(Book Reviews)

"EMPLAINCOURT'S *CHEVALIER AU CYGNE*"

Keith BUSBY
University of Oklahoma

Edmond A. Emplaincourt, ed. *La Geste du Chevalier au Cygne.* The Old French Crusade Cycle, IX. University, AL: The University of Alabama Press, 1989. Pp. xxxv + 166.

This is volume IX of a planned nine volumes of texts of *The Old French Crusade Cycle* under the general editorship of Professors Jan A. Nelson and Emanuel J. Mickel, Jr. The following volumes have already appeared: I, *La Naissance du Chevalier au Cygne* and *Elioxe*, ed. Mickel, *Beatrix*, ed. Nelson (1977); II, *Le Chevalier au Cygne* and *La Fin d'Elias,* ed. Nelson (1985); V, *Les Chétifs,* ed. Geoffrey M. Myers (1980); VII, The Jerusalem Continuations, pt. 1: *La Chrétienté Corbaran,* ed. Peter R. Grillo (1984); pt. 2*: La Prise d'Acre, La Mort Godefroi,* and *La Chanson des Rois Baudouin,* ed. Grillo (1987). Other volumes are in preparation and a full plan of publication can be found on p. vii of the present work.

Edited here for the first time is the prose version of *La Geste du Chevalier au Cygne,* as contained in MS. Copenhagen, Royal Library, Thott 416 (= K). Berthault de Villebresmes undertook the *mise en prose* between 1465 and 1473 at the request of Marie de Clèves, widow of Charles d'Orleans. The manuscript, a paper codex from the sixteenth century, is described carefully on pp. ix-xii, although it is surprising to find no indication of its dimensions. Emplaincourt's statement on the establishment of the text (xiii-xiv) and some of the editing procedures call for comment. It is true that "only the most evident errors have been corrected in the text, and the editor's interventions have been fully explained in the notes" (xiii). However, the manner in which the rejected readings are given at the foot of the page is odd: e. g., "25. The manuscript reads *t. cruspecte e.*" Here, the number is a note number rather than a line reference, and the phrase "The manuscript reads…" is surely redundant. Rejected readings from the base manuscript are thus mixed up with textual notes. In favor of this method it should be said that it is useful to have the notes at the foot of the page rather than at

the end of the text, as is more common nowadays; the relatively small number of notes (a total of 100 rejected readings and notes for 143 pages of text) makes this feasible in the present case. Despite Emplaincourt's invoking the authority of Foulet and Speer *(On Editing Old French Texts* [Lawrence, Kansas: The Regents Press of Kansas, 1979], pp. 65-66) with respect to the use of curly brackets to indicate *apo koinou* constructions and the bold face tilde to indicate the change from direct to indirect discourse, these procedures are not widely accepted, and their use begs a number of questions; Foulet and Speer certainly do not advocate their use.

Pages xiv-xix contain a useful synopsis of the text, following divisions in the manuscript itself. With respect to the sources of the *Geste,* Emplaincourt is brief (xix-xx), referring the reader for further information to his and Nelson's article in *Romania* 104 (1983): 351-70. Whilst being grateful to him for not overburdening the reader with an overlong introduction, it might have been helpful to have a little more detail than is given here. This reference is perhaps also responsible for the absence of any comment on the literary qualities of the *Geste* or of the work as a *mise en prose* and the techniques of adaptation used by Berthault. The brief remarks on Berthault's style (xxx), however, do suggest that there may be much of interest here. Nine pages (xx-xxix) are devoted to a study of the language of *K*; the results of the investigation are inconclusive.

The Bibliography (xxxi-xxxv) is extensive. Some comments: for "Breuer, Herman," read "Breuer, Hermann," and for "verfasser," read "Verfasser"; the dates of some CFMA volumes are incorrect (e.g., Champion's edition of Charles d'Orléans is given as 1956, which is the date of the reprint, the correct dates being 1923 and 1927; the third and last edition of Foulet's *Petite Syntaxe* should be dated 1928, not 1956; Foulet's revision of Longnon's edition of Villon (not listed by Emplaincourt as CMFA) dates from 1932, not 1967; the listing of the Tobler-Lommatzsch *Altfranzösisches Wörterbuch* does not make it clear that it is still incomplete; finally, despite our Vanderbilt colleague's well-known sartorial pride in the clan tartan, it is rather peculiar to find him listed consistently as "Larry Stuart Crist" instead of Larry S. Crist.

