

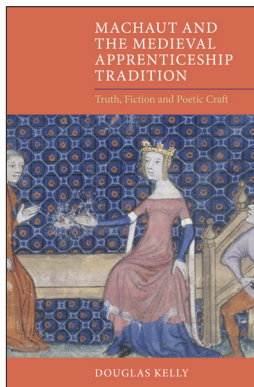


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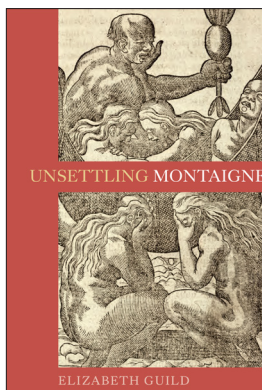
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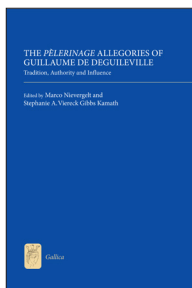
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Marie de France is the author of some of the most influential and important works to survive from the middle ages; arguably best-known for her *Lais*, she also translated Aesop's Fables (the *Ysopet*), and wrote the *Espurgatoire saint Patriz* (St Patrick's Purgatory), based on a Latin text. The aim of this Companion is both to provide information on what can be gleaned of her life, and on her poetry, and to rethink

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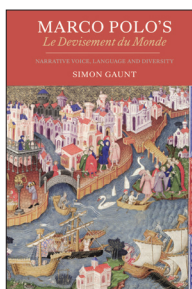
The fourteenth-century French pilgrimage allegories of Guillaume de Deguileville (or “Digulleville”) shaped late medieval and early modern European culture. This volume furnishes a better understanding

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and destruction into a memorable and usable past. The twelve chapters assembled here explore a wide range of texts emanating from throughout the francophone world. They cover a range of genres (*chansons de geste*, histories, chronicles, travel writing, and lyric poetry), and range from the late eleventh to the fifteenth century. Through examination of topics as varied as rhetoric, imagery, humor, gender, sexuality, trauma, subversion, and community formation, each chapter strives to demonstrate how knowledge of the medieval past can be enhanced by approaching medieval modes of historical representation and consciousness on their own terms.

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JENNIFER SALTZSTEIN

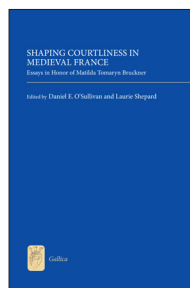
The relationship between song quotation and the elevation of French as a literary language that could challenge the cultural authority of Latin is the focus of this book. It approaches this phenomenon through a close examination of the refrain, a short phrase of

music and text quoted intertextually across thirteenth- and early fourteenth-century musical and poetic genres. The author draws on a wide range of case studies to show that medieval composers quoted refrains as vernacular *autoritates*; she also articulates a new framework for understanding the emergence of the first two named authors of vernacular polyphonic music, the cleric-trouvères Adam de la Halle and Guillaume de Machaut.

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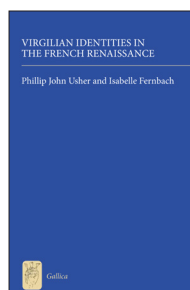
The concept of courtliness forms the theme of this collection of essays. Focused on works written in the Francophone world between the twelfth and fifteenth centuries, they examine courtliness as both an historical privilege and a literary ideal, and as a concept that

operated on and was informed by complex social and economic realities. The volume as a whole, uniting philosophical, theoretical, philological, and cultural approaches, demonstrates that medieval “courtliness” is an ideal that fascinates us to this day. It is thus a fitting tribute to the scholarship of Matilda Tomaryn Bruckner, in its exploration of the profound and wide-ranging ideas that define her contribution to the field.

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The contributors to this volume show how readers and writers entered into a dialogue with the texts,

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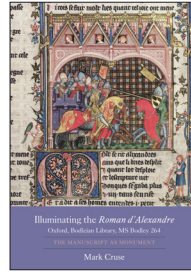
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This multi-stranded book challenges assumptions about Chrétien as the author of a canon of works. In a series of lively exchanges, its five authors reassess the relationship between lyric and romance, between individuality and social conditions, and between psychology and medieval philosophy. The idea of "logical time" is used to open up such topics as adventure, memory, imagination, and textual variation. Recent research on Troyes and on the political agency of women leads to the reappraisal of subjectivity and gender. Throughout, the medieval texts associated with the name of Chrétien are highlighted as sites where thought emerges; the implications of this thought are historicized and further conceptualized with the help of recent theoretical works.

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