LATE MEDIEVAL LITERATURE

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1. Narrative Genres

A. Allen, ‘La mélancolie du biographe: Le Roman du Castelain du Couci et le deuil de la voix’, Neophilologus, 85: 25–41, examines the relationship of this narrative to the trouvère voice through an analysis of lyric insertions. U. Jokinen, ‘Vice, vertu, jouissance: réflexions sur les Cent Nouvelles Nouvelles’, pp. 293–99 of Langage et référence, ed. H. Kronning et al. (AUU, SRU, 63), 712 pp., looks at vice, virtue, and jouissance; C. Azueilsa, ‘L’avant dernier récit des Cent Nouvelles nouvelles: une anti-Griselda du XVe siècle’, CN, 61: 361–81, argues that nouvelle 99 in this c. 1492 manuscript version is an intertextual game in dialogue with Boccaccio’s Griselda, questioning the idea of adding morals to literary tales. H. White, Nature, Sex, and Goodness in a Medieval Literary Tradition, OUP, 2000, 278 pp., re-examines the consensus that the medieval Nature is automatically connected with a Christian God or with Reason. The work as a whole is comparative; the two French chapters (4 and 5) concentrate on the Rose and the 15th c. querelle over it. M. Szkilnik, ‘Nourriture et blasons dans Jehan de Saintré d’Antoine de la Salle (1451)’, FCS, 26: 183–99, re-examines the opposition between the two men of the love triangle as an opposition between the two places of the roman: the abbey and the court; G. Angelo, ‘Author and authority in the Evangiles des quenouilles’, ib., 21–41, re-examines the relationship of orality to written text by comparing the earlier version of this text with the later version which includes a male authority and a move toward the written.

Work in gender and queer studies includes S. Carden, ‘Poetic justice: the revenge of La Guignarde in the Livre des Cent Ballades’, Krause, Heroine, 133–51, who reassesses the role of La Guignarde beyond the conventions of her source in the Rose’s La Vieille, and sees her, rather, as challenging the foundations of courtly language convention, exposing its fundamental inconsistencies; A. Pairet, ‘Melusine’s double binds: foundation, transgression, and the genealogical romance’, ib., 71–86, argues that genealogical narrative reflects the political instability of the 100 years war; the foundation of the fortress by Melusine makes her both transgressive and stable since she is the founding mother; D. Wrisley, ‘Women’s voices raised in prayer: on the “epic credo” in Adenet le Roi’s Berte as grans piès’, ib., 53–68, claiming that their status as prayer renders these women’s voices universal, and argues that female vernacular speech, especially prayer, provides both exemplary female protagonists and Adenet’s
own vernacular voice; and C. Lucken, ‘Woman’s cry: broken language, marital disputes, and the poetics of medieval farce’, ib., 152–79, examines misogynistic conventions of women in medieval farce: although the farce always paints them in a bad light, it cannot exist as a genre without this stock character. L. locates the fundamental idea as the farcical woman’s noisiness, which is opposed to the courtly woman as a ‘tower of silence’.

F. Sautman, ‘“Just like a woman”: queer history, womanizing the body, and the boys in Arnaud’s band’, Burger, Queering, 168–89, argues against the role of women as heteronormative figures in ‘traditional’ queer readings in the treatment of Baudouin de Sebourc, Froissart’s account of Despenser, and the story of Arnaud de Verniolle found in Inquisition records. Id., ‘What can they possibly do together? Queer epic performances in Tristan de Nanteuil’, pp. 199–232 of Same Sex Love and Desire among Women in the Middle Ages, ed. Francesca Canade Sautman and Pamela Sheingorn, NY, Palgrave, 312 pp., explores two late-medieval examples of cross-dressed women whose marital and sexual bonds with another woman are normalized when one woman becomes a biological man and gets an heir. F. Jurney, ‘Secret identities: (un)masking gender in Le Roman de Silence by Heldris de Cornouaille and L’Enfant de sable by Tahar Ben Jelloun’, DFS, 55:3–10, compares the Roman de Silence to the 1985 novel in terms of transvestism both as socio-political phenomenon and part of the protagonists’ identity formation.