MEDIEVAL LITERATURE
By B. BUSSELL THOMPSON, Hofstra University
MERCEDES VAQUERO, Brown University, and
CARLOS ALBERTO VEGA, Wellesley College

1. GENERAL

The ever-growing use of advanced technology in textual studies prompted several important articles, both on the use of computers themselves and on manual preparation of editions. C. B. Faulhaber, ‘Textual Criticism in the 21st Century,’ RPh, 45:123–48, reflects upon the past, present, and possible future state of computerized textual criticism. F. describes the Archivo Digital de Manuscritos y Textos Españoles (ADMYTE), noting its relationship to parallel — although less inclusive — ventures in other languages, and gives an overview of the practical and theoretical implications of recent advances, particularly hypertext — a system by which links can be made between several bodies of information. F. Marcos Marín, ‘Computers and Text Editing: A Review of Tools, and Introduction to UNITE and Some Observations Concerning its Application to Old Spanish Texts’, ib., 102–22, reviews several computer programs, paying particular attention to the UNITE program and its application for stanza 51 of the Libro de Alexandre. A. Blecua, ib., 73–88, offers a succinct but thorough historical review of the editing of selected Castilian texts, paying particular attention to the traditional Lachmann-Bedier polarity and coming out in favour of a neo-Lachmannian methodology. B. notes how the small body of Castilian medieval texts vis-à-vis other languages, their limited transmission, and the fact that Spanish texts, libraries, and archives have lagged behind in terms of cataloguing and editing materials have meant that textual studies have until recently enjoyed less critical interest than would have been expected. G. Orduna, in ‘Ecdótica hispánica y el valor estemático de la historia del texto’, ib., 89–101, offers an overview of editorial theory and practice in Spain and suggests individual steps and guidelines basic to the editorial process. The same author, in ‘La “edición crítica’’, Incipit, 10, 1990:17–43, studies various concepts of ‘la edición critica’ from the time of Maas, Pasquali, Dom Quintin and Michel Barbi up to the present decade giving praise to the system of codification developed by HSMS and declares his reservations to the principles of certain French scholars. G. Avezona and G. Orduna, ‘Registro de filigranas de papel en códices españoles (cont.)’, ib., 1–15, an instalment in the journal’s ongoing watermark project (vols 1, 2, 5, 7), reproduces and describes eighteen watermarks. Carlos Alvar, Angel Gómez Moreno, and
Fernando Gómez Redondo, La prosa y el teatro en la Edad Media, M, Taurus, 286 pp., offer concise yet extremely thorough and reliable overviews of ‘Historiografía medieval’ (Gómez Redondo, 13–83), ‘Prosa didáctica’ (Alvar, 87–129), ‘Prosa de ficción’ (Gómez Redondo, 133–81) and ‘Teatro medieval’ (Gómez Moreno, 185–233), and bibliography (237–79). Of considerable note was the publication of Historia y crítica de la literatura española, vol. 1/1, Edad Media. Primer suplemento, ed. Alan Deyermond, Editorial Crítica, xii + 451 pp., a collection of published essays by leading scholars with comments by D. on recent research in various fields and thorough bibliographies. A repertoire of names, dates, and works is found in J. M. Viña Liste, Cronología de la literatura española, M, Cátedra, 123 pp. V. Cirlot, ‘La estética de lo monstruoso en la Edad Media’, RLMed, 2, 1990: 175–82, drawing from Aldhelmus of Malmesbury’s Liber monstorum and Thomas of Cantimpré’s De natura rerum, emphasizes a concept of the monster as an entity not outside of, but within, nature; what becomes important is the placing of the monster at the limits of the natural order — primarily geographic (hence Baltrusaitis’s observation of the relationship between location of monsters at the ends of the earth and in the margins of manuscripts) and the viewing of the monster — oftentimes a depiction of excess — within the totality of a text, image, or structure. J. L. Martín, ‘El rey ha muerto. ¡Viva el rey!’, His, 51: 5–39, traces the evolution of the expression, reveals the particular symbolism of the monarch’s death, and appends sample supporting texts. N. Roth, ‘La lengua hebrea entre los cristianos españoles medievales: voces hebreas en español’, RFE, 71: 137–43, offers some brief notes on the study of Hebrew and gives samples of Hebrew words (and words found in Jewish texts and Christian writings about Jews that are of Arabic origin) in medieval Spain. Concentrating primarily on the Embajada a Tamorlán, J. A. Ochoa, ‘El valor de los viajeros medievales como fuente histórica’, RLMed, 2, 1990: 85–102, offers a plan for the study of voyage accounts and suggests ways in which these can be used in historical investigation. A. L. Molina Molina offers an overview of ‘Honor y honra en la España de los siglos XIII al XVII’, Homenaje Barceló Jiménez, 399–410. B. Taylor, Actas . . . (Lisbon), 57–70, offers a succinct but encompassing review of voyage texts, paying particular attention to the pan-European scope of certain accounts and the role of translated versions. The ideological significance of Spain in French Medieval Literature is examined in D. Régnier-Bohler, ‘L’Avènement de l’Espace Ibérique dans la Littérature Médiévale Française’, ib., 91–105. C. Chauchadis studies the implications of ‘La figure de l’autre dans le duel chevaleresque’ in some Castilian (Partidas, Diego de Valera, Cervantes) and Catalan texts, Ramond, Figures, 57–67.