

Verlag erschienenen Werk derselben Autorinnen behandelt die übrigen in der ÖNB befindlichen Handschriften aus Mitteleuropa – Böhmen, Mähren, Schlesien, Ungarn – aus der zweiten Hälfte des 14. Jahrhunderts: *Mitteleuropäische Schulen III*. Damit ist dieser Teil der Handschriftenkatalogisierung abgeschlossen und damit auch eine erste umfassende Darstellung des sogenannten böhmischen Hofstils. Einige wenige Korrekturen, ohne Anspruch auf Vollständigkeit: auf S. 97 ist die Angabe zu Cod. 2352, f. 1^r P-Initiale von 14- in 27-zeilig zu verbessern, da sich der Schaft des P bis unten auf die Seite erstreckt (die Angabe 14-zeilig betrifft die Miniatur); S. 162 ist Schmidt-Krieger 1996 als Krieger-Schmidt zu bezeichnen. Bei den Abertausenden von Informationen sind diese wenigen eher als Auszeichnung als Tadel aufzufassen. Überhaupt ist den Autorinnen für diese großartige Leistung, die sowohl der Forschung als auch der Unterhaltung besten Dienst erweist, sehr zu danken.

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Douglas Kelly, *Machaut and the Medieval Apprenticeship Tradition: Truth, Fiction and Poetic Craft*. Gallica, 35. Cambridge: D. S. Brewer, 2014, xx, 358 pp.

“Persuasion is credible, albeit not obvious argumentation that inclines one to accept its conclusion, but does not force one to do so” quotes Professor Kelly in his presentation of a medieval Art of Poetry (p. 98). Oresme’s notion, though, could equally well be applied to this wide-ranging and fascinating tripartite work that moves from the philosophic systematization and expansion of literary

themes to technical analysis of creativity and didactic approaches, and finally to contextualization and interaction between Machaut’s work and subsequent authors. All these discussions are taken from a commendable medieval vantage point. Throughout his convincing arguments, Kelly is always mindful to mention competing interpretations of his chosen materials (most notably, perhaps, in the discussion of the bed scenes in the *Voir dit*, pp. 74–88). This in-built variety fits in with another potential meta-analysis to which he returns often, namely, the important role of audience participation and involvement in communally heard literature, and the embodiment of many works of medieval literature as the starting point for immediate debate rather than as the arbiters of correct thinking upon a given theme (most intensively, pp. 188–218).

Substituting the modern virtual community of readers for the original physical listening public, Kelly carefully places his arguments within a wide open discourse allowing for further refinement, interpretation, and contradiction. Indeed, while maintaining a clear plan and focus, this book pleasantly invites the reader to drift into internal conversations and independent analysis, in much the same way as – and perhaps exactly because of – the clear descriptions of the use of these same techniques in medieval courtly literature. The first section of this work is itself bipartite. It begins with an attempt to trace Machaut’s evolving concept of ‘good love,’ then it moves on to deal with the necessarily unstable manifestations of love that propel much of his work. While persuasive, such distillation inevitably relies on some selectivity in the materials presented. This is perhaps most clearly seen in the discussion of Machaut’s lyrics as part of a linear

conceptual development (p. 45–50). Competing selections from this large corpus can support conflicting readings of development, and as the focus here is on Machaut's literary identity rather than the way his oeuvre could be read externally, this multiplicity is a problem. Similarly, it can at times be hard to judge which of the words and actions of the characters in each *dit* represent Machaut's ethos and which do not. As a construct, though, it works, and is a worthwhile introduction to both Machaut's oeuvre and the possibilities and particularities of treating love in literature of his time.

The middle section of this book is, in my eyes, the most important and valuable. Kelly begins with the notion, requirements, and practicalities of poetic and wider apprenticeship in Machaut, most notably through the characterization of Toute-Belle in the *Voir dit*, supplementing it with contributions by (among others) Oresme, Deschamps, Geoffrey of Vinsauf, and general Latin pedagogy (pp. 97–137). In its heart is a fascinating and enriching reading of the *Voir dit* as a poetic manual for the aspiring poet, complete with progressively subtler models for imitation, both positive and negative, ranging from short lyrics, to various uses of dreams and diverse modes of discourse. Perhaps there may have been a little more scope in dwelling on the circularity of this approach: after all, Toute-Belle could not have learned her craft simultaneously from the completed *Voir dit* and the exchanges of materials described in it. Taking the view of this work as – at least on one level – the final stage of poetic tuition, using the conceit of their affair as pretext and plot-device, helps to explain the acceptance of some of the problems of this text, both in structure and characterization. The ascription of Machaut's old lyric V24 to Toute-Belle,

for example, would have been an obvious fallacy both to her and to any careful reader with possession of a complete-works manuscript (into which all surviving copies of the *Voir dit* are incorporated). The same is true of the miss-ordering of letters 4–7 and 40–41. Reading a didactic need into both these instances, though, would easily make them acceptable. Similarly, the less-than glorious behavior of some of the characters in the work and extreme role-reversal of master-student relationships between Guillaume and Toute-Belle in the fields of poetry and of love depicted so eloquently in Kelly's analysis, can also be seen as didactic plot-devices enabling the insertion of varied modes of composition and thematic treatments of Love, and as part of the transformation of truth into compelling fiction, rather than as potential slants on the personality and honor of the supposedly biographical entities. The remainder of the section deals more closely with two specific techniques, namely the use and re-use of examples and various applications of the debate mode.

