EPIC. W. Kibler, 'The P Continuation of Huon de Bordeaux', Keller Vol., 117-49, publishes with a brief introduction the text of the earliest form of the continuation, from BN MS fr. 22555. M. Malfait-Dohet, 'Le héros épique du XIVème siècle est-il l'image archaïque d'un monde qui s'efface ou le reflet d'un monde nouveau?', Actes (Amiens), III, 73-85, compares the portrayal of the principal character in a changing world as reflected in the Bâtard de Bouillon, a 14th-c. version in alexandrines of Girart de Roussillon, and in Hugues Capet; while in 'Que reste-t-il du monde arthurien dans Tristan de Nanteuil?', Buschinger, König Artus, 195-46, she looks at the motifs inherited from romance in this poem, which is seen as a hybrid of epic and adventure story; and in 'Fonction et typologie des transgressions sexuelles dans les créations épiques du XIVe siècle', Buschinger, Sexuelle Perversionen, 125-41, she reviews in a range of poems various forms of sexual activity which disrupt social norms and have destructive effects. E. Pinto-Mathieu, 'Adultere et inceste dans Tristan de Nanteuil', ib., 169-81, traces the unregulated sexual activity running through the poem and explores the effect this has on the family. Nancy Bradley-Cromey, Authority and Autonomy in 'L'Entrée d'Espagne', NY–London, Garland, 1993, 311 pp., provides a comprehensive and thoughtful analysis of the poem, relating it to the social milieu and intellectual and spiritual idealism which it reflects; and J.-C. Vallecalle, 'Roland est sage: remarques sur la personnalité du héros dans l'Entrée d'Espagne', Pris-MA, 10:71-80, finds that the Paduan author transforms the hero of the Chanson de Roland into a more accessibly human figure, who is wise and moderate, while still remaining an effective warrior in the Christian cause. The Old French Crusade Cycle, Vol. viii: The Jerusalem Continuations; The London Turin Version, ed. Peter R. Grillo, Alabama U.P., x + 1062 pp., provides a previously unedited text of some 27,000 lines, representing a recasting of the First Cycle with some fresh elements which will reappear in the Second Cycle. R. Cook, 'The Arthurian Interlude in the Bâtard de Bouillon', Kelly Vol., 87-95, re-examines the short episode to show how it validates Hugh Dodekin de Tabarie's exemplary role in the tradition of the Saladin stories. La Geste de Garin de Monglane en prose (Manuscrit Paris, Bibliothèque de l'Arsenal, 3351), ed. Hans-Erich Keller (Senefiance, 35), Aix-en-Provence, GUERMA, xxvii + 267 pp., is the first complete edition of this late 15th-c. MS, probably based on a lost poem on Garin de Monglane.
ROMANCE. Le Roman de Jules César, ed. Olivier Collet (TLF, 426), 1993, xxxv + 573 pp., provides the text of the Paris MS, with a brief introduction, notes and glossary; while in Etude philologique et littéraire sur ‘Le Roman de Jules César’ (PRF, 207), 1993, 212 pp., C. gives a detailed account of all the manuscripts, analyses the language of MS P, and discusses authorship, date, sources, and the literary tradition. La Châtelaine de Vergy, ed. Jean Dufournet and Liliane Dulac, Gallimard, 187 pp., reproduces the text of MS C opposite a modern French translation, and adds Marguerite de Navarre’s version and an 18th-c. one by Le Grand d’Aussy. M. Malfait-Dohet, ‘Du chevalier anonyme “li fin amant” au “loyal amy” Tristan: une évolution de l’écriture amoureuse du XIIIe au XVe s.: Istoire de la Chastelaine du Vergier et de Tristan le Chevalier, BN N. Acq. 6699’, Actes (Amiens), ii, 97–107, notes a different moral tone and emphasis in the 15th-c. prose version in comparison with the 13th-c. poem La Châtelaine de Vergy, and links the differences to social changes; and in ‘“Bel et grant espoit d’armes” (v. 12770) dans le Meliador de Froissart’, Buschinger, Héros, 170–80, she finds that F. deliberately projects heroes who reflect the chivalric ideals of an earlier age in the teeth of changes of attitude and practice in warfare in the real world around him. T. Jones, ‘Geoffrey of Monmouth, Fouke le Fitz Waryn, and national mythology’, SP, 91:233–49, distances the romance from Geoffrey and sees in it an exemplum of loyalty to God and family, through Christian heroism; and R. Pensom, ‘Inside and outside: fact and fiction in Fouke le Fitz Waryn’, MAe, 63:53–60, looks for structural and thematic cohesion amid the mix of genres in the text. Girart d’Amiens, Escanor, roman arthuriен en vers de la fin du XIIIe siècle, ed. Richard Trachsler, 2 vols (TLF, 449), 1085 pp., is a welcome edition, the first since Michelant (1886), of one of the last Arthurian verse romances; while in ‘Escanor von Girart d’Amiens im Spannungsfeld von Vers und Prosa’, Buschinger, König Artus, 257–68, T. shows that despite its verse form the poem really owes more to motifs inherited from prose romance. H.-E. Keller, ‘La structure du Roman de la Poière’, Kelly Vol., 205–17, sees the prologue as having been added later by someone connected with the production of BN MS fr. 2186, the original poem being written ‘peu après 1259’. A. Planche, ‘Réalité et folklore dans Le Roman du Comte d’Anjou (1316)’, Actes (Chantilly), 141–52, reviews the many details of everyday life which the tale reflects in a retelling of a well-known legend. S. Akbari, ‘Nature’s forge recast in the Roman de Silence’, Papers (Amherst), 39–46, sets the metaphors used in relation to Nature and her function in a historical context, in order to demonstrate the change to a more feminine role, signified by the gestation image of bread-making and baking in place of the earlier image of the stamping of coins, a metaphor for