



Tutor's Guide to: Medieval French Literature for Historians

by Jim Simpson

October 2005

CONTENTS

1) Introduction	1
2) Language	2
3) Editorial Practice	3
4) Teaching Topics	4
5) 'Bite-Size' Topics	9
6) General Questions to keep asking yourself	10
7) Bibliography	11

1) INTRODUCTION

The literature of the French Middle Ages is a vast and complex archive of material from a dizzying range of genres and cultural contexts. It bears witness to a society reflecting on itself, its place in history and in the world, its beliefs and structures, through a range of literary genres. From the lyric poetry that inspired Petrarch to the Arthurian romances that formed the basis of literary traditions both in France and elsewhere in Europe to epic poetry, chronicles, dramatic cycles, comic and satirical works, as well as spiritual and educational treatises, French literary sources of the period have provided a fertile ground for historians and literary scholars alike. Although a full sense of this wealth is not necessarily readily available to scholars working only from translated sources, nonetheless some insight can be gained from these.

Literary sources have many attractions for the teaching of history. They provide us with a fascinating and tantalising blend of facts, perceptions and inventions that offer considerable opportunities to test and explore our ideas about societies and cultures both distant and familiar. Occitan specialist William Paden encapsulates this troubling sense of familiarity and strangeness that emerges from medieval literary works, envisioning an encounter with the troubadour Bertrand de Born as 'disconcertingly feudal, aristocratic, intemperate and wreathed in garlic'.¹ What did we think the people who composed these works were like? After all, the conventions of so many of the texts seem familiar because they form the basis of our literary history and are the models for so many tropes we recognise or appropriate as fundamental to a view of the world in which words like 'Quixotic' or 'Dantesque' convey perfectly accessible meanings dependent on an assumed common culture, a world in which the stories of Arthur and his knights remain a major box-office draw. However, the works are also strange to us, the product of cultural milieux that have nothing to do with the buying of Penguin Classics from online bookstores or high street outlets that also sell cappuccinos and cake. The shifts in meaning of words both reveal and disguise those distances. Teaching Old French literature in the context of an undergraduate French course, I often find students assuming that *un roman*, the word medieval authors used to designate a narrative romance, means the same thing as the Modern French word, *le roman*, a novel. Instead, the word originally refers to a work in the romance vernacular as opposed to Latin. Moreover, medieval authors did not think of the term as the designation of a genre: poets writing epic poems (or *chansons de geste*) very commonly refer to their works as 'romans'. Likewise, characters in the *Chanson de Roland* may describe one another as 'baruns', but this should not be assumed to mean 'barons' in the sense of rank: the word 'ber' / 'barun' (Old French has some remnants of a case system... we'll come back to that) has rather more the sense in this context of 'worthy man', even 'a dude' (ahem!).

The organisation of this guide is with a view to opening out possible areas of discussion and debate for history students and their teachers, providing indications of possible sources for discussion as well as some indications for secondary reading on given subjects. Obviously, any given work will have more than one use and can be drawn on to illuminate a variety of issues. However, a guiding principle here is the manner in which texts foreground particular questions in particular scenes. *Chansons de geste*, for example, seem fascinated with debates about loyalty and treachery, principles of reward and punishment. Chrétien's romances paint intriguing and multifaceted pictures of the business of court life, diplomacy and negotiation. When looking at these, we need to constantly ask ourselves what possible narratorial stances or audience reactions might be implied: direct identification or some degree of distance and reflection? Does the text in question relate to or answer other works?

This guide is somewhat selective. It deals mainly with early material in Old French, so mainly from the 12th and 13th centuries. In part, this is a function of my own specialisation and interests, although it would be more than laggardly to

¹ Paden, 'Scholars at a Perilous Ford', in *The Future of the Middle Ages: Medieval Literature in the 1990's*, ed. by William D. Paden (Gainesville: University of Florida Press, 1994), pp. 3–31 (p. 4).

have this be the only justification for a comparatively conservative generic menu that would give little indication of the exciting work that has been done or is currently being done in later fields and in other genres. The flipside of that coin is that the texts here are among the better known works of their period, and have attracted significant attention from historians. Access to the original texts is another consideration. Many medieval historians have some background in literary studies and a good or, not uncommonly, exceptional degree of linguistic competence allowing them access either to a wider range of translated materials available in other European languages or to the medieval sources themselves. However, translation will be the means by which a lot of teaching will actually be delivered to most undergraduate historians, and, from this point of view, later sources are, with the exception of a few major authors such as Christine de Pisan and Jean Froissart, less well served in English versions. Saints lives, fabliaux and drama are among the other omissions, richly illuminating and instructive as these sources are. I also devote less space than one might to material in Occitan, the southern dialects of France and the language of the *troubadours* as opposed to the northern *trouvères*. These are, however, well served by a range of introductory volumes to the study of the subject. The short point to make to students is that there is vastly more material out there in editions of the Old French texts and immeasurably more so in the manuscript archive. In particular, it should be pointed out that much of the most exciting scholarship to have appeared recently has focused on issues of reworking (*remaniement*), on the implications of manuscript compilation (what they thought went together) for generic classification (what we think should go together) and on the interrelation of text and image in illuminated manuscripts – for obvious reasons, none of these issues can be readily addressed from translated sources.

Lastly, this guide is also a work in progress. Comments and suggestions are welcome, and may be incorporated (with suitable acknowledgement, but, alas, no financial reward) in future possible revised editions.

Basic Bibliography and Surveys

Bossuat, Robert et al. (eds), *Dictionnaire des lettres françaises: le Moyen Age*, Le Pochothèque, rev. edn (Paris: Fayard, 1964) [Extensive, thoughtful entries on a vast range of authors, texts and topics.]

Bowie, Malcolm, Terence Cave and Sarah Kay, *A Short History of French Literature* (Oxford: Oxford University Press, 2003)

Fox, John, *A Literary History of France: the Middle Ages* (London: Ernest Benn, 1974) [Now aged but widely available in libraries and still a useful overview of many topics relating to Old French literature. A good source of handy plot summaries and potted, but not crackpot, commentary.]

France, Peter (ed.), *New Oxford Companion to Literature in French* (Oxford: Clarendon Press, 1995) [Very useful, readily available and wide-ranging source of reference. See, inter alia, the entries for 'chanson de geste' (pp. 147–49); Crusades (pp. 213–14), 'Manuscripts' (pp. 494–96), 'La Chanson de Roland' (pp. 705–06) 'Andreas Capellanus' (p. 27, cited above), 'Arthur' (p. 47, cited above), 'Chrétien de Troyes' (pp. 166–67), 'Courtoisie' (pp. 205–06), 'Fin'amor' (pp. 312–14), 'Gauvain' (pp. 336–37), 'Manuscripts' (pp. 494–96), 'Matière de Bretagne' (pp. 705–06), 'Romans d'antiquité' (pp. 713–14), 'Troubadours' and 'Trouvères' (pp. 817–18)]

Gaunt, Simon, *Retelling the Tale: An Introduction to Medieval French Literature* (London: Duckworth, 2001) [Very useful introduction to the study of the subject which incorporates a lot of thought on the reworkings and reappropriations of material in Old French literary traditions. An alternative literary history in the sense that its take on how the Middle Ages looked to its own traditions makes readily apparent the massive gulf between modern and medieval literary cultures.]

