adaptations of medieval history, graphic novel depictions of the Hundred Years' War, the afterlives of Elizabeth Barton, ghosts of the Civil War past, religious conflict in the film *Elizabeth* and, of course, *Game of Thrones.* The highlight of this section, however, is Marina Gerzić's reading of Benedict Cumberbatch's performance as Richard III in *The Hollow Crown*, a recent BBC adaptation of Shakespeare's history plays. Gerzić traces the way that Cumberbatch's previous roles, and star image, fed into the interpretation of his performance, particularly by his enthusiastic fans (known as the 'Cumberbitches'). Gerzić's use of fan studies to inform her reading of how Richard III is represented in the production provides a useful framework for further research in the field, especially given the immense popularity of certain medieval and early modern subjects in internet subcultures. Ben Redder's contribution on medievalist video games is also particularly interesting, given the immense popularity of the form and the ability of video games to present a highly stylized, often immensely violent, version of the medieval past.

From Medievalism and Early-Modernism is a useful, engaging contribution to the growing body of scholarship interested in the ways in which the medieval and early modern periods have been rethought, adapted, and reinterpreted across centuries. In its innovative and fresh approach to the material, including insights gleaned from the disciplines of film and television studies, video game studies, and fan studies, it is likely to be of significant interest to scholars working on the complex, often surprising, afterlife of the medieval and early modern periods.

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Gray, Madeleine, ed., *Rewriting Holiness: Reconfiguring* Vitae*, Re-signifying Cults* (King's College London Medieval Studies, 25), London, King's College London, Centre for Late Antique and Medieval Studies, 2017; hardback; pp. 338; 9 colour illustrations; R.R.P. £60.00; ISBN 9780953983896.

Madeleine Gray's edited collection is a significant contribution to the study of the transformations undergone by saints' hagiographies, and how they relate to wider, contemporary cultural and political changes. The book's aim is to bring to attention the importance of the variations present in the *Vitae* as sources of information on *mentalités*: 'what people wanted to have happened is arguably more illuminating than what "actually" happened' (p. 2). The introduction provides an extensive overview of literature on the subject, engaging with different approaches to the study of the lives of saints and representing a helpful tool for the uninitiated. Most of the thirteen contributions that make up the collection address one aspect of the book's general project. The sources employed range from the textual (hagiographies to parodies) to visual, archaeological, and, in one case, musical. Nearly half of them focus geographically on England, Scotland, Wales and/or Ireland, while two chapters (Jayita Sinha, James M. Hegarty) analyse the lives of holy men from non-Christian traditions.

The book is subdivided in four sections. The first, 'Rewriting Monasticism', looks at the tensions extant between different religious lifestyles and how they influenced the rewriting of saints' lives. The asceticism of Serapion the Sindonite and its different interpretations are the focus of Svitlana Kobets's paper. John R. Black looks at English textual and visual depictions of the lives of Saints Mary of Egypt, Guthlac, and Cuthbert, to show how elements related to coenobitic life were systematically emphasized in texts written after the Norman Conquest. Kate Helsen and Andrew Hughes consider cases of rewriting of new chants and texts dedicated to saints, by looking at Thomas Becket's office, its Benedictine origins, and its link with the later rewriting and promotion of John Peckham's Trinity Office.

In the second part, 'Re-Gendering', Gray analyses the *Vitae* of Saint Gwenfrewi. She traces the origins and the innovation of Gwenfrewi's defining characteristics, to exemplify how they were informed by different conceptualizations of female sanctity, and how they interacted in a contact area of Welsh and Anglo-Norman influences. Karen Casebier draws a comparison between the hagiographic text *La Vie de Sainte Euphrosine* and the more parodic *Frère Denise*, by considering how they both display the tensions between the older, lay, model of marriage, and the emerging ecclesiastical one.

