

that the extant fifteenth-century text is in fact the original, composed around the 1450s by the Duke's scribe, David Aubert. Drawing parallels between the romance and the intertextual, ideological, and cultural trends of this period, Ferlampin-Acher suggests that the *Perceforest* was intended to glorify the Burgundian regime by establishing Philippe as the heir to both Arthur and Alexander. Although the author accepts that definitive proof as to the date of composition cannot be provided, her arguments are both thorough and convincing. Ferlampin-Acher integrates a vast range of literary and historical sources into her analysis of the text, which proposes the character of Zéphir — a fallen angel turned mischievous spirit — as a point of convergence between the text and Burgundian cultural reality. After demonstrating that the arguments placing *Perceforest's* composition in the fourteenth-century are in no way definitive, the author goes on to discuss intertextual relations between the *Perceforest* and other texts thought to have been produced in its wake. Focusing principally on Jacques de Guise's *Annales du Hainaut*, the works of Froissart, Antoine de la Sale, and Jean d'Arras, Ferlampin-Acher argues that *Perceforest* was inspired by these texts rather than the inverse. This later date is corroborated in Chapter 2, in which parallels between *Perceforest* and the culture and geography of the Burgundian Netherlands are identified: not only is the pseudo-historical character of the romance in keeping with Philippe's taste for chronicles, but the representation of theatre and spectacles such as Royal Entries, tournaments, and banquets corresponds to Burgundian tastes in courtly entertainment. Furthermore, *Perceforest's* toponymy superimposes Burgundian geographical space on the narrative, creating links between Arthurian Britain and Philippe's territories. The second half of the study examines ideological parallels between the narrative and fifteenth-century cultural discourses, focusing on the figure of Zéphir and the intersection of various thought patterns he represents. Ferlampin-Acher argues that Zéphir is particularly evocative of the preoccupations of fifteenth-century Burgundian readers; combining elements of both contemporary folklore and clerical discourse, he invites reflections on sorcery and witchcraft, the relations between human beings and incorporeal spirits, and, by extension, the virgin conception of Christ. Whether or not the reader accepts Ferlampin-Acher's hypothesis, this book offers an extensive and wide-ranging analysis of both the *Perceforest* and Burgundian society and culture. The author's clarity and lively style also make this a very readable text.

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Poetry of Charles d'Orléans and his Circle: A Critical Edition of BnF ms. fr. 25458, Charles d'Orléans's Personal Manuscript. Edited by JOHN FOX and MARY-JO ARN, English translations by R. BARTON PALMER, with an excursus on literary context by STEPHANIE A. V. G. KAMATH. (Medieval and Renaissance Texts and Studies, 383). Tempe: Arizona Center for Medieval and Renaissance Studies; Turnhout: Brepols, 2010. lxvi + 958 pp.

This huge and long-awaited volume has a strong claim to be the definitive edition of the French-language poetry of Charles d'Orléans. Its philological precision and rich contextual detail, as well as its collaborative production, reflect the recent resurgence of scholarly interest in Charles's work — most notably Mary-Jo Arn's *The Poet's Notebook* (Turnhout: Brepols, 2008), a groundbreaking study of BnF MS fr. 25458. A multi-authored Introduction encapsulates the range of issues of which this edition will improve both scholarly and general understanding. Besides providing a helpful biographical summary, Arn pulls off the difficult task of outlining succinctly the manuscript's gradual production and noting the discrepancies between the order of the poems' composition and that of their presentation. The manuscript's uniqueness, as

both a social and a poetic document, emerges clearly from this account; readers requiring fuller codicological information are referred to *The Poet's Notebook*, which many specialists will doubtless use as a companion volume to the edition. John Fox supplies an illuminating section on narrative and verse forms, with particularly helpful reflections on the vexed relationship between the *chançon* and *rondel* forms, and some notes on Charles's language that are squarely aimed at non-specialists. Stephanie Kamath's contribution is a survey of the formal, thematic, and intertextual contexts of Charles's work; newcomers to the field will find this a valuable introduction to Middle French poetics in general. Barton Palmer's translations rightly attend to semantic rather than formal features, but effectively reflect Charles's distinctive style in their drive towards concision and their admixture of mild archaisms and breezy colloquialisms. Texts are based directly on Charles's manuscript; the editors wisely avoid providing variants from other witnesses, which would blur the picture they have striven so successfully to reproduce. That picture is not of BnF MS fr. 25458 as it currently stands, but of 'something like the order in which it was composed' (p. lxii); this facilitates different possible modes of reading, as Arn points out (p. xxvii). Fox's texts often present readings that diverge from Pierre Champion's versions (the standard scholarly reference for decades), particularly in respect of refrains in the *chançon* and *rondel*. Textual notes and a well-judged glossary are complemented by appendices; these include useful pen-pictures of the other authors represented in the manuscript (many of whom are little known even to specialists) and a set of explanatory notes that are deployed sparingly, stimulating readers to engage with the poems rather than swamping them with exegesis. Indeed, attentiveness to the needs of readers is one of the edition's salient features. Thanks not only to Barton Palmer's translations, but also to the overall accessibility of the commentary and other apparatus, the volume lends itself easily to use by students, medievalists in other disciplines, and non-medievalist historians of poetry. At the same time, it will be indispensable to scholars of fifteenth-century poetry for the foreseeable future.

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Figures de l'histoire et du temps dans l'œuvre de Rabelais. Par EMMANUELLE LACORE-MARTIN. (Travaux d'Humanisme et Renaissance, 487; Études rabelaisiennes, 51). Genève: Droz, 2011. xvii + 342 pp.

This wide-ranging study analyses the functioning and presentation in Rabelais's fiction of different sorts of time. Part I examines narrative time. After considering problems of genre and narratorial inconsistency, Emmanuelle Lacore-Martin probes the play with temporal markers in *Pantagruel* and *Gargantua*, then the contrasting but problematic linearities of the following three books. In Part 2, she investigates Rabelais's relationship to the forms and methods of contemporary historiography. As well as underlining Rabelais's mockery of a number of historians or historiographical practices, she indicates possible commonalities between Rabelais's reflections on history and fiction and those of his patron, Guillaume Du Bellay. Part 3 explores what the author terms 'fragments d'une poétique de l'histoire', understood as instances where Rabelais might be said to point towards what a revised practice of history could look like (p. 151). Here she makes a case for the importance of memory, especially collective memory, in Rabelais's fiction, and focuses on place and memorials, the latter notably through a reading of the trophies episode in *Pantagruel*. The final part of *Figures de l'histoire* examines human time, cosmic time, and calendric time (which Lacore-Martin, following Ricœur, posits as a third temporal dimension, situated between the human and cosmic ones). Lacore-Martin assesses the varying ways in which Rabelais's characters appear to experience time, in particular an uneasy relationship to time on the part of Panurge,