

voegen die de culturele referenties naar de wereld van de rederijders of van de laatmiddeleeuwse stadscultuur trachten uit te leggen, hebben de vertalers wel geprobeerd dit probleem te ondervangen.

Ten slotte moet nog gezegd worden dat de titel van de anthologie, *Comic Drama in the Low Countries, c.1450-1560*, wat verwarring kan veroorzaken. Het Franstalige komische toneel uit de Lage Landen wordt namelijk helemaal niet behandeld. Dat de redactie zich wil concentreren op een selectie Nederlandstalige stukken is natuurlijk volkomen begrijpelijk. Een vermelding in de introductie van het bestaan van Franstalige rederijderskamers en Franstalige komische stukken in de Nederlanden was echter wel op zijn plaats geweest. Ondanks enkele kanttekeningen is deze recensent van oordeel dat de opzet van Parsons en Jongenelen geslaagd is. Zij wilden niet-Nederlandstalige onderzoekers laten kennismaken met de rijkdom van het Nederlandstalige toneel van de late middeleeuwen en de zestiende eeuw. Met deze anthologie is alvast een uitstekende aanzet gegeven. Verdere vertalingen met aandacht voor andere genres van de rederijders zullen hopelijk volgen.

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### **Aetas Ovidiana, Aetas Difficilis: Facing the Multifaceted**

WIM VERBAAL

With regard to: An Faems, Virginie Minet-Mahy & Colette Van Coolput-Storms (eds.), *Les Traductions d'Ovide au Moyen Âge. Actes de la journée d'études internationale à la Bibliothèque royale de la Belgique le 4 décembre 2008*. Louvain-la-Neuve: Collège Erasme, 2011 (Université catholique de Louvain, Publications de l'Institut d'études médiévales: Textes, Études, Congrès 26). xv + 302 p., 16 ill., ISBN 978-2-9600769-4-3, price: € 40,-.

The second half of the 11<sup>th</sup> century saw the beginning of what Ludwig Traube labelled the *aetas ovidiana*, impressed as he was by the seemingly

all-pervasive presence of the Roman poet. Since then, scholars have occupied themselves with tracing and describing Ovid's influence on literary production from the late 11<sup>th</sup> century onwards.

The book presently under consideration can be seen as one of these modern attempts to approach the Ovidian Middle Ages. It brings together 13 articles under four headings: *Ovide et la latinité médiévale*, *Ovide dans la littérature en moyen néerlandais*, *La réception d'Ovide dans la littérature française* and finally *Autour de l'Ovide moralisé*. Apart from that, it contains a short introduction, a list of manuscripts and 16 illustrations *hors texte*, most of which relate to the last contribution. The book does not have a general bibliography, nor are there separate bibliographies for each article.

This collection is the result of a colloquium held at the Royal Library of Brussels in 2008. Apparently, not all articles were contributions to the colloquium (p. viii), but it is not clear which ones were and which ones were added later on. With the exception of the *Introduction* and two other articles, the language used here is French. In this review, I intend to first discuss the contributions in the order in which they appear in the collection, concluding with some general remarks.

The *Introduction* by Martine Thiry-Stassin (University of Liege, p. vii-xv) is limited to giving short summaries of the articles. Scholarly interest in Ovid and the Middle Ages is illustrated by four publications written between 2002 and 2009 in the field of French medieval studies. The occasion of the colloquium is brought to mind and the vastness of the subject is alluded to. It concludes in stressing the dynamics involved in the modern, contemporary reading of medieval readings of Ovid.

The section on Ovid and medieval Latinity contains articles by Jean-Yves Tilliette (University of Genève), Rita Beyers (University of Antwerp) and Michiel Verwey (Royal Library Brussels).

