

that captures the complex feel of Aquinas's Latin, and he has made reasonable choices in selecting English expressions for some of Aquinas's less translation-friendly terms (such as *communicatio* and *ratio*). Nevertheless, the translation contains some erroneous and misleading renderings. I will discuss problems in two articles selected at random.

In q.23 a.8, near the end of the reply, Aquinas writes, "Manifestum est autem secundum praedicta quod per caritatem ordinantur actus omnium aliarum virtutum ad ultimum finem. Et secundum hoc ipsa dat formam actibus omnium aliarum virtutum." Miner's rendering of the second sentence reads, "And according to this very ordering, charity gives form to the acts of all the other virtues" (37), as if the text had read *secundum hoc ipsum* rather than *hoc ipsa*. In obj. 2 of this article, an infelicitous rendering will leave readers confused. Aquinas writes, "Praeterea, caritas comparatur ad alias virtutes ut radix et fundamentum." Miner translates this as "Furthermore, charity is related to the other virtues as to their root and foundation" (36). What Aquinas actually means is rather that the *other* virtues are related to charity as to their root and foundation.

In q.30 a.1 ad 1, Miner translates *miserabilis* as if it had been *miser cordiae*. The resulting translation, in which Aquinas is made to say that fault "does not have the aspect of mercy" (147), will flummox readers. Yale's referee should certainly have caught this simple slip. This article likewise contains some infelicities that are worth calling attention to. For instance, in the same response (ad 1), "de ratione culpae est quod sit voluntaria" is translated "it belongs to the nature of fault that it should be voluntary" (146). This result clause, analyzing the nature of fault, is less confusingly translated "that it is voluntary." In obj. 3, Aquinas's "malum non est proprie provocativum misericordiae" is translated by "an evil does not properly provoke mercy" (145). Obvious negative connotations in the contemporary use of "provoke" make "It is not an evil, properly speaking, that elicits/evokes mercy" a better rendering.

Despite the flaws in the translation, I would opt for Miner's translation over Shapcote's, although I would opt for Alfred J. Freddoso's translation (available online at <https://www3.nd.edu/~afreddos/summa-translation/TOC.htm>) over Miner's. Nevertheless, the introduction and interpretive essays make this a useful text for undergraduate or graduate courses.

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ELIZABETH ARCHIBALD and DAVID F. JOHNSON, eds., *Arthurian Literature XXXI*. Woodbridge, UK: D.S. Brewer, 2014. Pp. xii, 201; 9 black-and-white figures. \$90. ISBN: 978-1-84384-386-3.

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A discipline like Arthurian Studies benefits greatly from a publication venue for longer articles, especially one with the status and pleasant format of the series *Arthurian Literature*. This thirty-first volume has the quality and variety that one would expect, even when, like volumes 27, 28, and 29, it is a bit heavy on the Malory. Four articles on wounds, sleep, and female corpses in *Le Morte Darthur* form the centerpiece in this book, preceded by a study of Chrétien's *Conte du Graal* and followed by essays on Arthurian art, on a noble family's Arthurian activities, and on a modern French television series called *Kaamelott*.

The central thread in the four Malory articles could perhaps be described as a lack, that is, a lack of health in the two essays on wounds, a lack of consciousness in the one on sleep and a lack of harmony when it comes to the female corpses, which function as a reproach to the chivalric society. Karen Cherewatuk discusses the thematic meaning of wounds in her

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“Malory’s Thighs and Lancelot’s Buttock: Ignoble Wounds and Moral Transgression in the *Morte Darthur*” (35–59), a very well-structured and well-argued article. The same goes for Kevin Whetter’s “Weeping, Wounds and Worship in Malory’s *Morte Darthur*” (61–82). He concludes that for Malory and his characters, the problem is not so much individual injury “but communal damage. A notable feature of the closing tales of the *Morte* is how the wounds of the principal characters become more severe as the narrative draws to its bloody and tragic conclusion” (81). Communal damage is also at stake in Erin Kissick’s “Mirroring Masculinities: Transformative Female Corpses in Malory’s *Morte Darthur*” (101–30). There is definitely something wrong in a society where knights carry around the bodies of ladies they have beheaded by accident and where the corpses of virgins float around in boats: “The chivalric community has failed these ladies” (130). Both wounds and deaths may lead to emotions, yet the article on emotions by Megan Leitch takes another angle. In “Sleeping Knights and ‘Such Maner of Sorow-Makyng’: Affect, Ethics and Unconsciousness in Malory’s *Morte Darthur*” (83–99), she explains quite convincingly the strange situations in Malory in which a highly emotional character chooses to go to sleep rather than vent his rage, by pointing out how in Galenic medicine sleep is believed to restore the balance of the humors in the body, which has been disturbed by the emotional turmoil (91). This positive function of sleep is contrasted in the text by situations in which sleep denotes a negative ethical state. Quoting from Caxton’s preface, Leitch concludes: “For those who wish to ‘doo after the good and leve the evyl,’ it does not do to be a ‘slepyng’ knight” (99). She also discusses the fact that so many grieving characters swoon, which “more often seems to register positive ethical states—or moral, remorseful responses to misconduct” (98).

