

guistics. In addition to this, one sometimes gets the impression that some of the scholarship discussed is intended for a specialist audience, due to its extremely technical nature. Nevertheless, all the chapters fulfill the challenging task of presenting a synthetic and accurate insight into the individual topics in a way that can appeal both to well-trained and less experienced readers.

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DAVID WALLACE, ed., *Europe: A Literary History, 1348–1418*, 2 vols. Oxford and New York: Oxford University Press, 2016. Pp. (1) xlii, 747; (2) xlii, 844; many black-and-white figures. \$300. ISBN: 978-0-19-873535-9.
doi:10.1086/696092

Framed by two epoch-defining events, the arrival of the Black Plague (1348) and the Council of Constance (1414–1418), this collection of essays draws our attention to both a period in the history of European literature that is rather unknown, and a notion and vision of Europe that evokes the curiosity of the reader. “Europe,” foregrounded in the title of the two massive volumes, seems to resonate, at least at a first glance, more intensely with recent forms of a desired, and increasingly fragile, modern image of Europe, and an imagination invested in its unity, diversity, and lack of patrolled borders. What the book presents us with, however, is at no moment an idea of a “unified” Europe. Instead, it explores an open geographical space, a world extending from Spain to Iceland, from England to Armenia, and from Scandinavia to North Africa and the Near East, through a range of “itineraries, places drawn together through links of travel, trade, religious practice, language, and literary exchange” (xxviii). Perusing it, and reading along the lines of these itineraries, we end, finally, in a concluding part, “Nations of Europe, 1414–1418.” The latter consists of one single chapter (ch. 10), written by David Wallace, with a focus on Constance, the town, and the council that gathered there in 1414. This place and event, a space of social encounter and textual productivity, comes closest to the complex, heterogeneous, multicultural side of what we want to see in the idea of “Europe” nowadays. Most elegantly, though, this chapter brings us back to the itineraries that make up the essential parts of the two volumes; to the multiplicity of places, local voices, and characters; to the travelers and the travel routes that lead to Constance; and the cultures, politics, and literacies that encounter each other at the council.

Reading through *Europe*, we follow nine paths: Paris to Béarn (ch. 1); Calais to London (ch. 2); St. Andrews to Finistère (ch. 3); Basel to Danzig (ch. 4); Avignon to Naples (ch. 5); Palermo to Tunis (ch. 6); Cairo to Constantinople (ch. 7); Mount Athos to Muscovy (ch. 8); and Venice to Prague (ch. 9). Thus, we discover and get to know places, cities, locales, the specific traditions and historical circumstances, and the literary production in these places. There is a lot we learn here, and we learn differently with a gaze that finds itself guided towards the saturated nature of place, its constitutive elements, and the texts, authors, and libraries that emerge from it. Most surprising, though, are the constellations that make the book, the itineraries that move from place to place, absorbing the reader in the often unexpected nature of these paths.

As suggested by the model of itineraries, our gaze is drawn time and again in different directions. The chapters offer a variety of ways in which they make this possible, and that, indeed, is one of the major pleasures of the book, which creates a lively perspectivism not only along the lines of the itineraries but also the specific forms of the historiographical analysis chosen in each chapter. “Locales” emerge as cities, as castles, as monasteries, as marked by the very cathedral they house, as repositories of archives, libraries, and collections, but also as a space defined by a river that changes names as it flows past languages and locations along its course.

