1. General

Céline Van Hoorebeeck, *Livres et lectures des fonctionnaires des ducs de Bourgogne* (ca 1420–1520) (TCC, 16), Turnhout, Brepolis, 660 pp., is a well-documented investigation into the books and libraries of several dozen officials working for the Dukes of Burgundy, which brings to light a wealth of information about several late medieval writers, especially David and Jean Aubert, Georges Chastellain, Guillaume Fillastre (the bishop), Jean du Chesne, J. le Sauvage, J. l’Orfèvre, J. Mansel, J. Molinet, J. Wauquelin, Laurent Pignon, Nicolas Finet, Philippe Bouton, Pierre de Hauteville, Raoul Le Fèvre, Richard de Bellengues, Roland L’Escrivain, and Vasque de Lucène.

Nelly Labère, ‘Lire le contre-texte et son texte (pour la période pré-moderne)’, Labère, *Texte et contre-texte*, 9–18, discusses the notions of *texte* and *contre-texte* in the context of medieval French literature, addressing in particular the vast creative means provided by *contre-textes*, not only in a transgressive or satirical manner but also as a productive reflection upon *auctoritas*, established models, and habits. Tania Van Hemelryck, ‘Cachez cette marge que je ne saurais voir... Le philologue et le contre-texte du manuscrit’, ib., 25–31, takes a philological and codicological approach to margins as *contre-texte*, stressing the importance of taking them into account in critical editions and studying them in a meaningful way. Using a similar approach, Olivier Delsaux, ‘Le texte contre comme contre-texte. Observations sur les fonctions des colophons en moyen français’, ib., 33–50, examines the colophon, another form of peritext which, according to him, is neglected by philologists. Even though they are not actual *contre-textes*, D. argues that they often serve the purpose of remembering the scribe against an overwhelmingly present author.

Jacqueline Cerquiglini-Toulet, ‘Interjections!’, pp. 49–61 of *Du bruit à l’œuvre: vers une esthétique du désordre*, ed. Christopher Lucken and Juan Rigoli, Geneva, Métispresses, 2013, 252 pp., categorizes various types of interjections found in late medieval French literature. Hélène Haug, ‘Ains les lisoie entre mes dens. Figures d’auteurs-lecteurs (XIVe-XVe siècles): une réaction face au succès mitigé des *nouvelletez* littéraires en contexte curial?’, Meizoz, *Posture*, unpaginated, finds that late medieval authors gradually develop a more independent stance towards the rulers, seeking instead recognition from their peers and portraying themselves as readers of antique and contemporary authors. In ‘Les scènes de lecture en moyen français: modèles, réécritures... subversions?’, Labère, *Texte et contre-texte*, 103–12, H. delves further into the question of reading in the late Middle Ages and attempts to identify models of reading in aristocratic circles before turning to parodic models taken from a variety of works.

2. Romance

Margherita Lecco, *Les lais du ‘Roman de Fauvel’. Lyrisme d’amour, lyrisme carnavalesque*, Garnier, 181 pp., publishes a new critical edition of four lyrical lais found in the famous revised version of Gervais du Bus’s *Roman de Fauvel* found in a single MS (Paris, BnF, fr. 146). These lais are not unknown, as almost every edition of *Fauvel* has been based on the same MS since Arthur
Långfors’s critical edition in 1914–19, but L. puts a long-overdue focus on these *lais* while reading them in context of the MS. L. studies the MS, its texts (i.e. Geoffroi de Paris’s *dits*, many of Jeannot de Lescurel’s lyrical works, and an anonymous metrical chronicle often ascribed to Geoffroi), and its organisation, before looking at this peculiar copy of the *Roman de Fauvel*. In part 2 she discusses the genre of the *lai*, its close relationship with the *descort*, and analyses the four *lais* in detail, including their layout and illustration (for which the reader must turn to Gallica, since the images discussed are not included). The third and final part contains the edition itself along with a facing modern French translation, rejected readings, a short glossary, indices, and extensive thematic bibliography. 

Margherita Lecco, ‘Jehan Maillart e il *Roman de Fauvel* (MS Paris BnF fr. 146),’ *Neophilologus*, 97, 2013:271–81, investigates the possible connections between Jean Maillart, author of the *Roman du Comte d’Anjou* (1316), and the writers involved in the creation of MS fr. 146 (Gervais du Bus, Chaillou de Pestain, Jeannot de Lescurel), suggesting that Jean might have had a hand in the project. Pierre-Yves Badel, ‘Watriquet de Couvin, le *Dit des trois dames de Paris*. D’une grande bouffe l’autre’, *MedRom*, 38:328–47, discusses the genre of the *Dit des trois dames de Paris*, generally considered a fabliau despite the title given to it by Watriquet, drawing an interesting parallel with Marco Ferreri’s movie *La grande abbuffata* (1973) with regard to the unsuspected resources of womankind.

Domenic Leo, *Images, Texts, and Marginalia in a *Vows of the Peacock* Manuscript* (New York, Pierpont Morgan Library MS G24). *With a Complete Concordance and Catalogue of Peacock Manuscripts*, Leiden–Boston, Brill, 2013, xxxii + 401 pp., consists of an extremely detailed study of a single MS, Morgan Library MS G.24, which contains Jacques de Longuyon’s *Vœux du paon* (1312–13) as well as an incomplete copy of Jean le Court’s *Restor du paon* (before 1338). While the choice of this MS was dictated by availability, L.’s penetrating analysis of the MS and its creation shows how much an art-historical approach complements philology by casting a different light on the materiality of the text and its images, especially as L. takes this opportunity to delve into the wider problem of the illustration and diffusion of the whole Peacock cycle, which also includes a third text, Jean de Le Mote’s *Parfait du paon*. After the conclusion in chapter 7, ch. 8 and 9 along with five appendices provide a wealth of useful details about the MSS, their miniatures and marginalia, in particular the illustrated catalogue of all the MSS of the ‘Peacock Cycle’.

*Le Miroir de Renart. Pour une redécouverte de *Renart le contrefait*,* ed. Craig Baker et al., Louvain U.P., xxi + 238 pp., is a collection of papers delivered at the first conference entirely devoted to *Renart le contrefait*, one of the last epigones of the *Roman de Renart*, composed in the first half of the 14th c. by an anonymous spice dealer in Troyes. In the ‘Introduction’ (vii–xxi), the editors present a useful review of the research and an updated bibliography. Armand Strubel, ‘Allégorie et satire’ (3–18), analyses the two most fundamental notions used to define the romance. S. shows that much of the narrative continues to rely on satire like the original *Roman de Renart* and that, even though some form of allegory can be identified here and there, it never becomes a full-fledged allegory but rather a complex composition where both notions play an equal part. Jean-Marie Fritz, ‘Genèse et genèses selon Renart: le matériau biblique dans *Renart le contrefait*’ (19–38), shows that the Bible, one of the most omnipresent sources of the romance, serves a complex variety of purposes, from humoristic to rhetorical, but its major function is in asserting the clerical nature of Renart. F.’s examination of the translation of scriptural passages and how they are altered illustrates the main character’s appropriation and subversion of the biblical ideology and, more generally, the writer’s reflection on power and evil. Margherita Lecco, ‘La parte in prosa di *Renart le contrefait*: composizione e ipotesi di scrittura’ (39–51), focuses on the long prose sections inserted in the second redaction of the romance, which together constitute a universal chronicle from the reign of the Emperor Augustus to Philippe de Valois’s accession