

into the workings of a royal mind: all editions since Rawlinson (1698) have borne the West Saxon king's name. However, the title of this edition reflects the current mood of scepticism surrounding the question of authorship. Though Alfredian involvement is not entirely discounted, the editors also allow for the possibility of composition during the reigns of Edward the Elder and Athelstan. While some have accused the English translator of misunderstanding some of the more complex passages of his source, particularly the discussions of fortune, fate, and free will, the editors argue that he was in fact 'a good and confident Latinist' (I, 143), who carefully recast Boethius's work in terms relevant to an Anglo-Saxon readership; where his Latin source is often inconsistent and circular, he aims instead for clarity, omitting potentially confusing sections and expanding others where the sense is obscure. In style and approach, this closely resembles the very free Old English rendering of St Augustine's *Soliloquia*, and the editors accept that both are likely to be the work of the same author. Both these highly original and sophisticated vernacular works give the lie to the conventional wisdom that the Anglo-Saxon age was lacking in serious philosophical enquiry.

This edition provides scholars with the tools for a wholesale reappraisal of this key work in both its distinct versions, replacing Sedgefield's 1899 edition, which conflates the prose of B and C and prints the Metres separately as an appendix. Volume I contains a select bibliography and a comprehensive introduction which includes a full description of the manuscripts of both versions, covering issues of language, authorship, date, relationship to other Alfredian writing, and reception. Mark Griffiths also provides a thorough analysis of the Composition of the Metres (pp. 80–134), which convincingly demonstrates the priority of the prose version while detailing the process of rendering Old English prose into verse. This is followed by an edition of the two Old English texts themselves, with full critical apparatus; also edited are Napier's transcription (MS N) of a now-lost fragment which attests to the earliest known version and relevant passages from Ælfric. Volume II provides modern prose translations of both versions, with extensive commentary and glossary. A helpful table of correspondences in Volume I (pp. 233–5) allows for easy comparison of the two versions with their main Latin source, while the commentary in Volume II reveals the extent of the English author's debt to continental and Anglo-Saxon glosses and comments. Like the Old English *Boethius* itself, this edition is a storehouse of learning and will become a cornerstone of all Anglo-Saxonists' libraries for years to come. [Francis Leneghan]

Philippe de Rémi: La Manekine: Édition bilingue, ed. Marie-Madeleine Castellani, Champion Classiques (Paris: Champion, 2012). 712 pp. ISBN 978-2-7453-2451-1. €25.00. Marie-Madeleine Castellani's edition of the sole manuscript of Philippe de Rémi's *La Manekine* marks the latest addition to the bilingual Champion Classiques series. *La Manekine* relates the (mis)adventures of the young Hungarian princess Joie (Manekine), who is forced to cut off her own hand in order to avoid an incestuous marriage with her father. Condemned to be executed, she escapes by boat to Scotland where she marries the king, much to the dismay of her mother-in-law. While the Scottish king participates in tournaments in distant lands, Manekine gives birth to a son. Betrayed by her mother-in-law, she is forced to flee once again with her infant son on the same boat which secured her passage to Scotland. This time she lands in Rome, where she is once again rescued. After some time has elapsed, Manekine is reunited with her husband, who has found his way to Rome thanks to a miraculous prayer, with her father, who repents for his behaviour, and with her hand, which magically appears in the stomach of a fish swimming in baptismal water. While Castellani's work should not replace Barbara Sargent-Baur's 1999 English translation and edition (Rodopi, now accessible only in libraries), it brings *La Manekine* back into print at a price accessible enough for use in

- the classroom. The edition begins with a fairly detailed description of the manuscript, including tears, prick marks, rulings, and punctuations particular to individual scribes. After describing the manuscript's illustrations, Castellani proceeds to a discussion of the text proper. The order of these two sections should perhaps have been reversed; it is not until p. 29 that the reader is given any sense of the plot of *La Manekine*. This section also discusses questions of authorship and dating, later reworkings of the romance, possible folkloric sources, and various other literary aspects of the text, including its frequent use of proverbs. There follows a detailed analysis of the language of the manuscript and any metrical irregularities. Readers will be grateful to have access to an affordable edition and translation of this eccentric romance. [Eliza Zingesser]
- Joseph Bédier, *Le Roman de Tristan et Iseut*, ed. Alain Corbellari, Textes Littéraires Français 619 (Geneva: Droz, 2012). lxxxii + 298 pp. ISBN 978-2-600-01548-6. Sw. Fr. 30.00/€26.64.
- Joseph Bédier, *The Romance of Tristan and Iseut*, trans. Edward J. Gallagher (Indianapolis, Ind.: Hackett, 2013). xlix + 159 pp. ISBN 978-1-60384-900-5 (p/b), \$9.95/£12.95; ISBN 978-1-60384-901-2 (hard covers), \$39.95/£29.95. By an interesting chance, both a new critical edition and a lively and elegant English translation of Joseph Bédier's retelling of the Tristan legend (originally published in 1900) have appeared, in such close proximity that each cites the other volume as forthcoming. In both cases, an introduction details Bédier's work both on the medieval Tristan legend itself, and on his own novelistic recasting of the story, including information about the various sources used for the different parts of his work, adaptations that he made in the interests of aesthetic or moral sensibilities, and the reception of Bédier's text in both scholarly and popular culture. Both also include the original preface by Gaston Paris. Corbellari's edition, aimed at a medievalist audience, provides more detail about the context of Bédier's work in late nineteenth- and early twentieth-century Old French studies, as well as further information both about the illustrations devised for the work, and about subsequent musical adaptations of the story. A very useful appendix provides a synoptic edition of one chapter in parallel text with its Middle High German and Old French sources. The bibliography of translations of Bédier's text, filling an impressive three and a half pages, gives a striking indication of the impact of the work: not only was it translated into numerous eastern and western European languages, but also into more distant tongues, such as Turkish, Georgian, Farsi, Vietnamese, and Chinese. Gallagher's introduction also has much to offer both specialists and students, however. His analyses of Bédier's abridgements and adaptations of key scenes, his exploration of a possible Wagnerian influence, and his examination of Bédier's Creole background and its relevance for his scholarly interest in the origins of French literature, are all of great interest. Both volumes include glossaries of proper names and of specialized terminology, facilitating their use in the classroom. Corbellari and Gallagher have provided texts that will be welcomed by all those interested in the history of Old French studies as an academic field, and in *fin-de-siècle* medievalism in general. [S.H.]
- Jean de Noyal, *Miroir historial, livre X*, édition critique par Per Förnegård, Textes Littéraires Français 618 (Geneva: Droz, 2012). 633 pp. ISBN 978-2-600-01547-9. €59.72. This first complete edition of one of the three extant books of Jean de Noyal's universal chronicle (1388) aims both to respond to the growing interest in medieval historical compilations and to offer a corpus for describing Middle French. Book X covers the period from the accession of Louis VIII (1223) and the election of Pope Gregory IX to the death of Charles IV, the last Capetian (1328). It focuses on royal and papal history, with a long narrative on the Franco-Flemish wars of Philip the Fair and some digressions into world history. The single manuscript is conservatively edited, with scrupulous recording of the few emendations and definite or possible alterations in

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