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### Review Of "Carreaux De Pavement Médiévaux De Flandre Et D'Artois (XIIIe-XIVe Siècles)" By M. Carette And D. Derouex

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Tiers Etat dans quelques sotties et moralités" (pp. 220–37); Hans van Dijk, "The Structure of the 'Sotternieën' in the Hulthem Manuscript" (pp. 238–50); Franco Musarra, "Struttura drammatica della lauda" (pp. 251–68); Johan Nowé, "Kult oder Drama? Zur Struktur einiger Osterspiele des deutschen Mittelalters" (pp. 269–313); Rolf Bergmann, "Aufführungstext und Lesetext. Zur Funktion der Überlieferung des mittelalterlichen geistlichen deutschen Dramas" (pp. 314–51); John E. Tailby, "Die Luzerner Passionsspielaufführung des Jahres 1583: Zur Deutung der Bühnenpläne Renward Cysats" (pp. 352–61); and Alexandra F. Johnston, "The York Corpus Christi Play: A Dramatic Structure Based on Performance Practice" (pp. 362–73). An index of manuscripts and an index of selected names follow the articles.

R. ALLEN BROWN, ed., *Proceedings of the Battle Conference 1983*. (Anglo-Norman Studies, 6.) Woodbridge, Suffolk, and Dover, N.H.: Boydell Press, 1983, 1984. Pp. 246; 30 illustrations. \$50.

FOLLOWING a photograph of R. Allen Brown in Norman armor riding across the battlefield, this collection of papers from the sixth Battle conference contains "Battles in England and Normandy, 1066–1154" by Jim Bradbury (pp. 1–12); "Fortress-Policy in Capetian Tradition and Angevin Practice: Aspects of the Conquest of Normandy by Philip II" by Charles Coulson (pp. 13–38); "La crise de l'ordre de Sempringham au XIIe siècle: Nouvelle approche du dossier des frères lais" by Raymonde Foreville (pp. 39–57); "The Letters Omitted from Anselm's Collection of Letters" by Walter Fröhlich (pp. 58–71); "War and Diplomacy in the Anglo-Norman World: The Reign of Henry I" by C. Warren Hollister (pp. 72–88); "The Introduction of Knight Service in England" by J. C. Holt (pp. 89–106); "Scandinavian Influence in Norman Literature of the Eleventh Century" by Elisabeth M. C. van Houts (pp. 107–21); "Notes on the Manuscript Tradition of Dudo of St. Quentin's *Gesta Normannorum*" by Gerda C. Huisman (pp. 122–35); "The Architectural Implications of the *Decreta Lanfranci*" by Arnold William Klukas (pp. 136–71); "William the Conqueror and the Church of Rome (from the *Epistolae*)" by Pier Andrea Maccarini (pp. 172–87); "The Norman Cathedral at Lincoln" by Dorothy Owen (pp. 188–99); "The 'Lewes Group' of Wall Paintings in Sussex" by David Park (pp. 200–237); and "An Early Church of the Knights Templars at Shipley, Sussex" by Richard Gem (pp. 238–46).

MARTINE CARETTE and DIDIER DEROUX, *Carreaux de pavement médiévaux de Flandre et d'Artois (XIIIe–XIVe siècles)*. Catalogue of an exhibition at the Musée de Saint-Omer, 8 June–1 September 1985. (Mémoires, 22/1.) Arras: Commission Départementale d'Histoire et d'Archéologie de Pas-de-Calais, 1985. Paper. Pp. 144; 17 figures, 50 black-and-white and color plates.

