



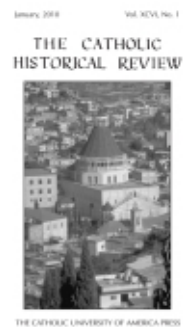
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*Peter Abelard after Marriage. The Spiritual Direction of
Heloise and Her Nuns through Liturgical Song* (review)

David Luscombe

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The translation adequately expresses the content and style of Cosmas's chronicle, as well as the characteristics of the period and milieu. (It was not possible to convey Cosmas's rhymed prose in the translation.) Wolverton translates the proper names according to the ethnicity of persons. The place names should be given according to modern usage (see p. 23), which are inconsistent. For example, for Zbečno Wolverton created the nonexistent—and for Czechs unpronounceable—name Ztibečná, and the Saxon Dohna is translated by the Czech name Donín. Readers might be unable to locate the mentioned places and other geographical items. The adjoining map might provide some help, but it lacks a commentary (e.g., Mt. Osek in the central Vltava river region, which has not been pinpointed to date, needs some explication).

The notes refer to the words and phrases borrowed from ancient authorities; to Cosmas's wordplay, which generally cannot be translated into modern languages; to his mistakes; and to the interpretation of some terms.

For a better understanding of the chronicle and its context, the book supplies maps; a genealogy of the Czech ruler dynasty, the Přemyslids; a list of the Přemyslid dukes and kings (which unfortunately, because of its scope, does not encompass the eleventh-century Polish rulers Władiwoy and Bolesław Chrobry); lists of the bishops of Prague and Olomouc; a list of works cited in the notes; and an index.

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Peter Abelard after Marriage. The Spiritual Direction of Heloise and Her Nuns through Liturgical Song. By Thomas J. Bell. [Cistercian Studies Series, No. 211.] (Kalamazoo, MI: Cistercian Publications. 2007. Pp. xxxviii, 346. \$39.95 paperback. ISBN 978-0-879-07311-4.)

In recent years much interest has been shown in the spiritual writings that Peter Abelard composed for the nuns of the convent of the Paraclete after 1129 when they came to their new house in Champagne. Abelard's wife, Heloise, was abbess, and she persuaded Peter, himself an abbot, to provide new works, including hymns and sequences, that would be suitable for use in the chapel and for reading in the refectory over the full course of the liturgical year. Bell is here chiefly concerned with two liturgical sequences that he considers, upon extensive inquiry, to form a part of these original compositions. Both were inspired by the Song of Songs, and they are known from their opening words as *Virgines castae* and *Epithalamica*. They were listed by their *incipits* in the Paraclete Ordinary and Breviary and set to be sung at Eastertide and on the feasts of saints who were virgins. Mention of them there, along with numerous other musical, liturgical, and homiletic items taken from a wide range of sources, does not necessarily mean that Abelard composed them. But the oldest extant copies are found, with musical notation, in a late-twelfth-century manuscript from Nevers (Paris, BnF, nouvelle acquisition latine 3126)

where they are accompanied by two of Abelard's poetic *Planctus*. Bell transcribes the sequences from this manuscript only on pp. 16–23. He acknowledges that not all scholars share his conviction over authorship, and he does not seek to “prove” this (p. xxviii), but he does believe that his book deepens and buttresses the case for their attribution to Abelard. He provides a detailed study of their musical setting and their rhetoric, including their rhymes, cadences, and similarities with those found in Abelard's *Hymns* and *Planctus*, especially the *Planctus*, “*Dolorum solatium*.” His enquiries include explorations of verbal and thematic similarities between the sequences and some other writings by Abelard, including his first and thirteenth sermon. He provides an interesting study, too, of the literary traditions on which they drew; I do not recall, for example, previous commentary on Abelard's use of the unicorn legend. Nonetheless, it does seem best to remain cautious over the question of attribution at a time when debates over the wider “Paraclete corpus” are far from over. Bell succeeds in highlighting important issues, but he has not taken into account the essay by P. Dronke and G. Orlandi, “New Works by Peter Abelard?” (*Filologia mediolatina*, XII [2005], pp. 123–77) nor the earlier studies by G. Iversen and D. Wulstan that are cited there. Finally and sadly, misprints of Latin words are frequent in the text.

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Die Register Innocenz' III. Pontifikatsjahr, 1207/1208: Texte und Indices.

Edited by Rainer Murauer and Andrea Sommerlechner. [Publikationen des historischen Instituts beim Österreichischen Kulturforum in Rom, II. Abteilung: Quellen, 1. Reih: Die Register Innocenz' III, Band 10.] (Vienna: Verlag der Österreichischen Akademie der Wissenschaften. 2007. €165,00 paperback. ISBN 978-3-700-13684-2.)

After a slow start in 1964, the edition of the registers of Pope Innocent III (1198–1216) has hit its stride with the appearance of the present volume for the tenth year of the pontiff's reign. The Austrian Historical Institute at Rome has projected a critical edition of these registers to replace the seventeenth-century edition of Etienne Baluze, which has long been widely available in the reprint by the Abbé Migne in the *Patrologia Latina*. Innocent's were the first of the papal registers to survive in their near entirety. The papal chancery made transcripts of a small selection (10–20 percent) of letters that were dispatched in the pope's name, including an occasional letter received. The original manuscripts are preserved in the Vatican Archives and consist of beautifully calligraphic volumes, virtual deluxe copies produced by one scribe for the text and others for the rubrics. By the tenth year the scribes no longer embellished the volumes with illuminations as they had in the opening volumes.

Innocent's tenth regnal year extended from February 1207 to February 1208. The scope of his correspondents ranged from Scotland in the west to Jerusalem in the east with major concentrations in the heartland of Latin