

There is one element in this book that disappoints: the author has been poorly served by the proofreading. There are just so many typos and mistakes that one might wish the press to issue supplementary pages containing the errata.

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PATRICE SICARD, *Iter Victorinum: La tradition manuscrite des œuvres de Hugues et de Richard de Saint-Victor; Répertoire complémentaire et études, avec un index cumulatif des manuscrits des œuvres de Hugues et de Richard de Saint-Victor*. (Bibliotheca Victorina 24.) Turnhout: Brepols, 2015. Pp. 904. €150. ISBN: 978-2-503-55492-1. doi:10.1086/701406

The Brepols series Bibliotheca Victorina is entirely devoted to the history of the Canons Regular and particularly to the School of Saint-Victor, which flourished in Paris in the twelfth and thirteenth centuries. It publishes editions of texts as well as monographs and edited collections on institutions and people legated to this order and on their philosophical thought.

The huge work under review here is the twenty-fourth volume of the series. As its subtitle indicates, it is intended as an addition to the previous literature on the manuscript tradition of the works of Hugh (1096–1141) and Richard (1110–73) of Saint-Victor—particularly to Rudolf Goy’s *Die Überlieferung der Werke Hugos von St. Viktor* (1976) and *Die handschriftliche Überlieferung der Werke Richard von St. Viktor* (2005), the last of which appeared in the same series as *Iter Victorinum*.

The methods and purposes of the work are clearly explained in the introduction. Patrice Sicard took advantage of the more than two hundred manuscript catalogs published in the last twenty-five years; of the descriptions and digital reproductions of manuscripts that are increasingly available on the internet; and of the *recensiones codicum* offered by new critical editions of works by either Victorine or other authors, which from time to time supply complete descriptions of their witnesses. (All these sources, also including databases and secondary literature, are listed on pp. 21–60.) As a result, Sicard was able to not only correct previously acquired data—when necessary—but also provide information on 1,830 manuscripts containing works by Hugh and Richard that had never been listed before, many of which have been directly examined by the author or his collaborators.

As a matter of fact, most of the works of Hugh and Richard of Saint-Victor are relatively short, with the exception of Hugh’s *De sacramentis christianae fidei*, *Didascalicon de studio legendi*, and *Super hierarchiam Dionysii*, and Richard’s *De duodecim patriarchis*, *De gratia contemplationis*, and *De mystico somnio regis Nabuchodonosor*. These works, however, are more often present in extracts than in full. Due to their dissemination in many different codices, frequently among texts by different authors, and due to many uncertain or false attributions, their manuscript tradition is quite difficult to encompass.

Sicard points out that most of the codices newly added to the checklists are fairly recent and date from the fourteenth to the fifteenth centuries. Although this, in every editor’s experience, does not necessarily imply significant changes in the established text, it is Sicard’s opinion that an edition is really “critical” only when based on a complete *recensio* of the manuscripts. And after all, the modern critical editions of Hugh and Richard of Saint-Victor’s oeuvres are still works in progress: the *Corpus Christianorum Continuatio Mediaevalis* has only published eight of Hugh’s thirty-six works so far (CCCM 176–78, 269, and 276). Thus apart from some other more or less recent editions, quite scattered among different journals or series, for many of the two authors’ works readers can only rely on the *Patrologia latina*.

It can be added that a complete census of a given work's surviving witnesses testifies to its reception and audience in different epochs of the (late, in this case) Middle Ages, to the contexts in which it was read, and to its relation to the other works, possibly by different authors, it was copied with. Sicard's choice of cataloging Hugh's and Richard's epitaphs, biographical notes, references in other manuscripts, and miniatures shows a similar attention to the two authors' *Fortleben*.

The core of the book are the two sections on Hugh (61–658) and Richard (659–719), each of them consisting of subsections devoted to the abovementioned lists of notes, mentions, and miniatures, and the catalogs of their authentic and spurious works in alphabetical order, with complex cases as the four books of *De anima* (482–531). The description of each work provides references to previous editions and literature, and a checklist of manuscripts with shelf mark, date, provenance, and number of folios. A vast segment of the section on Hugh (287–478) focuses on his sentences and miscellanies and on the questions, already outlined in the introduction (11–12), of their genesis, their collection, and their interrelation with Hugh's "proper" works (e.g., the *In psalmos* and book 2 of his *Miscellanea*). That is to say, Sicard discusses whether Hugh's sentences should be considered preparatory stages of his major works (thus clarifying some aspects of their composition), excerpts taken from them *ex post*, or independent short texts—which again raises the question of their authenticity, particularly when no more than four of them may be found in a given manuscript. Moreover, Sicard investigates to what extent books 1 and 2 of *Miscellanea* reflect an "editorial" plan made by Hugh himself, his pupil Gilduin, or others, including the curators of the first modern Victorine edition of 1648. A thorough census of the manuscripts containing Hugh's sentences therefore appears to be essential, and their critical edition even more challenging than any other of his works.

The volume concludes with a cumulative manuscript index compiled by Sicard and Luc Jocqué, with concordances and corrigenda to Goy's works, as well as indexes of titles, translations, and incipits. Despite the author's modest statement on its plausible incompleteness, this work is going to become a fundamental instrument for any scholar dealing, at any purpose, with the two major Victorines.

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KRISTIN SKOTTKI, *Christen, Muslime und der Erste Kreuzzug: Die Macht der Beschreibung in der mittelalterlichen und modernen Historiographie*. (Cultural Encounters and the Discourses of Scholarship 7.) Münster and New York: Waxmann, 2015. Paper. Pp. 554. €49.90. ISBN: 978-3-8309-2682-5.
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This is a splendid book by a learned historian. It balances with delicacy general discussions about how to interpret history and medieval sources on the one hand, and thorough analyses of seven of the earliest chronicles of the First Crusade on the other. Some readers might find its twofold structure—a two-hundred-fifty-page introduction and a body of analyses of the same length—daunting; nevertheless, the two parts of the investigation truly complement each other and work wonderfully together.

To create a narrative is to gain control—over others, over time, and over space. Kristin Skottki's thoughtful and multifaceted discussion of orientalism and medievalism in the first chapter shows not only various understandings and uses of these concepts, but also how they have been influential in forming our understanding of crusading and of the cultural encounters between Christianity and Islam in the Middle Ages. Medievalism is understood here in a broad sense that includes the academic appropriation of a period to represent what is different from today and from modernity. The Middle Ages can be described as "dark" but also

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