The heft of *Europe* emerges not only from the sheer descriptive heterogeneity of the itineraries and the perspectives opened in the particular chapters, but from the critical weight of Wallace's introductions. In them he brings together reflections on what *mobile placeness* means in light of previous literary traditions. Particularly in the opening introduction, we are reminded of the traditions of literary history from philologists such as Erich Auerbach and the European politics in which we now contextualize histories of Western culture and notions of universalism. Likewise, the concept of *Europe* is framed within the historicization of such histories and then performed in the various modes in which we move through places and locales. From place to place we ponder what is local, translocal, and international at this time and in this specific location (see, for example, "Prague" and the itinerancy of Emperor Charles and his court, 2:617). Does the "international" exist or emerge when we observe political and cultural exchange, or when one culture from one locale is translated into another idiom or cultural practice? Cyprus offers a good case study of a place in transition during this period: with the decline of imported Frankish culture comes the rise of works in local idioms, such as Italian and Greek, and we get a view of the changing status of vernacular languages in historiography and law. Although we have come to expect an Italian humanism to dominate in literary histories of Europe, we become aware that in other places, such as Armenia, the Church of Rome continued to struggle with indigenous religious institutions; the result, in places where Rome established influence, is a localized Catholic assimilation and adaptation of preexisting Apostolic Christianity. This means that often traditional notions of periodization and typology must be revised in favor of new chronotopographies. Thus, even with the reach of the missionary practices of the Franciscans and Dominicans in Asia, we observe the resiliency of localized pre-Christian literary traditions of epic and historiography, and the mixtures of Hellenistic and Eastern Mediterranean cultures sedimented within the cultural expression associated with Western Christianity. By encouraging us to consider how and what kind of cultures—Latinity, the "Western" Roman church—have historically grounded our literary histories, *Europe* often brings to our attention that the forms that shape cultural landscapes do not easily fit into categories of dominant institutions and literary paradigms. And often we discover that landscapes themselves shape histories (see, for example, the idea of the city next to the desert in "Trnovo").

New questions arise. Do we encounter forms of "provincialism" or are there just localized cultures that move? Does the dream of uniting Eastern and Western literary and religious traditions ever become a reality (see ch. 10, "Constance") or does it matter more as a functional ideal in the minds of authors and scholars during this time period? Such questions emerge time and again as we move through *Europe*; and the exhaustive collection and diversity of perspectives brings to the fore new aspects of the ideological formation and the questionable character of binaries such as "East/West," "North/South," or "secular/religious." These distinctions, the reader learns, are to be seen as both historical artifacts and phenomena shaped by social and political forces—people, movements, and events. This might be obvious. However, *Europe* makes us aware, in each of its chapters, of the landscapes, the itineraries of ideas and goods, and the literary production, as constitutive of configurations and relations that, time and again, are being renegotiated.

How dependent, then, is the reader of this collection, that is, of the whole book, on David Wallace's framing essays of each itinerary? It is possible to consult each essay on its own, but the richness of the itineraries emerges when the places connect somehow as a collective, one greater than the sum of its parts. Sometimes, it might have been helpful to have—in addition to the exemplary indices—more consistent interlinking and referencing within the essays themselves that could gesture to the broader themes of the itinerary or the larger volume as a whole. At times, it is up to the reader to make those connections; at other times the topic of integration is addressed more explicitly, as in the "Damascus" essay (2:255, "this being a literary history of Europe, it will of course be appropriate to say a few words on the literary

connections”). Welcome editorial elements are the sweeping concrete view, at the beginning of many essays, of what it was like to enter the city, or a broad perspective showing what the city was at the time through a description or pithy citation (for example, in the sections on Prague, Nuremberg, and Mount Athos), and the concluding gesture towards the concept of an itinerary and placeness in the broader concept of “Europe.” It is a noteworthy achievement that the charting of various itineraries feels fresh and new, as cities and locales placed in historical, linguistic configurations often foreground a neglected distinctiveness. The light editorial hand is to be commended, since each essay retains and emphasizes this moment of specificity. Wallace accomplishes a balance between the seemingly haphazard journey—“a turn here,” as in a walk through a city that might take you somewhere unexpected—and seemingly established historical relations. From this balance often just one element might produce an accretion of resemblances and dialogue: for example, Islam in the itinerary from Cairo to Constantinople is a point of reference for the diversity of Greek, Mamluk, and Ottoman learned cultures. Indeed, various time and place configurations emerge in which, as Wallace explains, “location matters” (2:649) in highly specific ways. As in a Brechtian play, with its moments of defamiliarization, we are constantly reminded that “location” is always an act of interpretation, where the idea of “place” and positionality depends on our awareness of institutions, literary coteries, the writings of authors such as Boccaccio and Machaut, and the influence of erudite rulers. People and cultures left out of traditional literary histories permeate these configurations which emphasize cultural movement through trade, wars, and personal or official travel. We suddenly become aware of the prominence of women writers, as in the Basel to Danzig itinerary.

