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Marco Nievergelt and Stephanie A. Viereck Gibbs Kamath, eds., *The 'Pèlerinage' Allegories of Guillaume de Deguileville: Tradition, Authority, Influence*. Gallica volume 32. Cambridge, Engl.: D. S. Brewer, 2013. xvi + 227 pp. 18 illustrations, notes, bibliography and index. \$99.00 U.S. (hb). ISBN 978-1-84384-334-4.

Review by Renate Blumenfeld-Kosinski, University of Pittsburgh

Guillaume de Deguileville, the Cistercian monk from near Cherbourg who composed a series of important allegorical texts linked by the theme of pilgrimage between 1331 and 1358[1], has been liberated from relative obscurity in recent years through the efforts of a number of scholars who produced substantial volumes of essays devoted to many aspects of his influential works.[2] Deguileville, whose name was spelled in several different ways throughout the ages, is a most intriguing author figure who inscribed himself into his works in multiple ways and who inspired later writers, whether adapters or translators, as well as readers to play with ideas of authorship and to mingle with or substitute themselves for the original author. Deguileville himself was inspired by the thirteenth-century *Roman de la Rose*, an allegorical dream vision whose two authors, Guillaume de Lorris and Jean de Meun, complicated the relationship between narrator and author in influential ways, and which for later readers, such as Christine de Pizan in the early fifteenth century, posed the crucial question of authorial responsibility. The editors offer an overview of these and many other problems in their exemplary introduction to this well-conceived volume. In ample notes the editors also provide an overview of critical work on Deguileville. Throughout the introduction (pp. 1-21) they highlight the fundamental tension that exists in Deguileville's allegories between an "exemplary and universalising narrative on the one hand, and self-representational and particularising elements on the other" (p. 10). This tension will be worked out by many different adapters and translators in a variety of ways in the ensuing centuries. The volume is divided into three parts, focusing on tradition, authority, and influence respectively. The essays are in French or English; the French essays feature an abstract in English.

The first essay by Ursula Peters and Andreas Kablitz, the editors of the hefty 2014 volume on Deguileville, considers all four texts (*PVH1*, *PVH2*, *PA*, and *PJC*) as examples of the medieval process of textual transformation and adaptation from the late fourteenth to the early seventeenth century (pp. 25-46). They show how, in this process, the identity of the author as well as the identities of adapters, translators, scribes, and readers were blurred through constant rewriting and textual reconfigurations, especially in the French prose versions and the Latin prose adaptations. The authors give excellent examples of English, German, and Dutch adaptations as well as of early printed versions, such as those by Vêrard and Remboldt whose prologues differentiate between different versions of the *PVH* as well as between "different levels of authorship" (p. 41). The authors conclude their impressive survey with a hypothesis on why Deguileville's texts found no foothold in Italy: Dante's *Commedia* satisfied Italian audiences in search of otherworldly allegorical journeys and the nature of its authorial self-presentation precluded the rewritings, adaptations, or overt emulation that characterized the *PVH*'s afterlife.

Géraldine Veysseyre is one of the lead investigators of the European-Union funded project "Old Pious Vernacular Successes" and if her essay is any indication of this project's quality we can be sure it is in good hands. In an excellent and thorough chapter Veysseyre, who also has essays in the 2008 and 2014 volumes, surveys fifty annotated copies of the *PVH* in order to show how contemporaries read the text

(pp. 47-63). She notes that *PVH1* had a large and varied medieval readership (sixty-seven copies still exist) that commented in both French and Latin while *PVH2*, extant in nine copies, appealed to a more elite public whose notes were all in Latin. So what were these readers excited about, what were they looking for? The marginal comments indicate that readers loved proverbs (many of them created by Deguileville himself) and exemplary stories; they also liked the helpful explanations of a difficult allegorical vocabulary. Doctrinal and theological issues were not as popular as social and moral ones and were thus less commented on. One of Veysseyre's most striking findings is that readers persevered: unlike the annoying pen underlinings in so many modern library books that usually end around page twenty, the annotations in *PVH* manuscripts can be found throughout the very long texts.

