

even this useful record is far from complete: there is scant attention paid to the change, over time, within individual lyrics, and the historical allusions here adduced do not seem invariably apposite. But for a study of the transmission of Scots-Irish music generally, and of the way its texts informed music and enlivened culture, *Wayfaring Strangers* offers a thoughtful, lively, and enthusiastic resource for students of medieval song. So understood, it can challenge the serious student to consider how, changes having been made, the accidental and barely recorded properties of performance, and the more lasting requirements of culture, may have informed lyrics that delight us still.

Georgetown University

JOHN C. HIRSH

Sarah Kay, *Parrots and Nightingales: Troubadour Quotations and the Development of European Poetry* (Philadelphia, Pa: University of Pennsylvania Press, 2013).
viii + 464 pp. ISBN 978-0-8122-4525-7. \$79.95.

A new book by Sarah Kay is always an event and this one is no exception. What claims to be a study of the quotation of troubadour lyrics (between c.1200 and 1400, over 600 passages were cited from some 350 poems by more than 100 troubadours) is that and much more. Kay charts two major citational modes in the thirteenth and fourteenth centuries: that of the parrot and the nightingale. The former quotes more or less verbatim, but in snippets, and often diverting the meaning, while the latter transforms the song by adapting its language, themes, and format to fit new cultural slots. Both practices were common around the Mediterranean and in northern France, though for different reasons and with different aims. The Mediterraneans were largely parrots, lyric poets excepted, quoting at length from the songs in grammatical and encyclopedic collections. In the process they created the first vernacular literary history, instantiating the troubadours both as foundational vernacular poets and as doctors of wisdom, dispensing knowledge to those in need. Catalan grammatical treatises, *florilegia*, the *vidas* and *razos*, and, of course, Dante exemplify this phenomenon. But while doing homage to their predecessors, these scholar poets also subtly defaced the poetry. As Kay puts it, the knowledge of desire that marked the troubadour song soon became a desire for knowledge; and filling this need required experts. As Occitan was the first body of vernacular literature to be so institutionalized, it acted as the fulcrum from which European poetry developed. A century later, Dante takes up the work of scholars such as Raimon Vidal de Besalú to develop his own road map to literary stardom; but it is Petrarch who ultimately plays the major role in the redirection of Occitan reception. He relegates his masters to the past, subjects-who-used-to-know who serve mainly as markers on his own ascension to the title of doctor *sciens*. Matfre Ermengau is seen as an alternative, battling to redirect poetic knowledge toward wisdom and reason, while the *Lays d'amor* does less well in its attempt to reboot the poetic tradition as a source of public engagement, rectitude, and civic competition. Reducing poetry to nuggets

of knowledge is clearly one way to preserve it, or at least the memory of it; but, as Kay reminds us, memory and forgetting walk always hand in hand. Over the course of eleven chapters we encounter meditations on why this poetry could be seen as serving such an exalted purpose (basically, rhyme and the rigour of grammar); why quotation mattered (it induces the pleasure of recognition and re-use and forges a link between common knowledge and community); and all of this is backed up with an impressive series of 17 appendices, 202 pages worth, detailing the quotations in all of the works discussed. Kay suggests modestly that this might be the most valuable part of the book but, while clearly valuable, that is surely not the case. The true worth of this book lies in its linking of dense and painstaking scholarship with an examination of the role that quotation (or imitation) plays in subjectivity itself. Quoting the troubadours gestured toward both the past and the future, and implied that moving on required an encounter with received knowledge. The movement from a mode of knowledge ('knowing desire') to a mode of open-ended invention (largely self-serving) is then assimilated to the stage of psychoanalytic transference. The move from 'supposed knowledge' to effecting a 'mutation in historical consciousness' (p. 201) is another way of saying that the pretence of reinvention is enabled through the encounter with tradition. Big claims they are, but amply and imaginatively supported in this inspiring study.

King's College
Cambridge

BILL BURGWINKLE

Megan Moore, *Exchanges in Exoticism: Cross-Cultural Marriage and the Making of the Mediterranean in Old French Romance* (Toronto: University of Toronto Press, 2014). xii + 184 pp. ISBN 978-1-4426-4469-4. \$65.00.

In this very interesting book Megan Moore examines a group of twelfth- and thirteenth-century French romances, along with the eleventh-century Byzantine romance *Digenis Akrita* and the fourteenth-century *Chronicle of Morea*, that treat the theme of love and marriage between partners from Saracen, Byzantine, and/or Roman Catholic backgrounds. Some of the romances she selects are well known – *Cligés*, *Floire et Blanchefleur* – while others are less so: *Roman de la Mannekine*, *La Belle Hélène de Constantinople*, *Florian et Florete*. In all cases, however, Moore's approach, the comparisons she sets up among her texts, and her discussions of codicological context, allow for original insights to emerge, shedding light on an important thematic that has received far less study than it deserves. Moore's ability to include Greek material – rarely if ever covered in studies of medieval French literature – further adds to the originality and the value of her work. Her focus is on the role of feminine volition and desire in variously upholding, subverting, and rewriting patriarchal authority, chivalric masculinity, and the workings of imperial power. As she states, these texts 'open a space for imagining the influence of foreign wives on court culture