Following this attention to “those historically excluded” in such literary histories, one might ask why there was not more inclusion of visual or cultural objects to match the inclusion of musical or literary expressions (including bureaucratic, historiographic, and religious ones), even though we are reminded that music was deeply intertwined with literary texts during this period. The essay where Guillaume de Machaut figures centrally (ch. 4), for instance, demonstrates how the cultural influence of “Machaut” depends on understanding his identity as canon of Reims Cathedral as much as it does on interpreting his musical and literary works. As Jane Taylor points out, Machaut’s poems addressing the siege of the city by Edward III in 1359–1360 paint a picture that differs from the usual one of an elegant versifier and courtly composer. In these texts we see a politically engaged poet who may have had interaction with other poets of the fourteenth century, such as Chaucer, who was captured during the siege of Reims, and Eustace Deschamps, the prolific poet from nearby Champagne. Reading Machaut as a canon of Reims allows a more complex, localized view of his poetic and musical production, and at the same time lets us see the internationalization of poetry through military engagements that cross frontiers. In the course of reading the two volumes, we are often reminded of such key moments and convergences, of cities as nodes of imagination and transition. Naples, for example, emerges as a host to authors passing through, “a figment of the imagination of the many men of letters who visited, but did not remain . . . [It] welcomed some of the leading intellectual figures of the day but produced very little literature of its own” (1:742). Florence, on the other hand, is a place of a self-conscious literary tradition in tune with its political and social milieu. Meanwhile, Boccaccio’s literary output represents an “intermixture” of literary voices through his connection to both Naples and Florence. And often cities function as disseminators of texts (for example, Venice). What we also learn is that it is impossible to pin down any unified concept of a place, city, or locale as a site of production or reception, a place in historical documents or literary imagination. Instead, places are always connected to other places through modes of transmission that include bureaucracy, religious orders, traveling learned monarchs, and local social institutions, such as trade guilds. And they are characterized by an imaginary that is connected to these moments as well as through the literary production that emerges from them. In bringing this to visibility, the essays will be valuable for

current studies in languages outside the national traditions of vernacularity, as well as those that concern translation and cultural exchange. Jane Gilbert's essay on Valenciennes (ch. 3), for instance, analyzes how our consideration of "regional" rather than "national" output gives a different view of Francophone Europe. Likewise the article on "Dijon" (ch. 6) gives a good sense of the "global vision" of Burgundian production. *Europe* shows us that the period 1348–1418 was an exciting time for cultural production precisely because of the breakdown of old theological frameworks and worldviews as well as the rise of radically different kinds of institutions and the competition among them. We see the negotiation of several discourses and languages, and the leveling of secular, popular, bureaucratic, and literary expressions in places such as the city-states of Italy; we gather a more nuanced view of the dominance of certain learned cultures in the East and the Mediterranean, such as Byzantine Greek culture; and we understand how they are allied with governmental institutions and rulers.

A book, especially a book of this size and weight, should change the way we think, not just add to the things we know. What is literary? What is cultural production? How do we understand an author writing texts? Reflecting upon factors that shape European literature at the end of the nineteenth century, Alexander Veselovsky considered different mixtures of vernacular and classical Latin components, and various degrees of assimilation of "native folk poetry"—the dynamic interaction of these elements interact and make up the life of a literary history. As we moved through the itineraries, the particularities of each essay caused us to return to questions already posed by Veselovsky—who thought about the Slavic East within the model of European literary histories, and asked why and how the Slavic East produced a different kind of "refined literature" from the cultural backdrop of religious and popular cultures ("From the Introduction to Historical Poetics," trans. Boris Maslov in *Persistent Forms*, ed. Ilya Kliger and Boris Maslov [New York, 2016], 50). Productively, *Europe* gives us many possible answers to such questions. So, how do we think differently about both literary production and the historiography now, after having spent hours with these individual, often masterfully crafted chapters, and the particular itineraries we have been pulled into? What is remarkable, at first, is both the strong feeling for the local character of textual production and the unexpected flows of circulation. It is a point that resonates with Wallace's observation about the perception of space and orientation within it: that we, informed by new technologies, might be closer to the medieval perspective than was nineteenth-century mapping. In this regard, the itineraries presented here correspond to the point of view of a productive "anachronistic" research that dissolves the linear times of chronology in favor of temporal layerings that constitute the very artifacts we are dealing with in a deep attention to spatial relations.

