and clearly structured discourse. This means jettisoning many of Duarte's favourite discourse connectors (*E*, *Ca*, *Pois*) and subordinating phrases such as *consiirando que*, *veendo que*, which weld the entire discussion into a single paragraph. Similarly, many sentences where the conditions or context precede the final conclusion are reversed and translated as simpler constructs in which a statement is followed by its explanation. Some of Duarte's many lists and enumerations are introduced by an editorial insertion such as 'in the following situations'. The account of wrestling moves makes wide use of the listing prefix *Item* widely found in wills and lists, which Forgeng for once translates literally as 'Item' when a formatted list might have been truer to the text. Forgeng modestly refrains from taking credit for his effort, by commenting on the directness of Duarte's style. At times the desire to simplify the syntax results in some loss of meaning (e.g. *fazer correger* translated as if it were plain *correger*), while in other cases a phrase is expanded (e.g. *todas cousas que fezer* as 'everything you have to do').

As Forgeng aptly notes, the text 'assumes a degree of prior technical knowledge of equestrianism', so that many activities and pieces of equipment are alluded to rather than described. Forgeng's informative and well organized introduction puts the work in its context and ably fills in these gaps, with sections on tack, jousting, riding and gaits, lanceplay, and sports. It has a few bibliographical and typographical blemishes (a pervasive misspelling *Conseilhero* in references to the *Leal Conselheiro*, references to Duarte's *Livro de Conselhos* as a treatise rather than a compilation, and one mention of its alternative title *Livro da Cartuxa* as a separate work).

The volume is elegantly produced and well illustrated, and will bring Duarte's treatise to a wider audience. Let us hope that the *Livro da Montaria* and other medieval guides will follow in its footsteps.

Maria Adelaide Miranda and Alicia Miguélez Cavero, eds, *Portuguese Studies on Medieval Illuminated Manuscripts* (Barcelona and Madrid: Fédération Internationale des Instituts d'Études Médiévales, 2014). xvi + 196 pages, 8 black and white illustrations, 28 colour illustrations, 3 tables. Print and e-book.

Reviewed by André B. Penafiel (University of Oxford)

Portuguese Studies on Medieval Illuminated Manuscripts presents the reader with eight articles written in English and French, some of which were originally presented at the Fifth Congress of the Fédération Internationale des Instituts d'Études Médiévales, held in June 2013, in Porto. The articles are dedicated to a variety of manuscripts, which range from the twelfth to the fifteenth century and are predominantly in Latin, with a few exceptions (Lusitanists should note that none of them are in the Portuguese language). There are manuscripts of both Portuguese and non-Portuguese origin, and they are held in collections both in Portugal and abroad. Thus, *Portuguese Studies* in the title does not

relate to the subject matter, but to the fact that the authors of this volume are based at Portuguese universities, namely the Universidade Nova de Lisboa and Universidade de Lisboa. Overall, this book showcases the complementary approaches of work currently undertaken in these two institutions in the areas of art history, conservation and codicology. The readership of this book is therefore broad and, while relevant for Lusitanists, it is certainly not restricted to them.

In the first article, the reader will find a study by Maria Adelaide Miranda and Maria João Melo on the use of colour pigments in twelfth- and thirteenth-century manuscripts produced by three Portuguese monasteries: São Mamede do Lorvão, Santa Maria de Alcobaça and Santa Cruz de Coimbra. The authors analyse a total of thirty-eight manuscripts, a sample of the surviving holdings currently in three Portuguese public libraries, Arquivos Nacionais da Torre do Tombo, Biblioteca Pública Municipal do Porto and Biblioteca Nacional de Portugal. The material analysis of pigments allows them to detect the origin of the substances used by the scriptoria, and whether these were expensive or required any special technical skill. The authors claim to have developed a new methodology called 'colour mapping': they calculate the colours used in a manuscript or a collection and offer a pie chart representing how each colour has been used proportionately in the samples from each monastery and in a particular manuscript. There is also a very brief case study of a specific manuscript, the *Apocalypse of Lorvão* (shelfmark: Torre do Tombo, Ordem de Cister, Mosteiro de Lorvão, códice 44), which is a copy of the *Commentary on the Apocalypse* by Beatus of Liébana.

Rita Castro, Melo and Miranda write on *De avibus*, by Hugh of Fouilloy, a twelfth-century moralized treatise on birds. They focus on three Portuguese manuscripts from the monasteries of Lorvão, Santa Cruz de Coimbra and Alcobaça (shelfmarks: Lorvão 5, DGARQ-ANTT; Ms. 34 Santa Cruz, BPMP; ALC 238, BNP). According to their proposed dating, all three manuscripts are from the late twelfth century. In this article, the authors begin with a larger European perspective, highlighting the importance of the Portuguese copies specifically. Based on the manuscripts' iconography, they establish a broad genealogical relationship between manuscripts, arguing that the three Portuguese examples and a French manuscript from Clairvaux abbey (shelfmark: Ms. 177, Bibliothèque Municipale de Troyes) can be divided into two main groups. In the vein of the previous study, they document pigments used in the Portuguese manuscripts and employ the colour mapping technique for their analysis. In a final section, they point out that Hugh of Fouilloy interprets symbolically the colours of birds (e.g. the dove's white colour represents divine grace) and the authors explore how illuminators based their own depiction of birds on the text.

