

THE SEVENTEENTH CENTURY

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1. GENERAL

Orientalism and discussions of identity and alterity form part of an identifiable trend in our field during the coverage of the two calendar years. Another strong current is the concept of libertinage and its literary and social influence. In terms of the first direction, Nicholas Dew, *Orientalism in Louis XIV's France*, OUP, 2009, xv+301 pp., publishes an overview of what he terms 'baroque Orientalism' and explores the topos through chapters devoted to the production of texts by d'Herbelot, Bernier, and Thévenot which would have an important reception and influence during the 18th century. The network of the Republic of Letters was crucial in gaining access to and studying oriental works and, while this was a marginal presence during the period, D. reveals how the curiosity of 17th-c. scholars would lay the foundations of work that would be drawn on by the *philosophes*.

Duprat, *Orient*, is an apt complement to Dew's volume, and A. Duprat, 'Le fil et la trame. Motifs orientaux dans les littératures d'Europe' (9-17) maintains that the depiction of the Orient in European lit. was a common attempt to express certain desires but, at the same time, to contain a general angst as a result of incorporating scientific progress and territorial expansion.

Brian Brazeau, *Writing a New France, 1604-1632: Empire and Early Modern French Identity*, Farnham, Ashgate, 2009, x+132 pp., selects the period following the end of the Wars of Religion because this early period of colonization gave rise to some of the most enthusiastic accounts as well as the fact that they established the pioneering debate for future narratives. B. teases out some pertinent analysis of what constituted Frenchness from these works, though the study suffers from its relative brevity.

A magisterial study by Lewis C. Seifert, *Manning the Margins: Masculinity and Writing in Seventeenth-Century France*, Ann Arbor, Michigan U.P., 2009, xi+339 pp., makes a notable contribution to debates on gender and sexuality in our period. One of S.'s principal theses is that 17th-c. masculinity is defined by tensions between submission and dominance. S. begins by examining the consequences of discourses of civility on men and masculinity, in particularly the writings of the Chevalier de Méré, noting that the *honnête homme's* struggle for masculine dominance was undermined by the malleability of his quest for the *je ne sais quoi*, with no assurance that this would distinguish him from others. Three chapters delve into the 'dynamics and risks of salon masculinity', in particular the poetic effeminacy of Voiture and what S. terms the 'tender masculinity' of Mlle de Scudéry. The most interesting chapter is devoted to the abbé de Choisy, and S. is attentive to both his memoirs as well as his cross-dressing novella, coming to the conclusion that the cleric is caught between two genders, seeking womanhood but ultimately being bound to his maleness.

Bernadette Höfer, *Psychosomatic Disorders in Seventeenth-Century French Literature*, Farnham, Ashgate, 2009, xiii+246 pp., defines the kind of mental and corporeal illness on which she concentrates as 'the pathological consequences that restrictive and even repressive codes of conduct may entail'. Surin, Molière, La Fayette, and Racine form the subject of chapters, in particular their respective depiction of illness as a manifestation of internal distress possessing

an intimate connection to state of mind. The critical dialogue in which the four writers are engaged owes much to Descartes's seismic theory of dualism, yet H. argues that they all ultimately promote anti-Cartesian thinking.

Robert Darnton, *The Devil in the Holy Water or the Art of Slander from Louis XIV to Napoleon*, UPP, 535 pp., combines his usual readability with an analysis of how slander would ultimately be a vital factor in derailing the *ancien régime*. D.'s dissecting of libel is especially informative; he divides it up into anecdotes, portraits, and news. Building on his previous research on the police and press, D. stresses how the 'rhetoric of denunciation' attempted to reach a wider public of mainly lower-class readers in the years leading up to the Revolution.

Barbara R. Woshinsky, *Imagining Women's Conventual Spaces in France, 1600–1800: The Cloister Disclosed*, Farnham, Ashgate, xviii + 344 pp., makes a valuable addition to recent scholarship on the momentous role and contribution of nuns in early modern Europe by examining the impact of the convent as a social and architectural space on contemporary imagination. W. deems that the cloister, at times, was a viable alternative to the patriarchal confines of marriage. However, in enclosed buildings which were not originally designed by or for women, W. sees a trope which reflects and reinforces gender societal stereotyping. This work is part of renewed scholarly interest in female religious during the early modern period, not only in Fr. but also in other countries, particularly Italy.

Les Cérémonies extraordinaires du catholicisme baroque, ed. Bernard Dompnier, Clermont-Ferrand, Blaise-Pascal U.P., 2009, 604 pp., contains a number of articles which will act as excellent sources for liturgical matters in our period, particularly with respect to diocesan feasts, music, and state funerals. The performative aspects of liturgy are further explored in M. Bannister, 'Cérémonial et théâtralité au premier XVIIe siècle', Chaouche, *Le Théâtral*, 437–47, and N. Courtès, 'Disparaître et paraître: d'un théâtral funèbre à l'âge classique?', *ib.*, 449–60.

Bruno Petey-Girard, *Le Sceptre et la plume: images du prince protecteur des Lettres de la Renaissance au Grand Siècle* (THR, 696), Geneva, Droz, 638 pp., devotes a significant part of this work to Henri IV and Louis XIV and their ambiguous dependance on patronage. The lack of mention of Sharron Kettering's work is a surprising and unfortunate omission and the *index nominum* diminishes the study's utility.

Patrick Dandrey, *Quand Versailles était conté: la cour de Louis XIV par les écrivains de son temps*, Belles Lettres, 2009, 394 pp., provides, with his signature perspicacity and erudition, a guided tour through a selection of writers incl. La Fayette, Sévigné, Bossuet, La Fontaine, and Saint-Simon. D. delves into works and picks out discourses of flattery and subversion but most of all the echo of the evolving power structure of Louis XIV's court, particularly following his definitive installation at Versailles.

William Beik, *A Social and Cultural History of Early Modern France*, CUP, 2009, xviii + 401 pp., is designed as an overview suitable for history classes, though one of its worthy aims is to treat the period in its own right and not merely as a preamble to the Revolution.

Susan Pinkard, *A Revolution in Taste: The Rise of French Cuisine, 1650–1800*, CUP, 2009, xiv + 317 pp., dedicates the second of its three parts to our period and, in addition to information about 17th-c. cookbooks, will constitute a handy source for researchers for gastronomic-related matters, ubiquitous to the lit. of our period.

Alain Cabantous, *Histoire de la nuit, XVIIe-XVIIIe siècle*, Fayard, 2009, 387 pp., will act as a practical reference for nocturnal imagery in lit., despite the fact that it does not cover much in the way of direct literary sources.

Siècle classique et cinéma contemporain, ed. Andrea Grewe and Margarete Zimmermann

(Biblio 17, 179), Tübingen, Narr, 2009, 189 pp., prints ten essays which are particularly valuable for pedagogical use in teaching our period.

Laurence Grove, *Comics in French: The European Bande Dessinée in Context*, London, Berghahn, xiv + 346 pp., merits a mention in our period because G. traces the comic's lineage to early modern illustrated works, particularly emblematic ones. This is an unexpected thesis but G. supports it compellingly and effectively.

The question of Orientalism has figured conspicuously in articles as well as books over the two calendar years. A. Régent-Susini, "Comment peut-on parler turc?". *Langue(s) et parole dans les écrits des voyageurs français dans l'Empire ottoman au XVIIe siècle: asianisme et atticisme au Levant*, Duprat, *Orient*, 53–67, shows that there were two Orient: while the Ottoman Empire was an analogon to Fr., Persia was, in its turn, the Orient to this Orient. A. Baccar, 'D'une esthétique à l'autre. L'Orient dans les écrits français du XVIIe siècle', *ib.*, 177–88, categorizes differing portraits into Moor, Ottoman, and dervish or wise man. Other articles are discussed below in relevant sections. F. E. Beasley, 'Salons and Curiosity: Encounters with India', *NASSCFL* 39, 345–53, notes a keen awareness about India in the salons, particularly that of Mme de La Sablière. M. Harrigan, 'The Question of Female Authority in Seventeenth-Century French Depictions of Eastern Monarchies', *SCFS*, 32:74–89, examines a corpus of texts with fictional or actual encounters with female royalty and finds that some are depicted with near, but not complete, heroic status. M. True, '*Maistre et Escolier*: Amerindian Languages and Seventeenth-Century French Missionary Politics in the *Jesuit Relations* from New France', *SCFS*, 31, 2009:59–70, decides that these texts must be regarded as tactical as well as ethnographical. V. Grégoire, 'Lanthropophagie amérindienne telle qu'elle est perçue au XVIIe siècle par les jésuites dans leurs *Relations*', *NASSCFL* 40, 79–92, concludes that Jesuits do not frame the Eucharist within indigenous cannibalistic practice. M. Harrigan, '*France Antarctique* and *France Equinoctiale*: Sixteenth- and Early Seventeenth-Century French Representations of a Colonial Future in Brazil', Brady, *Future*, 110–25, gleans contradictory sentiments in these accounts which not only point to colonial aspirations but also the causes of their long-term failure. Four contributions in Zonza, *L'Île au XVIIe siècle*, supply a panorama of 17th-c. insular depictions: J.-M. Racault, 'L'imaginaire de l'île déserte et les littératures de voyages: l'exemple des Mascareignes, de la topique à l'utopie' (27–47); A. Bournaz Baccar, 'L'île et ses manifestations dans la littérature française du XVIIe siècle' (71–78); C. Noille-Clouzade, 'La possibilité d'une île: les expériences de la fiction insulaire au XVIIe siècle' (241–58); and M.-C. Canova-Green, 'L'île comme métaphore politique dans le spectacle de cour' (259–70). C. Nédelec, 'L'Île de la Cité, "ordinaire théâtre" des tracas de Paris' (273–86), examines the literary mythologization of this nexus of the city.

C. Jouhaud, 'Écriture et action: une problématique pour l'histoire de la polémique et des controverses au XVIIe siècle?', Burnand, *Espaces*, 11–38, sees the 'affaire Viau' as a key juncture in 17th-c. 'politisation et littérisation'. A. Cernuschi, 'L'opéra nouveau en débat (1674–1694)', *ib.*, 39–63, is interested in Perrault's defence of this new genre, which he sees as muted whereas it is, paradoxically, inimical texts that highlight its harnessing of passion. L. Burnand, 'Les pamphlets contre la politique belliciste de Louis XIV', *ib.*, 65–77, maintains that anti-royalist libels not only had negative consequences for the ruler in the creation of a black legend but also irrevocably damaged the institution of the monarchy. N. Hammond, 'Un silence eloquent ... un silence moqueur ... un silence respectueux: Some Reflections on Seventeenth-Century Gossip', *Maber Vol.*, 107–116, is interested in silence about subject matter, subjects, and propagators.

J. D. Lyons, 'The Case for Reasonable Love', *SCFS*, 31, 2009:97–110, takes three works by Corneille, Pascal, and Racine to demonstrate that a rationalist love choice potentially results in

more negative results than the anti-rationalist option. R. G. Vorstman, 'Diane as Beauty: Three Seventeenth-Century Examples', Damlé, *Essays*, 151–65, uses the example of the goddess to scrutinize 17th-c. perceptions of the nature of beauty and feminine authority in Gilbert, Gombault, and Françoise Pascal with the latter positing a model which disrupts the stereotypically passive depiction. P. Bayer, 'Madame de la Martinville, Quercitan's Daughter and the Philosopher's Stone: Manuscript Representations of Women Alchemists', Long, *Gender*, 165–89, details how later misogynist re-workings of alchemist texts tended to reframe earlier, positive models of women's spiritual midwifery. R. Maber, 'Texts, Travel, and Flying Machines: The Lost World of Seventeenth-Century Scholarship', *Maber Vol.*, 229–48, prints M.'s inaugural professorial lecture delivered in 2008 and which represents both a synthesis of, and an apologia for, the 17th c. and scholarship in general.

J. Melish, 'Women and the Courts in the Control of Violence between Men: Evidence from a Parisian Neighborhood under Louis XIV', *FHS*, 33:1–31, shows that early modern authority was implicitly reliant on women to regulate excessive male violence. L. Tuttle, 'From Cloister to Court: Nuns and the Gendered Culture of Disputing in Early Modern France', *JWoH*, 22.2:11–33, believes that nuns had purposely to present themselves as feeble in legal narratives of recourse. M.-E. Henneau, 'Corps sous le voile à l'époque moderne', McClive, *Femmes*, 59–100, is an excellent digest of the female religious body and covers mystical writing, regulations, and portraits. A. Duggan, 'Criminal Profiles, Diabolical Schemes, and Infernal Punishments: the Cases of Ravailac and the Concinis', *MLR*, 105:366–84, concludes that the polemic pamphlets related to these cases tend to reinforce a pro-monarchical pedagogy of fear. R. Maber, 'The Fruits of Exile: Anglican Scholars and their Books', *NASSCFL* 39, 141–51, unveils some treasures in the libraries of three clergymen who sought refuge on the Continent during the English Civil War. E. Bury, 'Les Lieux de l'érudition dans la République des lettres et la diffusion du savoir: espaces et fonctions du débat d'idées au XVIIe siècle', *ib.*, 153–63, notes a 'humanisme tardif' in the libraries of Jacques-Auguste de Thou and the Dupuy family under the reign of Louis XIII. I. Moreau, 'Fictions Across Disciplines in Seventeenth-Century France', *Scholar*, *Fictions*, 53–69, proposes that, in our period, fiction acts not only as a boundary between disciplines but also does so in an interdisciplinary manner. H. Merlin-Kajman, 'Le texte comme don public', *EF*, 45.2, 2009:47–67, adroitly proposes that our understanding of dedications within the context of patronage tends to devalorize literature.

