EARLY MEDIEVAL LITERATURE

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The following abbreviations have been used as particular to this section:

1. General

manuscripts, are to be explained by the literature’s being not of continental but of insular, specifically Anglo-Latin, origin. He uses patterns of repetition as evidence that the repetitivity characteristic of Old French literature derives from its Latin origins; much weight is placed on line-, word-, syllable-, and letter-counts. Burt Kimmelman, *The Poetics of Authorship in the Later Middle Ages: The Emergence of the Modern Literary Persona*, NY, Lang, 288 pp., examines the development of literary autocitation from the early to the late Middle Ages and the changing relationship of individual to text. The increase in authorial involvement, from the textual inclusion of signatory anagrams through the use of the character-narrator, is seen as leading to the evolution of the modern literary persona. Sarah Spence, *Texts and the Self in the Twelfth Century*, CUP, xi + 167 pp., argues that the development of a notion of selfhood parallels the rise of vernacular literature. The 12th-c. ‘self’ is defined in spatial and visual terms, relating body and vernacular text in a way which transcends the perceived temporality and self-sufficiency of Latin literature, and allows for the intrusion of partiality and difference. Jacques Stiennon, *L’Ecriture* (Typologie des sources du moyen âge occidental, 72), Turnhout, Brepols, 1995, 132 pp. + 5 pls, studies medieval writing from the points of view of physiology, materials, scribal skills, and training (including the identification of hands), and in relation to medieval mentalities. There is considerable discussion of the role of the written word in medieval society, and both Latin and vernacular literature are cited in evidence for the use of and attitude to the written and the scribe. Theresa Tinkle, *Medieval Venuses and Cupids: Sexuality, Hermeneutics, and English Poetry*, Stanford U.P., 294 pp., examines the multiple representations and transformations of Venus and Cupid in response to varying codes of sexual morality reflected in Latin, French, and English poetry. Cupid is linked with the Ovidian tradition in French literature, a culturally specific use of mythography which is read as displaced in favour of Venus by the nationalistic and classicizing trends of Chaucerian poetry. Jean Verdon, *Le Plaisir au moyen âge*, Perrin, 200 pp., uses literary sources liberally in investigation of sexual and other pleasures, and discusses the relationship between the literary representations and reality. Nigel Wilkins, *Catalogue des manuscrits français de la bibliothèque Parker (Parker Library), Corpus Christi College, Cambridge*, Cambridge, Corpus Christi College, 1995, 189 pp., describes 65 MSS containing medieval French in this rich collection. K. Ciggaar, ‘La dame combattante: thème épique et thème courtois au temps des croisades’, *Actes* (Groningen), 121–30, looks for fighting women in literature and history, finding them in Eastern and Western crusade sources, in romances and, later, in *chansons de geste*, where they remain courtly