Alicia Cavero investigates a map in the twelfth-century *Apocalypse of Lorvão* manuscript (shelfmark: Torre do Tombo, Ordem de Cister, Mosteiro de Lorvão,

códice 44). She begins by contextualizing how this map relates to other extant copies. Cavero then describes the map, of which only half survives and raises hypotheses about its history, including how it was created independently from the rest of the manuscript and how it was detached from the bound codex. From a survey of nineteenth- and twentieth-century literature, she then documents how it was inserted on two separate occasions into the codex. There is a range of codicological observations, from which the author derives her conclusions.

Maria Alessandra Bilotta studies a fourteenth-century glossed copy of the *Decretals* of Gregory IX, a legal text by Raymond de Peñafort. The manuscript, of French origin, is currently at the Torre do Tombo (shelfmark: Ordem de São Jerónimo, Mosteiro de Santa Maria de Belém, liv. 81). Bilotta offers a general description of the manuscript, including palaeography, page layout, marginalia and the interpolation of later texts (specifically the *Novellae* of Innocent IV). She proceeds to a more detailed study of the five illuminations in the manuscript, which she identifies as the work of a French illuminator who also worked on two manuscripts currently in Reims. She reproduces and describes these illuminations, explaining how they are linked to the text. Bilotta also argues that the production of this manuscript reveals collaboration between southern and northern France, with a scribe and the illuminator possibly based in Paris, a second scribe of southern origin and the book itself dedicated to members of the University of Toulouse.

Catarina Barreira discusses a specific manuscript of the *Compendium theologicae veritatis*, by Hugh Ripelin of Strasburg, a thirteenth-century theological text which was extensively copied and printed until the sixteenth century. The manuscript (shelfmark: Biblioteca Nacional de Portugal, Alc. 376) comes from Alcobaça abbey's scriptorium and the author outlines the importance of the abbey's library and its links with Clairvaux Abbey. She focuses on the eight historiated initials of this manuscript which are described, analysed and occasionally reproduced. She analyses the similarities between the initials in this manuscript and those found in another from the same scriptorium (shelfmark: Alc. 26). Finally, the author argues that historiated initials were rare in manuscripts from this scriptorium.

Luís Ribeiro is interested in the iconographic representation of the artist in the fifteenth century. He offers an overview of astrology in the Middle Ages, why each planet came to symbolize certain ideas, and how the planets became associated with certain trades or social roles. He describes the iconographic representation of Mercury in a German manuscript (shelfmark: Tübingen, Universitätsbibliothek, Md 2), an English manuscript (shelfmark: Bodleian Ms. Rawl. D. 1220) and a clock-face painting. Ribeiro also explores how the ideas associated with Mercury and Venus could overlap, in particular as different artists or artistic crafts could be associated with either of those planets.

Ana Lemos, Rita Araújo, Conceição Casanova, Melo and Vânia Muralha focus on two French-style books of hours from the fifteenth century (shelfmarks:

Biblioteca Nacional de Portugal, IL. 15 and IL. 19). They describe the pigments used in the illuminations of both manuscripts according to their molecular composition and preparation. The analysis relies on at least two techniques, microspectrofluorimetry and Raman spectroscopy. The authors conclude that, although the illuminations in these two manuscripts look similar in terms of colour, the inks used were significantly different, leading them to propose that IL. 15 is from a Flemish workshop, whereas IL. 19 is French. Furthermore, they propose that folio 84 of IL. 15 was originally located between folios 98 and 99 of IL. 19. The deduction is based on a variety of arguments, including an analysis of the binding structure, the comparison of the style of the illuminations, the identification of a textual lacuna in IL. 19 and the analysis of the pigments.

Finally, Luís Afonso and Tiago Moita study twenty-six Portuguese Hebrew illuminated manuscripts, mostly religious in content, currently scattered across different libraries and dating from the late fifteenth century. The authors divide the manuscripts into four groups based on an analysis of the illuminated frames which occupy the leaf margins. They contrast the Portuguese Hebrew style with that found in manuscripts from Andalusia and Toledo. In their analysis, they suggest that the Portuguese manuscripts were influenced by Italian illumination, both Hebrew and Christian, specifically by books from Ferrara, Florence and Naples. They conclude that the style of the illuminations found in the Portuguese Hebrew manuscripts studied reveals a synthesis of Hebrew and Christian art, including influences of Gothic and Renaissance styles. They contrast this with Andalusian Hebrew manuscripts which, in turn, would be closer to an Islamic style.

The book has a preface by Patricia Stirneman, an introduction by Cavero and closes with two indices. Overall, the reader finds in this volume collaborative research between art historians and conservators, and the development of material analysis applied to a variety of manuscripts.

George Monteiro, *There's No Word for 'Saudade': Perspectives on the Literature and Culture of Portuguese America* (New York: Peter Lang, 2017). 218 pages. Print and e-book.

George Monteiro, *Caldo Verde is Not Stone Soup: Persons, Names, Words, and Proverbs in Portuguese America* (New York: Peter Lang, 2017). 254 pages. Print and e-book.

Reviewed by Carmen Ramos Villar (University of Sheffield)

For those of us who research on Portuguese American literature, George Monteiro is a very familiar name. He has written very insightful introductions to Portuguese American works, as well as essays which explore Portuguese American literature. He is also a good poet. It would be wrong, however, to think that Monteiro's work is solely directed at those who are interested in all things Portuguese American. A good example of his versatility is this