BOURGEOIS. V. Worth-Stylianou, 'Le théâtralisation de la naissance du dauphin (1601) chez Louise Bourgeois, sage femme de Marie de Médicis', Chaouche, *Le Théâtral*, 137–53, construes that B. presents herself as the heroine of a public drama. B. Sheridan, 'Whither Childbearing: Gender, Status, and the Professionalization of Medicine in Early Modern France', Long, *Gender*, 239–58, relates B.'s unsuccessful efforts to medicalize midwifery.

BUSSY-RABUTIN. C. Blanquie, 'Bussy-Rabutin, le locataire de la Bastille', *FSB*, 112, 2009:64–67, underscores 'le théâtralisation de la disgrâce' and the paradox in the fact that, although it was writing which caused him to be incarcerated, it was through writing while in the fortress that B.-R. was able to redeem himself, both psychologically as well as more literally through securing his release.

CHARPENTIER. I. Trivisani-Moreau, 'François Charpentier (1620–1702), un académicien et ses libraires', Keller-Rahbé, *Arrière-boutiques*, 139–56, describes C.'s perfunctory association with his publishers.

COLBERT. Jacob Soll, *The Information Master: Jean-Baptiste Colbert's Secret State Intelligence System*, Ann Arbor, Michigan U.P., 2009, xiii + 277 pp., contains a relevant chapter on C.'s control of knowledge and how he policed the Republic of Letters, with the revelation that he took care to

read confiscated material. François d'Aubert, *Colbert. La vertu usurpée*, Perrin, 486 pp., similarly devotes a ch. to C.'s state patronage as well as investigating his role in Fouquet's downfall.

LE BLANC. N. Clerici-Balmas, "Les Îles Fortunées" de Vincent Le Blanc', *Zonza, L'Île au XVIIe siècle*, 49–57, explains the voyager's journey of self-discovery through travelling.

HORTENSE MANCINI. Shifrin, *Border Crossings*, is an ambitious collection that uses its subject's travels as 'a synecdoche for her various elisions and transgressions of borders of all kinds'. A compact vol. of six chapters, it nonetheless achieves its aim of penetrating the personality that has been all too often subsumed under the legend. E. Goldsmith, 'Thoroughly Modern Mazarin' (2–30), does a fine job of summarizing M.'s life, even if she does have splendid material with which to work. K. Piechocki, 'The Fortified Self: Hortense Mancini's 1675 *Mémoires* Between Border-Crossing and Border Building' (31–47), encapsulates her autobiographical musings as that of 'the stance of a distanced observer looking upon her own writing'. S. Shifrin and A. R. Walkling, "Idylle en musique": Performative Hybridity and the Duchess Mazarin as Visual, Textual, and Musical Icon' (48–99), shows how M. purposely and actively manipulated her iconic status.

LA PRINCESSE PALATINE. W. Brooks et al., 'Madame Palatine, Mignard, and Louis XIV: From Innocence and Happiness to Eavesdropping and Embarrassment', *NASSCFL* 39, 260–71, analyse a letter and a portrait to draw conclusions about the changing and sometimes volatile status of the Princess at court.

RICHELET. J. Brillaud, 'La Remarque ou l'art de la dissimulation chez La Bruyère et Richelet', *SCFS*, 32:179–90, invites R.'s dictionary to be read in the light of La B.'s semantic dissimulation.

RIOLAN. L. Leibacher-Ouvrard, "Du théâtre de cruauté" à la discipline de la dissection: les *Œuvres anatomiques* (1629) de Jean Riolan', Bouteille-Meister, *Corps*, 31–47, details how the royal physician distances himself from gratuitous gore and frames dissection as an act of social salvation.

ROHAN. P. Bonnet, 'L'exil d'Henri de Rohan et le devoir d'écrire: la recherche d'une légitimation, entre désir de réhabilitation et poursuite cryptée du combat', Drouet, *Banissement*, 231–59, discusses R.'s forwarding of his heterodox religious and political opinions through theoretical treatises.

TALLEMANT. P. J. Wolfe, 'Appétits et excès chez Tallemant des Réaux', *NASSCFL* 40, 277–83, relates how T. employs gastronomical practice as a means of critiquing his targets.

THÉVENOT. *Voyage en Europe, 1652–1662*, ed. Françoise de Valence (L'Atelier des Voyages, 6), Champion, 181 pp., is the first edition of a largely forgotten manuscript by a traveller better known for his published journey to Asia and Africa. The document was never intended to be other than a private journal and there is a chatty, *aide-mémoire* style. The edition would have benefitted from a more expansive introduction than a paltry seven pages. M. Longino, 'Jean Thévenot, ethnographe des Îles du Levant', *Zonza, L'Île au XVIIe siècle*, 59–68, details the explorer's interest in the sense of freedom of native island women which appeared natural.

VAUGELAS. Claude Favre de Vaugelas, *Remarques sur la langue française*, ed. Zygmunt Marzys (Travaux du Grand Siècle, 34), Geneva, Droz, 2009, 1002 pp., is a pleasing edition, though sometimes oversteps that very fine line between the text and scholarly apparatus, containing, on occasion, an excessive amount of commentary. Notwithstanding this reservation, M. brings much erudition and the introduction contains apposite discussion of *bon usage* and *mauvais usage*. W. Ayres-Bennett, 'Presenting Grammar to a Non-Specialist Audience: Vaugelas's Use of Metaphors in His *Remarques sur la langue française* (1647)', *SCFS*, 31, 2009:36–45, examines V.'s strategic and wide-ranging reliance on this figure of speech.

WICQUEFORT. *Les Gazettes parisiennes d'Abraham de Wicquefort pendant la Fronde*

(1648–1652). *Cinq années d'information sur la vie politique, les relations internationales et la société nobiliaire française* (Bibliothèque d'Histoire Moderne et Contemporaine, 35), ed. Claude Boutin, 2 vols, Champion, xi + 728, 729–1581 pp., provides a valuable resource dealing with this troubled period in the capital from the standpoint of an attentive observer. However, the somewhat eccentric editorial decision to carry pertinent footnotes linking events and people to other contemporary sources only in the first and not the second vol. leaves an unfortunate disparity between the periods covered by each part (the second vol. concerns the later period of 1650–52).

2. POETRY

Le Gouvernement présent, ou éloge de son Eminence, satyre ou la Miliade, ed. Paul Scott (MHRA Critical Texts, 14), London, MHRA, 196 pp., is the first modern edition of a virulent poem appearing in 1636 satirizing Richelieu and his government. On the basis of internal textual evidence and contemporary clues (such as the fact that Chapelain is never mentioned, despite being an easy, and prominent, target), S. concludes that the author was a member of the Cour des Aides and friend of several members of the administration, Jacques Favereau.

V. Ferrer, 'Pour une poétique réformée: l'influence de Calvin sur les poètes des XVI^e et XVII^e siècles', *RHLF*, 110:883–99, ends with the revised Huguenot Psalter of 1679 which displays a stylistic elegance far removed from 16th-c. versions. D. Chaigne, 'The Beauty of 'Lame' Sonnets', Damlé, *Essays*, 31–42, observes that some minor poets resisted the codification of the sonnet as a form. A. Gimaret, 'Maladie, imitation et conversion: le corps souffrant dans les recueils de Muse dévote du premier XVII^e siècle', Bouteille-Meister, *Corps*, 159–73, contends that there is a shift of emphasis in the discourse of suffering during the period, a transition from a hermeneutics of spectacular suffering to ordinariness. G. Peureux, 'Des usages libertins de la satire: écriture, langue et publication satyriques', Hodgson, *Libertinism*, 175–91, determines that these collections display ethical provocation as well as a certain authorial ability founded on a new type of authority. M. Taormina, 'The Rival Virtues of Drink: Wine, Cider, and Water in Early Seventeenth-Century Encomiastic Poetry', *NASSCFL* 40, 67–76, notes how poetic beverages reflected the attributes of the drinker rather than transmitting inherent properties.

BEYS. J. Leclerc, 'Les Odes d'Horace en vers burlesques de Charles Beys, ou les avatars d'un épicurisme bachique', Hodgson, *Libertinism*, 159–74, details how B. plays with the original text in the imposition of his personal vision of Epicureanism.

BOILEAU. R. Corum, 'A Royal Conundrum: Boileau and the King', *NASSCFL* 39, 95–106, suggests that B. went beyond standard praise to advise and warn the ruler of the folly of military conquest.

DESHOULIÈRES. S. Tonolo, 'Aimer comme Amadis: Mme Deshoulières, une poétesse entre deux siècles', *NASSCFL* 39, 273–85, praises the ballad that was inspired by Lully and Quinault's *Amadis* (1684).

DU BELLOCQ. R. W. Berger, 'Pierre du Bellocq's Poem on the Dôme des Invalides', *SCFS*, 32:137–51, proposes that the poem should be read as an allegory of Louis XIV's role in settling the design of the chapel.

FIEFMELIN. J. Goëury, '“Pays des Isles”, pays des illusions? Le point de vue d'André Mage de Fiefmelin, poète insulaire', Zonza, *L'Île au XVII^e siècle*, 165–74, draws attention to this poet, known only for one collection published in 1601.

GOURNAY. G. Devincenzo, 'Marie de Gournay: portrait d'une femme héroïque', *OC*, 35.1:21–27, is impressed with G.'s singularity, particularly with helping the progress of standardizing French. J. Patterson, 'Marie de Gournay, Poetry and Gender: In Search of “la vraie douceur”',

SCFS, 32:206–20, shows that G. posits a gender-neutral model of *esprit* and *vigueur* that combines masculinity and femininity. K. E. Tirabassi, 'Montaignian Webs of Scholarship: Recovering the Life and Work of Marie de Gournay', Borrowman, *Rhetoric*, 172–91, urges G. to be reinserted in the history of rhetoric.

LA CEPPÈDE. J. Plantie, 'Les *Théorèmes* de La Ceppède ont-ils été lus au XVII^e siècle?', *PFSCS*, 70, 2009:49–62, is of the opinion that the esoteric poet had a small but select readership.

LA FONTAINE. Catherine Grisé, *Jean de La Fontaine: tromperies et illusions* (Biblio 17, 187), Tübingen, Narr, 251 pp., examines the poet's work within the perspective of deception in the world of illusions, optical distortions, and false perspective depicted in the *Fables* and *Contes*. G.'s approach is fertile, examining, for example, his work's inclusion of casuistry and cognitive relativism. G.'s first-class study excels in picking out La F.'s commentary on social and philosophical trends and allusions to Copernicus, Descartes, and Gassendi. For G., the deceitful fictive universe is best understood within the trope of *theatrum mundi*.

F. Balique, 'La Fontaine ou le charme insolent d'une pensée incarnée: désir, corps, féminité dans les *Fables*', Hodgson, *Libertinism*, 141–58, identifies a heavy corporeality in the work, often feminine. R. Pensom, 'Sense and Rhythm in La Fontaine's *Fables*', 64:395–409, suggests that the poet's accent distribution constitutes a form of *vers libre avant la lettre*. C. Bohnert, 'La Fontaine peintre de mythologie: art de l'ecphrase et goût pictural dans l'*Adonis* (1658–1669)', *DSS*, 245, 2009:683–98, views the work as experimental and relying on the abilities and limits of sight. A. Génétot, 'Le *Poème du Quinquina*: de l'épopée de la purgation à la fable du remède', *NASSCFL* 40, 119–30, relates how La F. uses this work to present a synthesis of his views on politics and humanity. F. Hoarau, 'Entre anthropologie et politique: les animaux de La Fontaine', Guichet, *Querelles*, 61–78, somewhat predictably accentuates the fables' political reading. J.-C. Darmon, 'Politiques de l'analogie et régimes de l'exemplarité: remarques sur quelque gestes de Jean de La Fontaine', *Molinié Vol.*, 71–84, sees the subversive agenda of the fables resembling the experimental capabilities inherent in the *declamatio*. A.-M. Garagon and J.-L. de Boissieu, 'Portraits d'animaux: rats et singes dans le *Second recueil des Fables* de La Fontaine', *Molinié Vol.*, 85–97, provide close textual readings of these ambivalent animals. W. Abid Dhoubid, '*Kalia et Dimna* d'Ibn Al Muqaffa. Retour sur l'intertexte oriental des *Fables* de La Fontaine', Duprat, *Orient*, 289–302, contends that La F. was inspired by a 1664 translation. J.-P. Collinet, 'La Fontaine et ses "deux faces"', *DSS*, 246:177–85, holds that there is a bipolarity in the *Fables* that supplies a constant tension.

LORET. Y. Loskoutoff, 'Du burlesque satirique à l'éloge plaisant: le président de Maisons et les siens vues par *La Muze historique* de Loret', *PFSCS*, 72:173–204, charts the change in tone from its origins during the Fronde to a pro-absolutist register when it was later financed by the government.

MALHERBE. G. Bjørnerud Mo, 'Corps sanglants, souffrants et pétrifiés. Une lecture de François de Malherbe', Bouteille-Meister, *Corps*, 129–43, closely argues for a tight association between sin, mourning, and death in the poet's work, particularly in his use of metre.

MAROLLES. M.-C. Chatelain, 'Marolles traducteur des *Élégiaques* latins', Wiedemann, *Traduction*, 17–31, details how M. was a 'novateur attaché à la tradition et vulgarisateur attaché à l'érudition'.

PERRAULT. B. Selmeci-Castioni, 'La captivité du saint et la liberté du poète dans *Saint Paulin* de Charles Perrault: lecture d'un épisode hagiographique controversé', Burnand, *Espaces*, 139–59, argues persuasively that the poem's stress on captivity as a means of spiritual purification possesses autobiographical echoes of P.'s disgrace and distancing from the Court.

