

to Heck's and their own scholarly interests. Bochert presents some remarks on how drawings by Van Eyck, his workshop, and his followers may have served as model drawings for Eyckian pictorial compositions. Hamburger's essay considers idiosyncratic representations of the Fall of the Rebel Angels in the prayer book of Ursula Begerin, a manuscript whose provenance suggests an origin in late fourteenth-century Strasbourg. As a foil and homage to Heck's well-known study of the celestial ladder as an image of ascent, Hamburger demonstrates there is unity in images of descent and ascent inherent in the iconography of the Fall of Rebel Angels. Kessler takes Heck's discovery and analysis of a rendering of Stonehenge in a fifteenth-century manuscript in Douai as a point of departure in order to consider how a realistic representation of Old St. Peter's found in an eleventh-century drawing at Eton College relates to a desire to place burial sites in a realistic setting to best illustrate the concept of resurrection.

Several essays in the volume consider types of images that exist in formats other than manuscripts or altarpieces. The contributions of Ambre Vilain and Éliane Vergnolle stood out to this reviewer. Vilain considers how the adoption of new imagery for the seal of the chartreuse de Miraflorés is the result of a synthesis of artistic forms. The iconographic program of these forms creates a framework of dynastic legitimization. Vergnolle's essay on representations of martyrs sculpted on capitals in the *tour porche* of Saint-Benoît-sur-Loire is of particular interest because it broadens the concept of text-image relationships to architectural space. Vergnolle demonstrates that sculpted images of martyred souls within the confines of the *tour porche* served to elevate the monks' prayers towards heaven through the large bays in the porch's upper chapel.

Rémy Cordonnier's essay is the only piece that does not consider a specific type of image, rather he considers the cultural and intellectual milieu in which any pictorial composition is produced. Taking his mentor's emphasis on interdisciplinary studies to understand the complex mentality of medieval images, Cordonnier proposes that the development of medieval exegesis was conditioned by serial thought resulting in a type of intertextuality.

Collectively, the essays demonstrate the continued relevance of Heck's insistence that the study of medieval images is by necessity a multidisciplinary.

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PAOLO CHIESA, *Venticinque lezioni di filologia mediolatina*. (Galluzzo Paperbacks 3.) Florence: SISMEL Edizioni del Galluzzo, 2016. Paper. Pp. x, 251. €24. ISBN 978-88-8450-717-4.  
doi:10.1086/702862

This book is a welcome addition to the field of medieval textual studies. As Paolo Chiesa notes in the preface, *Venticinque lezioni di filologia mediolatina* is offered as a didactic tool for the study of medieval Latin texts; much of the material was developed over years in teaching a masters' course in Medieval Latin Philology at the University of Milan. As a result, the material is presented in an accessible fashion; complex textual problems are clearly laid out. The book keeps footnotes and academic apparatus to a minimum, providing at the end of every chapter a general bibliography, which directs the reader to the most relevant works for the subject of the chapter and when applicable to online manuscripts. In a discipline in which programmatic exhortations are relatively common—we often hear about the right way to edit texts and what the field needs—Chiesa's book offers students and scholars concrete methods for handling specific issues that arise when working with medieval Latin manuscripts, texts, and works. Each of the twenty-five chapters is devoted to a particular topic; almost all represent case studies centered on one or more textual issues.

While it is not possible to do full justice to the range of material in Chiesa's twenty-five chapters, a few examples will hopefully illustrate the methods and aims of the whole. Chapter 1, for example, leads the reader through the library of Saint Gall in the early Middle Ages. Using a booklist found in St. Gallen, Stiftsbibliothek, Cod. Sang. 728, Chiesa demonstrates how one can reconstruct not just the library but the activities related to the acquisition and retirement of books. Consequently, Chiesa develops a picture of a living library in the ninth century. In another chapter, he works through the methods for identifying the sources used in the first five lines of *Dum subito properas dulces invisere terras*, a poem of thirty-seven hexameters written by an Irishman named Cólman. Using electronic databases, Chiesa walks through the deductive steps used to ascertain the probability that Cólman knew (and used) Vergil, rather than Silius Italicus or Lucretius, for example. In chapter 18, Chiesa examines two versions of Paul the Deacon's dedicatory letter to Adelpurga, laying the two out side-by-side and then in an interlinear manner. As Chiesa notes, changes from the earlier version represent lexical simplifications of Paul's original letter, demonstrating the editorial techniques of later users of Paul's *Historia Romana* who rendered the letter more suitable for a less learned public. This chapter is significant in the larger work in that it shows that although Chiesa is a proponent of the reconstruction of an authorial text, his methods and interests are also sympathetic to the details and discoveries that come from the study of individual manuscripts. Slightly different from most of the other chapters, the twenty-third lesson, "Nel capanno degli attrezzi," presents an overview of resources for those working with medieval Latin materials. Here, the emphasis leans towards continental resources.