Hollier, Denis (and others, eds), *A New History of French Literature* (Cambridge MA and London: Harvard University Press, 1994)

2) LANGUAGE

Old French, needless to say, looks very different from the modern language – somewhere about as different as Chaucer's English does from our own. Here are a couple of points of interest.

Case System and Word Order

Old French shows at least the remains of a two-case declension system: subject and 'oblique' / object / non-subject. This can be seen as the collapsed remnant of the more elaborate Latin declension system, which distinguished the following functions.

Function	Known to Latinists as...	English example
Subjects	Nominative	'Andrew has a dog called Daisy'
Objects of address	Vocative	'Daisy! Fetch the ball!'
Direct objects	Accusative	'Daisy bites Andrew.'
Indirect objects of various kinds	Dative Ablative	'Andrew has a biscuit <i>for</i> Daisy' 'Andrew is bitten <i>by</i> Daisy'
Possessives	Genitive	'Andrew's dog'

Old French used its object case (e.g. 'le baron' – the worthy man / dude; Guenelun – Ganelon (the infamous traitor from the *Chanson de Roland*)) to cover the functions of everything except the subject ('li ber' – the worthy man / dude, again) or direct address ('Hé, Guenes!' – 'Oy, Ganelon!'). This means that where English has to use word order to indicate

grammatical function, Old French did not, and so word orders such as Object-Verb-Subject are not even remotely confusing. This has obvious uses for poetic composition – the best words in the best order. At the same time, verse can be seen as conservative, such that the structures and formulae of, say, the Oxford *Roland*, are shaped by poetic tradition and so may well not have reflected the patterns and usages of contemporary French and Anglo-Norman speakers. As prose works start to appear in the early 13th century, so we start to see changes in the frequency of particular patterns and the collapse of certain distinctions.

Dialect

During the first flourishing of Old French literature in the 12th and 13th centuries we see a gradual process whereby 'francien', the dialect of the Île de France, becomes increasingly accepted as a literary standard. 'Picard' (the dialect of the area around Arras) and 'champenois' (the dialect of the area around Troyes in the North-East of France), both of which are associated with strong centres of literary production, also make strong showings. A large number of texts also survive in Anglo Norman, the French used by the ruling classes in England. 'Occitan' is the term most commonly used to refer to the language of the South of France, a collection of dialects considered as constituting a distinct language, the *langue d'oc*, from the dialects of the North, collectively referred to as the *langue d'oïl*, the shibboleth here being the forms of the word for 'yes'. Although the surviving literary output in Occitan includes works in most of the genres known in the North, along with scientific and medical treatises, the language is most commonly associated with lyric poetry.

Language Reference: Dictionaries

Einhorn, E., *Old French: A Concise Handbook* (Cambridge: Cambridge University Press, 1974)
Hindley, A, Frederick W. Langley, Brian J. Levy, *Old French-English Dictionary* (Cambridge: Cambridge University Press, 2000)

Language Reference: Grammars and Historical Accounts

Aspland, Alfred (ed.), *A Medieval French Reader* (Oxford: Clarendon, 1979)
Lodge, R. Anthony, *French: From Dialect to Standard* (London: Routledge, 1993)
Pope, Mildred Katharine, *From Latin to Modern French (with Especial Consideration of Anglo-Norman): Phonology and Morphology*, rev. edn (Manchester: Manchester University Press, 1966)
Rickard, Peter, *A History of the French Language*, rev. edn (London: Unwin Hyman, 1989)

3) EDITORIAL PRACTICE

Undergraduates do not necessarily need to know all the ugly details, but editing literary texts from the manuscript archive presents many problems, and there is a long history of debate about practice in this field. In addition to Simon Gaunt's *Retelling the Tale* (see above), which deals with reworking in an accessible and stimulating way, students interested in aspects of editorial practice might be interested in having a look at some of the following works:

Cerquiglini, Bernard, *In Praise of the Variant: A Critical History of Philology*, trans. by Betsy Wing Parallax: Re-visions of Culture & Society (Baltimore: Johns Hopkins University Press, 1999) [This originally appeared in French in 1989. Its central argument, that editorial practice aimed at the production of editions representative of either entire traditions or branches thereof inevitably led to a disregarding of the importance of variation as a textual and cultural phenomenon, sparked considerable debate. Cerquiglini's essay was an important voice in the debate centring on the 'New Philology' issue of *Speculum* that appeared the following year.]
Busby, Keith (ed.), *Towards a Synthesis? Essays on the New Philology*, Faux Titre, 68 (Amsterdam: Rodopi, 1993) [Essays by Busby and others, looking back on the debate initiated by Cerquiglini and Nichols.]
Fleischmann, Suzanne, 'Philology, Linguistics and the Discourse of the Medieval Text', *Speculum*, 65 (1990), 19–37
Foulet, Alfred and Mary Blakely Speer, *On Editing Old French Texts* (Lawrence: Regents Press of Kansas, 1979)
Griffin, Miranda, 'Gender and Authority in the Medieval French *Lai*', *Forum for Modern Language Studies*, 35:1 (1999), 42–56 [Interestingly illustrative essay on the relation between authorial identity and manuscript transmission.]
Huot, Sylvia, *The 'Romance of the Rose' and its Medieval Readers: Interpretation, Reception, Manuscript Transmission* (Cambridge: Cambridge University Press, 1993) [Very important study of the mind-boggling complexities of the *Roman de la Rose* tradition in its cultural and historical context.]
Nichols, Stephen G., 'Introduction: Philology in a Manuscript Culture', *Speculum*, 65 (1990), 1–10

It should also be borne in mind that many editions of individual texts also provide important reflections on problems and issues in editorial practice in their introductions.

4) TEACHING TOPICS

This section is intended to provide discussion topics and possible lines of inquiry when approaching given texts or indications of what texts can be used for. Obviously the list is far from exhaustive, and swithers between genre-based questions and thematic approaches. Given the constraints of space, the reading and list of questions should be thought of as 'snowballing' in the sense that given texts and items of secondary reading can always be pressed into service elsewhere under other headings. This can be a useful illustration for students as to exactly how many approaches and questions can be brought to bear on any given piece of evidence. Note that I have also given some mini theme-based topics based on issues of debate in recent historiography. Primary and secondary reading for these can be derived from combining elements from the more fully elaborated sections and from the bibliography at the end of the handout.

a) Feudalism and Feud

Sample Questions

- It has been argued that the *Chanson de Roland* articulates the ideological position of a nascent monarchical state. What evidence do you see for and against this in the work?
- As far as medieval France was concerned, kings were fine in theory and as figures of legend, but a nuisance – if not worse – in practice.
- What consensus does there seem to be among the works you have read on the role and duties of kings?
- To what extent does the literary evidence support the theory that there was a particular moment of 'feudal crisis'?
- To what extent is idealisation a problem or a significant feature in its own right in the literary sources you have encountered?

