

world or the next" (43). Henriette was converted through the combined efforts of Queen Anne of Austria, several bishops, the convert Brachet de La Milletière, and "many Lords and Ladies," according to her primary *convertisseur* Father Léon de Saint-Jean (47). The entire court attended the ceremony at which the papal nuncio officiated. She then began divorce proceedings against her husband on grounds of impotence in a highly sensationalized case that resulted in her favor in 1661. Refusing to marry again, she led a free life marked by a number of affairs and her flourishing poetic fame. She died in 1673 at age fifty.

Known under her pen name "Comtesse de La Suze," Henriette became the most anthologized woman writer of her time. Manuscript copies of her poems circulated widely until several were included in a volume in 1653—she was then thirty—by the Parisian bookseller Charles de Sercy; Sercy then reedited the anthology another four times, including a few more of her poems each time. Her name appeared alongside that of Paul Pellisson, Madeleine de Scudéry's devoted salon partner, on the title page of a collective volume in 1664 by the bookseller Gabriel Quinet, who brought out further editions the following two decades. In 1666, Sercy published an independent collection solely under her name, consisting of her elegies, chansons (many set to music), odes, madrigals, and epigrams, all in French, to which he added several poems by others. Even though the volume is not entirely hers, it represents a "recueil personnel" ("solo collection," 61); only three other female poets of the period, Marie-Catherine Desjardins, Mlle Certain, and Antoinette Deshoulières, had solo-authored volumes. None of this, though, makes of La Suze a professional author. She allowed publishers to gather her poems and use her name on the covers of anthologies. She made no effort to garner a collection of her verses, or even to sign them all, making attributions subject to caution.

La Suze's extant output is slim, but telling. Her elegies were especially popular, alternating masculine and feminine voices on love in the pastoral mode of *L'Astrée*. The current edition contains eleven elegies, twenty-nine chansons, four odes, six madrigals, and several responses and epigrams. The extensive introduction contains fascinating new archival information, and retrieves from a complex editorial history poems that can safely be attributed to her. This is no small feat.

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*Memoires de Hollande*. Nicolaas Lens, ed.

Sources classiques 127. Paris: Honoré Champion, 2017. 470 pp. €95.

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Published anonymously in 1678, the same year as *La Princesse de Clèves*, *Memoires de Hollande* shares many features with Mme de Lafayette's milestone work. Combining a historical setting and a sentimental plot, the short novel embraces the spirit of the *France galante*. The exotic setting is sure to appeal to contemporary readers while Louis

XIV is negotiating peace with the Dutch Republic. But the religious content made the novel a potential target for censorship. Lens suggests that the *Memoires de Hollande's* Jansenist subscript and their author's explicit engagement in religious controversy caused the novel to go underground after its initial success and fall into oblivion.

The present volume therefore facilitates access to a rarely mentioned work, likely to raise interest among the specialists of early modern fiction and more generally those willing to get a better grasp of a form of literary production that eludes distinctions between public and private, amateurism and professionalism, scholarly and worldly. In his 315-page introduction, Lens demonstrates that *Memoires de Hollande* belongs to the salon culture and brilliantly reflects the taste, style, and values of a coterie whose contributions, such as the *Maximes*, were the result of a collective art. A carefully documented inquiry leads Lens to designate Pierre-Daniel Huet as the novel's hidden author, and Lafayette, La Rochefoucaud, and Segrais as a possible team of collaborators.

If the title is partly justified by the historical setting—the geopolitics of the Dutch Republic at the turn of the seventeenth century—it is also misleading as this Dutch *Memoire* is deeply informed by fiction and rearranged to meet the needs of the *histoire galante*. The tripartite structure of the novel works as follows. Part 1 opens in medias res during the siege of Amsterdam by William II, Prince of Orange, and relates his inglorious defeat by the proud and free citizens of the trading city. The active role played by the women of Amsterdam in the resistance bridges to the romance in part 2, featuring a glamorous and strong-willed Jewish heroine, Josébeth—a character seemingly straight out of a *Gallerie des femmes fortes*—and her French lover, Villeneuve, willing to save her from the miseries of her unhappy marriage and unsuitable Jewishness. Love and true religion triumphs in part 3, when Josébeth converts to Catholicism, divorces her unworthy husband, and marries Villeneuve to live piously ever after.

