

der Politik und in der 'Lebenspraxis' insgesamt, angelegt ist" [a conception of worldly knowledge that is in every respect aimed at useful application, practical application in the other sciences as well as in the non-university world, in politics and in the 'practice of life' as a whole] (370), as well as to music and mathematics. The very brief sixth chapter, "Useless, Skeptical, and Alternative Actors: Intermediate Reflection and Transition," is followed by "The Spirit Returns on Itself, or the Birth of a Modern Dialogic" (chap. 7), a title with Hegelian resonances, focusing on Jean de Murs, Conrad de Megenberg, Marsilius of Padua, and Jean Buridan. Finally, the eighth and concluding chapter, "The Middle Ages Were Never Modern: Retrospectives, Reflections and Perspectives," performs a kind of *kreativer Gegensatz*. In the comprehensive bibliography, recognized specialists in medieval intellectual history are listed alongside Niklas Luhmann, Michel Foucault, Jürgen Habermas, Theodor Adorno, Karl Popper, Paul Ricoeur, Michel Polanyi, etc., as well as many recent works of social psychology.

As this tormented outline of the book testifies—mimicking, toward the end, the dialectical structure of any medieval discussion—it is a complex task to assign a place to philosophy in Paris in the thirteenth century from the point of view of a history of expertise, because of the very nature of philosophy, and also because of its multifaceted presence in the different Faculties and beyond. The originality of this work consists in the questions that the author poses about the Faculty of Arts and its actors, which interrogate the corpus and historical reality from the outside, while the answers come either from the medieval texts or from Bubert's own interpretation. The corpus of such a study, where virtually everything is relevant, is necessarily selective: the author would nevertheless have found interesting materials in Humbert of Romans's sermons to the students, *De eruditione praedicatorum*, sermons 56 and 62–70, which convey an influential, if little-known, image of the philosopher's expertise and usefulness, as well as in the classification of sciences found in Richard of Fournival's *Biblionomia*.

PASCALE BERMON, Université Paris Sciences et Lettres / Centre national
de la recherche scientifique

KEITH BUSBY, *The French Works of Jofroi de Waterford: A Critical Edition*. (Textes Vernaculaires du Moyen Âge 25.) Turnhout: Brepols, 2020. Paper. Pp. 494; black-and-white figures. €90. ISBN: 978-2-5035-8294-8.
doi:10.1086/725517

The volume edited by Keith Busby is the first complete edition of the preserved works of Jofroi de Waterford (limited to those of certain attribution). Waterford, in the southeastern area of Ireland, was a center of francophone culture at the time of Jofroi's activity in the second half of the thirteenth and the beginning of the fourteenth century. The volume contains *La gerre de Troi*, from the *De excidio Troiae* of Dares Phrygius, *Le regne des Romains*, inspired by the *Breviarium historiae Romanae ab urbe condita* of Eutropius (widespread in the Middle Ages also because it was incorporated into his *Historia Romana* by Paul the Deacon), and *Le secré des secrés*, a *speculum principis* presented as a letter from Aristotle to his pupil Alexander the Great (it is in fact the work of a pseudo-Aristotle).

The volume marks notable progress in our knowledge of the author and his collaborator-copyist Servais Copale. After the 1993 edition of Perceval, Busby had decided not to produce any more editions but was inclined to change his mind: "It was the identification of Jofroi's collaborator, Servais Copale, and the place of their collaboration as Waterford which persuaded me that this was a project I could not pass up" (9). A look at the entry *Jofroi de Waterford* in the Archives de littérature du Moyen Âge (ARLIMA) database (https://www.arlima.net/il/jofroi_de_waterford.html) is sufficient to evaluate the significance of Busby's work: the bibliography on the author is very scarce; so too the one on *La gerre de Troi*, while the bibliography on *Le regne des Romains* is non-existent; moreover, in the "Critical Studies" section of

Speculum 98/3 (July 2023)

Busby's precise bibliography (39–48), we read only six entries pertaining to this work. *Le regne des Romains* had a somewhat more fortunate fate, but it was readable only in partial editions.

The ways in which Jofroi proceeds to translate the Latin original versions into the vernacular change according to the type of text and are well described by Busby: "Jofroi's *La gerre de Troi* is a quite literal translation of the *De excidio Troiae*, of the so-called Dares Phrygius, a supposed eyewitness of the Trojan war and the downfall of Troy" (51), a work that was composed between the end of the fifth and beginning of the sixth century (51) and had enormous success in the Middle Ages. Together with the *Ephemeris belli Troiani* of Dictys Cretensis, the *De excidio* was the main source of the Greco-Trojan legends. Jofroi's translation of Eutropius is less faithful, though he made an effort of fidelity; misunderstandings sometimes appear to be due to defects in the source text (94).

The source for *Secré des secrés* is the *Secretum secretorum*, a Latin translation of an Arabic text dating from the tenth century, which circulated in at least two versions, one long and one short or partial. Jofroi's work, in the current state of knowledge, seems more an adaptation with modifications, omissions, and interpolations than a faithful translation of a Latin original; this text would, however, derive from the longer version (the intricate question is illustrated by Busby in his introduction to the *Secré des secrés*, 187–90). Interesting are the warnings that "Jofroi de Watreford, de l'Ordene az Freres Precheors le mendre," as he calls himself at the beginning of the *Secré des secrés*, addresses to his cultured client concerning a work that has been translated already from Greek into Arabic and then into Latin: "savoir devez ke les Arabiens trop ont de paroles en corte veritei, et le Grigois ont obscure maniere de parler, et il me convient de l'un et de l'autre langage translater, et por chou le trop de l'un escourcirai et l'oscurtei de l'autre esclarcirai" (191; for a probable interpretation of both warnings, including a self-definition, see the "General Introduction," 12–13).