Possible Sources

<i>Song of Roland</i>	Note in particular here the relation between Charles and his courtiers, evolving from the initial counsel scene to the crisis created by the trial of Ganelon. To what extent does Charles appear weak as opposed to concerned to maintain consensus and avoid tyranny?
<i>Song of William</i> <i>Crowning of Louis</i> <i>Wagon Train of Nîmes</i>	Both the <i>Crowning</i> and the <i>Wagon Train</i> are important for their presentation of Louis as the unworthy successor of Charles, and present clear and detailed indictments of his failings. What issues do they focus on? If Charlemagne was notably crowned emperor in Rome, what is the significance of the <i>Crowning's</i> presentation of Louis' failure to defend it? Also, why is it interesting that these poems have such a substantial comic streak to them? To what extent can other epics be seen as satirical at some level?
<i>Raoul de Cambrai</i>	Again, Louis is presented as an unworthy king, although this time for his thoughtless meddling in disinheritng Raoul. A key text for the examination of feudal obligation and the breaking of relationships. The text has been said to reflect the increasing interventionism characteristic of Philippe Auguste's reign.

Introductory Material

- Auerbach, Eric: *Mimesis: The Representation of Reality in Western Literature*, trans. by Willard R. Trask, (Princeton: Princeton University Press, 1974), pp. 96-122 [A classic exposition of the *Roland*.]
- La Chanson de Guillaume*, ed. and trans. by Philip E. Bennett, *Critical Guides to French Texts* (Grant and Cutler, 2002) [A reasonably readily available translation that also has the advantage of being the most recent and most rigorous edition of the poem. Bennett's excellent introduction not only gives many useful insights into the structure of the work but also gives a clear overview of the editorial problems presented by the manuscript of the poem.]
- Brault, G.J., *The Song of Roland: an Analytical Edition*, ed., 2 vols: vol. 1 Introduction and Commentary; vol. 2 Text and Translation (University Park and London: Pennsylvania State University Press, 1978) [Vol. 1 provides a handy synthesis of scholarship up to 1978, detailing the evolution of critical debate on many questions relating to this central text.]
- Gaunt, Simon: *Gender and Genre in Medieval French Literature* (Cambridge: Cambridge University Press, 1995) [chapter 1 'Monologic Masculinity: the *Chanson de geste*', pp. 22-70. Explores the tension latent in the *chanson de geste* between the homosocial (primacy of male-male bonds in a social structure vs. the homoerotic.)]
- Kaeuper, Richard, *Chivalry and Violence in Medieval Europe* (Oxford: Oxford University Press, 1999) [Excellent historical treatment of conflict in *Raoul de Cambrai* and other texts.]

b) Court(ly) Culture

In addition to the imaginative literature that is produced in court circles, dealing with all aspects of court life and the promulgation of its values, there are many other questions to be considered. Courts were after all key cultural centres, but

how does this translated into a sense of cultural identity: is this a literature of nation building, and, if so, what do we mean by a nation? Are these works concerned with elaborating social programmes through propaganda? After all, Arthur is famously a tragic hero for the early Middle Ages: a good man cast down by the workings of fortune. Are we to understand that they thought of him as some sort of Quixotic figure, or is this an attempt to seduce audiences with a vision of what was 'lost' but may be again, as per Arthur's designation as the 'once and future king' (rex quondam et futurus)?

Sample Questions

- To what extent is love a central concern and to what extent is it part of a reflection on other issues in court life?
- In *The Courtier's Trifles (De Nugis Curialium)*, Walter Map famously compares the court to Hell. Is the Arthurian court presented as a paradigm, a problem or both?
- Why are desire and adultery such central concerns in courtly literature?
- Examine the role of spectacle, festivals and material wealth in romance texts.
- What are the different senses of 'court' that should be borne in mind when dealing with 'courtly' literature?

Possible Sources

Chrétien, <i>Erec et Enide</i>	What picture does Chrétien paint of the court as a cultural and political centre?
Chrétien, <i>Le Chevalier au Lion</i>	What is the role of conflict and tension at court in this work? Examine the relation between Kay and Guinevere in the opening scenes.
Marie de France, <i>Lais (Prologue, 'Lanval')</i>	Examine the presentation of Arthur's court in <i>Lanval</i> . What issues does Marie raise through the character of the queen and the court process that follows her accusations against the hero?
La Mort le roi Artu	Examine the representation of factionalism and the role of secrecy at Arthur's court. Examine the representation of judicial procedure in this and other works. To what extent are they the reflection of actual contemporary legal concerns and to what extent are they purely stock dramatic motifs?
Bérroul, <i>Tristan</i>	What issues are raised by the relationship between Tristan and Iseut? What picture emerges of Mark and what issues are raised thereby? What is the significance of the presentation of Mark's barons as 'right but repulsive' (to quote <i>1066 and All That</i>)?

Introductory Material

- Benton, John F., 'The Court of Champagne as a Literary Centre', *Speculum*, 39 (1961), 551-91
- Hunt, Tony, *Chrétien de Troyes: 'Yvain'*, *Critical Guides to French Texts* (London: Grant and Cutler, 1986) [Very good on background and context.]
- Jaeger, Stephen C., *Ennobling Love: In Search of a Lost Sensibility* (Philadelphia: University of Pennsylvania Press, 1999)
- Jaeger, Stephen C., *The Origins of Courtliness: Civilizing Trends and the Formation of Courtly Ideals 939-1210* (Philadelphia: University of Pennsylvania Press, 1985)
- Kay, Sarah, 'Courts, Clerks and Courtly Love', in *The Cambridge Companion to Medieval Romance*, ed. by Roberta L. Krueger (Cambridge: Cambridge University Press, 2000), pp. 81-96
- Keen, Maurice H., *Chivalry* (New Haven, Conn. and London: Yale University Press, 1984)
- Krueger, Roberta L. (ed.), *The Cambridge Companion to Medieval Romance* (Cambridge: Cambridge University Press, 2000) [Wide-ranging and informative look at many questions about the genre, its evolution and contexts.]
- Scaglione, Aldo, *Knights at Court: Courtliness, Chivalry and Courtesy from Ottonian Germany to the Italian Renaissance* (Berkeley, Los Angeles and Oxford: University of California Press, 1991)
- Spiegel, Gabrielle M., *Romancing the Past: The Rise of Vernacular Prose Historiography in Thirteenth Century France* (Oxford: University of California Press, 1993)
- Ward, Susan L., 'Fables for the Court: Illustrations of Marie de France's *Fables in Paris*', in *Women and the Book*, ed. by Jane Taylor and Lesley Smith (Toronto: University of Toronto Press, 1997), pp. 190-203

c) Identity and Alterity: Hierarchy, Crusade

This section draws together a number of questions that would be difficult to disentangle. Obviously, the accounts given of crusading activity in literary and chronicle sources are important witnesses in that field, but they also impinge on other areas of inquiry.

Sample Questions

- 'Why are these lying [people] lying to us?' (Jeremy Paxman) Is it meaningful or useful to think of chronicle sources as lying?
- What signals do we get that we might be straying out beyond reality in otherwise verisimilar accounts?
- To what extent is form part of the problem of evidence and reliability. Are there implications for meaning in the choice of verse rather than prose?
- What sense emerges of the West's views of other cultures? Is there anything more to it than just a fear of evil foreigners?