While indulging in the trendy mix of romance and politics, *Memoires de Hollande* builds on the curiosity aroused by a country whose republican state, mercantilism, and religious tolerance points as a *miroir renversé* (reversed image) of the France of Louis XIV. Lens argues that the author's firsthand experience of the Netherlands shows through his knowledge of the specifics of the Dutch political, geographic, and religious context of his time; his use of historical figures; and his descriptions and observations of the cultural identity of the Dutch society, including its strong Jewish community. However, Lens's approach in his introduction, consisting in a systematic tracking of the historical errors or inconsistencies, is both tedious and irrelevant since he convincingly shows that this is all about a literary use of history and that facts are subjected to the fictional and apologetic agenda of the creative team behind the *Memoires*.

While bringing in essential elements to understand the editing history, writing conditions, and historical content, through impressive documentation and background research, Lens's presentation fails to account for the brilliant fantasy of the anonymous novel. There are limits to the method consisting in comparing the events and characters depicted in the novel with the historical truth. More significant is the mastering of lit-

erary codes and implicit playful game with intertextuality displayed by the *Memoire de Hollande* through the whole panoply of the *genres mondains*. The satirical portrait of the eminent scholar Huygens, a rewriting of a La Fontaine *Conte* with a rabbi in the role of the Ermit, and Josébeth's self-defense in front of the rabbinic tribunal, based on her passion for novels, belong to a culture of connivance in which literature, rather than history, provides the meaningful keys.

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*La "Vision de Tondale" et ses versions françaises (XIII<sup>e</sup>–XV<sup>e</sup> siècles): Contribution à l'étude de la littérature visionnaire latine et française.* Mattia Cavagna.

Nouvelle Bibliothèque du Moyen Âge 118. Paris: Honoré Champion, 2017. 674 pp. €85.

This book is essentially the first part of Mattia Cavagna's 2006 Sorbonne-Bologna dissertation, with only minor modifications, as per the author's own admission on page 8. If it bears the unmistakable marks of a dissertation, it is none the worse for that. In this case, given the relative obscurity of the subject and the general lack of attention it has received from modern scholars, the survey of earlier studies, the *état présent*, and the systematic presentation of the texts under consideration are all welcome. Scholars are already in Cavagna's debt for his 2008 edition of three late French prose versions of the *Vision de Tondale* (Jean de Vignay, David Aubert, and Regnaud le Queux), which must now be considered an indispensable complement to this wide-ranging study. The three chapters of part 1 (27–116, 117–306, 307–401) of the book are devoted to a detailed examination of the three Latin versions of the *Visio Tnugdali*, the first by the original author, Brother Marcus, and the redactions interpolated into the *Chronicon* of Hélinand de Froidmont and the *Speculum historiale* of Vincent of Beauvais. Cavagna situates the text of Marcus, likely written in and for one of the *Schottenklöster* of southern Germany, in its theological context before looking at the function of the inserted redactions in the work of Hélinand and Vincent.

The remainder of this part of the book is mainly devoted to the place of the Latin *Visio* in the broader corpus of vision literature and then to its presentation of the otherworlds of hell, purgatory, and paradise. The rich literature of vision, including Dante, the *Visio Pauli*, and the *Purgatorio sancti Patricii*, provides a wealth of comparative material exploited to good purpose by Cavagna. Topics covered here include the nature of the vision, the roles of the subject and the narrator, the vision as allegory and penitence, and the voyage and guidance through the otherworld. The emphasis here is generally on the Latin *Visio*, with occasional excursions into the French versions, the latter being more fully dealt with in part 2 (405–570), a classification and study of the eleven texts in the *langue d'oïl*. In a sense, this part will be the most valuable to scholars of Old French as it lays out clearly the ver-