In the last essay in this section, art historian Pamela Sheingorn and literary scholar Robert L. A. Clark focus on a peculiar episode in the *PJC*, that of the "raptor thieves," strange figures created by Deguileville on the allegorical level in his interpretation of Christ's miracle at the Wedding at Cana (pp. 65-87). There the author suddenly accuses rich people of being "pillagers and robbers" (p. 70), acting like dangerous birds of prey or kites. This passage then brings forth varied attempts by puzzled illustrators to come up with images of these creatures. Sheingorn and Clark examine six different artistic approaches, or "imaginative response strategies" (p. 66), to this passage in manuscripts dating from 1380 to 1416. Some artists show the raptor thieves as birds of prey, snatching away baby Jesus's silver cradle, for example, and martyring Joseph in the process, a death that is associated iconographically with that of Thomas Becket in one of these manuscripts (Bibliothèque nationale de France, fr. 12465). Other artists represent the raptor thieves as soldiers dressed in feathered garments or as "menacing birdmen" (p. 78) whose crimes include host desecration. Sheingorn and Clark thus explore the creativity of manuscript illustrators confronted with an episode that had no scriptural basis or any iconographical tradition but sprang from Deguileville's allegorical imagination.

Part two is inaugurated by Fabienne Pomel, one of the editors of the 2008 volume, who demonstrates how Deguileville creates and shores up his textual authority by embedding lyrics, letters, various documents, and prayers into his allegories (pp. 91-111), thus creating a mise en abyme of the process of writing, reception, and diffusion (p. 92). All these "secondary writings" engage an authority, such as Christ, the Virgin Mary, or the saints and have mostly salutary functions, serving as safe conduct, viaticum, passport (Latin prayers, for instance, are "passports to heaven" (p. 103), or even "Sherpa" (p. 93). Pomel examines the juridical (characterized by seals and validations) and epistolary models (e.g., the letter from heaven) Deguileville used for his embedded texts and shows how they create a special kind of authority.

John Moreau (pp. 113-28) pursues the juridical aspects of the *PVH* by showing how Deguileville transforms motifs from models like the *Processus Sathane* (where the Hebraic Old Law is contrasted with the New Law) into "a personal forum for literary self-defense" (p. 116). This chapter is filled with interesting observations on possible real life problems that caused Deguileville's juridical anxieties; on Deguileville's anguish over too literal readings of *PVH1*; or on the Virgin Mary's role in judicial proceedings from which women were excluded in the Middle Ages.

Graham Robert Edwards, who is currently editing (with Philippe Maupeu) the *PVH2* and some of Deguileville's Latin texts, insists on the importance of Deguileville's Latin productions as integral parts of his oeuvre. Indeed, Deguileville integrated Latin "versed expositions of the *Credo*, *Pater Noster*, and *Ave Maria*" into *PVH2* (p. 130), thus highlighting the bilingual structure of his texts; he also slipped in numerous more or less coded allusions to his personal fate. The main part of Edwards's article is an examination of the relatively recently discovered manuscript, Bibliothèque nationale de France, Latin 14845, which contains an as yet unedited collection of Latin compositions. Three poems by Deguileville exist only in this manuscript and Edwards edits and translates them in an appendix. He also reproduces some intriguing marginal sketches that testify to the texts' "theologically informed audience" (p. 133).

Part three begins with Sara Torres's examination of Deguileville's influence on the prolific writer Philippe de Mézières who produced allegories that could compete with Deguileville's in intricacy (pp. 153-70). In Philippe's *Songe du Vieil Pelerin* (1386-89) Deguileville functions as his guide through a poetic space that, more than in *PVH*, is characterized by a sharp "attention to human history and geography," as the editors state (p. 16). In the *Songe* emphasis is indeed placed on the worldly although "ways of reading vernacular theology and allegory ethically" (p. 155) are also discernible in Philippe's vast text. The doubling of figures is present here as well: the Old Pilgrim is the "remembering subject" and Ardent Désir, the second fictional manifestation of Philippe the author, has the same "universalising qualities" we find in *PVH* (p. 167).

Flor María Bango de la Campa studies the Spanish reception of Deguileville by focusing on the fifteenth-century Castilian translation of the prose adaptation of *PVHI* and its printing history, especially the activities of Heinrich (or Henrico) Mayer in Toulouse (pp. 171-88).^[3] The translator Vinçente de Maçuelo had connections to the Dominicans, the University of Toulouse, and the royals of Castile and Aragon. These milieus determined the reception of Deguileville in Spain. The Castilian translation with its hybrid thematics of chivalry and allegory and figure of the pilgrim-knight had great influence on Spanish chivalric literature and was also in accord with some of the cultural and historical currents of fifteenth-century Spain, such as the crusading ambitions focused on Muslim Granada "still to be conquered" (p. 186). Bango de la Campa also takes a detailed look at the techniques the translator used and the Castilian text's function as a mirror for princes. That Columbus owned a copy gives special resonance to its themes of (spiritual) travel.