I offer in the following paragraph some notes arising from a reading of the text and critical apparatus: *compregnoir* (1, 36, an interesting form of *comprendre)* calls for a note; Emplaincourt rejects

delectable in the phrase *une mauldicte et delectable malice* (4, 21) in favor of *detestable,* but the reading of the manuscript could be retained with the sense of "in which [Mathebrune] delighted"; the rewriting of the text of 7, 9-11 (in Middle French) in note 7 to achieve greater clarity is unnecessary, and an explanation would have sufficed; *ves* for *vers* on 8, 30 needs a comment of some sort; 9, 35 close quotation marks after *prison;* the form *fermir* in 26, 8 is surely a metathesis of *fremir* and does not need correcting; *souveinst* on 31, 8 may be an error *forsouvenist*, but if not, then a note is required; in note 22, it is not clear whether Emplaincourt is saying that the agreement of *atout* with a following noun is a Middle French characteristic, or whether it also occurs in Old French; if it is clear that the scribe intended *atout* (in the right-hand margin of the manuscript opposite 45, 25) as a correction of *a,* then it should have been included in the critical text; it is not clear that words such as *haïoit* (56, 29) or *fuïoient* (79, 11) require the dieresis; 64, 19, for *les sang,* read *le sang;* 69, 34, for *L'empereur*, read *L'empereur*; *bruif* as a form of *bruit* on 73, 37 requires more than just "i.e. *bruit*" as a note; the form *corps* for *cors* (< CORNUM) on 75, 14 and 78, 28 requires further explanation since it is not an etymological spelling ("i.e. *cors.* Cf. note 51" and "i.e. cors. Cf. note 45" is not very helpful); if "The reading of the manuscript [*remuneray*, 99, 33] is certainly a lapsus for *remunererary*" (note 65), then the form should have been restored in the critical text; 111, 35, for *firent*, read *filrent* (misprint or scribal error?); 112, 5, ditto, *pouchain* for *prouchain;* the statement in note 72 that *vair* < VARIUM is obsolete requires support; in 128, 29, *par* surely means "a cause de" or "à l'occasion de" rather than "pendant" (note 89); the proposed emendation to 128, 43 *(blasme et reprouche*) is only one of several possibilities; perhaps *blasmé* and *reproucé* [*seroit*]?—the words could only be substantives, in which case, emend to *dont depuis blasme et reprouche* [*avroit or viendroient*]?—in any case, the text as it stands is meaningless; 139, 26, for *quine*, read *quinze*.

The Index of Proper Names (145-60) is exhaustive, but not without its peculiarities. For example, after giving all occurrences of Buillon [1] as city or duchy, Emplaincourt goes on to list it again qualified by the following phrases: *barons de, bourgeois de, ceux de, chastel de, dame de* (two), *dames de, duc de, duché de, duchesse de* (two), *gens de, hoirs de, senechal de, terre de, ville de*; see also *Mathebrune.* Listing all occurences of *l'Empereur* (=Otto I), *l' Enfant* (=Helias), *le Roy* (=d'lslefort), or la *Royne* (=d'lslefort) as proper names is another procedure open to question.

The weakest part of this edition, however, is the Glossary (161-66). The criterion given for inclusion or exclusion is idiosyncratic, to say the least "Words whose forms and meanings are easily ascertained in A.J. Greimas, *Dictionnaire de l'ancien français* […] are normally not included" (161). What then are we to make of the inclusion of *aconsuïr, adventure, se mectre en adventure, bagues, benigne, benignement, bouhourdiz, busines, cliquetier, comparront, debonnaire, debonnairement, debonnairite engin, ennuy, gasté* (=*gaste*?), *poisa*? These are all words that can either be found without too much trouble in Greimas or whose meanings are so self-evident that they could have been omitted from a "highly selective" (161) glossary. More serious is the omission of a good number of interesting and unusual words such as *obtemperant* (2, 9), *umbrositez* (2,12), *nautrelle* (2, 27), *ma(r)teriel* (3, 3), *porteure* (4, 2), *chaslé* (5, 8), *pancee* (6, 1), *agrestes* (14, 19), *taisiblement* (18, 35-36), *brouiz* (27, 31), *forceilla* (29, 32-33), *confusible* (33, 41; glossed as "shameful," but probably means something like "pernicious"), *acoup* (45, 17), *vituperable* (49, 39), *macaires* (91, 37; read *nacaires* as in 122, 29?), *charroler* (93, 31), *embuis.sonnee* (96, 31), *deporter* (97, 15), *balloient* (101, 7), *poiz* (104, 21), *esguillona* (110, 18), *merrien* (120, 42), *froinit* (127, 18), *tregecte* (139, 25; 140, 22), *istoiryellse* (143,1), *compendieuse* (143, 4-5), *digeree* (143, 5), *precieux* (143, 14).