Possible Sources

Song of Roland	An important witness in that it presents various arguments about the rights and wrongs of crusading. How does the work seek to undermine the case against the pursuit of crusade? Note the change in the presentation of the Saracens in the two different battle sections of the poem, from the first conflict with Marsile when they are depicted as mainly differentiated from the Christian camp by religious belief to the second with Baligant when they are presented as physically monstrous. What is the significance of this shift?
Pseudo-Turpin	A 'chronicle' of the events of the Spanish campaign said to have been written by Archbishop Turpin himself. Notable for its attribution of blame for the massacre of the rearguard. Useful source for reading alongside the <i>Roland</i> .
Geoffroi de Villehardouin, <i>La Conquête de Constantinople</i>	Villehardouin offers a rich and vivid meditation on failure, frustration and the difficulties of diplomacy, with both factionalism and logistical problems undermining the heroic efforts of the pious and well-intentioned. It is interesting to note that the chansons de geste of the later period reflect the same sort of frustrations seen in the chronicles, the thrust of the action dissipated in bickering or in protracted and fruitless sieges. There is a good deal of critical debate regarding to his sincerity and assessments of responsibility for various checks.
<i>Voyage de Charlemagne à Constantinople</i>	Seemingly a parody of the convention of the chansons de geste and arguably reflecting a jaundiced and satirical view of crusading activities in Constantinople and beyond. Charlemagne is irked by his wife's claim that emperor Hugh is taller than Charles in his crown. Unforgettable moments such as the twelve peers slack-jawed in wonder at the sight of Constantinople followed by their drunken boasts of superhuman vandalism, a number of which have to be carried out after their conversations are reported back to Hugh by a palace spy and the peers are put to the test.
Chrétien, <i>Le Chevalier au lion</i>	There is a strong argument for seeing the romance as a form of internal colonisation on the part of the aristocracy, the ethos of adventure staging an imaginary reappropriation of the world by chivalric society. Examine the presentation of monsters and animals in the work in light of Chrétien's portrait of the monstrous herdsman who nonetheless describes himself as 'A man, such as you see'. To what extent can this work be regarded as an exploration of similarity and difference?
<i>Aucassin et Nicolette</i>	Notable for its portrayal of the heroine, Nicolette, a Saracen captive with a French name and blond hair (erm...?) and the section set in the rather upside-down land of Torelore, where people fight with cheese and kings lie in childbed. In what ways does this work play with typical attitudes to and perceptions of otherness?

Introductory

- Le *Turpin français*, ed. by Ronald N. Walpole (Toronto and London: University of Toronto Press, 1985)
- 'The Pilgrimage of Charlemagne' (*Le Pèlerinage de Charlemagne*) and 'Aucassin and Nicolette' (*Aucassin et Nicolette*), ed. and trans. by Glyn S. Burgess and Anne Elizabeth Cobby, *Garland Library of Medieval Literature*, 47 (New York: Garland, 1987)
- Cohen, Jeffrey Jerome, *Of Giants: Sex, Monsters and the Middle Ages*, *Medieval Cultures*, 17 (Minneapolis and London: University of Minnesota Press, 1999)
- Daniel, Norman, *Heroes and Saracens*
- Freedman, Paul., *Images of the Medieval Peasant*, *Reading Medieval Culture* (Stanford: Stanford University Press, 1999)
[First chapter deals with the influence of the *Pseudo Turpin's* account of Charles's expedition into Spain as an origin myth for French warrior aristocracy. According to the work a number of Franks asked for leave to return to France. Charles agreed on the condition that they would thereby renounce their free status and be serfs thereafter.]
- Higgs Strickland, Debra, *Saracens, Demons and Jews: Making Monsters in Medieval Art* (Princeton: Princeton University Press, 2003) [Big study of otherness and monstrosity in medieval art. Lots of important parallels with literary sources as well, so worth a look.]
- Tolan, John Victor, *Saracens: Islam in the Medieval European Imagination* (New York: Columbia University Press, 2002)
- Lipton, Sara, *Images of Intolerance: The Representation of Jews and Judaism in the 'Bible moralisée'* (Berkeley and London: University of California Press, 1999)
- Strickland, Debra Higgs, *Saracens, Demons and Jews: Making Monsters in Medieval Art* (Princeton, NJ and Oxford: Princeton University Press, 2003)

e) Law and Society

Sample Questions

- How do attitudes to judicial ordeal vary according to period and genre? Which of these criteria is more important?
- To what extent is it the case that the representation of legal institutions and procedure tends to be satirical?
- Examine the relation between religious belief and ideals of justice.

Possible Sources

<i>Tristan</i>	Tristan's adultery with the queen presents a central problem: the barons calling for his punishment are right, but they are also ready to make this a point of conflict with Marc whereas observation of procedure and attitudes towards judicial ordeal are significant in the various versions.
<i>Roman de Renart</i>	The episode (or 'branch') known as 'Renart's Trial' (Br. I) is particularly notable for its derisive picture of royal authority. A very rich text from the point of view of issues relating to governance, judicial procedure, conflict and consensus, and the 'social contract' created by the royal monopolisation of the exercise of violence.
Marie de France, <i>Lais</i> (notably 'Equitan' and 'Lanval') and <i>Fables</i>	A collection not readily available in translation, but worth examining in the light of Joyce Salisbury's treatment of it (see <i>The Beast Within</i>) and comparing with extracts from the <i>Lais</i> , especially <i>Equitan</i> , which deals with the conflict between royal office and personal desire.
<i>La Mort le roi Artu</i>	Again, much space devoted to the trial of the Queen and to questions of proof and procedure.

Introductory

- Bloch, R. Howard, *Medieval French Literature and Laws* (Berkeley and London: University of California Press, 1977)
[Interesting study of the way in which medieval texts reflect the legal conventions of the time.]
- , *Etymologies and Genealogies: A Literary Anthropology of the French Middle Ages* (Berkeley and London: University of California Press, 1983)
- Foucault, Michel, *Discipline and Punish: The Birth of the Prison*, translated by Alan Sheridan (Harmondsworth: Penguin, 1991)
- Gravdal, Kathryn, *Ravishing Maidens: Writing Rape in Medieval French Literature and Law* (Philadelphia, 1991)
- Hunt, Tony, 'Abelardian Ethics and the Bérout *Tristan*', *Romania*, 98 (1977), 501–40
- McCracken, Peggy, *The Romance of Adultery: Queenship and Sexual Transgression in Old French Literature* (Philadelphia: University of Pennsylvania Press, 1998)

f) Gender, Sexuality and the Body

Sample Questions

- To what extent does your reading of literary sources support the argument that people in the Middle Ages did not marry for love, but rather to transfer property or cement alliances?
- Is it possible to arrive at any sort of reconstruction of an overarching medieval view of human sexuality and its place in society?

Possible Sources

<i>Aucassin et Nicolette</i>	To what extent is it appropriate or useful to think of Aucassin as 'unmanly'? In what ways does this text play with gender stereotypes and in particular to what extent is youth a 'gender problem'?
Fabliaux	What evidence can we draw from comic works for medieval attitudes towards sexuality? Are they raising serious questions or is this just 'Carry On Up the Middle Ages'?
<i>Roman de Silence</i>	What social ideals are affirmed and subverted through the prominence given to the theme of cross-dressing and the tension between 'nature' and 'nurture'?