RACAN. *Œuvres complètes*, ed. Stéphane Macé (Sources Classiques, 97), Champion, 2009,

1144 pp., completes the first collected edition of the academician's works, which are principally, but not exclusively, poetical; some letters, a 'Discours contre les Sciences' and 'La Vie de Malherbe' form the prose component. M. divides the poetical works into 'poésies profanes', 'les bergeries', and 'psaumes et les poésies religieuses' with the latter being the predominant strand at over 500 pages of text. His translations of the psalms occupied much of his life and his poetic evolution is reflected there. R.'s versions are very free, often straying from the biblical originals, but are also accomplished and show that an edition of his works was long overdue.

THÉOPHILE DE VIAU. M. Foliard, 'Un auteur libertin avant le *Parnasse satyrique*? Le libertinisme à l'épreuve de la publication: Théophile de Viau dans les recueils collectifs (1619–1620)', McKenna, *Libertinage*, 33–58, sets off a tension inherent in collective publishing between authorial control over public writing and the lack of editorial decision-making. M. Rosellini, 'Risques et bénéfices de la publication d'un "mauvais livre": la stratégie commerciale des libraires éditeurs du *Parnasse satyrique* (1622–1625)', Keller-Rahbé, *Arrière-boutiques*, 185–208, views a certain collusion between printers and censors. D. H. Thomas, 'Note on Some Editions of the *Œuvres* of Théophile de Viau', *FSB*, 111, 2009:27–29, unearths a hitherto unknown 1632 edition held in a Sw. library. M. Taormina, "'Écrire à la moderne": l'Atticisme de Théophile', *NASSCFL* 39, 339–44, looks at the manner in which the poet railed against his contemporaries' misuse of artistic models.

TRISTAN L'HERMITE. N. Bercea-Bocskai, 'Entre mise en scène et mise en page: la parole encomiastique dans *La Lyre du Sieur Tristan* (1641)', *CTH*, 32:90–98, accentuates the collaborative effort of the poet and his publisher, Courbé.

3. PERFORMANCE

Alain Riffaud, *Répertoire du théâtre français imprimé entre 1630 et 1660* (Travaux du Grand Siècle, 32), Geneva, Droz, 2009, 444 pp., is destined to be as useful to theatre researchers as Lancaster's seminal work. The survey is meticulous and at the same time it is also, mercifully, in a particularly user-friendly format. The information that R. offers for each text even includes, when available, the name of the particular workshop in which it was printed, on the basis of typographical evidence. Each year contains a full listing of plays, with plays published for the first time meriting a separate table. The appendices set out concise but pertinent information on booksellers, illustrations, and counterfeiters. R. is to be congratulated on producing a well-researched and impressive bibliographical tool.

Déborah Blocker, *Instituer un 'art': politiques du théâtre dans la France du premier XVIIe siècle* (Lumière Classique, 83), Champion, 2009, 540 pp., examines the way in which drama developed in Fr. during Richelieu's ministry and in the reasons for the comparative lack of a professional stage when compared with England or Spain. B.'s central thesis is that the institution of Fr. theatre developed as a result of, or in reaction to, the political climate. This well-organized book has chapters devoted to theorists incl. Chapelain (who merits his own chapter), Scudéry, and d'Aubignac as well as Richelieu, Corneille, and the status of actors. B. emphasizes Corneille's refusal to use his dramatic art for political ends but rather positing it as a locus of moral reflection.

Katherine Ibbett, *The Style of the State in French Theater, 1630–1660: Neoclassicism and Government*, Farnham, Ashgate, 2009, vii+176 pp., takes on, in her own words, the humdrum rather than the dazzle of the Grand Siècle, eschewing an overview of this period largely rooted in the Third Republic. In a wide-ranging study, I. considers lit., art, and the Mazarinades, noting that, on the stage, political considerations often revolve around a woman's body. Gendered

rhetoric was an integral part of political discourse, particularly in the rejection of the feminine in favour of a masculine vigour.

Virginia Scott, *Women on the Stage in Early Modern France: 1540–1750*, CUP, ix + 325 pp., is a satisfying combination of the anecdotal and analytical, setting out the historical and contemporary reasons for the deep-seated prejudices towards actresses among some sections of Fr. society. S.'s strength is to be found in her narrative which is both factual and, at times, colloquial, displaying a deserved affinity for some of her subjects who 'paid the price in the notoriety and vilification they often suffered'.

Timothy Hampton, *Fictions of Embassy: Literature and Diplomacy in Early Modern Europe*, Ithaca, Cornell U.P., 2009, xiv + 235 pp., gives one chapter to Corneille's theatre, chiefly *Nicomède* and another to Racine's *Andromaque*. For H., Racine's tragedy dramatizes and names new forms of mastering violence, even though diplomacy precipitates the crisis it aims to resolve.

Les Suites du Cid de Corneille (1637–1639), ed. Daniela Dalla Valle, Toulouse, Société de Littératures Classiques, 2009, xxxvi + 231 pp. presents three dramatic sequels to Corneille's play: Chevreau, *La Suite et le Mariage du Cid*; Desfontaines, *La Vraie Suite du Cid*; and Chillac, *L'Ombre du comte de Gormas et la mort du Cid*. V. judges Desfontaines's version to be the most striking since it the most logically constructed and has a satisfying dénouement.

Ballets pour Louis XIII. Danse et politique à la cour de France (1610–1643), ed. Marie-Claude Canova-Green, Toulouse, Société de Littératures Classiques, xiv + 390 pp., provides 18 ballets, supplying a brief introduction to each one as well as a general introduction which forms a concise overview of the significance of the genre. The ballets chart the evolution of the genre and were all either danced by the King or at least before him.

Kirsten Postert, *Tragédie historique ou Histoire en Tragédie? Les sujets d'histoire moderne dans la tragédie française (1550–1715)* (Biblio 17, 185), Tübingen, Narr, 440 pp., concentrates on a cross-section of works which incl. Montchrestien, Mainfray, and Tristan L'Hermite, finding that England is often dramatically represented as tragic as the Orient in historical terms. The chapter devoted to La Serre's *Thomas Morus* (c. 1640) would have benefitted from the inclusion of more recent research on martyrdom.

David Hennebelle, *De Lully à Mozart. Aristocratie, musique et musiciens à Paris (XVIIe-XVIIIe siècles)*, Seyssel, Champ Vallon, 2009, 442 pp., contains some relevant information on new systems of patronage implemented during the mid 17th c., particularly by Mlle de Montpensier and Gaston d'Orléans.

Charles Mazouer, *Le Théâtre français de l'âge classique. II. L'apogée du classicisme* (Dictionnaires et Références, 20), Champion, 757 pp., is a serious and comprehensive sequel.

Marc Bayard. *Feinte baroque. Iconographie et esthétique de la variété au XVIIe siècle*, Rome, Académie de France, 252 pp., has the intention of envisioning stage scenery as not only a backdrop but also an artistic image in its own right, taking for its central corpus 47 drawings attributed to Georges Buffequin, painter to Louis XIII. B. brings in the controversy surrounding Corneille's *Le Cid* as the great theoretical debate which influenced a generation of artists. B. deems scenery to be 'un miroir ontologique du créateur et de son époque'.

Duron, *Le Prince et la musique*, publishes several chapters of particular note. Three essays investigate Louis XIV's notion of taste: A.-M. Goulet, 'Louis XIV et l'esthétique galante: la formation d'un goût délicat' (89–104), discusses the sovereign's use of 'galanterie' in order to foster a cohesive spirit at his court; R. Harris-Warrick, 'Louis XIV et la danse' (117–36); C. Biet, 'Le roi, les ambrettes, le théâtre et la fiction du goût' (137–50), sees the King's taste as 'une fiction composite et composée'. A. Ausoni, 'Les femmes et la musique: pratique musicale, peinture des mœurs et l'élégance vestimentaire dans les gravures parisiennes à l'époque de Louis XIV' (153–77), finds

that the engravings are largely allegorical rather than showing accuracy of musical instruments. D. Herlin, 'La constitution d'une mémoire musicale: la collection Philidor' (233–73), explores highlights from the vast collection assembled by André Danican Philidor under the reign of the Sun King. M.-C. Canova-Green, 'Le corps éclaté du roi, ou l'entrée dans la ville sous Louis XIII', Chaouche, *Le Théâtral*, 171–83, scrutinizes the theatrical nature of royal entries. A. Blanc, 'Le spectacle dans la tête ou le regard des mots', *ib.*, 203–25, reflects on the dissemination of public celebrations through printed images and books.

C. Biet, 'Resisting the Constraint: the Constraint as a Methodological Tool for a Performance-Oriented History of the Theater', *PoetT*, 31:1–15, concludes that, no matter what dramatic codes were in force, there still remains the questioning spectator. S. L. Foster, 'Textual Evidences: Organizing and Narrating Dance's History', Canning, *Performance Historiography*, 335–50, examines two 'excruciatingly different' treatises on dance, one by Menestrier from our period and the other an 18th-c. work by Cahusac. F. finds that M. depicts the art as the expression of a collective identity whereas C. stresses a metonymical liaison between mind and body. C. Biet, 'La souffrance scénique du martyr au début du XVIIe siècle', Bouteille-Meister, *Corps*, 244–56, offers an abstract consideration of the topic (there are no footnotes, something of a mixed blessing) with a fascinating discussion on the martyr's body constituting the focus of a theatrical transubstantiation. P. Pasquier, 'L'option martyrologique des dramaturges parisiens de dévotion (1636–1646): heurs et malheurs d'un choix', *LitC*, 73:169–81, affirms that the martyr plays of this decade represented a break with *mystères* in that the primacy of word rather than deed is paramount.

E. Chastanet, 'Le sang dans la tragédie de martyre française', *LitC*, 73:183–90, notes that blood becomes a symbolic element because of Aristotelian norms, but it nonetheless has two registers, the political and the spiritual, depending on the dramatist. J.-F. Chevalier, 'La violence dans le théâtre jésuite en France au début du XVIIe siècle: formes et enjeux d'une réécriture', *ib.*, 215–27, relates how Jesuit plays depict hagiographical suffering, but tempered, or transcended, by music. S. Chevallier Micki, 'Une poétique scénographique de la violence: le théâtre rouennais du premier XVIIe siècle', *ib.*, 375–89, reflects on the obsessive violence of Norman theatre which was in a state of continual experimentation and which would cede to Parisian esthetic norms during the middle of the century. D. Dutton, 'Les reportages sur l'exécution publique de Ravailac: quatre variations sur un supplice'. S. Spriet, 'Les gazettes et journaux du XVIIe siècle: vers une histoire de la réception théâtrale', *NASSCFL* 39, 247–56, finds variants in style and tone among versions of the assassin's torture and death. J. S. Ravel, 'Husband Killer, Christian Heroine, Victim: The Execution of Madame Tiquet, 1699', *SCFS*, 32:120–36, discusses how the trial and execution polarized subsequent public opinion, with Bayle holding sympathy towards her.

C. Guillot, 'L'illustration dans les publications de théâtre dans la première moitié du XVIIe siècle', *RHT*, 245:147–58, while remarking how this imagery occupies a half-way house between theatricality and illustration, deduces that the engravers were closer to dramatists and readers than to actors and stage designers. J. Leclerc, 'Sottise et naïveté des nobles de province: les filiations d'un type farcesque' (23–33) notices a move away from dependence on stock characters around 1660, signifying social commentary that is finding other sources than med. farce. D. Della Valle, 'La poétique de la tragicomédie', *Molinie Vol.*, 59–70, notes that while the poetics of tragicomedy existed, elaborated by Mareschal, it had a limited scope. F. Poulet, "Comptes-tu mon esprit entre les ordinaires?" Aildor (*La Place Royale*) et Alceste (*Le Misanthrope*) ou l'extravagante mise à l'écart du moi', *PFSCFL*, 73:303–17, pronounces that these two plays mark a decisive step in the recognition of individuality. J. Clarke, 'The Portia Principle: Montfleury's *La Femme juge et partie* (1668/69) and Fatouville's *Colombine avocat pour et contre* (1685)', *Maber*

Vol., 211–25, discovers that the heroines of the two plays assume legal disguise in order to assert their intelligence and to claim rights.

C. Thouret, 'Un Orient antique? L'Afrique des *Sophonisbe* (France-Angleterre, XVIe-XVIIe siècles)', Duprat, *Orient*, 83–95, concludes that the Orient acts as a backdrop rather than a real fictional framing. E. R. Welch, 'National Characters: Playing Against Type in the *Ballet des Muses*', *SCFS*, 32:191–205, resists interpretations of national stereotypes in this work as either subversive or ignorant, which allowed spectators to critique essentialist preconceptions of nationality. J. Prest, 'In Chapel, on Stage, and in the Bedroom: French Responses to the Italian Castrato', *SCFS*, 32:152–64, details the conflicting opinions about the singers ensuing from fascination or anxiety. S. Spriet, 'Les gazettes et journaux du XVIIe siècle: vers une histoire de la réception théâtrale', *NASSCFL* 39, 233–46, looks at theatre references in *La Muse historique* and *Le Mercure galant*, finding that they evolve from being largely descriptive to providing insights and analysis. J.-Y. Vialleton, 'La poétique du déguisement ludique et du costume de théâtre dans la France du XVIIe siècle', Chaouche, *Le Théâtral*, 461–75, makes a distinction between costume as imitation and disguise.

BROSSE. B. Höfer, 'Nourriture onirique: Brosse, *Les Songes des hommes esveillés*', *NASSCFL* 40, 231–39, suggests that B. intimates the illusion of time and space that is common to dreams and theatre.