This is valuable reading for anyone interested in medieval expression and creativity. It unravels not only the technicalities of poetic creation, but also some central themes which exercised much speculation and scholarly debate such as the notion of truth, the interplay between autography and biography, the use of color and gender, and finally, contextual interpretation. In offering examples of didactic usage of a myriad of Machaut's works, as well as of complete-works collections as a whole, Kelly imagines a highly professionalized level of medieval reading, where all is subordinated to the acquisition and refinement of poetic prowess.

While the reading itself is convincing, I find it hard to imagine a medieval context in

which such a focus would be so pronounced, or, indeed, a process through which Machaut would have planned, presented, and had copied his entire œuvre with such readings chiefly in his sights. From what we know of his complete manuscripts and their use, these books embodied a cultural currency for the uppermost layers of aristocratic society, swapping hands as part of political discourse. The kind of careful, intensive, linear, single-minded, and, most importantly, all-encompassing reading this relies on seems very exceptional, if not altogether unlikely.

The final part of the book attempts to place Machaut within a wider historical context. This encompasses his use of earlier techniques, but more extensively, the way subsequent authors relate to his concepts and precepts. There appear analyses of the anonymous *Tresor amoureux*, Thomas de Saluces's *Chevalier errant*, and Evrart de Conty's *Echecs amoureux* and *Echecs moralisés*, and their use of themes previously encountered in Machaut's works. These are valuable and interesting, but incorporate a certain lack of clarity concerning whether the Machaut-filter through which they are viewed is modern or historical. While working well within their defined parameters, it remains unclear whether these analyses act as an exercise in the construction of an intellectual and literary development paradigm, or whether Kelly sees it as a necessity for Machaut to be taken as the originating edifice for the other works, and if so, why.

The book ends with a section about music and melody. As a musicologist, it is perhaps unsurprising that this is the section I found least convincing. In brief, it suffers from the plague common to many discussions of medieval musical aesthetics and meaning, namely the blurring

between the various manifestations of music as both science and art. Both modern and medieval discussions have long suffered from the multifaceted position of music as bridging theory and practice, function and abstract, and entertainment and artistic expression. The treatment of *Melodie* as an abstract signifier of joy through harmonizing proportion, for example, is a valid medieval construct, but is but one of many. In my eyes, Kelly's discussion could have been enriched by considering also the time component of music (even in its abstract, scholarly guise as 'numbers through time'). This would have interlaced with the development-structure of love-poetry to which he refers often. *Melodie* also incorporates the notion of performance, or in other words, the success or failure of executing external precepts, again paralleling his treatment of the abilities of Machaut's characters to follow his own notions of Good Love. Such omissions are particularly noticeable when treating Machaut, as his musical activities would have regularly exposed him to such subtleties. He would also have been well aware that his own compositional style involves regular and persistent breaking of the harmonic rules of musical proportion fundamental to its discussion in the abstract, and that proportionality is applicable also to rhythm, structure, melodic behavior, and many other aspects above and beyond intervallic relationships. In all, this is an important work, which I would recommend to both specialist and lay readers interested in understanding medieval literature on its own terms. While its English is clear and lucid, Kelly's tendency to skip between languages and the leaving of large quoted

sections of secondary literature in various languages un-translated can, at times, get in the way. Still, I would heartily extol readers to stay on track and see the task through.

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Sari Kivistö, *The Vices of Learning: Morality and Knowledge at Early Modern Universities. Education and Society in the Middle Ages and Renaissance*, 48. Leiden: Brill, 2014, VIII, 304 pp.

The Vices of Learning examines dissertations on scholarly vices in seventeenth and early eighteenth century Europe. Early modern critiques of the learned followed a long tradition of classical exemplars and more recent humanists, although the treatises considered in this study are mostly written by Protestant scholars who must grapple with the changing institutional and epistemological standards of the early modern university. The resulting moralist literature is a fascinating amalgamation of old and new arguments for a shifting social context of learning. Like Aristophanes' dramatic picture of Socrates, the objectivity of these critiques is as difficult to verify as their impact on a tumultuous literary century is to deny.

Kivistö's study is chronologically rather late both for this journal and for the book series of which it is a part (Brill, *Education and Society in the Middle Ages and Renaissance*). The thematic importance of moral critique during the shift from medieval to early modern universities, however, warrants its inclusion. As Kivistö demonstrates, even as late as the early Enlightenment moralists

in the academy occupied themselves with criticisms of scholarly practices that shaped ethical thought in relation to old foes such as scholasticism (and even classical antecedents such as Aristotle) as well as newer vicious influences, notably Descartes and Machiavelli.

The focus on intellectual virtues here has some parallels with Kivistö's earlier study, *Creating Anti-Eloquence: Epistolae obscurorum virorum and the Humanist Polemics on Style* (Helsinki: Societas Scientiarum Fennica, 2002), with an important difference. While the satirical *Letters of Obscure Men* also identified vices, these errors were relegated primarily to the rhetorical level. Take, for example, the vice of using excessive titles, which is discussed in the present study as well as in *Creating Anti-Eloquence*. In the *Epistolae* the use of excessive titles was criticized by humanists because it "violates the rules of brevity and simplicity" (170) as well as "the demand for elegance and taste" (174). In *The Vices of Learning*, by contrast, *titulomania* is critiqued by the eighteenth-century Swedish scholar Karl Heinrich Heege as being "born when pride acted as the midwife, the presumption of erudition as the mother and impatience and recklessness as companions" (138). In contrast to humanist rhetorical critiques, the study of vices among early modern moralists was predicated upon the idea that "moral and intellectual virtues and vices were inseparable, and it was difficult to draw any clear-cut distinctions between them. Moral failures had their immediate consequences in the form of deficiencies in people's epistemic and intellectual conduct" (261).

Kivistö organizes her work thematically, grouping vices under major sections of self-love and pride, the desire for fame, logomachia, and futile quarrelling, curiosity and