Introductory Material

- Baldwin, John W., *The Language of Sex: Five Voices from Northern France Around 1200* (Chicago and London: University of Chicago Press, 1994)
- Brundage, J. A., *Law, Sex and Christian Society in Medieval Europe* (London: University of Chicago Press, 1987)
- Bloch, R. Howard, *Etymologies and Genealogies: A Literary Anthropology of the French Middle Ages* (Berkeley and London: University of California Press, 1983)
- Cohen, Jeffrey Jerome and Bonnie Wheeler (eds), *Becoming Male in the Middle Ages*, *The New Middle Ages*; 4 (New York and London: Garland, 1997)
- Duby, Georges (ed.), *A History of Private Life: II Revelations of the Medieval World*, trans. by Arthur Goldhammer (Cambridge, Mass. and London: Harvard University Press, 1988)
- Freedman, Paul, *Images of the Medieval Peasant*, *Reading Medieval Culture* (Stanford: Stanford University Press, 1999) [An extremely interesting examination of the relation between gender and social status.]
- Gaunt, Simon, *Gender and Genre in Medieval French Literature*, *Cambridge Studies in French* (Cambridge: Cambridge University Press, 1995)
- Gilbert, Jane, 'The Practice of Gender in *Aucassin et Nicolette*', in *The Practice of Medieval Literature*, ed. by Mark Chinca, Simon Gaunt, Sarah Kay and Nicolette Zeeman, *Forum for Modern Language Studies*, 33:3 (1997), pp. 217–88 [This and Pensom's monograph are two of the most interesting approaches to the issue of gender in *Aucassin*.]
- Jacquart, Danielle and Claude Thomasset, *Sexuality and Medicine in the Middle Ages*, trans. by Matthew Adamson (Cambridge: Polity Press, 1988)
- Kay, Sarah and Miri Rubin (eds), *Framing Medieval Bodies* (Manchester: Manchester University Press, 1994)
- Lomperis, Linda and Sarah Stanbury (eds), *Feminist Approaches to the Body in Medieval Literature* (Philadelphia: University of Pennsylvania Press, 1993)
- Pensom, Roger, *'Aucassin et Nicolette': The Poetry of Gender and Growing Up in the Middle Ages* (Bern: Peter Lang, 1999)
- Richards, Jeffrey, *Sex, Dissidence and Damnation: Minority Groups in the Middle Ages* (London and New York: Routledge, 1990)
- Shahar, Shulamith, *The Fourth Estate: A History of Women in the Middle Ages*, trans. by Chaya Galai (London: Methuen, 1983)

g) Religious Life and Spirituality

Sample Questions

- In what ways can vernacular literary works be read as disseminators of religious ideas? What instances can you find of vernacular literary works questioning what we would think were orthodox religious positions?
- How do vernacular literary sources represent Islam? What recurring themes and what divergences do you encounter?
- To what extent is courtly love presented as a 'parody' of religious practice? What conclusions can we draw from this with the regards to relation of 'literary' discourse to other cultural spheres?

Possible Sources

<i>Vie de Saint Alexis</i>	Important early vernacular saint's life. What key themes and issues does this text bring over and disseminate from Latin sources
----------------------------	--

<i>Voyage of St Brendan</i>	Important text for attitudes with regard to miracles and the supernatural.
<i>Song of Roland</i>	See under crusade.
<i>Roman de Renart</i>	Key satirical take on medieval religious life, with no-one spared, from lecherous monks, to gullible court clerics to dung-shovelling village priests. What lessons can we take from Reynard's antics on attitudes to confession, religious attitudes to sexuality, monastic orders, crusade or indeed anything else?
Bérroul <i>Tristan</i>	Again, an important and quite possibly satirical view of the tensions between religious institutions and private belief. What should we make of the role of the hermit Ogrin (who advises the lovers to lie and who takes a very cynical view of trial by combat) and the presentation of miracles in the work? (Tristan's leap from the chapel, the ordeal)
Marie de France, <i>Lais (Yonec and Eliduc)</i>	What questions are raised by the inclusion of religious motifs in an other-worldly or romance setting?
Chrétien de Troyes, <i>Le Conte du graal</i>	How orthodox a text is the grail romance, or in what ways can it be seen as articulating conflicts between models of chivalry and spiritual life?
Chrétien de Troyes, <i>Le Chevalier de la charrette</i>	Should we read Lancelot's adventures as an imitation of Christ or a parody of religious narrative?

Barron, W.R.J. and Glyn S. Burgess (eds), *The Voyage of Saint Brendan: Representative Versions of the Legend in English Translation*, Exeter Medieval Texts and Studies (Exeter: University of Exeter Press, 2002)

Head, Thomas (ed. and trans.) *Medieval Hagiography: An Anthology*, Garland Reference Library of the Humanities, 1942 (New York and London: Garland, 2000)

Lipton, Sara, *Images of Intolerance: The Representation of Jews and Judaism in the 'Bible moralisée'* (Berkeley and London: University of California Press, 1999)

Strickland, Debra Higgs, *Saracens, Demons and Jews: Making Monsters in Medieval Art* (Princeton, NJ and Oxford: Princeton University Press, 2003)

Szell, Tímea and Renate Blumenfeld-Kosinski, *Images of Sainthood in Medieval Europe* (Ithaca NY; London: Cornell University Press, 1991)

5) 'BITE-SIZE' TOPICS

The following represent shorter sketches of possible topics elaborated at lesser length than before because, dear reader, you're probably getting the hang of the general approach by now. As with all of the foregoing, further suggestions are welcome and may well be included in any revised edition.

a) Emotions and Social Life

Examine the different 'performances' of emotion in various works. For example, look at the interaction between Roland and Ganelon in the counsel scene at Charlemagne's court. Why and how does Ganelon lose face? Is it to be assumed Roland provokes him unnecessarily or recklessly? What kinds of 'love' are examined in *Erec and Enide*? Is love a positive or negative force in the Tristan material? Look at the representation of gesture in all texts. Examine the performances associated with various kinds of religious devotion. Examine the tensions between collective and individual opinion or feeling in all genres.

Introductory Material

Elias, Norbert, *The Civilizing Process: The History of Manners and State Formation*, trans. Edmund Jephcott, 2 vols (Oxford: Blackwell, 1994)

Jaeger, Stephen C., *Ennobling Love: In Search of a Lost Sensibility* (Philadelphia: University of Pennsylvania Press, 1999)

Kaeuper, Richard, *Chivalry and Violence in Medieval Europe* (Oxford: Oxford University Press, 1999)

Kay, Sarah, 'Courts, Clerks and Courtly Love', in *The Cambridge Companion to Medieval Romance*, ed. by Roberta L. Kueger (Cambridge: Cambridge University Press, 2000), pp. 81–96

Rosenwein, Barbara H. (ed.), *Anger's Past: The Social Uses of an Emotion in the Middle Ages* (Ithaca and London: Cornell University Press, 1998)

b) Communication and Social Networks

Look at how relations of all kinds are constructed and maintained. A great deal of space is devoted in Old French texts to the logistics of communication and to the establishing of relations between individuals and groups. Look at the role of letter writing in the *Lais* of Marie de France, the representation of diplomacy and deception in the *Roland*, the political

importance of friendship in Chrétien, the social and military significance of the royal summons to court in various works. Also look at the representation of court circles, social networks and gossip in court literature, such as the Bérout *Tristan* and *La Mort le roi Artu*.

Introductory Material

Gaunt, Simon, *Retelling the Tale: An Introduction to Medieval French Literature* (London: Duckworth, 2001) [See chapter on Marie de France]

c) Social Status

What is the significance of the resentment of courtiers and royal counsellors manifest in the William epics, the *Roman de Renart* and elsewhere? What can we learn from the representation of peasant or aristocrats in medieval texts? To what extent do terms such as 'knight', 'noble', 'courtly' and so on refer to stable sets of values? What difficulties are presented by dealing with sources in translation here?