BRUSCAMBILLE. H. Roberts, 'Performing Nonsense in Early Seventeenth-Century France: Bruscambille's Galimatias', Tarantino, *Nonsense*, 127–45, explains how this form of nonsense writing allowed B. 'aesthetic freedom and rhetorical savoir-faire'.

CHAPPUZEAU. *Le Théâtre françois*, ed. C. J. Gossip (Biblio 17, 178), Tübingen, Narr, 2009, 254 pp., is a welcome new edition of this text published in 1673 which brought much disdain to its author. G. underscores the critic's descriptions of actors and theatrical companies during the 17th c. rather than his ideological observations. The plentiful — though by no means excessive — footnotes provide helpful information rather than lengthy digressions and the new presentation of the text should serve to stimulate fresh interest in this intriguing author. C. J. Gossip, 'Chappuzeau and the Performance of French Classical Drama', *SCFS*, 31, 2009:3–13, uses C.'s comments from an earlier MS of his treatise as well as two printings of *L'Europe vivante* to conclude that the information he supplies about stage practice is not always accurate, reinforcing the fact that his vantage point was that of a social outsider given his religion.

CORNEILLE. Emmanuel Minet, *Pierre Corneille, le héros et le roi. Stratégies d'héroïsation dans le théâtre cornélien. Dramatisation de l'action et caractérisation problématique du héros*, Eurédit, 603 pp., is a work in which the detail, namely individual studies of plays or Cornelian traits, outweighs the whole, in particular the second chapter on marriage which contains some perspicacious treatment of the dramatist's dénouements. The analysis would have been consolidated by some consideration of Anglophone criticism, which is almost entirely ignored.

The most important and instructive contribution on C. during the past two years is J. D. Lyons, 'La triple imperfection de l'histoire', *DSS*, 246:27–42, which offers a brilliant analysis of C.'s attitude towards history, largely from the *Trois Discours*, asserting that, for the playwright, history and tragedy focus on the extraordinary. This allows C. to create the extraordinary events that history might neglect to record, being an incomplete science. L. successfully resolves the puzzling dilemma of the author's apparently insouciant use of his acknowledged sources. M. J. Muratore, 'Latent Disfigurations: Corneille's Paratextual Mishaps', *Neohelicon*, 37:193–202, opines that, in C.'s *Examens*, it is the voice of Corneille as dramatist rather than theorist which dominates these texts. J. D. Lyons, 'Sublime Accidents', Lyons, *Chance*, 95–109, conjectures that

C., despite his personal faith, frames the marvellous or sublime in a resolutely open-ended fashion. M. Dufour-Maitre, 'Le Théâtre de P. Corneille (1660–1668): panthéon, pandemonium, organon', *RHT*, 246:231–42, emphasizes how C. used this edition as an innovative doctrinal support to glossing his art. H. Phillips, 'Corneille's Rome: From Centre to Periphery', *Maber Vol.*, 177–94, gleans a complex portrait of periphery and Ro in the plays but does conclude that, even if defeated, the claims of the periphery persist as 'functional elements of the debate'. H. Merlin-Kajman, 'Usages du texte cornélien: entre livre et spectacle', *RHT*, 246:243–52, looks at the quotability of C. throughout the centuries.

N. Ekstein, 'The Conversion of *Polyeucte's* Félix: the Problem of Religion and Theater', *FrF*, 34, 2009:1–17, sees theatricality as a crucial element in understanding the character's on-stage conversion, leading to a dénouement that raises, instead of resolving, tension. F. Lasserre, 'Horace, élaboration d'un sujet historique', *PFSCS*, 70, 2009:245–65, provides an illuminating discussion of the sources to the play as well of its ambivalence. H. Merlin-Kajman, 'Classicisme vs modernité: le théâtre "classique" comme genre de la différence ou l'anti-exception française', *Dambre, L'Exception*, 85–96, provides a close but convincing reading of C.'s *Horace*, in which the character of Sabine is a disruptive feminine force that is used, surprisingly but ingeniously, as a metaphor for Fr.'s conflicted and mixed history during our period. E. McClure, 'Neo-Stoicism and the Spectator in Corneille's *Horace*', *EMF*, 13:144–58, contextualizes the play in terms within the Querelle du *Cid* but also insists that it is a work intended to be staged, and this C. stresses theatrical experience. J. Harris, 'Oser pleurer: *Horace* and the Power of Tears', *SCFS*, 31, 2009:163–74, argues that Camille's defiant tears, in response to loss of honour rather than death, presents a new value system that resists Roman homosocial patriarchy. A. Rosner, 'Médée, monstruosité, maternité: symbolismes sanguins dans la *Médée* de Corneille', *SCFS*, 32:19–30, infers that blood denotes maternity, monstrosity, and purification, partly borrowed from demonological and teratological treatises. P. Scott, "'Ma force est trop petite": Authority and Kingship in *Le Cid*', *FMLS*, 45, 2009:292–304, re-evaluates the role of the monarch, arguing that this figure has, despite apparent proofs to the contrary, a positive depiction in the play. S. C. Toczyski, 'Rodrigue's Balancing Action', *NASSCFL* 39, 107–14, views Rodrigue's attempts to avenge his father and obey his king as an example of the dialectic between language and violence that exemplifies early Cornelian drama. E. Zanin, 'Les réécritures modernes d'*Edipe roi*: entre imitation et moralisation', *SEMF*, 13, 181–203, notes that Corneille's interpretation of the text forms a rupture with previous versions in that the playwright christianizes the work.

THOMAS CORNEILLE. D. Ruddal, 'The Comic Power of Illusion-Allusion: Laughter, *La Devineresse*, and the Scandal of a Glorious Century', Classen, *Laughter*, 791–801, highlights the play's daring and darkly comedic element.

DESMARETS. *Mirame. Tragi-comédie*, ed. Catherine Guillot and Colette Scherer, Rennes U.P., 171 pp., is a proficient edition with a profitable commentary on the significance of the illustrations that appeared in the first edition.

B. Bolduc, '*Mirame*, fête théâtrale dans un fauteuil?', *RHT*, 245:159–72, supplies an attentive analysis of the first edition of the play, the only 17th-c. play to be published in folio format, situating it within a genre that may considered armchair spectacle, between reading and performance.

DURAND. T. V. Kennedy, 'Tragic Irony in Catherine Durand's *Comédies en proverbes*', *PFSCS*, 72:117–28, militates for and elucidates the positive portrayal of femininity in the publication.

HARDY. F. Cavallé, 'Rhétorique des cadavres: pitié, piété et ironie dans trois tragédies d'Alexandre Hardy', Bouteille-Meister, *Corps*, 303–14, investigates H.'s use of royal corpses, seeing an ambiguity in the presence of the sacral royal body worthy of respect and the reminder

of the violence of regicide. L. Picciola, 'Régulation et esthétique des épisodes violents: pratiques comparées de Lope de Vega et d'Alexandre Hardy', *LitC*, 73:287–97, deduces that H.'s interest in violent action is less aestheticized than his Sp. counterpart.

HOUDAR DE LA MOTTE. F. Assaf, 'Amadis de Grèce ou la mise en fiction du pouvoir royal', *SCFS*, 31, 2009:14–24, examines the methodology with which Louis XIV is lauded through the lyric tragedy.

MADAME DE MAINTENON. P. Gethner, 'Money, Responsibility and Lifestyle Choices in the Proverb Plays of Mme de Maintenon', *NASSCFL* 39, 287–95, details how M. insists on resignation to simplicity in lifestyle and the safeguarding of personal reputation in her playlets composed for the students of Saint-Cyr. T. V. Kennedy, 'Madame de Maintenon's *Proverbes inédits*: Words to Live by', *WIFS*, 18:29–42, recognizes progressiveness in these skits; without being subversive of patriarchy, they teach self-respect and how to avoid becoming victims, informed by M.'s own life experience.

MAIRET. *Théâtre complet*. III. *La Virginie; Les Galanteries du duc d'Ossonne vice-roi de Naples; L'illustre Corsaire*, ed. Hélène Baby, Jean-Marc Civardi, and Anne Surgers (Sources Classiques, 103), Champion, 640 pp., incl. pleasingly comprehensive introductions to each play, although the choice of orthographical modernization will not please every scholar.

MARESCHAL. *Tragi-comédies*. I. *La Généreuse Allemande*, ed. Hélène Baby (Bibliothèque du Théâtre Français, 1), Garnier, 354 pp., lucidly sets out the attractions of the play, in particular M.'s theorizing on drama in its preface. *Comédies*, ed. Véronique Lochert (Bibliothèque du Théâtre Français, 2), Garnier, 408 pp., has editions of M.'s two comedies. L. sees parallels between M.'s brand of satire and Molière's later comedies.

MENESTRIER. M. Roussillon, 'Théatralité des carrousels dans le *Traité des tournois, joutes, carrousels et autres spectacles publics* de Claude-François Menestrier (1669)', Chaouche, *Le Théâtral*, 185–201, explores the work's theatricality to draw wider conclusions about *Ancien Régime* France and the promotion of different media for propaganda purposes.

MÉZERAY. C. Zonza, 'L'Histoire de France de Mézeray: des plaisirs du texte aux nécessités de l'histoire', *DSS*, 246:97–118, homes in on the narrative voice of M. which, contrary to contemporary historians, aimed to be enjoyable to its readers through constructing their identification with historical figures.

MOLIÈRE. James F. Gaines, *Molière and Paradox: Skepticism and Theater in the Early Modern Age* (Biblio 17, 189), Tübingen, Narr, 151 pp., details M.'s familiarity with a philosophy of scepticism that goes beyond repetition of ideas and embodies an ability to synthesize different intellectual currents. Five of the eight chapters contribute careful readings of five different plays. The ending of *Tartuffe* is equivocal and is closer to Pascal than orthodox Catholicism.

Olivier Bloch, *Molière: comique et communication*, Le Temps des Cerises, 2009, 167 pp., is convinced that communication is the dominant leitmotif in M.'s comedy and that the playwright was influenced by the Occasionalist school of philosophers.

Several articles in Conesa, *Molière*, treat the notion of the 'romanesque' in M's dramaturgy. These belong to the study's second part, 'Vues d'ensemble sur le romanesque' and include: F. Greiner, 'Bourgeois ou gentilhomme? Le statut social du romanesque dans les comedies de Molière' (190–212); R. McBride, 'Le romanesque et le comique chez Molière: une cohabitation improbable mais nécessaire' (213–25); M. Protin, 'Molière à travers le miroir: à roman comique, comédie romanesque?' (226–39); M. G. Porcelli, 'Mensonge romanesque et vérité dramatique. Le romanesque entre comédie moliéresque et comédie larmoyante' (240–54); C. Mazouer, 'Molière et les amours romanesques' (255–72); M. Brunel, 'La lettre, espace romanesque multiple dans le théâtre de Molière' (273–90); F. Lagarde, "Que d'aventures extraordinaires!" Le roman

des naissances moliéresques' (291–302); V. Lochert, 'Entre fascination et denunciation: usages du romanesque dans les comédies de Molière' (303–28); M.-C. Canova-Green, 'Molière et la cartographie du Tendre' (329–47). Other contributions featuring specific plays are dealt with below. M. Call, 'A Comedic Practicum: Molière and Terence Revisited', *SCFS*, 31, 2009:123–36, argues that M. followed T.'s vision of authors using the past to celebrate the primacy of the present rather than a narrow reading of the Roman dramatist that defined some 17th-c. critics. M. Hawcroft, 'Suspension Points in Molière: Print and Performance', *Maber Vol.*, 151–75, infers that suspension points, unlike other punctuation, have an unexpectedly close affinity to the printing of drama. S. Fleck, 'Farce, Parody, and Cliché in Late Molière', *NASSCFL* 39, 67–77, concentrates on the new theatrical language employed by Molière in *Le Bourgeois gentilhomme* and *Le Malade imaginaire*, which incorporate musical and dance elements and therefore forge a new type of spectacle. R. Goodkin, 'L'ailleurs romanesque de *L'École des femmes savants* et du *Malade imaginaire*', Conesa, *Molière*, 94–109, suggests that M. might have held a degree of nostalgic admiration for the love stories of novels. J. Grimm, '*Le Misanthrope*, une comédie romanesque?', *ib.*, 110–25, decides that the play includes but transcends novelistic motifs. N. Akiyama, '*Le Misanthrope* à la lumière de *l'Alcidimanie* de Madame de Villedieu', *ib.*, 126–48, also includes V.'s *Le Favori* in her scope. B. Höfer, 'Penser la mélancolie: La Mothe Le Vayer et Molière', Hodgson, *Libertinism*, 129–42, outlines the affinities between the two writers who both distanced themselves from the doctrine of humours and portrayed melancholy as originating in broken interpersonal relationships. R. Zaiser, 'La diététique comme art de vivre: le régime comme métaphore morale dans les comédies de Molière', *NASSCFL* 40, 131–40, highlights M.'s consolidation of diet as an 'art de vivre'. R. W. Tobin, 'Hospitality and its Discontents', *ib.*, 143–64, concentrates mainly on M. and concludes that social mobility undermined previously held ideas about hospitality.