La Ceste du Chevalier au Cygne has been carefully edited here by Emplaincourt, and despite some weaknesses in the *apparatus criticus*, it is unlikely to need re-editing for some time.

"SMITH'S *CHRISTIANS AND MOORS IN SPAIN, VOL. II*"

Harriet GOLDBERG
Villanova University

Colin Smith, *Christians and Moors in Spain. Volume II: 1195-1614.* Warminster, England: Aris & Phillips, 1989. Pp. vii with a map of Spain (and an inset of North Africa) + 191.

There are problems inherent in reviewing *Christians and Moors in Spain*, the second volume of a projected three-volume collection of excerpts from primary sources. Clearly, Colin Smith does not expect

Volume II to stand on its own; he begins his Introduction by saying that there is little to be added by way of explanation to what he has already said in Volume I, and in his prefatory remarks to some selections in this volume he suggests that the reader consult texts in Volume I. Perhaps *Christinas and Moors in Spain* can only be evaluated properly after the appearance of Volume III, which will supply texts translated from Arabic sources (to be prepared by Charles Melville).

Furthermore, a reviewer, aware of the "convivencia"/ "reconquista" controversy must determine if the selections have been chosen to emphasize the drive toward reconquest (an "Iberian Crusade") or to highlight aspects of peaceful coexistence. Still another consideration is the issue raised by María Rosa Menocal in her review of Volume I— the chronological arrangement according to the date of the event, rather than according to date of composition (*Corónica* 18 [1989]:123-28). Finally, it is not clear who the intended audience might be. Smith's purpose as stated on the rear cover is to make these texts available to those who "may be unable to read the original languages or may not have access to the published sources." Since none of the selections are taken from unedited works, accessibility of sources is not much of an issue, but Smith's graceful translations are important, in a world where students and even some colleagues are unable to read Latin well, and are uncomfortable with Old Spanish, not to mention Provençal and other Romance languages.

We begin by wondering who these readers are: undergraduates? Graduate students? Researchers working in a parallel field? If they are undergraduates or even graduate students, then the author's introductory remarks that preface each selection, while informative, are organized so chaotically that students will have difficulty with them. If all cross-references and sources had been listed consistently in the same place in the prefatory remarks (either at the beginning or at the end) these fascinating expositions would have been even more valuable than they are. Smith has a talent for sorting out the details of the Iberian peninsula's turbulent history in disarmingly informal comments so that the reader is not overwhelmed by a forbidding mass of information.

The brief Booklist (a mere nineteen titles in Volume I and six additional titles in Volume II) is an excellent beginner's guide for literary scholars who are not familiar with sources ouside of their own field; but would it not have been profitable to list the sources of the

selections in a proper bibliography? Without such an aid the uninitiated reader is sent here and there for bibliographical information. While the Index of Modern Editors and Scholars and the Index of Texts are an economical solution to the bibliographical problem, they do not give sufficient information without both volumes at hand.

Turning to the texts themselves, I have no quarrel with their ordering. Of the thirty-nine selections in Volume II, twenty are contemporaneous—either eye-witness accounts, treaties or legal documents, or correspondence; five are recollections within two generations of the event; and seven are memories that had already become a part of the cultural inventory of the community, so that the stories themselves were current even if the events were not. The remaining few items are more distantly recalled.

Among the thirty-nine selections in the anthology eight are eye-witness accounts of military conflicts or personal recollections of encounters hostile or otherwise: No. 37, a chronicler's account of Alfonso VIII de Castilla's defeat at Alarcos (1195-96); No. 51, Ramon Llull tells of a violent encounter with his Arabic tutor; No. 58, the siege of Tarifa (1340), the Christian victory at Salado, the incredible booty from the Arab camp, Alfonso XI's triumphant entry into Avignon told in a contemporary chronicle; No. 61*a*, a falconer in the servlce of Juan II describes the 1431 campaign to capture Granada and to put Yusuf Ibn al-Mawl on its throne; No. 63, a court chronicler recounts an unpleasantly merry account of Christmas festivities in Jaen in which the nobles celebrated a mock forced conversion of Arabs (1463); No. 64, the same chronicler describes negotiations to free captives held by the Condestable Miguel Lucasde Iranzo; No. 67, a declaration of allegiance from Muley Baud'ala Abd-'Ali to Fernando and his daughter Juana with a report of the gifts accompanying the pledge (1512); No. 69, Diego Hurtado de Mendoza's account of the repressive measures against the *moriscos* culminating in forceable re-settlement (1568-70).