Introductory Material

Braet, Herman, "'A Thing Most Brutish': The Image of the Rustic in Old French Literature", in *Agriculture in the Middle Ages: Technology, Practice and Representation*, ed. by Del Sweeney, Middle Ages Series (Philadelphia: University of Pennsylvania Press, 1995), pp. 191–204

Jaeger, Stephen C., *The Origins of Courtliness: Civilizing Trends and the Formation of Courtly Ideals 939-1210* (Philadelphia: University of Pennsylvania Press, 1985)

Keen, Maurice H., *Chivalry* (New Haven, Conn. and London: Yale University Press, 1984)

Scaglione, Aldo, *Knights at Court: Courtliness, Chivalry and Courtesy from Ottonian Germany to the Italian Renaissance* (Berkeley, Los Angeles and Oxford: University of California Press, 1991)

d) The Past

What is the significance of the representation of Arthur, Charlemagne and everyone else as remote in time? What different attitudes do we see to Rome and Greece? Rome: better or damned because it's pagan? To what extent is Byzantium presented as a survival in the medieval present of the Roman empire in a more immediate way than is the case with Western courts? Is it legitimate to speak of the medieval West as manifesting an 'inferiority complex' with regard to its historical and geographical others? In what ways is historical difference associated with other kinds of difference?

Introductory Material

Gaunt, Simon, *Gender and Genre in Medieval French Literature*, Cambridge Studies in French (Cambridge: Cambridge University Press, 1995) [See in particular the chapter on romance and the *romans d'antiquité*.]

Patterson, Lee, *Negotiating the Past: The Historical Understanding of Medieval Literature* (Madison, WI: University of Wisconsin Press, 1987)

Spiegel, Gabrielle M., *Romancing the Past: The Rise of Vernacular Prose Historiography in Thirteenth Century France* (Oxford: University of California Press, 1993)

6) GENERAL QUESTIONS TO KEEP ASKING YOURSELF

- When and where were these things read or performed? How many manuscripts survive? What kinds of manuscript are the works to be found in (large format? Compilations? Illuminated?)? Is there a gap between the presumed date of composition of a given text and the date of the first surviving manuscripts
- What generic conventions or other overdetermining influences need to be borne in mind when approaching medieval texts?
- What are we missing in approaching texts presented in translation from the point of view of form? Remember that the choice of particular generic models and verse forms (octosyllables and so on), or indeed the choice between prose and verse, are significant acts that send their own signals about literary and cultural innovation. *Aucassin et Nicolette* for example is one of the rare early examples of a vernacular *prosimetrum* (a mixture of alternating verse and prose sections). Whoever wrote this was influenced by works like Boethius' *Consolation of Philosophy*. It's also interesting that the verse sections are in 7-syllable lines, a form we don't find anywhere else.
- Don't forget to read the whole thing, or at least remember when you haven't.
- Bear in mind that many works have their place in cycles.
- Bear in mind that the number of manuscripts these things survive in is an important indicator of how influential they were. However, vernacular manuscript production is still dwarfed by production of texts in Latin. Similarly, the kinds of manuscript they are found in is likewise of interest: are there illuminations? are there large format manuscripts? is a given text in there with other works of other genres (notably, one version of the *Chevalier au lion* is found followed in one manuscript by a text on bestiality)

- Bear in mind that the audiences for these texts may have viewed them as 'literary', 'untruthful' or exaggerated in some other way.
- To what extent is real life as it is apparently presented in non-literary sources coloured by literary conventions? Also the extent to which some of the more spectacular moments of aristocratic life that are patterned after romance models, romance texts as reflections of aristocratic aspirations, namechecking all the best places to get tapestries from...

7) BIBLIOGRAPHY

Note that the following bibliography is to a large extent intended as suggestive of possible directions for inquiry and discussion as well as broadly indicative of themes and trends in secondary scholarship. Where there are readily available or particularly important translations of primary sources, I have listed these at the head of the sections for 'Editions and Translations'.

Chansons de Geste: The Chanson de Roland and the 'Cycle du Roi'

- Les Textes de la 'Chanson de Roland'*, ed. by Raoul Mortier, 10 vols (Paris: La Geste Francor, 1940–1944) [Not the most available or accessible of editions, but – obviously – a key resource for study on the *Roland* tradition.]
- The Song of Roland: An Analytical Edition*, ed. by G. J. Brault, 2 vols: vol. 1 Introduction and Commentary; vol. 2 Text and Translation (University Park PA and London: Pennsylvania State University Press, 1978)
- La Chanson de Roland*, ed. and trans. by Ian Short, *Lettres Gothiques*, rev. edn (Paris: Livre de Poche, 1994)

Chansons de Geste: The William Epics and the Cycle of Barons in Revolt

- La Chanson de Guillaume*, ed. and trans. by Philip E. Bennett, *Critical Guides to French Texts* (Grant and Cutler, 2002) [A reasonably readily available translation that also has the advantage of being the most recent and most rigorous edition of the poem. Bennett's excellent introduction not only gives many useful insights into the structure of the work but also gives a clear overview of the editorial problems presented by the manuscript of the poem.]
- William, Count of Orange: Four Old French Epics*, ed. and trans. by Glanville Price, Lynette Muir and David Hoggan, Everyman's University Library (London: Dent, 1975) [Contents: *The Crowning of Louis*, *The Wagon-Train of Nîmes*, *The Capture of Orange*, *The Song of William*. Out of print and prone to self-destruct on account of the tragically perishable glue used in the binding (a fate it shares with the *Lettres Gothiques* series). Old now, and based on outdated editions in places, but a lively and engaging read.]
- Ferrante, Joan M. (trans.) *Guillaume d'Orange: Four Twelfth-Century Epics*, *Records of Western Civilization* (New York: Columbia University Press, 1991) [William 'Hooknose' was one of the great Rabelaisian knockabout figures of the *chanson de geste*. These poems belong to the *geste de Guillaume d'Orange* (also known as the *geste de Garin de Monglane*, after William's grandfather). In terms of its view of France, this is very different from the *Chanson de Roland* (usually grouped into the Royal Cycle or *geste des rois de France*), although it also deals with the reconquest of Spain and the loyalty the barons owe to the king, and how this should be rewarded (dealt with in detail in the opening of *The Wagon-Train of Nîmes*). In this case, William's loyalty is greatly strained by the fact that Louis, Charlemagne's son and successor, is weak, incompetent and ungrateful. There are also strong echoes of the *Roland*, such as in the opening of the *Chanson de Guillaume*, which recounts the heroic death of Vivien, the best of William's young nephews. Ferrante's translation contains a lengthy and useful introduction, although it presents an abridged version of the *Chanson de Guillaume*.]
- Kay, Sarah (ed. and trans.) *Raoul de Cambrai* (Oxford: Oxford University Press, 1992) [Facing translation [into English](#) makes this especially accessible. The Middle Ages Tarantino-style. Young Raoul is disinherited by King Louis with catastrophic knock-on effects. Passages of unmatched horror and high drama, such as the burning of the nunnery at Origny and Raoul's last moments, abound. *Raoul* is rather like the Oxford *Roland* in the sense that here too we have a poem that seems to consist of an older first part (up to Raoul's death) and then a second part added later.]