All four articles enhance our insight in how Malory’s narrative works by staying close to medieval text and by bringing elements from different sections together, thus revealing thematic lines in the whole work. The opening article of the volume, by Irit Ruth Kleiman (“Chrétien’s *Conte du Graal* between Myth and History,” 1–34) also starts from the text, in particular the words of Perceval’s mother to her departing son, which reveal much of her background and that of the family. The mother’s words echo a passage from Wace’s *Brut* where the “Scottish mothers” lament their fate and that of their children and husbands. Kleiman makes a connection to “historical” events by assuming Perceval’s father and brothers were victims of the pre-Arthurian era. The link to Wace’s text is of course also made in some codices, where Chrétien’s romances are inserted into the chronicle, and Kleiman does mention these manuscripts. These, however, are the few firm elements in her argument, which smothers the interpretation of the actual text with too rich a theoretical sauce, with Levi-Strauss’s “inverted Oedipus” interpretation of the Perceval story as its main ingredient. This review does not allow for a detailed critique of Kleiman’s argument, but the question marks (“Why?”, “How?”) I put in the margin were very numerous.

The three further essays in the volume all concern visual media in one way or another. The hilarious *Kaamelott* TV show is analysed by Tara Foster (“*Kaamelott*: A new French Arthurian Tradition,” 185–201) with a keen eye for its comical intertextual play with the Arthurian tradition and medieval source fiction. Joan Tasker Grimbert uses a possible depiction of Tristan in his boat with his notched sword on a marble pillar from the Romanesque façade (made around 1105) of the Cathedral of Santiago de Compostela to give a broad and interesting survey of the iconography of heroes like Tristan and Roland (“Tristan and Iseult at the Cathedral of Santiago de Compostela,” 131–64). A lesser-known way of dealing with the Arthurian tradition is discussed by Roger Simpson in his “Trevelyan Triptych: An Family and the Arthurian Legend,” 165–84. Several generations of the Trevelyan family are inspired by their Arthurian roots. Robert Calverley Trevelyan (1872–1951) wrote all kinds of Arthurian plays, but I was more impressed by Mary, Lady Trevelyan (1882–1966), who worked for thirty years on an enormous tapestry depicting the legendary ances-

tor. The tapestry and family home Wallington are now in the care of the National Trust and admired by thousands of visitors every year.

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LILLIAN ARMSTRONG, *Petrarch's Famous Men in the Early Renaissance: The Illuminated Copies of Felice Feliciano's Edition*. (Warburg Institute Studies and Texts 5.) London: The Warburg Institute, 2016. Paper. Pp. xii, 248; many color and black-and-white figures. £45. ISBN 978-1-908590-70-1.  
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As we have come to expect from Armstrong since her landmark 1976 study of Marco Zoppo, this book is a clear, thorough, and convincing analysis of previously underappreciated art. In seventy-five pages of text that constitute five chapters and a short introduction, the author surveys the forty-four extant copies of Felice Feliciano's 1476 printing of the *Libro degli uomini famosi* and assesses what the illustrations in this apparently unpopular edition reveal about not only humanist concerns and book production in late fifteenth-century Italy, but also the later reception of Petrarch, of the *Libro*, and of this edition.

Building on Charles Mitchell's characterization of Feliciano as a "born eccentric" (9), the first chapter briefly surveys the publisher's career, gives a short history of Petrarch's text, describes the physical components of the 1476 edition, suggests some of Feliciano's possible sources, and proposes that one of, and perhaps the, most heavily illustrated copy represents the publisher's only attempt to decorate the entire text. Two of the manuscripts have multiple figures painted or drawn by hand, one has painted but unfinished borders in all margins of the first page of text, and ten others have initials and borders on their first page of text, including a copy in Genoa that has an image of the hero Romulus, but only the Vatican copy has twenty-two woodcuts of standing heroes wearing *all'antica* armor. At least twelve more such figures probably appeared on the many leaves now missing from the manuscript, but the real mystery is why such a complete set does not appear in any other copy.

Quite possibly, many patrons did not feel that so many woodcuts derived from merely four blocks were sufficiently specific, sophisticated, and lavish, for, as Armstrong discusses in her second and third chapters, one manuscript in Paris and another in London feature nearly full cycles of painted or drawn figures that are much more differentiated, refined, and, presumably, expensive than the woodcuts. After attributing the twenty-nine London figures to the Master of the Rimini Ovid and the twenty-nine Paris figures to the Master of the Pico Pliny, and after suggesting that the many escutcheons in the Paris illustrations represent a Venetian social organization, Armstrong argues that the paintings in both manuscripts derive from the fourteenth-century frescoes on the walls of the *Sala virorum illustrium* in Padua's Reggia Carrarese. Though these murals no longer survive, they provide the only known prototype for all thirty-six figures in the *Libro* and presumably influenced the highly retardataire style of the manuscript figures.

Since the case for that influence rests largely on opportunity and a lack of alternative explanations, Armstrong has to be a bit tentative in that conclusion, but she is justifiably less so in chapter 4 as she discusses the attribution, patronage, sources, and interrelationship of the eleven other manuscripts that feature at least borders and a gold initial on the first page of text. Though stylistic attributions can never be completely conclusive, few scholars are better positioned to determine the artists of these manuscripts, not to mention their sources and interconnections, than Armstrong, as is evident from her many, necessary references to her earlier work. And though the patronage of the manuscripts is sometimes indicated by painted coats of arms, here, too, the author's expertise is invaluable, as many of the escutcheons have been painted over or may have been added later.

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