In his contribution, the renowned Swiss scholar, expert in 12<sup>th</sup> century poetics, discusses the commentary on the *Fasti* by Arnulf of Orleans (p. 3-15).<sup>1</sup> As his point of departure, he emphasizes the different receptions of Ovid's work in modern and medieval times. Although the *Fasti* now-

<sup>1</sup> J.R. Rieker (ed.), *Arnulfi Aurelianensis glosule Ovidii Fastorum*. Firenze: Millenio Medievale, Testi, 2005.

adays remain the least appreciated and studied of Ovid's works, judging by the number of manuscripts it enjoyed a respectable popularity in the Middle Ages, particularly in the 12<sup>th</sup> century. This can be explained by the medieval demand for utilitarian reading, which also offers an approach for the reading of Arnulf's commentary.

Rita Beyers, chief editor of the *Corpus Christianorum*, takes on a rather obscure text, even to specialists in the field: the *Facetus moribus et vita*, a didactic poem in 255 elegiac distiches, that still awaits a modern edition (p. 17-37). The poem seeks to be a guide to a morally outstanding life, but the larger part (vs. 131-384) is occupied by a summarizing rewriting of the first two books of Ovid's *Ars amatoria* and of the *Remedia*. Central to the article is the translation of Ovid's eroticism into a guide for courtly love. As such the text is considered against the background of the anonymous *Pamphilus* and of that other master in the art of love, Andreas Capellanus.

Michiel Verwey offers a survey of the Ovidiana residing at the Royal Library of Brussels (p. 39-69). The Royal Library only possesses manuscripts containing the *Heroides*, the *Metamorphoses* and the *Fasti*. Most of these seem to come from private collections with the exception of one of the oldest manuscripts of the *Fasti*, which was copied and kept in the monastery of Gembloux from the 11<sup>th</sup> century.

Two contributions by An Faems (Catholic University of Leuven) and by Willem Pieter Gerritsen (Universities of Leiden and Utrecht) trace the influence of Ovid on Dutch literature in the Middle Ages.

An Faems focuses on two Middle-Dutch versions of the story of Piramus and Thisbe in two different manuscripts: the *Lieder-Buch* of Berlin (Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, mfg 922) and the Van Hulthem manuscript (Brussels, KBR, 15589-623). The subject of the article is not their interdependence, but the individual accents each of the anonymous authors has given the story in their rewriting. The Berlin version appears to be much more critical on the moral aspects of the story. Finally, both are compared with the version in *Der minnen loep* by Dirc Potter († 1428).

Willem Pieter Gerritsen sketches a quick re-

ception history of Ovid as the *praeceptor amoris* throughout the Middle Ages. Briefly mentioned are some crucial texts and writers of the 12<sup>th</sup> and 13<sup>th</sup> centuries: the *Clef d'amors*, the *Carmina Burana*, Andreas Capellanus, Chrétien de Troyes, the *Roman de la Rose*. The article ends with an elaborate treatment of Dirc Potter's *Der minnen loep*.

The section on Ovid and French literature contains contributions by Tony Hunt (University of Oxford), Francine Mora (University of Versailles), Catherine Croizy-Naquet (University of Paris 3) and Virginie Minet-Mahy (Catholic University of Louvan-la-Neuve).

Tony Hunt writes (in English) on the Old French version of the *Ars amator* by *maître Elie*, which is considered to be the oldest French adaptation (early 13<sup>th</sup> century). It is conserved in a 4<sup>th</sup>-century manuscript (Paris, BNF, fr. 19152), the content of which is presented first, before the Old French text itself is analysed so as to be able to qualify either as translation or adaptation. Although the text shows all of the translator's artistry, its conscious and skilful omissions make it fit better into the latter category.

In an interesting article, Francine Mora opposes the different editions of the Old French *Piramus et Tisbé*, situating them alongside the different manuscripts. Without wanting to declare herself in favour of a 'New Philologist' approach, the French scholar nonetheless defends a more open view of how different manuscript readings may inform a more correct understanding of the reception of a text.

Catherine Croizy-Naquet takes a closer look at the insertion of Ovid in the *Roman de Troie* of Benoît de St Maure and two of its anonymous prose rewritings. It shows the flexible ways in which antique texts were adapted to suit different goals: courtly love, morality or the pleasure of engaging with mythology.

Virginie Minet-Mahy analyzes the use of Ovid in Eustache Deschamps' work comparing him to Guillaume de Machaut and Christine de Pisan. She pays special attention to the voice of the poet in the poems and to the myth of Ceyx and Alcyone.