Chansons de geste: The Crusade Cycle

The Crusade cycle, whose volumes are relatively readily available in university libraries, is singled out for an entry by itself here for a variety of reasons. First, it is a useful illustration of the elaboration of an epic cycle, worth bearing in mind as an example of continuation and reworking. Second, for treatment of historical events, but with a strong element of myth-making and with the introduction of chronicle, romance and hagiographical materials.

- La Naissance du Chevalier au Cygne*, ed. by Emanuel J. Mickel, Jan A. Nelson and Geoffrey M. Myers, *The Old French Crusade Cycle*, 1 (Tuscaloosa, AL: University of Alabama Press, 1977)
- '*Le Chevalier au Cygne*' and '*La Fin d'Elias*', ed. by Jan A. Nelson, *The Old French Crusade Cycle*, 2 (Tuscaloosa, AL: University of Alabama Press, c1985)
- Les Chétifs*, ed. by Geoffrey M. Myers, *The Old French Crusade Cycle*, 5 (Tuscaloosa, AL: University of Alabama Press, 1981)
- La Chanson de Jérusalem*, ed. by Nigel R. Thorp, *The Old French Crusade Cycle*, 6 (Tuscaloosa, AL: University of Alabama Press, 1992)

- The 'Jérusalem' Continuations*, ed. by Peter R. Grillo, *The Old French Crusade Cycle*, 7 (Tuscaloosa, AL: University of Alabama Press, 1984-1987)
- The 'Jérusalem' Continuations: The London-Turin Version*, ed. by Peter R. Grillo, *The Old French Crusade Cycle*, 8 (Tuscaloosa, AL: University of Alabama Press, 1994)
- Berthault de Villebresmes, 'La Geste du Chevalier au cygne'*, ed. by Edmond A. Emplincourt, *The Old French Crusade Cycle*, 9 (Tuscaloosa, AL: University of Alabama Press, 1989)
- Godefroi de Bouillon*, ed. by Jan Boyd Roberts, *The Old French Crusade Cycle*, 10 (Tuscaloosa, AL: University of Alabama Press, 1996)

Chansons de geste: Other cycles

- Guilhem of Tudela, *The Song of the Cathar Wars*, trans. J. Shirley (Aldershot: Ashgate, 1996)
- Daurel and Beton, A Twelfth-century Adventure Story*, trans. by Janet Shirley (Lampeter: Llanerch, 1997) [A relatively neglected tale of betrayal and revenge, but there is some evidence to suggest this poem was one of the best known epic *chansons*. So much for Roland or William...]

Chansons de geste: Introductory

- Ailes, Marianne J., *The 'Song of Roland': On Absolute and Relative Values*, *Studies in Medieval Literature*, 20 (Lewiston, NY and Lampeter: Edwin Mellen Press, 2002)
- Auerbach, Eric: *Mimesis: The Representation of Reality in Western Literature*, trans. by Willard R. Trask (Princeton: Princeton University Press, 1974), pp. 96-122 [The classic exposition of the poetic effect of parataxis (the tendency of lines to function as syntactically independent units).]
- Bennett, Philip E., *The Cycle of Guillaume d'Orange or Garin de Monglane: A Critical Bibliography* (Woodbridge, Suffolk and Rochester, NY: Tamesis, 2004)
- Boutet, Dominique and Armand Strubel, *Littérature, politique et société dans la France du Moyen Age*, *Littératures Modernes*, 18 (Paris: Presses Universitaires de France, 1979)
- van Emden, Wolfgang, *La Chanson de Roland*, *Grant and Cutler Critical Guides to French Texts* (London: Grant and Cutler, 1995)
- Gaunt, Simon, *Gender and Genre in Medieval French Literature*, *Cambridge Studies in French* (Cambridge: Cambridge University Press, 1995)
- Grisward, Jöel H., *Archéologie de l'épopée romane: structures trifonctionnelles et mythes indo-européens dans le cycle des Narbonnais* (Paris: Payot, 1981)
- Haidu, Peter, *The Subject of Violence: The Song of Roland and the Birth of the State* (Bloomington: Indiana University Press, 1993)
- Kay, Sarah, *The 'Chansons de geste' in the Age of Romance: Political Fictions* (Oxford: Clarendon: 1996)
- Kaeuper, Richard, *Chivalry and Violence in Medieval Europe* (Oxford: Oxford University Press, 1999)
- Kellogg, Judith, *Medieval Artistry and Exchange: Economic Institutions, Society and Literary Form in Old French Narrative*, *American University Studies Series*, 2; *Romance Languages and Literature*, 123 (New York: Peter Lang, 1989)
- Keen, Maurice H., *Chivalry* (New Haven, Conn. and London: Yale University Press, 1984)
- Simpson, James R., *Fantasy, Identity and Misrecognition in Medieval French Narrative* (Bern: Peter Lang, 2000) [A couple of chapters dealing with one of the later rhymed versions of the *Roland* and one of its sequels, *Gaydon*, in which the traitors set about reasserting their position at Charlemagne's court.]
- Spiegel, Gabrielle M., *Romancing the Past: The Rise of Vernacular Prose Historiography in Thirteenth Century France* (Oxford: University of California Press, 1993)

Courtly Romance and related materials: Editions and Translations

- Chrétien de Troyes, *Arthurian Romances*, ed. and trans. by William W. Kibler and Carleton W. Carroll (London: Penguin, 1991)
- Burgess, Glyn S. and K. Busby (eds and trans.), *The 'Lais' of Marie de France: New Edition*, rev. edn (London: Penguin, 1999)
- The Death of King Arthur*, trans. by James Cable (Harmondsworth: Penguin, 1971)
- '*The Pilgrimage of Charlemagne*' (*Le Pèlerinage de Charlemagne*) and '*Aucassin and Nicolette*' (*Aucassin et Nicolette*), ed. and trans. by Glyn S. Burgess and Anne E. Cobby, *Garland Library of Medieval Literature*, 47 (New York: Garland, 1987)
- Guillaume de Lorris and Jean de Meun, *Le Roman de la rose*, ed. and trans. by Armand Strubel, *Lettres Gothiques* (Paris: Livre de Poche, 1992)
- Marie de France, *Lais*, ed. and trans. by Laurence Harf-Lancner and Karl Warnke, *Lettres Gothiques* (Paris: Livre de Poche, 1990)
- Tristan et Iseut: les poèmes français, la saga norroise*, ed. and trans. by Daniel Lacroix and Philippe Walter, *Lettres Gothiques* (Paris: Livre de Poche, 1989)
- Marie de France, *Les Fables*, ed. and trans. by Charles Brucker, *Ktemata*, 12 (Louvain: Peeters, 1991)
- Three Medieval Views of Women: 'La Contenance des fames', 'Le Bien des fames', 'Le Blasme des fames'*, ed. and trans. by Gloria K. Fiero, Wendy Pfeffer, Mathé Allain (New Haven: Yale University Press, 1989)