A project of this size necessarily elicits a range of critical interventions. What about this location or that one? What about circuits and cities connected by flagellant processions during and after the Black Death? What about a focus on genres that travel, shifting our attention from geography and space to forms that migrate on their own and produce cultural landscapes? And, maybe more pointedly, what about the conceptual consistency—which doesn't have to mean uniformity—of the particular chapters? An added nuance to these essays would have been an acknowledgment—in the case of the Arabic situation—that the itineraries and relations could easily be seen otherwise, e.g., Muslim scholars seen through another cultural network. With regard to the first three questions, the answer is simple: the two volumes offer, in our opinion, a nearly inexhaustible trove of information and suggestions, enabling and encouraging further research along these lines of inquiry. It is the last question we would like to spend a little time with since it is a question that the project itself raises. If it is indeed the case that this "project serves 'German literary history' better than any earlier model, with at least thirteen locales that are, in whole or in part, German speaking" (xxviii), it owes this to the privileged perspective of the "horizontal plane," the "talkative landscape" (xxx), not the "elevated" gaze of modern cartography and historiography. This does indeed open new paths of research and new possible itineraries. Similarly, Arabic culture is well represented

in itineraries of the Mediterranean, but the book leaves the reader curious about the Muslim scholars mentioned in chapters such as “Fes” and “Damascus,” who traveled as far as China—what would a different itinerary look like that took each stop as an occasion for a different kind of cultural itinerary linked through another paradigm, such as a connection of scholarly communities or trade networks? In any case, *Europe* makes us think expansively and creatively about different kinds of nodes and connections. Thus, Wallace’s playing with the medieval notions of the “itinerary” and the “scroll” resonates not only with premodern world-making but also with recent changes in the technologies of mapping and texting, GPS and screens, but they raise questions concerning the new way in which we conceive of literary history. In this regard, this project is exemplary, providing us with the tools of “good indexing” and “cross-referencing” (xxxix) and thus offering multiple points of entry and paths that cut laterally through places and materials time and again. What plays against this, at least at moments, is the tendency of some of the chapters to turn, so to speak, too quickly into encyclopedic pieces and overwhelm the reader in the local accumulation of material. This happens, fortunately, only in a few cases, but it is a tension that the reader becomes aware of. The focus on the local makes both sides visible: the local as the site of production, and the local as the archive that calls for a catalog that tends to obliterate the very productivity and the liveliness of the place.

Engaging, among others, with Curtius, Auerbach, Spitzer, and Said’s practices of philology, Wallace affirms that “topoi are to be seen not only as literary figures, rooted in classical antiquity, but as places on the ground” (xl). This allows for an imagination of an extended “Europe” without fixed borders that is based on locales, connections, migrations—and locally produced, itinerant textual material that only a philology with a geographical sense can uncover. The “revisionary eastward tilt” (xxxviii), expressed among other things in the book’s starting with Paris and ending with Prague, but also in the significance of its inclusion of a range of other “eastern” and “southern” locales, is a natural consequence of this approach, as is the emphasis on multilingualism and multiethnicity throughout the book. The provincializing of Europe rehabilitates these places against both the national historiographies of literature and the focus on towering figures. To be sure, they don’t disappear, but they are reevaluated and enriched in perspectives that privilege the saturated locations and the transmissions between them. Thus, to take just one last example, Dante emerges as Tuscan author as well as a writer whose works spoke to Mandelstam after his visit to Armenia and as a deep source in T. S. Eliot’s work. These modern examples, again instances of literary production and response that have to be read in terms of places and layerings, illustrate the key aspect that the book so wonderfully brings to our attention: literature is produced in places that are saturated with text, character, and experience; and these texts migrate, get archived, become parts of libraries and collections, and generate readers and texts in these very places, welcoming itinerant materials and engaging with them. What happens to the reader who dwells in this richness is both a defamiliarization, with regard to established temporal and topographical patterns, and a new familiarity with the landscapes and the configurations that make literatures and literary imagination emerge.

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MATTHEW WARD, *The Livery Collar in Late Medieval England and Wales: Politics, Identity, and Affinity*. Woodbridge, UK, and Rochester, NY: Boydell Press, 2016. Pp. xii, 251; 10 color plates, 10 black-and-white figures, and 2 maps. \$90. ISBN: 978-1-78327-115-3. doi:10.1086/695428

Historians of medieval religious thought, belief, and practice have long shown how material realities such as the layout of churches, the typologies of monuments, and the strategies of artistic patronage can illuminate contemporary conceptions of such matters as the relation-