Ten are literary reactions to events: No. 3, an erudite adaptation of the *topos* of the Arabic princess in love with a Christian monarch (cf. *Mainete*); No. 39, a courtly lover hopes that his beloved's husband will be in the forefront of the forthcoming battle of *Las Navas d~Eolosa* (cf. David and Bathsheba); No. 55, the poet Juan Ruiz expresses fourteenth-century popular attitudes in Toledo toward sexual relationships between Christian men and Arabic women. A disdainful

mora turns aside (with Arabic phrases) a Christian seducer's importunings; No. 60, an excerpt from a sixteenth-century romantic novel about a noble Arab, Abencerraje, reflects a popular tendency to idealize Muslims; No. 61*c*, Juan de Mena's poetic evocation (1444) of the campaign against Granada (1431) undertaken by Juan II; No. 65, a sentimental, sympathetic account (1550) of the King of Granada's decision to surrender to Femando and Isabel (1491) despite his mother's urging that he die a king; No. 66, Hieronymus Munzer, an Austrian traveler in Spain in 1494-95 describes a recent siege of Malaga (1487); No. 72, the poet Góngora imitates popular ballads with an episode in the life of a galley-slave chained to a Turkish galley who yearns for his wife (1584). Why did Smith choose this poem over a popular ballad, 15) remembers the debate about the expulsion of the *moriscos* (1582-1609) and the experiences of those who were forced to leave their homeland (1609-14).

Four were presumably dictated by royal personages: No. 40, King Alfonso VlII's own report to the Pope of the battle of Las Jativa; No. 46, the same king's negotiations for the city of Alcira; No. 48*a*, Alfonso el Sabio's decree establishes schools for the study of Arabic.

Three are religious tales: No. 4l, is a dramatic account of the martyrdom of five Franciscan brothers who had preached Christianity in Muslim Seville (1219); No. 43, three thirteenth- century captives are released miraculously by the spirit of Santo Domingo de Silos; No. 48*a*, an extract from the Vita of St. Raymond of Penyafort describes the establishment of a school for the study of Arabic. Four are legal documents: No. 50, the vassalage agreement (1271-73) between don Felipe (brother of Alfonso X) and don Nuno Gonzalez with the king of Granada and his son (reported in a chronicle written between 1340-52) about events that took place in 1271-73); No. 53, proposed laws establishing property rights of the children of captives, and rules governing co-habitation between Christians and Muslims in the *Siete partidas* written in the thirteenth-century; No. 54, trade treaty between James II of Aragón, Ferdinand IV of Castile, Muhammad III of Granada, and the Marinid Sultans of Morocco (1309); No. 59, an agreement to conduct business peacefully between Peter IV of Aragón and the Muslims of Tunis (1360).

Correspondence yields two: No. 62, letter to Juan II from, Alonso de Mella urging understanding and acceptance of Islam (1443), No. 68, in

1568 Francisco Nuñez Muley worte protesting repressive measures against the *moriscos*.

Eight are pro-Christian memorates that had become either historical or belief legends so that they had contemporary reality in the minds of their authors: No. 42, the account of an expedition against the Muslims in 1231—taken from Alfonso el Sabio's *Estoria de España* (also called *Primera crónica general),* the latter part of which was probably completed in the court of Alfonso's son Sancho IV (1284-89) in which the Arabs were routed after Santiago (St. James) and a flight of angels intervened; No. 44, an account from *El Conde Lucanor* (1335) of an event in 1236 that had probably become a pious sermonic legend about a renegade in the service of Ibn Hud who redeemed himself by killing another renegade, a priest who had profaned the host for the entertainment of his captors; No. 47, also from the *Estoria de España*, the saintly Fernando III's capture of the marvelous city and environs of Seville (1248); No. 49, an excerpt from a fourteenth-century chronicle in which Alfonso el Sabio's brother Enrique is said to have displayed great courage when trapped by lions who turned away from him, a tale with folkloric echoes (see also *El Conde Lucanor* Ex. 9); No. 52, from *Castigos e documentos* (1293), a warning against Islam in general that recalls a popular tale in which Muhammad is a trickster; No. 56, an explanation by Juan Manuel (nephew of Alfonso X) of the origin of Islam with the curious declaration that if the Christians were to regain the land now dominated by the Muslims, there would be peace between them because Christians did not believe in conversion by coercion; No. 57~, a chronicler in 1376 writes about the treacherous assassinatlon of Muhammad IV, king of Granada by "Abobete e Abraen, hijos de Osmin" (1333); No. 61*b*, "Abenámar, Abenámar," a balladic recall of Juan II's plan to put Ibn Yusuf Ibn al-Mawl on the throne of Granada (1431).