H. Suematsu, '*L'Esprit follet* comme source de *Dom Juan*', *ELLF*, 1–14, advances that d'Ouville's play may have been performed by Molière and his troupe, thus explaining how it became an influence on M.'s work. G. Declercq, 'Équivoques de la séduction: Elmire entre honnêteté et libertinage', Hodgson, *Libertinism*, 71–127, furnishes a closely argued reading of *Tartuffe* which qualifies Elmire as a potential libertine who is at the same time 'une épouse honnête'. J. Prest, 'Troublesome Sensual Appetites or who is the Real *Faux Dévot*', *NASSCFL* 40, 253–63, insinuates that *Tartuffe* raises questions about Louis XIV's sincerity in his religious behaviour. R. Sörman, 'Pourquoi "vivre pour manger"? Conscience de mort et désir de jouissance dans *L'Avare*', *ib.*, 265–76, picks out a certain urgency in M.'s quest for a balanced view of life and death. M. Call, 'The Author's Farce: Printing Theft in *Les Fourberies de Scapin*', *NASSCFL* 39, 45–54, describes the play as a *summa* of everything that M.'s contemporaries found objectionable in his work. P. Scott, 'Comic and Marital Frustration in Molière's *George Dandin*', *PFSCFL*, 72:13–24, contends that M. toys with the work's dénouement in a meta-game. B. R. Woshinsky, 'Is the Ending to Your Taste? Dissonant Dénouements and Audience Reception in Molière's *Tartuffe*', *ib.* 25–32, urges us to broaden our vision to encompass a 17th-c. as well as a modern approach to the ending of the comedy. J. Serroy, '*Le Tartuffe*, roman', Conesa, *Molière*, 149–70, discourses on the play's solid story, whereas A. Blanc, 'Lerefus du romanesque dans *Les Femmes savantes*', *ib.*, 171–87, decides that this play is too realist to be novelistic.

W. Brooks, 'Jodelet and *Les Précieuses ridicules*: Performance, Farce, Meaning', *NASSCFL* 39, 55–65, combines performance history as well as a reading of the text itself to conclude that farce allows ambitious servants to be apparently put in their place and social order restored in a way which would not be entirely possible in straightforward comedy. D. Hodson, 'A Would-Be Turk: Louis XIV in *Le Bourgeois gentilhomme*', *SCFS*, 32:90–101, urges a re-reading of the play in which

French governmental policy is criticized rather than the failed Turkish embassy. J. L. Robin, 'Innocence ou dissidence des *Amants magnifiques* de Molière?', *SCFS*, 31, 2009:151–61, proposes that, in its demolition of astrology, the play surreptitiously undermines absolutism through denying its transcendence. N. Courtès, 'L'impossible romanesque des *Amants magnifiques*' Conesa, *Molière*, 77–93, contends that the play escapes facile categorization. C. Chervet, 'Roman philosophique et comédie de philosophes: sur la source rabelaisienne du *Mariage forcé*', *ib.*, 39–76, discusses the play's source at length. B. Edmunds, 'Molière's Dialogism? The Curious Case of *Dom Garcie*', *PFSCS*, 72:85–92, notes that the play's deeper questions remain purposely unresolved. K. Willis Wolfe, 'The Carnival Logic of Molière's *Amphitryon*', *ib.*, 93–115, upholds that the play is structured as a Carnival masquerade.

FRANÇOISE PASCAL. P. Gethner, 'Les jeunes premiers de Françoise Pascal: une héroïsme de la passivité', *OC*, 35.1:125–34, details how the dramatist avoids hyperbolic female characterizations.

PUGET DE LA SERRE. C. Semk, "Ouvrir la tapisserie": la tisse du poème dramatique à l'épreuve du spectacle dans *Le Martyre de Sainte Catherine* (1643) de Puget de la Serre', *DFS*, 10:11–19, theorizes how La S. uses curtains both spatially as well as metaphorically, signifying a key moment in stage design as well as denoting a more discursive conception of the theatre.

QUINAULT. William Brooks, *Philippe Quinault, Dramatist* (Medieval and Early Modern French Studies, 6), Berne, Lang, 2009, 512 pp., aims to present the first biography that centres on Q.'s specificity, as well as the successes and deficiencies of his theatre, and this is a thorough and enjoyable monograph. B. brings much familiarity and analysis to his subject and pleads that he should not be evaluated merely for his influence on Racine.

RACINE. Mitchell Greenberg, *Racine: From Ancient Myth to Tragic Modernity*, Minneapolis, Minnesota U.P., xvi+287 pp., reassesses R.'s theatre in the light of the genre's inherent ambivalence, both within the society that produced it and in terms of our understanding of its poetics. Spectacle, and in particular the stage, served as the most seductive of state apparatuses within the courts of 17th-c. Europe. At the same time, R.'s plays appear within, and address, the 'suffocating gaze of family/state'. The study explores these sociopolitical and psychosexual themes through specific plays and each ch. may be tackled on its own terms. It is, surprisingly, the last chapter on *Esther* and *Athalie* which succeeds in coming to terms with his inner spiritual conflicts. This mature monograph, which builds on G.'s weighty scholarship without reproducing any previously published material, is destined to become indispensable.

Sylvaine Guyot, Tiphaine Karsenti, and Anne Régent-Susini, *Racine, ou l'alchimie tragique. La Thébaïde. Britannicus, Mithridate*, PUF, 230 pp., is intended for students of the 2011 agrégation but is nevertheless of interest to scholars, particularly in its alchemical approach to the three plays which concentrates on tensions and reflections at the heart of Racinian drama. The second part of the study is devoted to textual analysis; here again, the work yields fruit with individual chapters analysing R.'s use of participles and a study of the three prefaces.

Karel Venhaesebrouck, *Le Mythe de l'authenticité. Lectures, interprétations, dramaturgies de 'Britannicus' de Jean Racine en France (1669–2004)* (Faux Titre, 334), Amsterdam, Rodopi, 2009, 448 pp., is fluent in theoretical readings of the tragedy's performance history with an instructive chapter which discusses a 20th-c. staging and queer theory. The monograph's decidedly Gallic-style format of self-contained sub-sections means that it may readily be dipped into.

J. Tamas, 'La déclaration d'amour chez Racine: un discours emphatique entre épanchement et brièveté', Levesque, *L'Emphase*, 85–98, notices that, far from attempting to persuade others, the Racinian declaration of love is a daring moment when the character accepts they will be transformed. C. Delmas, 'Politique et mystique monarchique chez Racine', *PFSCS*, 70, 2009:99–108, explains that R.'s earlier plays have a co-existing Machiavellism together with a deeper absolutist

monarchism, which would give way in his last two tragedies to a religious providentialism in which kings are totally subject to the divine. J. Campbell, 'Chance in the Tragedies of Racine', Lyons, *Chance*, 111–22, contends, in his characteristic conversational but successful prose, that R.'s dramaturgy relies on the appearance of chance, rather than the incidence of chance itself. R. Garrette, 'Iphigénie aux deux visages ou la poétique de la duplicité', *Molinié Vol.*, 99–110, sees this pagan play as being imbued with religiosity. J. F. Gaines, 'Racine à l'école de Molière: *Britannicus*', *SCFS*, 31, 2009:175–85, daringly but credibly proposes that M.'s stylized type of lovers' quarrel inspired the structure of R.'s tragedy. J. Campbell, 'The Politics of *Esther*', *ib.*, 25–35, points to a socio-political, rather than religious, understanding of the drama.

ROTROU. N. Ekstein, 'Rotrou's *Bélessaire*: Hierarchy and Meaning', *PFSCS*, 73:439–53, alertly judges this to be R.'s most ambivalent play. F. Lasserre, 'Le canevas de la *Diane* de Rotrou, retrouvé', *ib.*, 72:147–72, reproduces and glosses a previously unknown MS by Chapelain about this play, unearthed in the Bibliothèque de l'Arsenal.

SCARRON. *Théâtre complet*, ed. Véronique Sternberg, 2 vols (Sources Classiques, 76), Champion, 2009, 626, 627–1256 pp., insists that Scarron be ranked as an accomplished playwright, while accepting the occurrence of 'certaines négligences' in his style. The edition has the right balance of scholarly apparatus and glossing, with a general introduction of 51 pages and a concise introduction to every individual play. Sternberg analyses the nature of burlesque comedy as well as his serious plays, homing in on the constant moralist and satirical register. Even if Scarron's comedies have some unfinished elements, S. proposes that this aesthetic current is predominant.

TABARIN. R. Sörman, 'La perversion dans les dialogues de Tabarin', *NASSCFL* 39, 35–44, judges that the critical responses of T. to his master do not merely display latent but also open perversion in the modern sense.

TRISTAN L'HERMITE. S. Nancy, 'Violence et voix: les accents du conflit dans *La Mariane* de Tristan L'Hermite', *LitC*, 73:403–13, opines that there is an innovative emphasis on the mimetic voice in the play, *pace* the Jesuits' stress on the rhetoricization of poetics. N. Ekstein, 'The Dramatic Transformation of Food in Tristan L'Hermite's *Le Parasite*', *NASSCFL* 40, 165–72, discusses how food pervades the play despite having no intrinsic plot value; however, the transformations of food parallel theatre transformations.

TROTREL. M. Meere, 'Staging Sanctity: Moral Confusion in Pierre Troterel's *Tragédie de sainte Agnès*', *EsC*, 50:49–61, observes a heady blend of ambiguous elements in this hagiographic drama, a fusion that would later be curtailed and controlled by the enforcement of dramatic, and royal, regulations. F. Lagarde, 'De Tabarin à Troterel: quelle obscénité farcesque?', *NASSCFL* 39, 13–21, highlights Troterel's originality but also the fact that he represents the tail-end of staged scatological humour.

VILLEDIEU. *Madame de Villedieu et le théâtre. Actes du colloque de Lyon (11 et 12 septembre 2008)*, ed. Nathalie Grande and Edwige Keller-Rahbé (Biblio 17, 2009), Tübingen, Narr, 2009, 244 pp., prints some disparate yet stimulating studies on the writer, beginning with C. Simonin, 'Madame de Villedieu dramaturge versus Madame de Villedieu romancière. Enquête sur une dualité' (13–27), who argues that the two aspects of her literary personality are indissoluble. H. Goldwyn, 'Les stratégies de pouvoir dans le paratexte de l'écriture théâtrale de Mme de Villedieu' (29–41), spots a progressive royal presence in V.'s dedications, echoing the growing system of patronage under Louis XIV. C. Mazouer, 'Madame de Villedieu et Molière' (43–54) finds that the two writers shared the same enemies and their brief collaboration was based chiefly on finances rather than intimacy. Two articles deal with V.'s relationship with performance: P. Hourcade, 'Mme de Villedieu et le ballet' (55–60), and S. Cornic, 'Madame de Villedieu

librettiste?’ (61–71). C. Barbafieri, “*Ah! Madame de Villedieu, vous savez faire l’amour, mais vous ne saviez pas faire une tragédie.*” Vraisemblance et moralité dans le théâtre sérieux de Mademoiselle Desjardins’ (75–87) believes that the writer should be contextualized less for her gender than for her role in a minor aesthetic movement to which Quinault belonged. A. Sanz, ‘Villedieu, vous avez dit *classique*?’ (89–105) finds V. quite modern, particularly in her use of the stage itself. C. Meli, ‘L’audace pour mot d’ordre: l’invention de l’intrigue et des caractères dans le *Manlius* de Marie-Catherine Desjardins’ (107–17) maintains that the ending to the play, which V. changed from source accounts, displays the talent of V., rather than constituting a clumsy tackling of the subject suggested to her by her mentor, Corneille. P. Gethner, ‘L’intériorité dans le théâtre de Villedieu: monologues, réflexions, auto-analyse’ (119–30) comments that knowledge of self, in the absence of attaining knowledge of others, is possible in V.’s theatre, with the proviso that the seeker is virtuous. V. Mecking, ‘Madame de Villedieu: glanures lexicales (*Manlius*, 1662)’ analyses the writer’s language and finds her lexicon surprisingly common, with only one case of a neologism being called into service. Four essays focus on a play: A. Evain, ‘Performance du *Favori* du Mme de Villedieu’ (147–59); J. Royé, ‘*Le Favori* de la politique du cœur au cœur du politique’ (161–70); J. Steigerwald, ‘Sujets de l’amour: formes de la re-présentation de soi dans la société de cour après *Le Favori*’ (171–83); V. Sternberg-Greiner, ‘*Si c’est ce qu’on appelle à présent des coquettes, / Il est vrai, je la suis.* Elvire et ses modèles dans *Le Favori* de Madame de Villedieu’ (185–97). The final three essays consider V.’s aesthetics: S. Genieys-Kirk, ‘La théâtralité de l’écriture pastorale et de l’esthétique villedieusiennes: du roman conventionnel au roman subversif’ (201–11) finds that V. mines anecdotes to push the generic boundaries of fictional autobiography; N. Akiyama, ‘Esthétique théâtrale des *Annales galantes*: le cas de “*Dom Sébastien*”’ (213–25); R. Roy, ‘De surprise en étonnement. La théâtralité dans les *Mémoires de Henriette-Sylvie de Molière*’ (227–39) rounds the collection off by contending that V. has an almost synesthetic approach to writing, so her *Mémoires* may be read as memoirs, a novel, or a comedy. E. Keller-Rahbé, ‘Représenter la parole historique au XVII^e siècle: stratégies de deux romanciers-historiens, Mme de Villedieu et Saint-Réal’, *DSS*, 246:119–42, decides that the two novelists display divergent styles and that V.’s primary aim is to please her readership rather than remain faithful to history.

4. PROSE

Laurence Tricoche-Rauline, *Identité(s) libertine(s): l’écriture personnelle ou la création de soi*, Champion, 2009, 764 pp., considers the preponderance afforded to the first-person voice in libertine writing, seeing this as symptomatic of the assertion of individuality in the face of aesthetic, moral, and religious values. In this quest for self-mastery, T.-R. notes how many libertine thinkers paradoxically identified with the misunderstood and persecuted figure of Christ, even if writers such as Théophile implicitly rejected any salvific power in his suffering.

Leah L. Chang, *Into Print: The Production of Female Authorship in Early Modern France*, Newark, Delaware U.P., 2009, 284 pp., argues that the female author is less of a real and biographical entity than a textual and material construct. While the focus of the study is largely confined to the 16th. c., a chapter on Gournay focuses on her work in the 1620s and sees her *Ombre* (1626) as having influenced the fictive paratextual device of a bookseller used in the *Princesse de Clèves*.