The third section, 'Translating Cultural & Religious Identities', begins with a chapter on Irish saint Darerca and the developments that made her into Anglo-Norman Modwenne. Diane P. Auslander shows how Darerca's asceticism, following the transformation of Irish Christianity from admired to disparaged, is subjected to a different interpretation, which makes it the mark of female, not Irish, holiness. The function of the cult and beatification of Florentine Umiliana de' Cerchi, to establish the endurance of her family's power through the city's changing political landscape, are the focus of Anne Schuchman's essay. Jayita Sinha tackles the concept of 'saint' in a non-Christian setting by analysing the figure of Kabir, a holy man venerated by Muslims and Hindu alike, who moulded his image and the accounts of his life to better fit their needs and support their beliefs. Adam Coward expands the applicability of the conceptual framework when he considers the 'saint-like attributes' (p. 205) of Independent minister Edmund Jones, and how they fit or rejected common elements of Welsh expressions of holiness.

Slavia Barlieva's contribution on Saints Cyril and Methodius opens the fourth part, 'Appropriating Political & National Identities', by looking at how their cults, initially Slavic and supranational in nature, have undergone 'intense "nationalization"' (p. 229). In the following chapter, Gray delineates Henry VII Tudor's devotion to a minor Welsh saint, Armel, and how his figure was used to display support to the previous dynasty. James M. Hegarty shows how the Sikh hagiographies of Guru Nānak helped negotiate political, theological, and everyday demands, making his example less austere while introducing elements borrowed from other traditions. The last contribution of the book, by Samantha Riches, considers an ample collection of textual and visual sources to trace the

evolution of the figure of Saint George, from eastern Mediterranean martyr to national patron-knight.

Despite the occasional typographical error, this collection reads smoothly, supported by nine illustrations, and provides a wide range of examples that illustrate the theoretical framework anticipated in the introduction.

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Grenier-Winther, Joan, ed., *La Belle Dame qui eust mercy & Le Dialogue d'amoureux et de sa dame: A Critical Edition and English Translation of Two Anonymous Late-Medieval French Amorous Debate Poems* (MHRA Critical Texts, 60), Cambridge, MHRA, 2018; paperback; pp. lxxi, 99; R.R.P. £12.99, US$17.99, €14.99; ISBN 9781781882856.

Alain Chartier's *La Belle Dame sans mercy* (1424) generated controversy and imitative works now called the Belle Dame cycle, from which Joan Grenier-Winther has edited two short debate poems, contained in the manuscript Paris, BnF, MS fr. 1131, fols 184ʳ–189ᵛ and 195ʳ–201ʳ respectively. *La Belle Dame qui eust mercy* (378 lines) has already been edited, with English translation, by Joan E. McRae: *Alain Chartier. The Quarrel of the Belle dame sans mercy* (Routledge, 2004, pp. 20–21, 453–84), on the basis of Paris, BnF, MS fr. 20026. Attested in twenty fifteenth- and sixteenth-century manuscripts, three incunabula and early printed editions containing collections of works, it was more widely known than *Le Dialogue* (414 lines), which is found in only four manuscripts and three incunabula and early printed collections, and is edited here for the first time. In all the witnesses, the texts follow Chartier's poem and are single and separate from one another.

Like the courtly *partimen* and *jeu-parti*, and Chartier's poem, both texts consist of alternating sequences, here of three stanzas, exchanged by an unhappy suitor and a courtly lady. In the first, surprisingly, the lady decides finally to relent and show favour, reversing the outcome of Chartier's debate. In the second, a merciless lady sternly dismisses the pleading lover, telling him to look elsewhere.

In the introduction Grenier-Winther has set out material, stylistic, and thematic evidence supporting her claims, concerning the bipartite structure, authorship, and dating of the texts, based in part on those proposed by Arthur Piaget in 1894, which he subsequently did not pursue. The versification of both texts changes about midpoint, from eight- and ten-lined stanzas respectively to unusual thirteen-lined stanzas with a different rhyme scheme, which suggests that in each case two originally separate poems might have been combined. Accordingly, in this edition each text is divided into Poem 1 and Poem 2. Material evidence and the development of the argument in each text are considered. Although Poem 1 of both texts is a coherent entity and might stand alone, it is not so attested in manuscripts. Furthermore, as had Piaget, Grenier-Winther attributes Poem 1 in both instances to Oton de Granson (d. 1397), whose poetry she has edited. This attribution has, however, the disadvantage of situating the composition of Poem 1 of both texts