As to the ideological slant of this anthology, while two-thirds of the selections deal with hostilities between Islam and Christendom, one can hardly fault the judgment of Colin Smith, the eminent "neo-individualist," for relying on available materials. It is one thing to say with the "neo-traditionalists" that all the evidence is not in, but the preparer of an anthology of texts must use what is available. The responsibility for cautious reading lies with the reader who must read these brief selections without leaping to any facile conclusions about the relationship between Islam and Christendom. The only valid judgment about the reconquest/coexistence controversy to be derived from *Christians and Moors* is that a given text revealed the attitude of

a particular author toward the relationship between Islam and Christendom at a given time. What then is the value of such an anthology? Its value can only be as an impetus for further study. Serious students will know how to seek out the sources of these brief excerpts. Literary specialists will find their way to hithero unfamiliar sources in order to learn more about this complex relationship, and historians will be led to appropriate literary texts that shed light on a particular period.

"THE *CHANSON DE LA CROISADE ALBIGEOISE* OF THE LETTRES GOTHIQUES COLLECTION"

Wendy PFEFFER
University of Louisville

***La chanson de la croisade albigeoise*, texte original. Préface de Georges Duby, adaptation de Henri Gougaud, introduction de Michel Zink. Lettres gothiques. Paris: Livre de Poche, 1989. Pp. 637.**

The *Chanson de la croisade albigeoise* is a historical epic which relates the events of the Albigensian Crusade. The author of the first 131 *laisses*, Guilhem de Tudela, began writing circa 1210 and ceased by 1213. Approving of the Crusade, condemning the heretics, Guilhem defended, however, southerners whose orthodoxy was unquestionable. Several years later, a second, anonymous author continued Guilhem's story. Sympathetic to the southern cause, this author recounted in detail those events to which he was an eye-witness; his style is more animated, and much more dialogue is reported. His story stops in the midst of a description of the 1219 siege of Toulouse.

Michel Zink and Livre de Poche deserve applause for creating "Lettres Gothiques," a new collection whose goal is to make available to a French-reading general public texts from the Middle Ages, using good existing editions and providing the necessary translations and notes that make medieval materials accessible to the non-specialist reader.

In the case of the *Chanson de la croisade albigeoise* in this collection, we are dealing with the edition published by Eugène Martin-Chabot[1] (although on occasion Zink prefers a manuscript reading to the interpretation of Martin-Chabot) and with the non-literal translation published by Henri Gougaud.[2] New to this volume are the introduction (by Zink; 11-31); the preface (by Duby; 5-9); a very brief and general bibliography (by Zink, one supposes; 33-34) divided into three subheadings: "Editions et traductions," "Etudes critiques," and "Sur les carthares et la croisade"; a chronology (553-559) which puts the Albigensian Crusade in historical perspective; maps of the Toulousain, of Provence, of thirteenth-century Toulouse and Beaucaire; and an Index (cross-reference for Occitan and French entries).

In a brief and interesting Preface, Georges Duby defends the Crusaders and the French crown, arguing that their goals were purely religious and that when Rhenish mercenaries whose purpose was purely lucrative began to devastate Occitan territory, Occitan and French troops united to rid the land of these interlopers (die-hard Occitanists will not be convinced by Duby's argument).

Michel Zink's Introduction begins with an introduction to the Catharist heresy and to the events of the Albigensian Crusade. Zink then discusses the work itself and its authors, the dates of composition (1212 for Guilhem de Tudela, accepting the date proposed by Jean-Marie D'Heur,[3] and 1218-1219 for the anonymous second author), and the differing points of view of the two authors (explaining en route why medieval authors and readers had no difficulty with two authors of one work). Zink makes particularly clear the politics of each author, noting that neither favored the Albigensian cause and that both were firm believers in the feudal system. Zink concludes his introductory

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[1]Eugène Martin-Chabot, ed., *La Chanson de la Croisade albigeoise éditée et traduite*, 3 vols. (Paris: Les Belles lettres, 1931, 1957, 1961).