Anne Duprat, *Vraisemblances: poétiques et théories de la fiction de Cinquecento à Jean Chapelain (1500–1670)* (Bibliothèque de Littérature Générale et Comparée, 79), Champion, 2009, 408 pp., discusses how a lack of consensus about a stable and exclusive definition of fiction during the Renaissance resulted in complex treatments of the concept during our period. A large section

is devoted to Chapelain, whose efforts place lit. 'comme le milieu dans lequel se déploie de façon privilégiée l'imaginaire d'une société'.

Jacqueline Broad and Karen Green, *A History of Women's Political Thought in Europe, 1400–1700*, CUP, 2009, xi + 334 pp., has two chapters of particular appeal to our period. Ch. 8 on 'The Fronde and Madeleine de Scudéry', picks out clues to the motivations behind the writer's political engagement during the civil war from her novels. All in all, Scudéry posits a 'feminised and egalitarian conception of legitimate power' which is, at the same time, a veiled critique of the pursuit of masculine virility. Ch. 11 on 'Women of Late Seventeenth-Century France' places writers such as d'Aulnoy and Suchon of perpetuating the trend begun by Scudéry of 'suing the past as a mirror for the present, and of introducing women into history by embellishing the recorded achievements of men with accounts of their lovers and female friends'.

Enchanted Eloquences: Fairy Tales by Seventeenth-Century Women Writers, ed. and trans. Lewis C. Seifert and Domna C. Stanton (Other Voice in Early Modern Europe, 9), Toronto, CRRS, xi + 362 pp., supply samples of tales from the principal *conteuses* with an authoritative general introduction.

N. Cremona, 'Les histoires tragiques du début du XVIIe siècle: vers un texte-spectacle', Bouteille-Meister, *Corps*, 189–202, suggests that painting, rather than tragedy, is the source and interpretive key to these popular short novels. N. Oddo, 'L'Orient au Carrefour de la dévotion et du romanesque', Duprat, *Orient*, 215–25, finds that devotional writing underplays negative depictions of the Orient in favour of its role in cementing Western community and personal salvation. N. Cremona, 'L'Orient des "Histoires Tragiques" de Boiastuau, Belleforest et Rosset: constitution d'un lieu commun romanesque', *ib.*, 203–14, charts how the barbarous stereotype of the Orient became part of the 17th-c.'s fictional framework. A. Duggan, 'Rape and Sociopolitical Positioning in the *Histoire tragique*', *EMWJ*, 5:137–65, holds that the ultimate, and paradoxical, topic of the motif of violence against women is not the reinforcement of patriarchy but rather women themselves and their bodies. M. Senior, 'Cannibalism and Carnivorism: Human and Animal Devouring in La Fontaine, Perrault, and d'Aulnoy', *NASSCFL* 40, 93–101, insists that, while a distinction is drawn between animal and human eating habits, cannibalism survives in the figure of the ogre. N. Oddo, 'Les îles de la dévotion dans le roman baroque', Zonza, *L'île au XVIIe siècle*, 141–52, picks out a leitmotif of the worldly hermit. N. Grande, 'L'île de la tentation: insularité et lutte des sexes dans les fictions de la seconde moitié du XVIIe siècle', *ib.*, 191–203, is concerned with the (female) gendering of island. W. Ayres-Bennett, "'Exactitude du stil": les observations stylistiques chez les remarqueurs du XVIIe siècle', *Molinié Vol.*, 31–44, perceives the wide-ranging influence of Vaugelas at the beginning of the 18th c. not only with the 'remarqueurs' but also in providing writers and social aspirants with clear parameters concerning that which constituted negligent style. M. Rosellini, 'Le libertinage du roman comique à l'épreuve du procès de Théophile de Viau', Hodgson, *Libertinism*, 37–69, offers a wide-ranging examination which maps the sharp change of the meaning of 'license poétique' as a result of the poet's trial. C. Zonza, 'Les nouvelles historiques et leurs libraires', Keller-Rahbé, *Arrière-boutiques*, 233–52, believes that this new genre revived editorial practices and links between authors and their printers. C. Trinquet, 'Happily Ever After? Not so Easily! Seventeenth-Century Fairy Tales and their Unconventional Endings', *PFSCCL*, 72:45–54, resumes the two major moments for the genre: their institutionalization at the court of Louis and their socialization during the 19th c. when they entered popular culture. S. Raynard, 'Le défi des conteuses: faire de la femme scandaleuse une héroïne de fiction', *PFSCCL*, 72:57–70, probes subversiveness in various forms. B. Le Marchand, 'Les conteuses: entre corps cartésien et corps fée', *WIFS*, 2009 (special issue on 'Women in the Middle'), 25–36, notes that some writers assimilate elements of Cartesien corporeality within

their world view in order to propagate their own corporal ideal of physical and intellectual freedom. B. V. Le Marchand, 'Le conte de fées du XVIIe siècle: avatar théâtral', Chaouche, *Le Théâtral*, 301–17, recommends that fairy tales be considered a bastardized amalgam of worldly arenas and performance. C. Esmein-Sarrazin, "Parler roman": imaginaire de la langue et traits de style romanesques au XVIIe siècle', *RHLF*, 109, 2009:85–99, believes that resisting ready labels applicable to all novels is the way forward for critics.

Dutray-Lecoi, *La Bastille*, was produced to accompany an exhibition at the Bibliothèque de l' Arsenal and has much to commend it to researchers, in particular J. Berchtold, 'L'embastillement dans les mémoires des XVIIe et XVIIIe siècles' (137–45), who is interested in the part that such autobiographical writing played in feeding the popular imagination's conception of oppressive royal authority. M. Lemoine, 'Le banissement de la cour: caractères et enjeux de la disgrâce chez les mémorialistes de la première moitié du XVIIe siècle', Drouet, *Banissement*, 217–30, determines that exiled writers remained attached to the monarchical system that had punished them. J. R. Perlmutter, 'Journalistic Intimacy and *Le Mercure galant*', *NASSCFL* 39, 223–31, uses Barthes and Foucault to investigate the blurring of generic parameters between news and personal recollection. C. Esmein, 'Rhétorique préfacielle et roman au XVIIe siècle: liminaires romanesques et théorie du genre', Marot, *Textes*, 51–67, delineates the development of this paratext throughout the 17th c. from apologia to a means of reflecting on genre. R. Whelan, 'Turning to Gold: The Role of the Witness in French Protestant Slave Gallery Narratives', *SCFS*, 32:3–18, studies how these accounts captured Huguenots' collective imagination and acted as *exempla*. G. Gelléri, 'Représentations du pouvoir royal dans le discours huguenot', *SCFS*, 32:61–73, reaches the conclusion that Protestant attitudes towards the Fr. Monarchy hardened in relation to persecution to the point where some prominent exiles no longer aspired to return to the country.

ANONYMOUS. M.-C. Pioffet, 'Géographie insulaire, géographie d'outre-tombe: l'île imaginaire du *Nouveau Panurge* à la croisée des Champs Élysées et du Royaume de l'Enfer', Zonza, *L'île au XVIIe siècle*, 153–63, weighs up how the Rabelaisian sequels dramatize a sterner vision of divine retribution than their inspiration.

AUBIGNAC. *Conjectures académiques, ou Dissertation sur l'Illiade*, ed. Gérard Lambin (Sources Classiques, 101), Champion, 352 pp., sees a certain ludic element in the ecclesiastic's writings and regrets that this work was not published in 1664 but rather posthumously in 1715, as it might have provoked the Querelle des Anciens et des Modernes to begin earlier than it did. J. Harris, 'L'abbé d'Aubignac et la pratique du "théâtral"', Chaouche, *Le Théâtral*, 477–92, avers that, for A., theatricality is not synonymous with artifice because it is seen as echoing the structure and constitution of the passions. B. J. Bourque, 'La voix non-dialogique chez d'Aubignac', *AJFS*, 46, 2009:155–66, contends that stage practice overcame theoretical notions when it came to soliloquies, asides, and stage directions in plays.

AULNOY. J. Barchilon, 'Adaptations of Folktales and Motifs in Madame d'Aulnoy's *Contes*: A Brief Survey of Influence and Diffusion', *MT*, 23, 2009:353–64, examines the prevalence of identifiable tale types, deciding that this is a strong indicator of A.'s universality. C. Trinquet and B. Balak, 'Teaching Early Modern Fairy Tales to Disney Princesses: Or, if only Mme d'Aulnoy had a Wiki', *NASSCFL* 39, 311–21, offer an imaginative cursus to enable students to judge Disney productions for they really are: ghastly and sanitized deformations of the original tales. R. Böhm, 'Femmes de lettres — femme d'aventures: Marie-Catherine d'Aulnoy et la réception de son œuvre', *OC*, 35.1:135–46, debates A.'s counter-aestheticism.

BERNARD. J. Vos-Camy, 'Les œuvres narratives de Catherine Bernard: les femmes face à l'amour', *OC*, 35.1:95–104, likes the idea that B.'s retreat from lit. is hinted at in her last narrative works.

BOUHOUR. M. H. Wright, 'Dominique Bouhour's "Le Je ne sais quoi": A Translation and Commentary', *Tsuda Review*, 55:49–149, aims to encourage interest in the text though proffers countless misplaced apostrophes and an absence of any allusion to R. Scholar's relevant research.

JEAN-PIERRE CAMUS. *Les Spectacles d'horreur*, ed. Nicolas Cremona, Rennes U.P., 203 pp., is an edition of the prelate's later work that combines erudition with succinctness. Cremona locates the work within C.'s own life and within the vogue of tragic historical lit., with a balanced discussion of the heavy violence that aims to shock the reader on to the path of virtue. This spectacular gore offered an occasion of pleasure for a core of worldly readers who had no intention of undergoing an experience of conversion. N. Oddo, 'Jean-Pierre Camus ou l'évêque qui rendit le libraire fictif', Keller-Rahbé, *Arrière-boutiques*, 157–81, proposes that C. relies on the figure of the publisher in his liminary material as a mediator between writer and reader. Max Vernet et al., 'Tranquilité et représentation: Saint François de Sales vu par Jean-Pierre Camus', *NASSCFL* 39, 325–37, picks out a passage which depicts the saint's calmness in his daily life.

CHAPELAIN. F. Aït-Touati, 'La mesure du ciel: la correspondance de Chapelain et Huygens', *EF*, 45.2, 2009:83–97, observes the unlikely influence of the poet on the astronomer.

CHOISY. Hervé Castanet, *Tricheur de sexe. L'abbé de Choisy: une passion du travesti au Grand Siècle*, Milo, 152 pp., delves into the ecclesiastic's psychology, principally from a Lacanian perspective, with two chapters focusing on Choisy's indomitable mother. J. Harris, 'Transvestite Traditions and Narrative Discontinuities: D'Eon and the Abbé de Choisy', Burrows, *Chevalier d'Eon*, 177–86, picks out C.'s conceptualization of masculinity as an abortive form of femininity.

CYRANO DE BERGERAC. Alexandra Torero-Ibad, *Libertinage, science et philosophie dans le matérialisme de Cyrano de Bergerac* (Libre Pensée et Littérature Clandestine, 34), Champion, 2009, 600 pp., emphasises the dislocation between semantics and the physical in C.'s materialism. While the author has a pluralistic understanding of matter and its properties that does not need the concept of the divine, C. does favour a universe that is infinite. T. argues that C.'s views on this topic result in a rejection of anthropocentrism and the embracing of moral relativism.

C. Belin, 'La philosophie en représentation dans l'œuvre romanesque de Cyrano de Bergerac', Tadié, *Philosophie*, 59–72, holds that C.'s libertine scepticism ends up producing 'en définitive un discrédit éminemment philosophique sur toute espèce d'échange'. M. Levesque, 'Une "syntaxe d'expressivité"? Cyrano et la phrase ostentatoire', Levesque, *L'Emphase*, 145–58, determines that, in C.'s prose, 'l'emphase est toujours polémique'. J.-C. Darmon, 'Ironie libertine et analytique de l'imposture: Cyrano d'un genre à l'autre', Hodgson, *Libertinism*, 9–36, carefully appraises C.'s œuvre from the perspective of his use of irony which, among other factors, bestows a certain 'souplesse' to the presentation of his ideas. M. Alcover, 'À propos d'opium, de Le Bret et de Cyrano', *ib.*, 301–14, adds weight to the theory that C. might have experimented with hallucinogenic drugs. M. Levesque, 'Les mondes à part de l'énonciation: la parole dissociée dans l'œuvre de Cyrano de Bergerac', *PFSCS*, 73:407–19, points towards the importance of what is unspoken and left for the alert reader to infer.

FURETIÈRE. C. Moyes, 'Juste(s) titre(s): l'économie liminaire du *Roman bourgeois*', *EF*, 45.2, 2009:25–45, supposes that F. has recourse to a 'nouvelle commensurabilité esthétique' in his representation of the bourgeoisie.

GODEAU. P. Scott, 'La spiritualité d'un ancien mondain: les *Tableaux de la pénitence* d'Antoine Godeau', *CTH*, 32:110–23, suggests that the prelate held that absolutist power could, and should, be contained by the Church.

GOMBAULT. C. Bohnert, 'L'*Endymion* de Gombault (1624) et la culture de l'image sous Louis XIII', *CTH*, 32:73–89, intimates that G. constructed a pictorial method of approaching the novel.