THIS HANDSOME CATALOGUE, like the fascinating small exhibition it accompanied, draws welcome scholarly attention to decorative ceramic pavements, a singularly neglected feature of French medieval architecture. An excellent introduction by Christopher Norton places the discovery and study of the tiles included in the exhibition within the historiography of medieval pavements and cites in the notes some of the most important literature on the subject. The first half of the book is devoted to a series of essays addressing the history of ceramic pavements in northeastern France during the Middle Ages (although the spectacular encrusted stone floor slabs of this region are also mentioned), with attention given to technique and production as well as to decoration and distribution. The remainder of the volume contains the catalogue itself, in which the tiles are surveyed site by site, and the histories of their medieval buildings and modern excavations are summarized. Each design found on a tile in this region is reproduced in a clear drawing, and many photographs (some in color) document the actual state of the remaining tiles or fragmentary pavements. Maps locate the

sites, and charts helpfully outline the distribution of the same designs from place to place.

If the archaeological societies and museums of each region in France would devote comparable attention to the remains of local pavements, our understanding of this important feature of medieval architectural decoration would be greatly advanced. A similar exhibition of Burgundian tiles in 1981 was also accompanied by a catalogue (Matthieu Pinette, et al., *Les carreaux de pavage dans la Bourgogne médiévale*, Musée Rolin, Autun, 4 July–13 September 1981), but, though important, it is less thorough and less scholarly than the work under consideration here. The Musée de Saint-Omer has produced an exemplary catalogue that future exhibitions of this kind should emulate.

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NORMAN DANIEL, *Heroes and Saracens: An Interpretation of the chansons de geste*. Edinburgh: Edinburgh University Press, 1984. Pp. xiii, 349. \$27.50.

FEATURING two main parts ("The People," five chapters, pp. 23–118, and "The Gods," five chapters, pp. 121–238) buttressed by a third emphasizing further documentation and argument (two chapters, pp. 241–79) and a variety of back matter (notes, pp. 280–319; bibliography, pp. 320–27; plot summaries of works discussed, pp. 328–39; subject index, pp. 340–49), this study does not appear to diverge from typical publications by university presses. The highly personal "In memoriam" poetic dedication to the author's deceased wife is, however, a clue that this is an idiosyncratic work of opinion rather than scholarly discipline. Its introductory material stresses a pro-Arab polemic (pp. 1–20) that testifies to the dominance of the author's foreign service position (Near and Mid-East, the Sudan) over his academic training. Dr. Daniel has read many more Old French epics than most Old French epic specialists, but he has read them looking with outrage at the depiction of the Saracens. He has not understood how complicated the matrix structure is. For him the *chanson de geste* is the product of medieval pop culture: its presentation of the Saracens is fictive rather than historical because the genre itself is severed from the truth by its goal to entertain. Daniel thus can discount the many analyses of how epics convey truth and historical meaning and insist on literal interpretations that skirt the ludicrous. Thus, although it would have been helpful to have a study of the Saracen references and imagery by a scholar with knowledge of Islamic history, literature, and languages, Daniel's failure to learn from previous scholarship on the Old French epic has unfortunately led to an oversimplified analysis.

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AUDREY EKDAHL DAVIDSON and CLIFFORD DAVIDSON, eds., *Sacra/Profana: Studies in Sacred and Secular Music for Johannes Riedel*. (Minnesota Monographs in Music, 1.) Minneapolis: Friends of Minnesota Music, 1985. Pp. iv, 292; 11 illustrations. \$35.

THIS BOOK contains the following articles of interest to medievalists: Audrey Ekdahl Davidson, "High, Clear, and Sweet: Singing Early Music," pp. 217–26; Merritt C. Nequette, "The Office of St. Coloman," pp. 227–34; and William L. Smith, "Medieval Manuscript Sources Pertaining to Music and Liturgy from Forty-Five Austrian Library Collections," pp. 235–72.

CHARLES T. DAVIS, *Dante's Italy and Other Essays*. (The Middle Ages.) Philadelphia: University of Pennsylvania Press, 1984. Pp. xii, 342. \$35.

FOLLOWING an introductory essay written for this collection (pp. 1–22), this volume contains articles originally published between 1960 and 1981: "Dante's Vision of His-