Courtly Romance and related materials: Introductory

- Bloch, R. Howard, *Medieval French Literature and Laws* (Berkeley and London: University of California Press, 1977) [Interesting study of the way in which medieval texts reflect the legal conventions of the time.]
- , *Etymologies and Genealogies: A Literary Anthropology of the French Middle Ages* (Berkeley and London: University of California Press, 1983)
- Burgess, Glyn S., *The 'Lais' of Marie de France: Text and Context* (Manchester: Manchester University Press, 1987)
- Flori, Jean, *Chevaliers et chevalerie au Moyen Age, La Vie Quotidienne* (Paris: Hachette, 1998)
- Gaunt, Simon and Sarah Kay (eds), *The Troubadours: An Introduction* (Cambridge: Cambridge University Press, 1999)
- Gravdal, Kathryn, *Ravishing Maidens: Writing Rape in Medieval French Literature and Law* (Philadelphia: Pennsylvania University Press, 1991)
- Hunt, Tony, *Chrétien de Troyes: Yvain*, Critical Guides to French Texts (London: Grant and Cutler, 1986) [Good on historical background and social and intellectual context – a highly worthwhile read]
- Jaeger, Stephen C., *Ennobling Love: In Search of a Lost Sensibility* (Philadelphia: University of Pennsylvania Press, 1999) [Very interesting argument about what courtly love really was. Jaeger contends that it should be seen as a problematic appropriation of a political language of alliance and bonding used mainly between males.]
- Kay, Sarah, *Courtly Contradictions: The Emergence of the Literary Object in the Twelfth Century*, *Figurae: Reading Medieval Culture* (Stanford: Stanford University Press 2001), pp. 179–215 [Very interesting treatment of the relation between religious and miracle literature on the one hand and the courtly *lai* tradition on the other... Be warned! You may find this one a bit hard going: there's a lot of interesting use of psychoanalytical material.]
- Köhler, Erich, *L'Aventure chevaleresque: idéal et réalité dans le roman courtois*, trans. by Eliane Kaufholz, *Bibliothèque des Idées* (Paris: Gallimard, 1974) [Influential early Marxist treatment of the social function of chivalric romance. The basic premise is that romance emerges in response to a sense of uncertainty as to the place of the aristocracy in medieval culture. Romance makes the world mysterious in order to present it as a place that the knight, as the representative of the aristocracy, can conquer and claim as his own, thereby ignoring all sorts of inconvenient facts and realities.]
- Krueger, Roberta L., *Women Readers and the Ideology of Gender in Old French Verse Romance* (Cambridge: Cambridge University Press, 1993) [Crunchy and influential approach to gender in Old French romance]
- (ed.), *The Cambridge Companion to Medieval Romance*, ed. by (Cambridge: Cambridge University Press, 2000) [Wide-ranging and informative look at many questions about the genre, its evolution and contexts.]
- Paterson, Linda, *The World of the Troubadours: Medieval Occitan Society, c.1100-c.1300* (Cambridge: Cambridge University Press, 1993)
- Pratt, Karen, *La Mort le roi Artu*, *Critical guides to French Texts*, 137 (London: Grant and Cutler, 2004) [Useful introduction to one of the central texts in the prose romance tradition.]
- Shahar, Shulamith, *The Fourth Estate: A History of Women in the Middle Ages*, trans. by Chaya Galai (London: Methuen, 1983)
- Wetherbee, Winthrop, *Platonism and Poetry in the Twelfth Century: The Literary Influence of the School of Chartres* (Princeton: Princeton University Press, 1972)

Hagiography: Editions and Translations

- Cazelles, Brigitte *The Lady as Saint: A Collection of French Hagiographic Romances of the Thirteenth Century*, *The Middle Ages* (Philadelphia: University of Pennsylvania Press, 1991)
- Medieval Hagiography: An Anthology*, ed. by Thomas Head, *Garland Library of Medieval Literature*, 1942 (New York and London: Garland, 2000)

Hagiography: Introductory and Related Materials

- Blumenfeld-Kosinski, Renate and Tímea Szell., *Images of Sainthood in Medieval Europe* (Ithaca NY and London: Cornell University Press, 1991)
- Head, Thomas, *Hagiography and the Cult of Saints: The Diocese of Orléans, 800-1200*, *Cambridge Studies in Medieval Life and Thought*, 14 (Cambridge: Cambridge University Press, 1990)

Comic and Satirical Works: Editions and Translations

- The Romance of Reynard the Fox*, ed. and trans. by D.D.R. Owen, *The World's Classics* (Oxford: Oxford University Press, 1994)
- Fabliaux érotiques*, ed. and trans. by Luciano Rossi and Richard Straub, *Lettres Gothiques* (Paris: Livre de Poche, 1992) [out of print]
- Eichmann, Raymond and John du Val (eds), *The French Fabliau: B.N. MS. 837*, 2 vols (New York and London: Garland, 1984–85) [A fascinating document in that you get to see what went into one manuscript: not just fabliaux, i.e. comic verse pieces with a developing narrative, but also short non-narrative snippets, and so forth.]
- Noomen, Willem and Nico van den Boogaard (eds), *Nouveau Recueil complet des fabliaux* (Assen: Van Gorcum, 1983–) [The big edition of all the narrative fabliaux.]

Comic and Satirical Works: Introductory and Related Materials

- Braet, Herman, '“A Thing Most Brutish”: The Image of the Rustic in Old French Literature', in *Agriculture in the Middle Ages: Technology, Practice and Representation*, ed. by Del Sweeney, Middle Ages Series (Philadelphia: University of Pennsylvania Press, 1995), pp. 191–204
- Duby, Georges (ed.), *A History of Private Life: II Revelations of the Medieval World*, trans. by Arthur Goldhammer (Cambridge, Mass. and London: Harvard University Press, 1988)
- Baldwin, J. W., *The Language of Sex: Five Voices from Northern France around 1200* (Chicago and London: Chicago University Press, 1994)
- Salisbury, Joyce E., *The Beast Within: Animals in the Middle Ages* (New York and London: Routledge, 1994)
- Simpson, J. R., *Animal Body, Literary Corpus: The Old French ‘Roman de Renart’, Faux Titre 110* (Amsterdam: Rodopi, 1996)
- Vance, Eugene, *From Topic to Tale: Logic and Narrativity in the Middle Ages* (Minneapolis: University of Minnesota Press, 1987)
- Varty, Kenneth, *Reynard the Fox: A Study of the Fox in Medieval English Art* (Leicester: Leicester University Press, 1967)
- Varty, Kenneth, *Reynard, Renart, Reinært and Other Foxes in Medieval England: The Iconographic Evidence* (Amsterdam: Amsterdam University Press, 1999)

Manuscripts, Textual Transmission, Editorial Practice and Related Problems

- Foulet, Alfred and Mary Blakely Speer, *On Editing Old French Texts* (Lawrence: Regents Press of Kansas, 1979)
- de Hamel, Christopher, *A History of Illuminated Manuscripts* (Oxford: Phaidon, 1986)
- Huot, Sylvia, *The ‘Romance of the Rose’ and its Medieval Readers: Interpretation, Reception, Manuscript Transmission*, Cambridge Studies in Medieval Literature (Cambridge: Cambridge University Press, 1993)

Acknowledgements:

I would like to thank Andrew Roach and Sonja Cameron for their help and most notably patience as this guide languished at the back of the job queue far longer than it should have done. I would also like to thank Daisy the dog for her contribution to the study of grammatical inflection. I would also like to thank my students in Glasgow for asking many of the questions that shaped the guide and anyone who contributes to the revised edition I promised the Subject Centre. Comments and suggestions welcome. Watch this space.

J. Simpson, Centre for Medieval and Renaissance Studies, University of Glasgow, (J.Simpson@french.arts.gla.ac.uk)