GOMBERVILLE. *La Doctrine des mœurs*, ed. Bernard Teyssandier, Klincksieck, 285 pp., has, at first glance, a disconcerting structure: the work is presented in the same format under which it was originally published without the benefits — or distraction — of annotations, followed by an article entitled ‘Le prince à l’école des images’. This editorial gamble pays off, for it allows the text and images to be viewed as they were intended. The reproduction of the engravings is of a remarkable quality and the emblems contain timeless aphorisms for scholars, though still largely unheeded: ‘Le sage n’est pas toujours sérieux’ and ‘La joie fait partie de la sagesse’. S. Requemora-Gros, ‘L’Insulaire de Gomberville: de l’île corsair à l’île inaccessible dans *Polexandre* (1641)’, *Zonza, L’Île au XVIIe siècle*, 79–89, emphasizes the diversity of insular experience in G. from utopic settings to habitations of terror. M.-G. Lallemand, ‘Traitement et évolution d’un motif topique du roman au XVIIe siècle: l’île dans le *Polexandre* de Gomberville’, *ib.*, 91–110, stresses how fictional truth is not synonymous with verisimilitude for the writer. K. Wine, ‘Random Trials: Chance and Chronotope in Gomberville’s *Polexandre*’, Lyons, *Chance*, 81–94, hypothesizes that G.’s attempts to formalize the incalculable results in a calculating hero. M. Sai Tlili, ‘Le corsair barbaresque comme personnage baroque dans *L’Exil de Polexandre*’, Duprat, *Orient*, 228–42, judges that G.’s pirates assume destiny’s vicissitudes as a manifestation of fatalism, which T. thinks is baroque, as is the successive identities that evolve as a result of increasingly contradictory circumstances counters the classical heroic model.

HUXELLES. W. Brooks, ‘Woman of Parts: Marie le Bailleul, marquise d’Huxelles (1626–1712)’, *Maber Vol.*, 93–105, glosses the life and letters of this hostess, social commentator, and spymaster.

LA BRUYÈRE. A. Paschoud, ‘La Bruyère polémiste’, Burnand, *Espaces*, 123–37, discerns a certain radicalism in La B.’s moralism which pushes the reader to an individual hermeneutic questioning. E. Tourrette, ‘L’enfant dans *Les Caractères* de La Bruyère’, *DSS*, 244, 2009:511–21, upholds that the moralist uses children indirectly, only in so far as conclusions may be drawn about adults from them.

LA FAYETTE. Two studies offer comparative readings of the writer. Sandrine Léopold, *L’Écriture du regard dans la représentation de la passion amoureuse et du désir. Étude comparative d’œuvres choisies de Madame de Lafayette, Rousseau, Stendhal et Duras* (French Studies of the Eighteenth and Nineteenth Centuries, 29), Berne, Lang, 2009, vi + 315 pp., deals with the progressive disenchantment of the princesse de Clèves faced with the confusion of an idealized version of self-respect with love for Nemours. Unlike the other writers she treats, the duke does not represent a worthy object of affection. Lilia Coropceanu, *Faber Suae Fortunae. L’autoformation du sujet chez Mme de Lafayette, Marivaux et Stendhal* (Currents in Comparative Romance Languages and Literatures, 172), NY, Lang, xi + 169 pp., sees a common thread in three authors, albeit expressed differently, of a protagonist’s quest for mastery of self-destiny. C. provides reflections on the crucial scene of the *aveu* in *La Princesse de Clèves* from a Foucauldian perspective in which the heroine’s actions are a form of personal *parrhesia* rather than an objectifying of the subject in the context of a truthful discourse. The absence of any index is frustrating.

N. Paige, ‘Lafayette’s Impossible Princess: On (Not) Making Literary History’, *PMLA*, 125:1061–77, suggests that in offering an impossibly plausible heroine, La F. is essentially reconfiguring the relationship between the reader and the eponymous character. N. Grande, ‘Une princesse par temps de crise: actualité de Madame de Lafayette’, *OC*, 35.1:61–68, surveys recent scholarly and cinematic depictions of La F.’s work and is satisfied that she enjoys a pre-eminence over other 17th-c. women writers. L. B. Rezvani, ‘Marguerite de Navarre’s *Heptaméron*: The Inspiration behind *La Princesse de Clèves*’, *DFS*, 92:3–9, furnishes an interesting discussion but is ultimately unpersuasive about N. being anything other than one model among many. C. J. Lewis Theobald,

'The Princess and the Paradox: Irreconcilable Images in *La Princesse de Clèves*', *PFSCCL*, 72:33–44, claims that the novel's conclusion echoes the work's challenging of literary and social codes.

LA FORCE. S. Raynard, 'Un exemple de préciosité libertine: le cas particulier de la conteuse Mlle de La Force', Hodgson, *Libertinism*, 233–50, underscores La F.'s transgressive and open taste for obscenity. C. Trinquet, 'Mademoiselle de La Force, une princesse de la *République des Lettres*', *OC*, 35.1:147–57, judges La F. to follow in the path of La Fayette in a style of aristocratic women's writing centring on emancipation.

LA MOTHE LE VAYER. M.-C. Pioffet, 'Repenser le monde au XVIIe siècle: l'exemple de *La Géographie du Prince* de La Mothe Le Vayer', *NASSCFL* 39, 117–27, explains why this 1651 text is surprisingly subversive. S. Giocanti, 'Le scepticisme instrument de transgression du licite. Le cas de La Mothe Le Vayer', McKenna, *Libertinage*, 83–100, discusses how the thinker manipulates sceptical discourse in order to overcome the boundaries of what is licit. J. F. Gaines, 'La Mothe Le Vayer's *Hexaméron rustique*: Towards a Ludic Skepticism', Hodgson, *Libertinism*, 193–202, contends that the thinker calls for a revision of the relationship between reader and writing that favours an epistemological approach to judgement. I. Manea, 'Les *Dialogues faits à l'imitation des anciens* de La Mothe Le Vayer: fiction libertine contre fictions dogmatiques', *ib.*, 203–16, picks out the pleasure the author takes in self-irony.

LA ROCHEFOUCAULD. R. Pommier, 'La Rochefoucauld, Maxime 294', *PFSCCL*, 70, 2009:109–13, esteems that true friendship, according to the moralist, is a rarity. M. Degoute, 'Concevoir la conclusion dans l'écriture aphoristique à la lumière des réécritures des *Maximes* de La Rochefoucauld', Levesque, *L'Emphase*, 159–74, regards the *Maximes* as being different from proverbs or adages in that they are less argumentative and they may also be classed as 'une articulation entre *copia* et *brevitas* en tant que *déclencheur de discours et de polémique*'.

LA ROCHE-GUILHEN. J. R. Perlmutter, 'Anne de La Roche-Guilhen's Power-Hungry Heroines', *NASSCFL* 40, 241–51, relates how the failed drive of her fictional heroines leads the reader to reflect on the nature of patriarchal institutions. A. Sanz, 'Les nations d'Anne de la Roche-Guilhem', *OC*, 35.1:105–24, expands on La R.'s wide scope of countries in her stories.

LE CLAIR. *Mémoires d'Antoine Le Clair 1634–1716. Aide-major de la ville de Grenoble au temps de Louis XIV*, ed. Olivier Cogne and François Francillon (*Vie des Huguenots*, 54), Champion, 587 pp., present this hitherto unpublished document from a manuscript largely in Le C.'s own hand. The chief interest of this official's memoirs lies in his first-hand account of the implementation of the Revocation of the Edict of Nantes: he was delegated to deal with the implications of this legislation by both secular and religious authorities. He carried out his duties professionally and rigorously in repressing the Huguenot community of Grenoble and the edition provides a valuable insight into the repression of Protestants on a local level.

LE MOYNE. *OC*, 35.2, focuses on Le M., ed. Anne-Élisabeth Spicer, whose two pieces open and close the issue: 'Actualité de Pierre Le Moyne' (3–10) and 'Pierre Le Moyne (1602–1671): essai de bibliographie critique' (103–11). Y. Loskoutoff, 'L'anti-italianisme dans *De l'art des devises* (1666)' (11–21), expands on the cleric's 'nationalisme de courtisan'. R. Dekoninck, "'C'est la figure et non pas l'étoffe qui fait la gloire des Artisans": l'"iconoplastie" jésuite à travers les *Peintures morales* de Pierre Le Moyne' (23–31), likens Le M. to a stage director presenting truth under the best possible spotlight. D. Course, 'La dévotion honnête du Père Le Moyne' (33–42), relates how the priest deconstructs austere devotion by means of theatricalizing devotional experience. V. Kapp, 'L'éloge de la nature chez Pierre Le Moyne' (42–53), deems Le M. to possess a bucolic spirituality. R. Maber, 'Les *Entretiens et lettres poétiques*, point culminant de l'évolution poétique du Père Le Moyne' (55–68), labels the work unique owing to the informal tone and combination of social, spiritual, and moral concerns. S. Macé, 'La muse polygraphe: le mélange des genres dans *Les*

Triumphes de Louis le Juste du Père Le Moyne' (69–76), sees all the hallmarks of an authoritative voice in this early work. A. Mantero, 'Saint Louys et "l'art de régner"' (77–90), sheds light on the writer's form of spiritual heroism. B. Guion, "Une narration continue de choses vraies, grandes, et publiques": l'histoire selon le Père Le Moyne' (91–102), sees a shared vision of history between Le M. and the treatises of Strada and Mascardi. D. Conroy, 'Geste et monumentalité dans *La Galerie des Femmes Fortes* (1647) du Père Le Moyne', *CTH*, 32:99–109, speculates that the work communicates Le M.'s discontent with Anne of Austria's regency. N. Courtès, 'Croissants et turbans: images de l'Orient dans le *Saint Louis* du père Le Moyne', Duprat, *Orient*, 257–71, describes how the priest is both fascinated by and disapproving of the Orient.

MADAME DE MAINTENON. *Lettres de Madame de Maintenon*. I. 1650–1689, ed. Hans Bots and Eugénie Bost-Estourgie (Bibliothèque des Correspondances, Mémoires et Journaux, 52), Champion, 2009, 891 pp., and *Lettres de Madame de Maintenon*. II. 1690–1697, ed. Hans Bots and Eugénie Bost-Estourgie (Bibliothèque des Correspondances, Mémoires et Journaux, 59), Champion, 910 pp. go some way in rehabilitating M. who has long suffered from a black legend, doubtless partly misogynist in origin. She encourages, relates, and chastises in these letters and mentions dreams that she has had. The letters reveal an elegance of style and a correspondent who is resigned to criticism and is endowed with a pessimistic moralism. The editors have largely resolved the issue of dating most of the letters and print many letters that have never before been published.

V. Grégoire, 'Du modèle conventuel rejeté au modèle conventuel accepté: Mme de Maintenon et Saint-Cyr', *NASSCFL* 39, 297–310, assesses M.'s struggle against educational programmes in convents, though there is some irony in Saint-Cyr eventually falling into this category. C. Mongenot and H. Bots, 'Madame de Maintenon au miroir de sa correspondance: réhabilitation du personnage et redécouverte d'une écriture féminine', Gilleir, *Women Writing Back*, 201–34, explain how the letters document important aspects of Louis XIV's reign as well as women's acculturation.

GEORGES DE SCUDÉRY. S. Houmard, 'Bannis, exiles, migrants: la figure de l'expatrié dans le théâtre de Georges de Scudéry', Drouet, *Banissement*, 143–65, expands on the dramatist's reliance on this motif as both a plot device as well as reflecting political discourse.

MADELEINE DE SCUDÉRY. J. DeJean, '(Love) Letters: Madeleine de Scudéry and the Epistolary Impulse', *ECentF*, 22:399–414, convincingly demonstrates the extent to which postal practices influenced the development of epistolary endeavours, both fictive and real. K. Green, 'The Amazons and Madeleine de Scudéry's Refashioning of Female Virtue', Salzman, *Expanding the Canon*, 150–67, is of the opinion that S. cast the Amazonian model into a negative female trope, despite having a pedigree as a positive feminine exemplum. N. Grande, 'Un parcours éditorial: Madeleine de Scudéry et ses libraires', Keller-Rahbé, *Arrière-boutiques*, 71–86, theorizes that S.'s recourse to so many editors reveals a careful, rather than careless, choice. M.-G. Lallemand, 'Factuel et fictionnel dans *Artamène* et *Clélie*: une pratique singulière de Mlle de Scudéry', *OC*, 35.1:51–60, emphasizes the generic innovation of S., which is termed 'un hybride monstrueux'.

MADemoiselle de Montpensier. *Memoirs*, ed. and trans. P. J. Yarrow and William Brooks (MHRA New Translations, 1), London, MHRA, xxiv + 248 pp., situate this fascinating figure's account as a pioneering example of autobiographical writing before Rousseau. The princess, an archetypical 'poor little rich girl', led a lifelong, ultimately fruitless struggle: firstly, against Richelieu and Mazarin's respective governments; secondly, to be able to marry the Comte de Lauzun, who is rightly (and deliciously) described as 'a spiteful, insolent, little man'. The editors display much scholarship as well as affection, though also occasional (justified) exasperation towards their subject, who opined: 'God ordained that I should be born in a lofty

station; he gave me feelings proportionate to it, and no one has ever detected base ones in me, thank God'.

S. Shapiro, 'The Romance of the Fronde: The Siege of Orleans in the *Mémoires* of Mademoiselle de Montpensier', *RoS*, 28:17–26, dissects the princess's account of the siege, finding a persistent and subversive note of irony throughout. C. J. Lewis Theobald, 'Shifting Pictures of Class, Gender, and Self in Mademoiselle de Montpensier's "Portrait de Monsieur de Brais"', *WIFS*, 17, 2009:30–53, recounts the princess's daring narrative strategy in assuming the voice of her head groom.

