

cognates; the Alexander of this romance as opposed to the traditional warrior prince; the dating of the text and the identity of Jacques de Longuyon (both more problematic, it seems, than scholarship has commonly supposed). Scholars of the culture of the late Middle Ages, however, will be most intrigued by Bellon-Méguelle's *deuxième partie*, which is devoted to the *vœux* themselves and to the warrior games and court games which Huizinga found so dispiriting. The author is extremely interesting, and informative, on this *théâtralisation* and on the *esprit ludique* which she sees as informing all aspects of the *Vœux du paon*. Drawing largely on Caillois and on Michel Stanesco (*Jeux d'errance du chevalier médiéval*, 1988), she draws out the paradoxical seriousness with which Jacques de Longuyon treats and idealizes warrior games; she also addresses the interplay between war and love, between the battlefield and the *chambre des dames*, which is the staple of the *Vœux du paon*. She is particularly interesting on the *mécanismes amoureux*, the games of *le roi qui ne ment* and the *demandes d'amour* which crystallize this interplay. The book has a copious bibliography; all that is now needed is a good, modern edition, and that too, incidentally, Bellon-Méguelle promises us, 'prochainement'; it is to be hoped that she will be able to use it to discuss the extraordinarily rich manuscript tradition of this romance.

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Mary-Jo Arn, *The Poet's Notebook: The Personal Manuscript of Charles d'Orléans* (Paris BnF MS fr. 25458), Texts and Transitions 3 (Turnhout: Brepols, 2008). xxii + 200 pp.; 30 black-and-white illustrations; 1 colour illustration; 8 tables; CD-ROM. ISBN 978-2-503-52070-4. €80.00.

On Charles d'Orléans's release from captivity in 1440, he brought back to France a book of eighteen or nineteen quires containing poetry composed during his twenty-five years in England; this book remained with him until his death in 1465, when it had expanded to fill thirty-eight quires. It has since become one of the most fascinating, and also one of the most perplexing, medieval manuscripts, presenting puzzles of *mise en page*, ordering, numbering, and copying practice. Until now, scholars have been obliged to depend largely on the substantial work of Pierre Champion, author of the only full-length study of the manuscript (1907), who established what is still the standard edition of the poems (1923-7). Mary-Jo Arn undertakes a major re-evaluation of Champion's findings in her outstanding study, remarkable for its painstaking detail, its methodological precision, and the new insights offered into the poet's thinking about his poetry as a collection. Champion's conclusions, drawn sometimes from textual rather than codicological evidence and from proceeding verse form by verse form, are challenged by Arn's 'stratigraphic' examination of the book's physical composition, analysing its development copying stint by copying stint to generate a biography of the book and 'a chronicle of [Charles's] poetic journey' (p. 166). After a meticulous description of the manuscript in

its current state, helpfully illustrated by a series of tables visualizing details of composition and content, subsequent chapters present data pertinent to each of four copying stints, stretching from the late 1430s to early 1460s, culminating in a concluding section exploring the implications of this new material. The study is accompanied by a CD-ROM enabling the reader to view various versions of the manuscript's organization. Methodologically, Arn demonstrates particular rigour in her investigation, not only of scribal hands, decoration and limning, and layout, but also of pricking and ruling practices, the comparative textures of different batches of vellum, and the puzzling numbering system of the lyrics. She also gleans information from comparison of the duke's book with other copies of his poems, notably Marie de Clèves's. Arn's conception of the manuscript as a 'notebook' revises notions of a tightly bound codex, arguing that the album brought back from England was more accurately a 'box of quires' (p. 68), whose construction in fact loosened in later years: Charles ceded copying increasingly to others and, through his lack of correction of errors of labelling, placement, and initialling, seems to have valued the recording of the material rather than its precise positioning or presentation. The most significant revision of Champion's work concerns the principle of organization of the book, which emerges not as an arrangement according to verse form, but as an assembly respecting the different 'weights' of lyrics: *ballades* and *complaintes* (Arn's 'type-1') on the one hand, *rondeaux*, *chansons*, and *caroles* ('type-2') on the other, combined with consideration of subject matter or theme. The function of blank space, hitherto seen as a possible site for musical notation, is also addressed, together with the status of the English poems in the collection. The study opens up important new lines of research into the duke's poetry and into the operation of literary manuscripts as social documents; it lays the groundwork for a much-anticipated new edition of the poems by Arn and John Fox, with R. Barton Palmer.

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Regina D. Schiewer, *Die deutsche Predigt um 1200. Ein Handbuch* (Berlin and New York: Walter de Gruyter, 2008). xiii + 823 pp. ISBN 978-3-11-019470-8. €148.00.

The genre of the early German sermon ('frühe deutsche Predigt') encompasses about 870 individual sermons preserved in around thirty interrelated collections, all datable broadly to the period c.1170-c.1230, and representing a tradition of preaching in the vernacular which is independent of the incipient mendicant orders. In quantitative terms, the early German sermon is by far the largest body of literature in the German language from the period of the courtly *Blütezeit*. Most – though not all – of the collections were already edited and made accessible to scholarship in the nineteenth century, and several studies in more recent years have explored the manuscript transmission of the sermon

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