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CHARLES OF ORLEANS, *Fortunes Stabilnes: Charles of Orleans's English Book of Love*, ed. Mary-Jo Arn. (Medieval & Renaissance Texts & Studies, 138.) Binghamton, N.Y.: Center for Medieval and Early Renaissance Studies, State University of New York at Binghamton, 1994. Pp. xiii, 625; black-and-white frontispiece and 1 black-and-white illustration. \$45.

In 1414, at the age of nineteen or twenty, Charles d'Orléans made evident his love for both poetry and aristocratic display: he paid the princely sum of "276 liv. 7 s. 6 den. tour." for 960 pearls to be used to embroider on the sleeves of a *robe* the words and music of his *chanson* 'Madame je suis plus joyeulx' (Arn, p. 21, n. 52). The following year he was captured at Agincourt and spent the next twenty-five years of his life in captivity in England, where he turned himself into one of the most important fifteenth-century writers of English poetry. His English work—which survives in British Library MS Harley 682—recounts, mixing lyric and narrative, his love for a lady, her death, his mourning and subsequent withdrawal from Love's service to the Castle of No Care, his unexpected meeting with Venus by the seashore, and his return to serving Fortune and a second lady. The work is, as Mary-Jo Arn says, "in a form well known in the late Middle Ages, a pseudo-autobiography involving the love life of a somewhat foolish narrator named for the poet . . . , who is largely unsuccessful and desperately unhappy with the life that his service to the God of Love and Venus (and by definition Fortune) brings him" (p. 3). This form is better known in the French tradition than the English: it describes much of the large progeny of the *Roman de la Rose* in the fourteenth century. Indeed, there is no comparable assemblage of lyric poetry elsewhere in Middle English; and perhaps the most intriguing questions about Charles's English poetry concern its place at the intersection of the French tradition with Chaucerian conventions and language (themselves indebted to French poetry) and with the idiosyncrasies of Middle English diction and prosody.

Mary-Jo Arn's exceptionally comprehensive and useful edition will help medievalists continue to address these questions. It will make the English poetry of Charles d'Orléans accessible to a wide audience, comprising, as the editor hopes, Chaucerians, Middle English scholars, Old French scholars, historians, and others (p. xi). It entirely supersedes the Early English Text Society edition of these poems by Robert Steele and Mabel Day (O.S. 215 and 220, repr. London, 1970) by offering all of the things the earlier edition did not attempt to have within its purview: a lengthy introduction on biographical, critical, linguistic, and codicological matters; editorial punctuation of the poems themselves; explanatory notes; glossary; and an up-to-date bibliography. This is a book that many will want to own; handsomely produced and sturdily bound, it is well worth its price.

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GEORGE CHASTELAIN, *Le miroir de Mort*, ed. Tania Van Hemelryck. (Publications de l'Institut d'Etudes Médiévales: Textes, Etudes, Congrès, 17.) Louvain-la-Neuve: Institut d'Etudes Médiévales de l'Université Catholique de Louvain, 1995. Paper. Pp. 187 plus 8 black-and-white plates.

George Chastelain's *Miroir de Mort* (ca. 1436–50) has long been considered an insignificant example of Middle French didactic poetry, a minor work by "le Grand George," first chronicler of the dukes of Burgundy and earliest of the Grands Rhétoriciens. In Tania Van Hemelryck's new critical edition, however, the *Miroir* emerges as a brilliant disquisition on death and dying, expertly interweaving three principal rhetorical modes: the *ars moriendi* (the struggle between Satan and an angel over the soul of the dying), the *contemptus mundi* (an expostulation on the vanity of earthly existence), and the *Ubi sunt?* (an egali-