

that had occurred during Boucicaut's career'. His lows were indeed truly low. Fighting in a Christian army crushed by Sultan Bayezid's forces at Nicopolis, he narrowly escaped with his life (Taylor applies the adjective 'disaster' to this defeat no less than eleven times). His flawed battle plan for Agincourt led to national humiliation; worse: the indignity of spending his last years in captivity in Yorkshire.

It is the quality of virtue that proves the key – specifically knightly virtue. It is here that Taylor, an expert in this field, comes into his own. Placing the defence in a wider context of knighthood as ideal and reality, we learn why it would be obvious to his peers that the 'marshal was such a virtuous and worthy man that he simply could not be blamed for anything that had gone wrong'. Chivalric exploits trumped political nous, thus 'a celebration of the deeds of arms that the marshal had performed throughout his career' served best for his rehabilitation.

Two quibbles. First, the young squire's gruelling training regime is described in detail. Taylor's sideswipe at those endeavouring to recreate these feats is unnecessary. The Black Prince was only seven when complete armour of mail and plate was purchased for him. The armour of the twelve-year-old Dauphin Charles (later Charles VI) dedicated to Chartres Cathedral is fully functional. Furthermore, Pietro Monte, a fifteenth-century fightmaster, devotes six whole chapters to vaulting in his writings. Second, the reader would be better served if the references were to the English translation rather than Denis Lalande's 1985 edition; even if only to whole chapters – most of which are just two pages long.

The spaces left for miniatures in the surviving manuscript were, regrettably, never filled. Boucicaut's tomb effigy survives only in an engraving made before 1715 (see the BnF's *Gallica* website). His striking coat of arms is the double-headed eagle – at once looking back to the paragons of old and forward to the stark realities of the age. Maybe, with Taylor and his ilk on our side, the eagle will take on the python.

Glasgow Museums

RALPH MOFFAT

Deborah McGrady, *The Writer's Gift or the Patron's Pleasure? The Literary Economy in Late Medieval France* (Toronto: University of Toronto Press, 2019). xiii + 321 pp. 16 black-and-white illustrations. ISBN 978-1-4875-0365-9. \$85.00.

In this book Deborah McGrady examines the shifting practices of literary production, gifting, patronage, and commerce during the reigns of Charles V and Charles VI. Combining literary and iconographic analysis with the evidence of aristocratic library inventories and expenditures, she traces the shift from the

presentation of unsolicited works to the practice of well-paid commissions that took place in the context of the *Sapientia* project of Charles V, the movement away from that practice after the Wise King's death, the different ways that poets and artists chose to portray the role and status of author and patron respectively, and the attitudes that can be discerned regarding the mutual obligations that could bind an author and the aristocratic figure to whom he or she presented a work – or for whom he or she dutifully produced a commissioned piece. McGrady argues convincingly that the authors working for Charles V used paratextual material, such as prologues and dedication miniatures, as a site for redefining what was actually a commission designed to satisfy the 'patron's pleasure', into a freely offered 'writer's gift' (p. 9). Such writers promoted an image of themselves as working in partnership with their aristocratic readers in the free circulation of intellectual treasures. In exploring the notion of the literary 'gift', McGrady makes good use of Marcel Mauss's writings about archaic gift-giving, its performative nature, and its implicit demand for a reciprocal gesture from the recipient.

The first two chapters treat Charles V's active cultivation of vernacular compositions and translations of philosophical and theological texts, the impressive library he constructed to house (and show off) his growing collection, and the diverse ways that writers and artists responded to, and reinterpreted, this project and their participation in it. The four remaining chapters offer detailed studies of individual authors: Guillaume de Machaut, Eustache Deschamps, and Christine de Pizan. McGrady sees Machaut as having been critical of literary commissioning and clientelism, and doubtful about the ability of aristocratic dedicatees to understand or appreciate the works that he offered them. Deschamps was even more overtly critical of Charles VI and Louis d'Orléans for their failure to continue their father's support of vernacular literature; indeed, some of his poems can be seen as 'poisoned presents' that will damage, rather than enhance, the reputation of the prince to whom they are addressed. Christine, finally, struggled to revive the model of literary partnership that she associated with the late Charles V; the difficulties she faced in doing so, and the diverse strategies that she employed in the process, are carefully presented in the two chapters devoted to her career.

There are occasional minor infelicities. Bertrand du Guesclin is consistently referred to as either 'Bertrand de Guesclin' or 'Bertrand of Guesclin'. Christine de Pizan's *jeux à vendre* are mistakenly seen as verse offerings for sale by a poet hoping for payment, when in reality they were meant for use in a courtly pastime in which one participant 'sold' an object named in a line of verse, which their interlocutor 'purchased' by responding with lines of verse that rhymed with it. Such quibbles should not detract from the very real value of this study, which offers important and extremely interesting insights into the ways that authors strove to manipulate and profit from the unstable vernacular literary economy

of the time, and the explicit and implicit ways that these complex processes are visible both in literary works, and in the codices that contain them.

S.H.

Lluís Cabré, Alejandro Coroleu, Montserrat Ferrer, Albert Lloret, and Josep Pujol, *The Classical Tradition in Medieval Catalan 1300–1500: Translation, Imitation, and Literacy* (Woodbridge: Tamesis, 2018). xiv + 289 pp. ISBN 978-1-85566-322-0. £60.00,

This volume does what it announces but much more as well. While offering a condensed history of medieval Catalan literary production, it also has much to say about the Mediterranean during the same period, the interplay between Italian and Catalan traditions through translation, imitation, and emulation, and between Occitan and French at the very time that the Catalan language was being codified and differentiated from *lemosí*. The first chapter on historical background is invaluable. The authors trace the evolution of Catalan and Castilian, as literary and political languages, before moving to the late nineteenth century and the re-emergence of Catalan as an administrative and literary language. In between, we find the real topic of the volume: the emergence of Catalan literary identity through encounters with classical and classicizing Italian authors. History matters; and here it offers a way to contextualize Catalan identity through the centuries as it reinvents its literary past. The date of 1516 is taken as the first moment that one can speak of a modern notion of Spain as a dynastic federation. Although the fortunes of Catalan language and literary expression had waxed in the fifteenth century, it thereafter waned for three centuries until the romantic revival of the nineteenth century. The volume traces the constant and fruitful interplay between Catalan and Latin, French, and Occitan, and shows how that intermixing coloured both the language and the literary history. Although the authors claim to be investigating the classical tradition only, this first chapter provides ample information on the prevalence of Arthurian romance in French and the Occitan lyric in the Kingdom of Aragon, alongside the importation and imitation of classical models and texts from neighbouring Castile. The chapters that follow cover the first translations and library collections, imitation of classical models in the period, the first humanist printings of some of the translations and hybrid works produced, and a catalogue of all known translations of classical material before 1500. The role of Italian production is striking, as the book references not only Tuscany but Naples as well, a reflection of the fifteenth-century Crown of Aragon. Dante, Petrarch, and Boccaccio are widely influential and imitated along with a wide range of classical and medieval Latin material,