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space, with the treatment of Jerusalem as the spiritual (as well as geographical) goal of the crusaders, with the holy places in Jerusalem, and with the all-important relationship between pilgrimage and crusade. These are all significant historical problems where the particular take of the Crusade Cycle on major contemporary theological themes is of considerable interest. The third part deals with the more strictly epic dimensions of the Cycle: conquest, a long and interesting chapter on the excursus concerning the so-called Chétifs on the mountainside, and finally, the more imaginary dimensions of the Orient (and indeed what would later be called 'orientalism') in the Cycle. Surprising omissions are a map (which seems to me essential in the treatment of space), and much sign of scholarly work written in any language other than French. A fourteen-and-a-half page secondary bibliography contains just six titles in English, one in Italian, and nothing whatever in German. No Erdmann, no Riley-Smith, no Tyerman, no Cahen on the Arabic side of things, none of the German work on the epic. This is not really acceptable, and leads to some reworking of themes which have already been discussed elsewhere, as well as to a failure to situate the work in its proper historical context. Péron's book is in the end a largely literary-critical one, and in this it succeeds, but the Crusade Cycle really needed a more determinedly interdisciplinary approach, which, in turn, would have meant expanding the reading list and above all the linguistic range of what was used.

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*Voyager avec le diable: voyages réels, voyages imaginaires et discours démonologiques (XV<sup>e</sup>-XVII<sup>e</sup> siècles)*. Ed. by GRÉGOIRE HOLTZ and THIBAUT MAUS DE ROLLEY. Paris: Presses de l'Université Paris-Sorbonne. 2008. 321 pp. €24. ISBN 978-2-84050-542-6.

If it is true that witchcraft and literature are the same thing, and that the text is, quite literally, an enchantment, then the role that the Devil plays in this state of affairs could stand to have some critical pressure brought to bear upon it. The essays collected in this volume accept Frank Lestringant's 'Invitation au voyage' extended in the preface: the Devil is a powerful conjuror, just as is the author. The quality of this double devilishness chosen for emphasis here is motility. Through the airs, down to hell, the Devil's travels make of him a vagabond, and the volume's first part shows, among other fascinations, that 'down' is itself a textual construction, hell having been on a level with our human world prior to about the twelfth century; and that in the tempestuous fifteenth-century Zéphir of *Perceforest* we can discern a whisper of a new set of assumptions about what it means to produce a text. The wind, the storm that he is figures that authorial inspiration which, in its mercurial undependability, indeed participates in the diabolical. Further, the Devil travels to certain places more gladly than to others, notably to islands and to the New World, and, in a parallel analysis, the volume argues that he travels in certain genres more comfortably than in others, most notably the novel. But although the Devil travels light, the epistemology which was constructed around

his figure had heavy consequences for the places, people, and indeed animals in which his presence was read. The second part of this volume accordingly takes on the demonological discourses of colonizing projects. Michel de Certeau, powerful reader of the devils of Loudun, long ago observed that travel narratives displaced demonological structures onto the experience of the new (*L'Écriture de l'histoire* (Paris: Gallimard, 1975)). But that observation is here productively turned around, as Nicole Jacques-Lefèvre asks how the structures of travel narratives found their way into De Lancre's much-read *Tableau de l'inconstance des mauvais anges et démons*. Certeau's observation is also productively elaborated, as, in a particularly erudite and thoughtful contribution, Michel Jourde shows that the Devil had the power, as a function of his threatening animality, to structure the experience of the exotic animal kingdom of the New World, in particular that of the elusive night bird, the *Girofary*. The sixteen contributors to this nicely balanced volume include well-established figures long interested in the Devil and his cognates, and productive mid-career scholars. Particularly welcome are the essays of early-career researchers, with promising bibliographical indications of more to come from them. The volume has been edited and produced with a real eye for detail. This is a broad field, its range of reference is daunting, and arguments here are generally well supported. One regrets the absence, however, of Walter Stephens's *Demon Lovers: Witchcraft, Sex, and the Crisis of Belief* (Chicago: University of Chicago Press, 2002), with its pertinent reading of the *Canon Episcopi*, and its elegant historicist explanation of the otherwise puzzling uniformity in accounts of demonic travels with witches. Nevertheless, this volume will surely repay the efforts of students of the diabolical willing to plough through its academic French prose 'pour trouver', to close as the volume itself begins, with Baudelaire, 'du nouveau!' ('Le Voyage').

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'Divine Thalie': *The Career of Jeanne Quinault*. By JUDITH CURTIS. (SVEC, 2007:08)  
Oxford: Voltaire Foundation. 2007. xi+229 pp.; 2 plates. £50. ISBN 978-0-7294-0911-7.

Jeanne Quinault, *sociétaire de la Comédie-Française*, made her first appearance on the stage in the tragic role of Racine's Phèdre in 1718 at the age of nineteen. She later went over to comedy, specializing in the roles of *soubrettes*. Famous in the first part of the eighteenth century, she was celebrated by many, including Voltaire, who paid tribute to her talent and referred to her as the 'Divine Thalie' (p. 80). It was common at the time for playwrights to sing the praises of actors, since they had the power to decide whether a new play would be performed or not. But Jeanne was particularly deserving of praise as she not only devoted her life to Art but also inspired contemporary authors. Her influence was predominant in the rise of the *comédie larmoyante*, developed by Nivelles de la Chaussée. She played an active part on and beyond the stage, especially in cultural and literary Parisian circles. Judith Curtis's work relates with meticulous care the life and times of this actress through chronological chapters. The first ones deal with the genealogy of the Quinault