The Honeysuckle and the Hazel Tree. Medieval Stories of Men and Women. Trans. and intro. by Patricia Terry. Berkeley: U of California P, 1995. ISBN 0-520-08378-4. ISBN 0-520-08379-2. (pbk.) Pp.x + 218.

The Honeysuckle and the Hazel Tree is a translated collection of a number of twelfth and thirteenth century French rhymed tales or lays whose common subject matter is courtly love. The collection includes a variety of short pieces from the French *fin'amor* tradition: Chrétien de Troyes' *Philomena,* five of the lays of Marie de France, Jean Renart's *Lai de l'ombre,* and the anonymous *Châtelaine de Vergi.* Terry's inventive translation succeeds quite admirably in creating a faithful rendition of these works, while maintaining their stylistic features. In particular, Terry has brilliantly managed to retain the octosyllabic couplet form, a feat of no small accomplishment.

It is disappointing, however, that in her introduction Terry provides no indication of the kinds of problems involved in doing a verse translation of this kind, nor any explanation of her methodology and priorities. A discussion of the conflicting demands of accuracy and rhyme and of the kinds of objectives she was hoping to achieve in attempting a verse translation would have enhanced a reader's understanding of this difficult undertaking. Similarly, Terry does not provide a critical apparatus. In her introduction she makes no mention of the manuscripts or editions on which she bases her translations, nor does she account for emendations or other problems deriving from manuscript variants.

On balance, the translations themselves and the accompanying notes compensate for a number of these omissions. In the notes Terry alludes occasionally to problems emanating from conflicting manuscript traditions and discusses in some detail the diverse critical interpretations to which certain passages have given rise. The notes themselves provide a detailed account of the critical reception of these works over the last ten years and thus provide a very useful guide to both the general and the more specialized reader. The notes also indicate clearly that Terry has read all of the primary and secondary source materials that contextualize these tales and is in full command of the interpretive problems that each of the tales presents.

Terry's translation is obviously intended to popularize and render accessible to a wider audience these important works from the French Middle Ages. A twenty-nine page introductory chapter provides the reader with the basic knowledge necessary to approach these works. The notes to this chapter also provide a

useful set of references for the feminist reader by alluding to the works of Gravdal, Burns, Duby, Freeman, Shahar, Wemple, and other critics writing from a feminist perspective.

In the first part of the introduction, Terry traces in general terms the evolution of the love tradition in medieval France, touching upon a number of influences: troubadour poetry, the works of Ovid and Andreas Capellanus, classical mythology and Arthurian legend. In the second part she attempts to situate each of the authors in the period and to summarize briefly their individual contributions to the development of the love ethic. Terry devotes the remainder of the introduction to interpreting the works she has so ingeniously recreated through her translations. In her discussion of Chrétien de Troyes' *Philomena*, for example, Terry focuses on how Chrétien's text departs from its Greek and Latin antecedents, particularly Ovid's *Metamorphoses*. In so doing, she points to the ways in which Chrétien reconstrues the notion of male entitlement by hinting at Philomena's seductiveness, and by evoking imaginary Pagan laws that justify Tereus's rape of a sister figure. Terry approaches the lays of Marie de France by concentrating on the symbolic aspects of the tales and the ways in which they encapsulate the shifting power relationships between men and women in the domain of courtly love. Her analyses of Jean Renart's *Lai de l'ombre* and the anonymous *Châtelaine de Vergi* concentrate similarly on the tensions between the lover, his lady and their possible detractors within the love paradigm.

The translations themselves are creative masterpieces that capture fully the tone, rhetoric and style of the Old French texts. One of the most striking examples of Terry's art as a translator is her rendition of the passage in which Philomena lashes out verbally at her attacker in an attempt to ward off the impending rape. In the Old French version, the young woman's fear and rage are accentuated through the use of anaphora, in this case the repetition at the beginning of each verse and sometimes at the caesura of the nouns "fel," "felon," "traïtres," "traïson," and different forms of the verb "trahïr." Philomena's speech combines these accusatory terms with a series of pejorative adjectives, such as "pernicieux," "méchant," "démesuré," "immonde," "dépravé," aimed at dissuading her aggressor by denouncing him and reminding him of his moral obligations. An example of Terry's eloquence and her faithful reproduction of the mood and the style of Chrétien's text may be found in her translation of vv. 814-20:

> Why have you brought me here by guile?
> Accursed traitor! Loathsome, vile!
> Is there nothing, traitor, you respect?
> You made a promise to protect
> My honor, traitor! Solemnly swore

To bring me, safe and sound, once more
to my home, to my father, the king...

Although Terry cannot reproduce the anaphoric wordplay of the Old French version, she does manage to replicate its basic features through a series of paronymous repetitions. Terry's ability to duplicate the rhetorical and stylistic traits of the works she is translating extends to her replication of the jumbled tense usage characteristic of these Old French texts.

Terry's fidelity to the text of origin may periodically create some disjunction for the modern reader, yet her translations are commendable for their accuracy and stylistic coherence. The exigencies of the rhymed octosyllabic verse seldom cause the translation to go very far astray, and it is rare that one finds a mistranslation of a word for the purposes of accommodating the rhyme. Professor Terry is to be congratulated both for the works that she has chosen to include in *The Honeysuckle and the Hazel Tree* and for the authentic rendition that she provides of this important group of Old French tales.

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