique (7); VIII. Texte et image (4); IX. Manuscrits, Bibliométrie, Ecdotique (4); X. Langue et style (2). Many articles deal with one particular work of Christine de Pizan (thereafter CdP), and this reviewer found it very rewarding to read together articles dealing with *Le Livre de la cité des dames* (Lori Walters, Margarete Zimmermann, Monique Niederoest, Roman Reisinger, Earl Jeffrey Richards), *Le Livre des trois vertus* (Christine McWebb, Meg Lota Brown, Julia M. Walker), and *Le Livre du chemin de long estude* (Julia Simms Holderness, Didier Lechat, Christian Heck).

There are interesting and original articles on CdP's life such as Nikolai Wandruszka's. He attempts a thorough examination of CdP's Italian family and makes the surprising statement that she may have used her maiden name when she decided to write because she was a widow. This hypothesis would be more convincing if he had provided other examples from the late Middle Ages of wives who adopted their husband's name and then resumed using their maiden name after they were widowed. Jennifer Monahan shows how extensively CdP drew on Valerius Maximus. Didier Lechat believes that CdP