by Philippa of Hainault and Edward III's court. The presentation of a book of his work to aristocratic patrons takes place in all of Froissart's texts examined here, a gesture which Prud'Homme argues both defines Froissart's status and establishes books as a means of exchange within the writer–patron network.

Prud'Homme sees the representation of travel in Deschamps's and Froissart's work as dependent upon many previous discourses and traditions. She connects travel to the body and physical experience; to the moral and anthropomorphic dimensions of space; and to the way each poet presents himself in his work. There are useful appendices on both authors' itineraries. This book certainly suggests the interest of the subgenre it studies for future research on narratives of travel in medieval literature; it also raises some interesting questions about this material. However, it is a shame that these aspects of the project are not developed further in the book itself. There is, for instance, little critical engagement with existing scholarship on medieval travel narrative, and the book's own contribution to this broader field is left rather implicit. This nonetheless remains an interesting and methodical study which potentially offers an alternative perspective on the representation of travel in medieval texts.

University of Warwick   MERRYN EVERITT

Rima Devereaux, *Constantinople and the West in Medieval French Literature: Renewal and Utopia* (Cambridge: D. S. Brewer; Rochester, NY: Boydell & Brewer, 2012). xii + 234 pages. ISBN 978–1–83484–302–3. £50.00.

Rima Devereaux's study of the place of Constantinople in Old French literature delves through literary sources, architectural motifs, and visual representations. Divided into six chapters that trace the historical evolution of Franco-Byzantine relations from the twelfth to the thirteenth century, her study offers a wealth of information about one of the most important cultural and imperial powers of the high Middle Ages. Turning around the twin dyads of renewal and utopia, and *aemulatio* and *translatio*, Devereaux reads ten Old French texts to address what she identifies as two critical questions: 'How does the texts' representation of Constantinople enact this debate between renewal and utopia?' And 'How does the representation of the city of Constantinople contribute to a debate on the generic status of the texts?' (pp. 1f.). The introduction situates Constantinople as one of the most important medieval cities that 'embodied an otherworldly and irreducibly different culture, celebrated as the utopian locus of a categorical and inimitable difference', studied in ten Old French texts. In chapter 1, Devereaux seeks to identify points of East–West historical contact as sites upon which authors stretched medieval notions of the city. She quickly asserts that westerners were not interested in imitating Constantinople through *admiratio* or *aemulatio*. Rather, she contends, they were interested in its opposite, *renovatio*, 'highlight[ing] the need for an independent renewal of the West. … mak[ing] a distinction between renewal and utopia' (pp. 14, 20). In chapter 2, she expands

on this theory, for example writing of *Eracle's* push for renewal that 'the spiritual renewal of the West … holds up to the audience a model to imitate, the portrayal of Rome and Persia, and even the failings of the hero Eracle, serve to warn the audience of what it might become if it is not renewed' (p. 42). Part II focuses on the twin concepts of *aemulatio* and *admiratio* in characterizing East–West relations, which Devereaux explores within the context of Franco-Byzantine cross-cultural marriages. Yet she asserts that East–West relations are eclipsed by what she sees as the ever-present power of Christian institutions, notably papal authority (chapter 2) and the domination of monastic communities (chapter 3, p. 86). In her reading of marriage politics within *Girart* and *Partonopeus*, Devereaux equates utopia with female dominance and geographic ambiguity, whereas 'the city [is] a site of renewal … securely anchored in a (male-dominated) political and cultural context' (p. 104). In chapter 4 she continues to explore these juxtaposed concepts by readings of utopia in *La Conquête de Constantinople* and *Macario*. Her most convincing work with utopia comes in this chapter, when she remarks that in these Franco-Byzantine texts, 'the utopia is formed not only of the implicit participation of the people in city life but also of the idealization of the role of its emperor' (p. 114). She notes that for these texts, conflict and renewal are not universally possible, citing Murzuphlus' punishment as an example of how 'renewal through conquest benefits only the richer members of the crusading army' (p. 125). Part III explores how *admiratio* prompted renewal through the poetic use of slander and sincerity. Chapter 5 explores how Rutebeuf's poetry uses *translatio* to typify the changing nature of Franco-Byzantine relations after the sack of Constantinople in 1204. Chapter 6 examines how her theories played out in crusader chronicles connecting the late thirteenth-century revival of Venice with its long-standing contact with Byzantium. According to Devereaux, Canal's account of the Fourth Crusade contrasts Byzantine disloyalty with Venetian model behaviour in terms of both *urbs* and *civitas*. The appendices offer a wealth of historical and literary context about Byzantium. Appendix 2 offers an annotated list of references to Constantinople in texts in Old French. Appendix 3 offers a historical outline of East–West relations that will be very useful to scholars interested in situating new readings or teachings of these materials in a cross-cultural historical context. Devereaux's study uses an unusually wide assortment of sources, making it more cultural than literary in nature, and offering a solid general overview of the ways in which one of the medieval West's greatest cities was used to imagine and rebuild French and Venetian grandeur.

University of Missouri   MEGAN MOORE
Columbia, Missouri