Review: [Untitled]

Reviewed Work(s):
La Court de Paradis, poème anonyme du XIIIe siécle by Eva Vilamo-Pentti
Urban T. Holmes, Jr.

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that they extended to the empire as a whole, and finally that papal approval of the decrees as imperial law would indicate their validity in independent kingdoms. On the whole, however, one may suppose that the pope was simply determined to make Frederick coöperate with the Church in this manner (it was his duty to do so), and thought it was a good idea to impress the Portuguese king by pointing out that if the emperor made laws to protect the Church, the king should offer protection. It does not appear that the old vassalage of this kingdom to the papacy was remembered and involved in the matter.

For the rest, the discussion of the manner in which Bernard of Pavia divided the decree of 1179 (against predatory mercenaries and heretics) in relation to the division in the *Decretals of Gregory IX* in 1234, offers no original contribution, it appears to me, to the history of the literature of the canon law, for it is not founded on a study of the unpublished glosses. Indeed, it is difficult for an American scholar to understand why an Italian scholar, to whom the manuscripts are more accessible, does not more frequently exploit such materials for a subject like this. Father Alfons M. Stickler of the Pontificium Athenaeum Salesianum of Turin does so.

Despite these restrictions, I must conclude with the recognition of a real service done by Vergottini: he has offered a generally good survey of the development of the legislation of Frederick II in 1220, and has shrewdly pointed to important problems in the relations of Church, Empire, and communes in the period.

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EVA VILAMO-PENTTI, ed. *La Court de Paradis, poème anonyme du XIIIe siécle.* (Annales Academiae Scientiarum Fennicae, Series B, Vol. 79, 1.) Helsinki, 1953. Pp. 127; 5 plates.

As in all publications of Old French material inspired by Professor Arthur Långfors, the details of this edition have been admirably worked out. The editor is aware that this is a mediocre poem, and it has been published already in the *Fabliaux et Contes* (Paris, 1808) of Barbazan and Méon (pp. 128–148). Also, A. Duval and Maurice Vloberg have recently analyzed the narrative, and F. Genrich has published in transcription the music of the refrains in his *Rondeaux, Virelais und Balladen*, II, 222–225 (Göttingen, 1927). Our Lord, on All Saints' Day, is depicted as holding court for the saints and other inhabitants of Heaven. At the close the souls in Purgatory are admitted for a two-day respite. The guests sing a refrain, sometimes individually, sometimes in groups, as they present themselves. It is in these refrains that the chief interest of the poem lies, for this is a device which was popular in the thirteenth century, beginning with Jehan Renart. The editor comments wisely that the refrains here used offer a close analogy with what we find in *Renart le Nouvel* of Jacquemart Gelee (composed around 1288–90), and she assumes from this that the two works were written in the same period. After all, popular refrains do not hold their popularity over a long interval of time. At this point we must consider what is meant by a popular refrain. For Jeanroy, G. Lote, and the editor herself, such a short refrain once belonged to a specific dance song. The populace does not learn the words of the verses but can

readily chant the chorus. According to Bédier (and with this opinion the present reviewer is in agreement), there circulated many short snatches, such as 'Ja ne me repentirai/De bien amer,' or 'Ainsi doit aler fins cuers/Qui bien aime,' and so on, which at the outset did not belong to any longer poem. These could be hummed or chanted as one executed a dance step. Often a later poet would insert one or two such refrains into a new, full length poem of his own, receiving good-natured applause when the audiences recognized an old, familiar catch. Such fondness for chanting a few bars of song can be equated with the custom of using isolated street cries in popular secular music, and short *clausulae* in ecclesiastical music. Despite the fact that she bases her text on Ms B (B.N., fr. 25,532) chiefly because it gives the music for the refrains, the editor does not transcribe this music for our benefit. She does reproduce five pages of Ms B which show the notation in the original. For the text of the poem the reviewer prefers the readings of Ms A (B.N., fr. 837). Take for example vv. 35–37. In following Ms B the editor is obliged to take readings from inferior Ms C in order to render her text intelligible in certain passages.

Perhaps the editor saw no advantage in trying to prove a date from the time sequence which is suggested in vv. 37, 61, 66–69. There is a possibility there. The guests are invited on All Saints — for the day a month after the Feast of Saint Remy (October 1), and this day is specified as a Saturday. A glance at the calendars in *Le trésor de chronologie* of Mas Latrie, makes it clear that the years which would satisfy this condition were 1281, 1287, 1292, 1298, etc. In view of the editor's belief that there is some close time association with *Renart le Novel* (1288–1290) we find some confirmation for either 1287 or 1292 as the year which could have been uppermost in the mind of the author of *La Court de Paradis*. The editor should have been more precise in her definition of *chainse*. An examination of all the evidence shows that it could mean two things: a finely sewn linen garment which could be worn in the place of the woolen *bliaut* over a *chemise*, and, on the other hand, it was frequently confused with the *chemise* itself as the first garment against the skin. A *tassel* (see Glossary) is a tassel, as in English. There is no need to assume an 'ornement rectangulaire.' In v. 500 we should expect *en grant* not 'engrant.' The reading 'Alescalippe' is troubling in v. 264, but the reviewer has no suggestion. Some readers will feel that the Introduction is slightly out of focus in devoting so much detail to Bédier's idea of mediaeval dancing. This digression is interesting nonetheless.

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J. M. WEBSTER AND A. A. M. DUNCAN, edd., *Regality of Dunfermline Court Book 1531–1538*. Dunfermline, Scotland: The Carnegie Dunfermline Trust, 1953. Pp. x, 233. 10s.6d.

J. M. WEBSTER, *Dunfermline Abbey*. Dunfermline, Scotland: The Carnegie Dunfermline Trust, 1948. 16s.

WHILE both of these works treat of Dunfermline Abbey, the first does so from the point of view of the abbey as a landowner, the second as a religious organization. Therefore one is obliged to discuss them separately.