owners or daughters of royalty.

Slatkin, Wendy, Women Artists in History from Antiquity to the 20th Century, 1985, 20-33.

Like Petersen and Wilson, Slatkin intended this book to supplement standard survey texts in art history. In her chapter on the Middle Ages, Slatkin situates female artists in their social framework and discusses, in particular, the ways in which social class hindered or facilitated their work. She identifies painting and embroidery with monastic and secular noblewomen until at least the thirteenth century, when urban professionals, many of them female, began to dominate the market. Slatkin's chapter summarizes earlier studies (Miner, Carr) but adds little new art-historical information.

Wolfthal, Diane, "Agnes van den Bossche: Early Netherlandish Painter," Woman's Art Journal VI/1, 1985, 8-11.

Wolfthal presents the rare case of a medieval painter who is documented by both written texts and extant works of art. Agnes van den Bossche received several commissions in late fifteenth-century Ghent, including a contract to paint a military standard preserved today in Ghent's Musée de la Byloke. According to Wolfthal, her professional situation typified that of female artists in the Middle Ages. As a painter, van den Bossche carried on her natal family's business; she became a free master of the painter's guild only after her husband's death; and she received important commissions but none for the genres most respected by late medieval Netherlanders (altarpieces, devotional paintings, and the like).

Lila Yawn-Bonghi, Art History, University of North Carolina, Chapel Hill

BOOK REVIEWS

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CORRECTION: In the review article, "Gender and Power: Feminism and Old English Studies," by Helen Bennett, Clare A. Lees, and Gillian R. Overing, which appeared in MFN 10 (Fall 1990): 15-23, a sentence was unfortunately omitted from the bottom of page 18 and the top of page 19. The correction should read:

She sees inconsistencies and complexities of poetic representation as a reflective function of cultural phenomena, a result of the "ambiguity and problematic status of the Anglo-Saxon woman in a society undergoing rapid and complex cultural change" (829). And while this ambiguity remains untheorized as yet, it does allow Eve in Genesis B to be two things at once, to be Germanic and Christian, and to escape, however temporarily, the above varieties of masculine critical definition.

Rouben C. Cholakian. The Troubadour Lyric: a Psychocritical Reading. Manchester and New York: Manchester University Press, 1990. Pp. viii, 208.

Concentrating on five major troubadours, this Freudian study, embellished by

Lacanian and feminist analysis, examines the Provençal canso and pastorela in search of the motivation behind their paradoxical portraits of woman. Setting aside the context of history and the pretext of authorial intent, the author embarks on a journey into the subconscious/subtexts of Guillaume d'Aquitaine, Marcabru, Jaufre Rudel, Arnaut Daniel and Guiraut Riquier through the medium of the constructed universe of the poem. In his introductory chapter, Cholakian designates this study a "vertical" rather than a "horizontal" examination and proposes to dissect the poetic langue of what he considers to be the paradigmatic troubadours in order to arrive at the inevitable androcentric subtext, defined in terms of the classical father-mother-son triangle.

This work thoroughly illuminates the poems it addresses in terms of the Freudian-Lacanian models and will serve as a useful springboard for similar studies in the future. Crafted in playful prose, no doubt inspired by troubadour verse, the book is divided into seven chapters and contains an excellent bibliography. The five poets are discussed diachronically, and although the author cautions that such an approach might confuse similarity with causality, he explains that he is interested in the emotional value of the poems.

The second chapter investigates ten of Guillaume d'Aquitaine's eleven surviving works. Intrigued by the label coined by Pio Rajna, Cholakian examines the courtly ethic established by this "trovatore bifronte" in terms of the antithesis inherent in Guillaume's poetic self portrait: the submissive male and the aggressive lover. Cholakian shows that male power is expressed here as power over the logos in the act of creation/invention, whereby the troubadour paints himself as the imago dei and struggles for sexual supremacy with the woman that he has created in his poetic universe. The poet controls the outcome, through feigned submission, when he objectifies his subject by seemingly empowering and idealizing her.

