LATE MEDIEVAL LITERATURE

By P. E. Bennett, University of Edinburgh

1. Narrative Genres

Froissart’s verse narratives are considered from various points of view by P. Dembowski, ‘La position de Froissart–poète dans l’histoire littéraire’, TLLS, 16:131–48, who concludes that F., while having ‘une compréhension lucide et intelligente de la tradition’, was incapable of innovating in the manner of Chaucer or Petrarch. W. Kibler, ‘Poet and patron: Froissart’s Prison amoureuse’, EsC, 18:32–46, considers the work to be an anthology of lit. corr. between F. and Wenceslas, Duke of Brabant, who possibly contributed some of the short pieces, the section on the Battle of Brestweiler and some of the letters signed ‘Rose’, the whole being a sort of practical ‘art de dictier’. The love allegory is deliberately misleading, as it masks the political content. C. Thiry, ‘Allégorie et histoire dans la “Prison amoureuse” de Froissart’, SFr, n.ser. 21, 1977:15–29, reviews the historical background to the work, and finds the links between it and the version of the same events in the Chronicles very tenuous, as F. had a strictly compartmental view of his double lit. role. P. Dembowski, ‘Li Orloge amoureus de Froissart’, EsC, 18:19–31, explores the paradox between F.’s interest in technical novelties and his reactionary attitude to poetry. W. Kellermann, ‘Le texte et la matière du roman “Berte aus grans piés” d’Adenet le Roi. A propos d’une nouvelle édition’, Mélanges Wathelet-Willem, pp. 287–300, discusses the philosophical aspects of the A. Henry ed., and compares Adenet’s version with others in Fr. and Fr.-It. J. H. M. Taylor, ‘Aroés the Enchanter, an episode in the Roman de Perceforest and its sources’, MAe, 47:30–39, analyses the Roi de Montaigne episode, finds sources for the illusions in Grosseteste and other 13th-c. writers on optics, and derives the narrative scheme of the episode from the ‘Old Man of the Mountain’ in Marco Polo. Two new eds of late med. romances are Les Enchantemenz de Bretaigne. An Extract from a Thirteenth-Century Prose Romance, ‘La Suite du Merlin’, ed. P. Smith, NCSRLL, 146, 1977, lii + 130 pp., and Richard sans Peur, ed. D. Conlon, NCSRLL, 192, 1977,
123 pp., which uses Le Roman de Richard and Gilles Corrozet, Richart sans Paour, as its bases. F. Möhren, '“Huon d’Auvergne”/“Ugo d’Alvernia”: objet de la lexicographie française ou italienne?', Med. Rom., 4, 1977:312–23, shows that the different recensions of the work belong to different linguistic areas. R. Dragonetti, 'Le “singe de nature” dans le Roman de la Rose', TLLS, 16:149–60, investigates the artificial world of the lit. production. A complementary art., R. Dragonetti, ‘Pyg­malion ou les pièges de la fiction dans le Roman de la Rose’, Mélanges Bezzola, pp. 89–111, analyses the verbal resources of the poem, considers the mirror, dream-vision and Pygmalion aspects of the work, and aims to show that the perceptible difference between the two parts is ‘un effet de l’écriture de l’œuvre et non pas, comme on l’a cru jusqu’à présent, le résultat de deux styles opposés, apartenant à deux auteurs différents. Ceux-ci ne sont que deux fictions insérées dans le projet d’un seul et unique auteur, l’écrivain de tout le Roman’ (90). C. Lecouteux, ‘La structure des légendes mélusiniennes’, AESC, 33:294–306, analyses the legends centred on an inter­duction involving a mermaid, and suggests that the ‘happy ending’ in the Fr. version is an artificial addition made by Christian writers to a pagan theme. M. Tietz, ‘Die Belle Dame sans Mercy und die Dame des belles cousines’, Beiträge, pp. 358–76, sees the work of both Chartier and La Sale as politically motivated, La Sale having nothing to offer knights but to retire in the face of bourgeois capital, Chartier replaces amour courtois with amour naturel du pays (a concl. reached only by T.’s running together the Belle Dame and the Quadrilogue invectif). H. Hatzfeld, ‘Les Arrêts d’Amour’, Jean Misrahi Memorial Volume: Studies in Medieval Literature, ed. H. R. Runte et al., Columbia S.C., 1977, pp. 331–43, studies the interrelationship of woodcut artist’s designs and lit. structure in prints of Martial d’Auvergne’s work. Jacques Horrent, ‘Hernaut de Beaulande et le Poema de Fernán Gonzalez’, BH, 79, 1977:23–52, contests Menéndez Pidal’s claim that the Fr. poem derives from the Sp. The poems differ in narrative scheme and psychology of characters, and Hernaut belongs to the established Fr. ‘belle Sarrasine’ tradition. J. Demers, ‘La quête de l’anti-Graal ou un récit fantastique: “Le Paradis de la reine Sibylle”’, MA, 83, 1977:469–92, finds the work to be a ‘conte fantastique’ because