The section on the *Ovide moralisé* consists of the articles of Sylvia Huot (Pembroke College, Cambridge), Marylène Possamai (Univer-

sity of Lyon 2), Luca Barbieri (University of Genève) and Romaine Wolf-Bovin (Universities of Lyon 2 and Genève).

Sylvia Huot's contribution aims to rehabilitate the poetic value of the anonymous *Ovide moralisé* in the Anglophone world, a poem that above all tries to redeem Ovid's work by techniques of moralizing and de-eroticizing in a well-considered selection of themes and myths. The same attitude is adopted as regards the *Roman de la Rose*.

Marylène Possomai focuses more specifically on the stories of *apotheosis* as they are found in the *Metamorphoses* and how they are transformed in the *Ovide moralisé*. Having treated different aspects of the *apotheoses* (change of form, name, nature) and of their significance for the medieval poet, the poem itself is presented as the *apotheosis* of its antique model.

Luca Barbieri analyses the use of Ovid's *Heroides* in the *Ovide moralisée*, concentrating on the stories of Hero and Leander, Paris and Helena, Jason and Medea. Their inclusion in the French poem helped to heighten its courtly level and answered to a more general desire to establish an intertextual dialogue between antique texts.

Finally, Romaine Wolf-Bovin traces the miniatures that illustrate the story of Arachne in the *Ovide moralise*, the *Épître d'Othéa* of Christine de Pisan and the French translation of Boccaccio's *De mulieribus claris*. She presents nine manuscripts, each with its own presentation of the story. Apparently, the difficulty of simultaneously illuminating the different elements of the story has led to several different, often truly creative solutions.

As may be gathered from the present overview, this collection contains interesting contributions, but does not allow for a more overarching approach to the material; each article stands on its own and there is no general idea that connects the different aspects discussed. Meanwhile, the word 'translations' in the title is somewhat misleading, given its relative lack of significance in view of the collected articles. Thus, the book does not hold together, with the figure of Ovid as its only link. But it is exactly Ovid who is at the heart of the problem, because no attempt is made either to account for the particular choice

of approaches and texts as they are presented. The incoherence of the volume is heightened further by the largely descriptive approach of most of the contributions. A more general, theoretical grip on the subject is almost completely missing. As a whole, the volume remains rather self-contained, offering results of individualized research but without opening them up to a broader scholarly audience. A more critical and self-reflexive attitude of the editors could have created a less disparate collection.

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### **Ambivalenzen des singenden Ichs – Die Lieder** der Hadewijch

ANDREA ZECH

Mit Bezug auf: Veerle Fraeters & Frank Willaert, *Hadewijch, Lieder*. Met een reconstructie van de melodieën door Louis Peter Grijp. Groningen: Historische Uitgeverij, 2009. 456 S. + 4 CDs, ISBN 978-90-6554-478-0, Preis: € 49,95.

Endlich ist er erschienen: Der erste Band der geplanten vollständigen Ausgabe der Hadewijch-Texte mit dem bezeichnenden Titel *Lieder* statt, wie zuvor, *Strofische gedichten*. Dieser beinhaltet bereits in Kurzform das Programm des gesamten Bandes, der es sich zum Ziel gesetzt hat, die ursprüngliche Verbindung von Text und Melodie wieder zu schaffen. Die Liebeslyrik der Hadewijch soll um ihre Dimension der Sangbarkeit und Klanglichkeit erweitert werden. Die Herausgeber Veerle Fraeters und Frank Willaert haben keinerlei Mühe gescheut, dieses ambitionierte Vorhaben akribisch in die Tat umzusetzen: Mit Hilfe des Musikologen Louis Peter Grijp wurden zum einen altfranzösische Trouvèremelodien auf verschiedene Gedichte angewandt, die in ihrem Reim- und Strophenchema klare Übereinstimmungen aufweisen, so dass die Lyriktexte in einem Extra-Teil *Melodieën* sorgfältig mit Noten unterlegt werden.

Zudem haben Ilse Wijnen, Frank Willaert,