While many of these chapters will strike the reader as working within a rather traditional vein of Latin textual studies, Chiesa does engage with contemporary debates and tools. Chapter 20 includes an extended essay on the use of digital resources and the physicality of the medieval book. Herein Chiesa addresses Bernard Cerquiglini's *Éloge de la variante* (1989) and situates it within a post-structuralist scholarly tradition. Chiesa reasserts the importance of the author, who is not an evanescent accident within the fluid flow of a text over time, but is rather the origin that sets the course in motion (169). Here again, the purpose of this chapter is didactic rather than polemical; to illustrate his concerns, Chiesa looks at the role authors such as Einhard and Theodulf of Orléans had in shaping the form of their works. Interestingly, Chiesa argues for the author as both originator of the text and the person who shapes both the physical form and layout of his work. Chiesa notes that the relationship between author, editor, and publication in the Middle Ages was different from that in antiquity and modernity. As a result, medieval authors were more involved in the development of the material aspects of their work, such as page layout, chapter divisions, or the alternation of types of parchment. Towards the end of the book, we see further evidence of the flexibility Chiesa espouses. Even as he asserts that philology is a search for truth, he states that there is no such thing as a definitive edition (231). In this sentiment, Chiesa positions himself within the thriving tradition of Italian textual criticism, which has been largely overlooked abroad even as it has proposed significant refinements to the common errors method associated with Karl Lachmann's name. Like other prominent Italian scholars before him including Gianfranco Contini, Chiesa asserts that critical editions are a hypothesis and are always open for refinement, testing, and revision.

One of the pleasures of this book is its effort to steer clear of polemic for its own sake. While Chiesa engages in debates, his studies situate his positions in practical workings with medieval Latin material. This book shows the reader a multitude of possibilities and approaches for engaging with the rich material that the Middle Ages has provided us. Chiesa not only offers students (who can read Italian) a knowledgeable and practical *accessus* to the field but also provides readers interested in medieval Latin with an important contribution to the methods used in textual studies. In the concluding paragraphs, Chiesa asserts

the *utilitas* of textual studies, reminding us that practitioners are engaged in the assessment of information and that the tools that textual studies inculcate are readily needed in our information society.

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CHRISTINE DE PIZAN, *Othea's Letter to Hector*, ed. and trans. Renate Blumenfeld-Kosinski and Earl Jeffrey Richards. (Medieval and Renaissance Texts and Studies 521; The Other Voice in Early Modern Europe: The Toronto Series 57.) Toronto: Iter Press and Tempe: Arizona Center for Medieval and Renaissance Studies, 2017. Paper. Pp. 182. \$34.95. ISBN: 978-0-86698-577-2. doi:10.1086/702184

This translation of Christine de Pizan's *Epistre Othea* by Renate Blumenfeld-Kosinski and Earl Jeffrey Richards is a welcome addition to the body of her works available in English. One of the most popular of Christine's writings in her day, it has not yet received in our time either the readership or the critical attention it deserves for the originality of her feminist mythography, for the shape and purpose of her allegorizing, or for the way its mise-en-page involves readers in interpretation. In their deeply informed introduction, the editors set these matters to rights while opening vast literary, social, political, and intellectual perspectives around Christine's *oeuvre*.

A mirror for princes, *Othea* (c. 1400) is a letter of moral advice and spiritual instruction dedicated to Louis d'Orléans but addressed to Hector by Othea, a goddess of prudence and wisdom invented by Christine. The systematic structure of the *Othea* serves its various instructive functions: narrative and interpretive, moral and spiritual. Each of its hundred page-long chapters is segmented into three sections with numbered rubrics: *Texte*, *Glose*, and *Allegorie*. (Julie Singer's study of *Othea's* articulated structure, "Clockwork Genres: Temperance and the Articulated Text in Late Medieval France," *Exemplaria* 21/2 [2009]: 225–46 should be added to the bibliography). Each Text is a quatrain containing a moral admonition and an intriguing allusion to a myth of Troy or the gods. In the prose Gloss that follows, addressed to *le bon chevalier* (the good knight), Othea recounts the myth and offers a historical interpretation together with a lesson in moral conduct, reinforced by a citation from a pagan authority. In the final Allegory, Othea counsels *le bon esprit* (the good spirit) through spiritual interpretation of the myth, confirmed by a quotation from a church father and a citation in Latin from the Bible. Christine thus creates "a kind of polyphony that joins her own voice with that of a whole chorus of authorities in order to fashion a figure of female authority capable of advising a prince" (3).

In their introductory "Life and Works of Christine de Pizan," the editors relate Christine's writings to the wars and schisms of her time. In "Christine and Classical Mythology," they place *Othea* within the history of mythographic writing and interpretation. As Christine rewrites sources such as the *Ovide moralisé*, "she offers an exegesis to texts she herself has created" (13). In "Genre, Allegory, and Textuality," whose pages are enriched by learned *excursus*—on the rhetorical topos *sapientia et fortitudo*, on threefold and fourfold exegesis, on the term *allegorie*, and on the knowledge of alchemy in the French court—, the editors describe Christine's political intentions and refute Rosamund Tuve's influential but "deeply flawed criticisms" of Christine's use of allegory (24). The annotated index studies Christine's uses of her mythographic sources, while an invaluable appendix by Cheryl Lemmens with Earl Jeffrey Richards presents Latin texts, sources, and bibliography for the patristic citations Christine selected.

In their lightly annotated, fluent translation, Blumenfeld-Kosinski and Richards recreate for contemporary readers the pleasures of Christine's *Othea*, capturing her distinctive voice and her skill in storytelling. Texts and Glosses make up a veritable wonder-book of myths. The texts invite readers to recover or inscribe myths in their memory: "Remember Perseus, / He can