With the last piece in this volume we move to Croatia in the Renaissance period, a trilingual milieu producing texts in Latin, Croatian, and Old Slavic languages (pp. 189-208). Dolores Grmača demonstrates that the Angevins who occupied the Croatian-Hungarian throne from 1301 to 1409 facilitated the dissemination of French literature in the region (p. 190). Her article centers on the sixteenth-century quest narrative *The Pilgrim* by Mavra Vetranović, a writer with a Benedictine background. A very useful overview of the kind of literature produced in Croatia during this time period leads into a detailed analysis of *The Pilgrim* where intriguing characters, including a female monkey, appear. Of the many elements that connect Deguileville and Vetranović's text Grmača chooses monstrosity or bodily deformity as her focal point. In fact, it is through the treatment of monstrosity in a spiritual context that the connection between the *PVH* and *The Pilgrim* becomes most evident. Grmača offers rich and subtle readings of the different treatments and functions of "body trouble" we find in the two texts. Finally, the author shows that the allegorical journeys allowed "for topical commentaries on burning contemporary issues, both religious and political..." (p. 207). Croatian literature is not often included in studies of the influence of medieval French texts and for many readers this will be an eye-opening piece.

The interdisciplinary nature of the essays as well as their wide linguistic, temporal, and geographical compass make this volume an excellent addition to Deguileville criticism. The detailed notes and extensive bibliography provide readers with a solid basis for placing the authors' contributions into the wider context of the recent explosion of Deguileville scholarship. Unfortunately there are no color illustrations and some of the black-and-white images are quite murky, but the book is carefully produced, as are all volumes in the growing Gallica series.

LIST OF ESSAYS

Part One: Tradition

Ursula Peters and Andreas Kablitz, "The *Pèlerinage* Corpus: A Tradition of Textual Transformation across Western Europe"

Géraldine Veysseyre, “Manuscripts à voir, manuscrits à lire, manuscrits lus: Les *marginalia* du *Pèlerinage de Vie Humaine* comme indices de sa réception médiévale”

Robert L. A. Clark and Pamela Sheingorn, “Rewriting Joseph in the Life of Christ: The Allegory of the Raptor-Thieves in the *Pèlerinage de Jhesucrist*”

Part Two: Authority

Fabienne Pomel, “Les écrits pérégrins ou les voies de l'autorité chez Guillaume de Deguileville: Le modèle épistolaire et juridique”

John Moreau, “‘Ce mauvais tabellion’: Satanic and Marian Textuality in Deguileville’s *Pèlerinage de l’Ame*.”

Graham Robert Edwards, “Making Sense of Deguileville’s Autobiographical Project: The Evidence of Paris, Bibliothèque nationale de France MS Latin 14845”

Part Three: Influence

Sara V. Torres, “Remembered *Pèlerinage*: Deguileville’s Pilgrim in Philippe de Mézières’s *Songe du Vieil Pelerin*”

Flor María Bango de la Campa, “La réception espagnole de Deguileville: *El Pelegrino de la vida humana*”

Dolores Grmača, “Body Trouble: The Impact of Deguileville’s Allegory of Human Life on Croatian Renaissance Literature”

NOTES

[1] The texts are the *Pèlerinage de Vie Humaine* that exists in two versions dating from c. 1331 and 1355 respectively (=PVH 1, PVH2); the *Pèlerinage de l’Ame* (c. 1355; =PA); and the *Pèlerinage de Jhesucrist* (c. 1358; =PJC).

[2] In addition to the volume under review there is the French collection of essays edited by Frédéric Duval and Fabienne Pomel, *Guillaume de Digulleville: Les Pèlerinages allégoriques* (Rennes: Presses universitaires de Rennes, 2008) with 486 pages and the multi-lingual one edited by Andreas Kablitz and Ursula Peters, *Mittelalterliche Literatur als Retextualisierung: Das ‚Pèlerinage‘-Corpus des Guillaume de Deguileville im europäischen Mittelalter* (Heidelberg: Carl Winter Verlag, 2014) with 763 pages. The latter volume is announced (with a slightly different title) as forthcoming in the volume under review.

[3] This article can now be supplemented with Florian Meyer’s eighty-eight page article in the 2014 collection (pp. 631-719). He concentrates on the woodcuts of this same Castilian translation in the Mayer and Husz incunables and offers a detailed study of these printing workshops in Toulouse and Lyon.

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