[2] Henri Gougaud, trans., *La Chanson de la Croisade albigeoise, traduction nouvelle d'après le texte occitan établi par Eugène Martin-Chabot en 1931 chez Honoré Champion* (Paris: Berg International, 1984).

[3]Jean-Marie D'Heur, "Sur la date, la composition et la destination de la *Chanson de la Croisade albigeoise* de guillaume de Tudèle," in *Mélanges Charles Rostaing* (Liège, 1974): I, 231-266.

remarks with a brief overview of the literary merit of the *Chanson*, which he describes as an epic once-removed, "une chanson de geste au second degré" (29), in which readers can observe two aesthetics, Romanesque in the case of Guilhem de Tudela, Gothic in the case of the anonymous continuator, each with its own merits.

Martin-Chabot's edition of the *Chanson de la croisade* is well-known; Gougaud's edition and translation less so. Gougaud's work is described by Zink as "pas une traduction littérale … de l'original, mais qui en est une reconstitution inspirée. C'est une oeuvre poétique en elle-même, qui restitue l'élan, le rythme, la sonorité de la vieille chanson" (36). Zink is on the mark in his appreciation, and the use of Gougaud's translation in this setting makes it available to a wider audience than was previously the case.[4] To give an example of the tone of the translation, here is the moment when Simon de Montfort's death is announced:

> E laïns en Toloza intrec us messatgers
> Que_ls comtec las noelas; es es tals, alegriers
> Que per tota la vila corron ves los mostiers
> Ez alumnan los ciris per toz los candelers;
> Ez escridan: "La joya! car es Deus merceners
> E ar Paratges alumpna es er oimais sobrers.
> E_l coms, qu'era malignes e homicidiers,
> Es mortz ses pendensa, car era glaziers."
> (205, 145-152)

> C'est par un messager fort essoufflé qu'en ville
> on apprend la nouvelle. Aussitôt l'allégresse
> envahit les ruelles. On accourt aux églises,
> et l'on brûle des cierges, et l'on rend mille grâces,
> et l'on chant: "Vivat! Sire Montfort n'est plus!
> Ce tueur, ce bandit qui nous fit tant de mal
> est mort sans sacrements! dieu miséricordieux
> veut que Joie resplendisse et triomphe à jamais!"
> (pp. 491-493)

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[4] The original Gougaud edition is a particularly expensive one, consisting of a facsimile reproduction of the manuscript and facing page translation. It is not generally available in France or in the United States.

In defense of Gougaud, let me note that *paratge*, that key word for this entire work, is translated according to its meaning in the particular passage. In the lines just cited, we are given "Joie," "Joy." Most often, however, *paratge* is rendered as "Honneur," "Honor." Gougaud himself described his effort as an attempt to recreate the tone of the original; his translation is a successful form of French free verse.

One criticism that can be made of the text as presented is its total lack of scholarly apparatus. While lacunae in the manuscript are duly noted in the text and facing translation, there is no indication in either text or translation as to variant readings. This would not be a problem were there not the tantalizing indication in an editor's note: "Dans un petit nombre de cas, on a renoncé aux corrections proposées par cet éditeur [Martin-Chabot] pour conserver la leçon du manuscrit, chaque fois d'ailleurs en accord avec l'édition plus ancienne de Paul Meyer" (36).[5] Unfortunately, the only way to discover these variants from the Martin-Chabot edition is to read the two texts together line by line. A more minor criticism concerns a note on page 209. The reader is told, "Le passage qui suit est confus. . . . Cf. détails dans P. des Vaux-de-Cernay, *Historia Albigensis*, chap. x, et surtout dans H. Delpech, *La Tactique au XIIIe siècle*, t. I." Pierre des Vaux-de-Cernay's *Historia* is included in the volume's bibliography; Delpech's work is not. While such bibliographic laxity is not remarkable in French scholarship, it is surprising in this volume which is so well documented.

My only real regret with regard to this volume is that it was bound using the time-honored French technique of gluing pages to the spine. Although the technique is time-honored, books bound in this fashion are not so lucky: they fall apart, particularly if consulted frequently or if the pages are kept open for long periods of time, e.g. for study. The more's the pity, for this is a highly useful volume, which deserves a long shelf life and which should certainly be in the library of every specialist in epic or Occitan.

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[5] See Paul Meyer, ed., *La chanson de la Croisade contre les Albigeois commencée par Guilluame de Tudèle et continuée par un poète anonyme*, 2 vols. (Paris: Renouard, 1875-1879).