

## **Contents**

Epigraphs .....	i
Abbreviations .....	iii
Frequently Cited Texts .....	vii
Introduction .....	1
1. Background .....	1
2. The Method .....	13
3. Status Review .....	23
4. Other Voices/Rationale .....	33
Chapter I. On The Margins: Cognitive Schemata and Relevance Theory in a “Marginal” Medieval Literary Adaptation .....	39
1. The Role of Cognitive Schemata in Creative Learning Behaviors .....	39
2. Cognitive Schemata and the Role of Discrepant Stimuli in Foreign Language Learning and Composition .....	45
3. Relevance Theory .....	52
4. Cognitive Schemata and Creativity/Translation/Interpretation —as Applied to Relevance Theory .....	58
Chapter II. Theories and Praxis of Translation: Vindicating the Poet .....	65
1. Background .....	66
2. Definitions .....	68
3. Transculturation .....	81
4. Praxis of Translation .....	84
5. Vindicating the Poet .....	92
Chapter III. Necessary Anachronisms and the Archeology of the Gloss .....	100
1. Introduction and Definitions .....	102
2. Anachronisms and Theories of Time .....	113
3. Modern Context .....	121
4. Glosses, History, Art History, and Literary Links .....	123

5. Conclusions.....	131
Chapter IV. Hermeneutics and Textual Criticism.....	135
1. Exegesis and Sacred Scripture .....	135
2. An Image: “La Belle Captive” .....	139
3. Commentary, Appropriation, and the Vernacular.....	141
4. Textual Criticism.....	145
5. The Critical Edition.....	150
6. Conclusions.....	161
Chapter V. After Virgil (and Servius): Scientific Translation as Illustrated in High Medieval French Romances.....	165
1. Adaptation: Amphiaraüs (Thebes) and Greek Armor (Eneas) .....	166
2. Absorbing a Gloss/Redirecting: <i>Dido callida Aencas certusque</i> .....	169
3. Amplification <i>en passant</i> .....	173
4. The “Golden Bough” (Non-Servian) Gloss .....	175
5. The “ <i>metus et dolor</i> ” Gloss.....	175
6. Completing Virgil’s Meaning .....	176
7. Transmutation by Metonymy.....	178
8. Restructuring through “Dynamic Equivalence” .....	180
9. A Suggested Misreading—The “ <i>quamquam vulneratus</i> ” Gloss .....	180
Chapter VI. Synchronizing Mythemes: Three Hermeneutic Studies in Glossing .....	183
1. The Judgment of Paris—A Beauty Contest ( <i>Roman d’Énéas</i> , vv. 99–182).....	184
2. Cerberus—A Monster Dog Glosses Medieval Romance (vv. 4297–398).....	188
3. Surprised by Vulcan—The Adultery of Venus and Mars (vv. 2557–604).....	195
Chapter VII. Dido “en diachronie” (1483–1858): A Brief Stratigraphic Survey .....	203
1. Censoring .....	207
2. Renaissance Anachronisms.....	209
3. Flattening and Simplifying.....	209

4. Interpretive or Glossing Hypertranslation; Following an Alternate Gloss Tradition.....	212
5. “Les Troyens” by Hector Berlioz.....	213
Conclusions.....	217
Notes .....	227
Afterword.....	251
Appendix I—Permissions .....	253
Appendix II—Bibliography of French Translations or Adaptations	
of Virgil’s <i>Aeneid</i> , 1160–1897—A Preliminary List.....	257
Works Cited .....	275
Indices: Modern Authors .....	357
Ancient Authors .....	367
Medieval Authors.....	369
General Index.....	371