These three works are transmitted in full in a single manuscript (*P* = Paris, Bibliothèque nationale de France, MS fr. 1822, digitized and freely available on *Gallica*, <https://gallica.bnf.fr/ark:/12148/btv1b8425997k/f1.item.r=jofroi%20de%20waterford>), a collection of didactic and edifying texts probably copied by Jofroi's Walloon collaborator, Servais Copale (for the hypotheses on the homeland of Servais, on his function, and on the place where he may have collaborated with Jofroi—Ireland or France—see "General Introduction," 13–15). It is in any case a copy close to the original and "confident as regards meaning" (21). The form of the text is an interesting example of how the copyist's language can create a new layer in the stratification of the original, even in a direct and presumably careful copy like this one. Stating the criteria of his linguistic description (selective, but satisfactory; a small slip must be corrected on page 93: "Continental *eu* (< open *o*)" instead of "closed *o*"), Busby rightly observes with respect to the near-impossibility of distinguishing between the work of author and scribe on a linguistic basis that "linguists may find much of interest in Jofroi's Hiberno-Norman with Servais's Walloon overlay, and by comparing Jofroi's texts with the others in *P* of non-insular origin." Busby further notes that "[t]he wide variation in spelling and forms is remarkable, and not limited to Walloon and Anglo- or Hiberno-Norman, many belonging to what has been called 'Standard Medieval French' (SMF), which itself permits considerable flexibility" (21). On the same page it is noted that manuscript *P* was already on the Continent in the sixteenth century. Busby observes: "It is also not impossible that *P* is a second-generation copy made on the Continent, in which case the unusually high incidence of variants forms might be easier to explain as the regional filter applied to Jofroi's texts would be more marked" (21). I agree that we should not rule out this second possibility. The typology of some errors makes them perhaps more probable in a second copy than in that (perhaps even idiographic) of a close collaborator.

Given the documentary value of these texts written in an era of linguistic transition and with this peculiar type of transmission, the corrections in the critical text are reduced to the bare minimum, indicated by the apparatus at the foot of the page. If the commentary notes had also been at the foot of the page instead of at the end of each of the three texts, I

would have suggested avoiding those discussing some wrong proper names, and instead correcting only the blatant paleographic errors, not the mistaken identity, while indicating the correct names in footnotes. However, since the notes were far from the text, Busby probably did the most suitable thing to help the reader, who in any case sees at a glance what the lection of the manuscript is. A selective but adequate glossary (405–64) concludes this important volume, which certainly marks great progress in this area little frequented by scholars.

ROBERTA MANETTI, Università di Firenze

CLAUDIO CATALDI, *Educare alla salvezza: I poemetti in inglese antico del MS CCCC 201*. (Bibliotheca Germanica Studi e Testi 49.) Alessandria: Edizioni dell'Orso, 2021. Pp. viii, 142. Paper. €17. ISBN: 978-8-8361-3198-3.
doi:10.1086/725563

This is a new critical edition of the five poems contained in the manuscript Cambridge, Corpus Christi College, MS 201, accompanied by a prose translation in Italian. The five poems were copied by two different scribes, at slightly different times, in the so-called A and B sections of the manuscript: *The Judgment Day II*, *An Exhortation to Christian Living*, and *A Summons to Prayer* were copied at the beginning of the eleventh century, while *The Lord's Prayer II* and *The Gloria I* were added around the middle of the century.

Each of the five poems has already been edited by various scholars in the past (Joseph Rawson Lumby, Richard Paul Wülker, Elliott Van Kirk Dobbie, Hans Löhe, and Graham Douglas Caie, among others), and Claudio Cataldi's edition is conversant with previous ones, making, however, divergent choices when deemed necessary. As can be inferred from the title, a significant feature of the present edition is Cataldi's resolution to present the five poems as a structural unit, homogeneous in content, intended as an integral part of the manuscript, and closely connected with the other texts featuring in the original core of the codex (parts A and B)—mainly homiletic and legal works linked to Archbishop Wulfstan.

Cataldi envisages a path within the codex, of which the poetic texts constitute a stage. The first three poetic texts are, in the editor's view, three distinct moments, autonomous from a textual point of view, of a single process that accompanies a human being to his/her final destiny. *A Summons to Prayer* represents the final exhortation to prayer, following the descriptions of Hell's torments contained in *The Judgment Day II* and the instructions for salvation detailed in *An Exhortation to Christian Living*. Cataldi does not share Leslie George Whitbred's idea in "Notes on Two Minor Old English Poems" (*Neophilologica* [1957]: 123–29) that the five texts were originally conceived as a unit, since *The Lord's Prayer II* and *The Gloria I* were copied at a later time and by a different scribe. However, he embraces Caie's opinion in his *The Old English Poem Judgment Day II* (2000) that the last two poetic texts may have been inserted by B's scribe as a natural continuation of the previous poetic sequence.

The actual edition is preceded by an introduction (1–43) in which the manuscript and its contents are discussed, including in the context of the English Benedictine reform. The five poems are then briefly introduced and analyzed, and distinct sections of the introduction are devoted to a discussion of translation strategies, style, meter, and the linguistic features of the poems, taking into account the relevant bibliography on the subject.

Cataldi observes that translation criteria appear to vary for the five poems, and that their meter shows the typical features of late Old English poems, in which traditional alliterative lines coexist with rhymes and assonances and lines that do not contain alliteration. The reader is then led through an examination of the language of the five poems—Late West Saxon with a few Anglian forms—and their style, which is homiletic in tone, and rich in binomials (also typical of Wulfstan's prose), compounds, and synonyms (especially for God, Christ, and the Virgin). Some of the lexicon appears to pertain to legal and military spheres (e.g., Cataldi