throughout, has also added to Bouhours's own *Table des Matieres* a greatly amplified index on modern lines, and, to his list of authors quoted, further details and comments. She has furthermore provided a bibliography in five parts, covering Bouhours's complete works, books and articles about him and his works, studies relevant to the French language viewed historically, and authors and titles referred to both in Bouhours's text and in Dotoli's introduction. There are also seventeen plates of title pages.

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For this translation of *Girart de Vienne*, the first to be published in English, Michael Newth has adopted the perilous strategy of imitating the mono-assonanced decasyllabic lines and the 'orphaned' short line that closes each *laisse* of the original. The strategy is perilous, particularly when a text of this sort is involved, because the result is bound to be judged by two standards at once. The English decasyllables will be judged against the heroic pentameters of Milton and Dryden by those approaching the translation with no knowledge of the original, while students of the Old French epic will be concerned by faithfulness, or lack of it, to the sense of the original. Inevitably Newth's translation raises problems on both counts. As he explains in his introduction, his English decasyllables are actually closely modelled on the French lines of the original, so that lines like 'That is my father, whom may Lord Jesus bless' (l. 2211) will disconcert an English reader because of the unstressed second syllable of 'father' to be discounted at the caesura (a concept foreign to English pentameters). More disconcerting still for English readers (whether or not they know that in French masculine and feminine rhymes are kept strictly separate) are sequences mixing imitations of these French types (feminine lines being represented by unstressed or semi-stressed syllables or words at the English line-end): 'On foot both knights fight fiercely on the isle; | Great blows they swap upon their helmet-stripes | And the sparks fly from their sharp blades of iron | Both of their shields are reft and cleft aside | And their mail-coats so wrecked and ripped awry | That not even one half of one survives;' (ll. 5824–29 = 5829–34 of the SATF edition). Some of the alliterative sound-effects in these lines are very impressive, but how the shields come to be 'refi' ('plundered') or 'cleft aside' are questions better not asked. The numerous and inevitable distortions of the sense of the original in a verse translation are unfortunate in a text more likely to figure in university comparative-literature programmes than on the shelves of general readers. The translation is accompanied by a brief introduction and an index of proper names, mostly helpful, but with some odd slips: among others Ponthieu is described as a town, Le Mans is entered as 'Mans', and we are told that the shrine of St James was [sic] at Compostela.

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