The third chapter addresses five cansos of Marcabru, and Cholakian suggests that the poet's humble origins shaped his poet-centric universe and his fascination with a negative definition of fin'amors. Marcabru constructs his poetic universe upon the patriarchal notions of Christian morality and courtly ethic to lend theological weight to his androcentrism, neatly incorporating the sexual double standard of the church. While Marcabru appears to be steeped in the misogyny and gynophobia of fals'amors, he also extols marriage, fidelity, and motherhood when he feminizes himself in what Cholakian interprets as the Lacanian mirror phase. In a poetic coup of the logos, the woman's voice is appropriated by the poet to paint his binary world where Eve is the only well-defined woman and feminine guilt prevails.

In his fourth chapter, Cholakian looks at the corpus of Jaufre Rudel and examines the topos of amor de lonh as an abstraction of unrequited love. In this poet's private cosmos the woman, as a fictional construct, must accept the love of the poet and is controlled by his logos. His womanly ideal is an erotic yet safely desexualized passive partner who is assigned the non-specific geography of "lai." The woman is the impetus for the dangerous poetic pilgrimage to a sexual paradise, but beneath Rudel's seeming philogyny lies sexual fear and guilt.

The pyrotechnical linguistic play of Arnaut Daniel stars in the fifth chapter where the author searches for the psychological link between trobar clus and fin'amors in three of Daniel's poems. Here, the poet is the center of the logos, the initiated priest of the word. The woman, as a possession of the poet, is impaled in the text where her existence

is a function of all she represents: love object, mother, valorizing component of masculine desire. In Daniel's corpus, Cholakian finds the Lacanian dialectic of eye and gaze, penis envy and the Oedipal complex. Inspired by Jernigan, he sees the lexico-syntactical reiteration as erotic lack, the syntactical reductionism as retreat-escape and trobar clus as the marriage of both in the troubadour's subconscious.

The sixth chapter focuses on Guiraut Riquier's psycho-drama of the pastorela series and a poem to the Virgin. The two distinct women of the pastorela, the seductress and the savior, merge as the seductress (Eve) becomes a mother (Mary). This process of feminine desexualization mirrors the poet's fear of death, but the poet has conquered Eve and Mary by maternalizing the woman. In the Virgin poem, the poet is saved by the love of the woman who intercedes for him. The triangle of unconditional love is formed: child-mother-father (god). This is the Lacanian desire of the mother who is here empowered by masculine authority (the logos).

For Cholakian the androcentric subtext equates the love triangle of lover, lady, gilos (or implied masculine audience) with the classical Oedipal family triangle.

Lisa Splittgerber, University of North Carolina, Chapel Hill

Elizabeth Robertson. Early English Devotional Prose and the Female Audience. Knoxville: University of Tennessee Press, 1990. Pp. xii, 227

In this innovative study Robertson argues that the style, structure, and thematic interests of an important group of Middle English devotional works reflect their male authors' assumptions about the nature of women and the potential for a specifically feminine spirituality. Focusing on the so-called AB texts, Robertson locates the evidence for the interaction of gender and genre in these works' shared possession of a "pragmatic, nonteleological, and emotional" style which "stresses the concrete and personal over the abstract and the universal" (pp. 10-11). As it describes how these stylistic features came to be associated with the particular needs and expectations of an unlettered female audience, Robertson's study also explores the impact of philosophy, theology, and spirituality on vernacular textual production in medieval England.

The book frames its discussions of individual works with chapters that broadly contextualize the literary, social, and theological milieu of the AB texts. Chapter One focuses on the female audience and the style of the AB texts in several different but overlapping contexts: the conditions for textual production after the Norman Conquest; the AB texts' relation to continental and native traditions; and the implications of illiteracy for a feminine spirituality. Chapter Two provides an overview of the anchoritic life for women, considering its development in light of spiritual trends and social options available to women in thirteenth-century England. In Chapter Three, Robertson sets forth the ideas about women that shaped medieval views of female spirituality, particularly the classical and early Christian association of women with matter, sense perception, and the body, and the consequent emphasis on physical purity as a central criterion of female holiness. Focusing on the Ancrene Wisse, Chapter Four describes how the style of this guide for anchoresses "reflects a circumscribed view of women's spiritual potential" (p. 45) which relies upon a definition of women's essential nature as physical bodies. In