MÉNAGE. R. Maber, 'Re-Gendering Intellectual Life: Gilles Ménage and his *Histoires des femmes philosophes*', *SCFS*, 32:45–60, argues that the importance of this 1690 compendium is greater than has hitherto been appreciated, as it helped to establish women's intellectual prowess.

MONTFAUCON. *Le Comte de Gabalis, ou entretiens sur les sciences secrètes*, ed. Didier Kahn (Sources Classiques, 105), Champion, 307 pp., presents this curious work which deals with alchemy and magic and which alienated its author from Port-Royal. K. looks at sources for the work and contextualizes it within a contemporary vogue for works dealing with alchemy.

MURAT. G. Patard, 'Entre merveilleux et réalité: les contes de Mme de Murat', *WIFS*, 2009 (special issue on 'Women in the Middle'), 37–44, proposes that the *merveilleux* becomes a way of questioning all that is seemingly irrational, such as passionate love. T. V. Kennedy, 'Metatheatricality and Subversion in the Comtesse de Murat's *Voyage de campagne*', *Neophilologus*, 94:557–67, argues that the fictional voyage is an escapist critique of Louis XIV's France.

NICOLAS. G. Warkentin, 'Aristotle in New France: Louis Nicolas and the Making of the *Codex canadensis*', *FCH*, 11:71–108, views the manuscript as more of a visualization of the human and animal population of New Canada that is rooted in a European mentality, rather than an accurate study.

NINON DE LENCLOS. B. Landry, 'La double identité de Ninon de Lenclos: courtisane libertine et "honnête homme"', Hodgson, *Libertinism*, 273–86, puts forward the idea that N.'s intellectual persona was masculine in its traits, which undermined patriarchy and may be explained by the libertine idea of the dominance of mind and body.

CHARLES PERRAULT. Amandine Ravet, *L'Importance du voyage dans les contes de fées de Perrault, Grimm et Andersen*, Edilivre, 109 pp., will serve as a starting-point, and no more than that, for embarking on this theme.

M. Brosseau and G. Gélinas, 'Du nouveau dans le dossier Perrault', *PFSCS*, 70, 2009:267–76, examine the reception of fairy tales through the prism of contemporary correspondance. J.-M. Adam, 'Le Petit Chaperon rouge de Perrault: conte d'effroi et fable sémiologique', *Molinié Vol.*, 17–30, points out that, unlike other Perrauldian counterparts, the tale's heroine does not know how to dissimulate in word and deed. C. Jones, 'Into the Woods: Little Red Riding Hood and the Wolf', Canini, *Fear*, 129–46, concentrates on silvan metaphor, judging the narrative as less a cautionary tale than as an allegory for the repression of our bestial nature.

PURE. Michel de Pure, *La Précieuse ou le mystère de la ruelle*, ed. Myriam Dufour-Maitre (Sources Classiques, 98), Champion, 820 pp., is a welcome edition of this work, the first one to appear in over seven decades. The novel is contextualized within other *précieuses*-themed satires and D-M contributes an incisive analysis of the vocabulary of this milieu, labelling it 'le jargon des ruelles'. All in all, this is an accessible and well-executed edition with modern orthography and not too cluttered with critical apparatus, a model that other editors might be encouraged to follow.

RETZ. J. Garapon, 'Amateurisme littéraire et vérité sur soi: de Marguerite de Valois au cardinal de Retz', *PFSCS*, 70, 2009:169–79, sees a similar spirit of personal truth and use of literary

tropes in the respective memoirs. M. Stefanovska, 'Cardinal de Retz's *Memoirs*: Encountering Fortune and Taking Timely Steps', Lyons, *Chance*, 183–95, thinks that the memorialist found personal liberty in setting out his life with his own voice. G. Louis, 'La rédaction des *Mémoires* du cardinal de Retz: condition et résultat de la conversion d'une disgrâce en retraite', *PFSC*, 73:353–65, finds that R.'s memoirs veer from generic expectations in using past history to contest current affairs rather than to shape future historiography.

ROSSET. M. Delporte, 'Des noces de Polybe et de Melpomène: les *Histoires tragiques* de François de Rosset', *DSS*, 246:43–54, contends that the elements of *roman à clef* and moral instruction make for a satisfying blend of fiction and history.

SAINT-ÉVREMOND. R. G. Hodgson, 'Crédulité, imposture et superstition dans *Le Prophète irlandais* de Saint-Evremond', Hodgson, *Libertinism*, 251–58, argues that this little-known work marks the transition from libertine fable to *conte philosophique*. D. Potts, 'The Duchess Mazarin and Saint-Évremond: The Final Journey', Shifrin, *Border Crossings*, 157–92, sets out the intimate but platonic relationship between the confirmed bachelor and Mazarin's much younger niece. T. Parker, 'Saint-Évremond and the Case of Champagne d'Ay: Early Modern French Aesthetic Theory Viewed through the Optic of *Terroir*', *PFSC*, 72:129–46, puts forward a quirky consideration of the human-animal-plant metaphor in the light of the Fr. notion of *terroir*. P. Shoemaker, 'Before Bubbly: Saint-Évremond and the "Costeaux de Champagne"', *NASSCFL* 40, 57–65, links the poet's taste for local wines to his literary idea of exile.

SAINT-SIMON. Marc Hersant, *Le Discours de vérité dans les mémoires du duc de Saint-Simon* (Les Dix-huitièmes Siècles, 123), Champion, 2009, 938 pp., is at times dense (culminating in an extensive footnote covering two pages which banishes the text from an entire page), yet its utility often rests in the detail. Subsections offer apposite discussion of the violence of St-S.'s language or his untruths. H. suggests a polyvalent style where the commentator is writing as a journalist, diplomat, and genealogist or wearing another authorial hat. Above all, H. proves himself to be a capable apologist for his subject, seeing the concept of truth as sometimes disfigured or suffocated but always looming at the heart of the accounts.

Christophe Blanquie, *Les Masques épistolaires de Saint-Simon* (Lumière Classique, 84), Champion, 2009, 243 pp., offers 'parcours épistolaires' to the memoirs, analysing and categorizing the presence and importance of correspondence. B. tackles the thorny editorial dilemma of whether such inclusions should be considered as distinct missives or as passages within the memoirs, noting that, in terms of quantity, relatively few letters are contained in the memorialist's observations. Moreover, some of the missing letters, for example from Rancé, were heavily used by St-S. in the production of his memoirs. An inventory of the correspondence ranking the 394 letters by type as well as by place, date, and correspondent, is a highly effective research tool. F. Charbonneau, "'Un si prodigieux amas de bienfaits tourné en poison": félonie et démesure dans les *Mémoires* de Saint-Simon', *EF*, 45.2, 2009:99–111, takes the case of St-S.'s treatment of Cardinal de Bouillon as an example of the chronicler's belief in hierarchical checks and balances within a monarchical system.

SÉVIGNÉ. Nathalie Freidel, *La Conquête de l'intime. Public et privé dans la Correspondance de Madame de Sévigné* (Lumière Classique, 85), Champion, 2009, 732 pp., invites us to view epistolary exchange not as purely private, but rather as an ideal observation spot located at the boundary between the public place and intimate refuge. F. surveys this dualism from a number of perspectives, incl. established religion and personal piety, court and provinces, and the external and interior life. A chapter on 'La lettre et le secret' which dissects secret codes has a wider interest for 17th-c. lit. in general, given the importance of the letter across literary genres. A. Viala, 'Un jeu d'images: amateur, mondaine, écrivain?', *PFSC*, 70, 2009:157–68, thinks that the letters did,

and continue to, arouse questions about the nature of literature. M. Longino, 'L'apprentissage épistolaire de Madame de Sévigné', *OC*, 35.1:29–49, argues that Bussy exerted an important role in the consolidation of S.'s prose. C. Lignereux, 'Du fonctionnement pragmatique des phénomènes d'emphase en situation épistolaire: l'exemple de Madame de Sévigné', Levesque, *L'Emphase*, 129–43, is struck by S.'s 'sensibilité aiguë aux faits de langue'.

SOREL. *Polyandre. Histoire comique*, ed. Patrick Dandrey and Cécile Toublet, Klincksieck, xxx + 479 pp., is an accomplished edition with the editors suggesting that it should be understood as a theatrical story. The choice of endnotes — academia's secret weapon against smooth reading — is to be regretted, particularly since the glossing is elucidating. O. Roux, 'Le *Nouveau recueil de lettres, harangues, et discours differens* de Charles Sorel. Réapparition d'un ouvrage égaré', *DSS*, 242, 2009:159–78, is impressed with this text's literary singularity and with S.'s refusal to compromise. M. Rosellini, 'Écrire l'histoire de France au service de la patrie: le projet singulier de Charles Sorel', *DSS*, 246:69–95, remarks that S.'s passion for history was largely motivated by his patriotism. E. Hubble, 'Language, Sex, and Excrement: Charles Sorel Rewrites the Fabliaux', *SCFS*, 32:31–44, elaborates on S.'s attempts to reframe three fabliaux within a noble register. J. Leclerc, 'De Colchos à la rivière de Morin, de l'imaginaire mythique au réalisme burlesque', Zonza, *L'Île au XVIIe siècle*, 287–303, affirms that the island features as a fictional microcosm in which S. could experiment in depicting a created land but one that also contained realist parody.

D'URFÉ. T. Meding, 'The Court Jumbler: Honoré d'Urfé's Reframing of Ariosto in the "Histoire de l'artifice d'Alcyre" (*L'Astrée* 3:171–200)', *NASSCFL* 39, 81–93, alleges that the incident illustrates d'Urfé's ambivalent use of It. sources, serving as both models as well as ornaments to be embellished. T. Pavel, 'La mesure de la pastorale', *EF*, 45.2, 2009:13–24, compares different European models of the pastoral, incl. U. to pick out a common tension between human frailty and the ideal.

VEIRAS. S. Poli, 'De la langue qui pourrait être à l'île qui n'existe plus: voyage dans l'imaginaire linguistique de *L'histoire des Sévarambes*', Zonza, *L'Île au XVIIe siècle*, 225–39, deems the novel to be progressive.

VILLEDIEU. E. Keller-Rahbé, 'Pratiques et usages du privilège d'auteur chez Mme de Villedieu et quelques autres femmes de lettres du XVIIe siècle', *OC*, 35.1:69–94, admires the writer's audacity. A. Cauté, 'La notion de désordre(s) dans *Les Désordres de l'Amour*', *SCFS*, 31, 2009:83–92, dissects V.'s promiscuous use of the term 'désordre' in the novel to deduce that it is essential to her construct of liberty. G. Sale, 'L'île comme procédé narratif: *Les Exilez* de Madame de Villedieu (1672–1678)', Zonza, *L'Île au XVIIe siècle*, 111–26, views this novel as a seditious metaphor. E. Keller-Rahbé, 'L'île de Théras dans *Les Annales galantes de Grèce* (1687) de Madame de Villedieu. Une réécriture libertine d'Hérodote?', *ib.*, 205–23, answers her question affirmatively. E. Keller-Rahbé, 'Mme de Villedieu, "la poule aux œufs d'or" de Claude Barbin', Keller-Rahbé, *Arrière-boutiques*, 87–111, views the publisher as owing much of his reputation and readership to the writer. L. Karam, 'One Woman Writes An(other): A Western Gaze on the Oriental Other in Mme de Villedieu's *Mémoires du Sérail sous Amurat II*', Hosford, *Orientalism*, 48–70, explains how V. employs Orientalist discourse as a means of undermining 17th-c. Fr. gender conventions.

VOITURE. S. Rollin, 'Pouvoir des fleurs et pouvoir des fables dans les lettres de Voiture: la galanterie comme modèle de représentation du pouvoir', *SCFS*, 31, 2009:71–82, maintains that V. projected a new conception of nobility to future *frondeurs* and thus played a key part in the rebellion that was to come. S. Rollin, 'Les lettres de Vincent Voiture: du discours familier au texte littéraire', *SFr*, 53, 2009:251–63, identifies an 'écriture du pastiche' in the poet's letters that may have led to the later vogue for epistolary novels.

5. THOUGHT

Didier Boisson, *Consciences en liberté? Itinéraires d'ecclésiastiques convertis au protestantisme (1631-1760)* (Vie des Huguenots, 47), Champion, 2009, 778 pp., redresses the balance in providing accounts of Catholic clerics who embraced Protestantism rather than renouncing this faith, a total of 450 clergy in all, according to available statistics. Often the converts were viewed with suspicion from their new co-religionists. B. narrates these neglected stories with much momentum and consecrates chapters to motives, social and geographical backgrounds, and the immediate repercussions of conversion (or abjuration, in the eyes of their former brethren) in the first part of the study. The second part, perhaps the most stimulating, concentrates on the long-term fate of the individuals, covering difficulties encountered as well as the eclectic range of new professions that were embraced, such as Poullain de La Barre who became an indefatigable advocate for women's education and rights.

Marie-Odile Bonardi, *Les Vertus dans la France baroque: représentations iconographiques et littéraires* (Bibliothèque d'Histoire Moderne et Contemporaine, 32), Champion, 451 pp., traces the disintegration—and secularization—of the dualist structure of virtues and vices because of the reach of Cartesianism and Jansenism. B. argues that the theme of virtue allows us to grasp the entanglement of religious, social, and political thought in our period and this monograph is effective in bringing out all the nuances of the concept.

Christopher D. Johnson, *Hyperboles: The Rhetoric of Excess in Baroque Literature and Thought*, Cambridge, Harvard University Department of Comparative Literature, 695 pp., incl. two chapters relating to Descartes and two to Pascal. J. reasons that D. conceives of the philosopher's will as powered by hyperbole, whereas for P., hyperbole is necessitated by the essential disjunction between our perception and infinite reality.

Matthieu Villemot, *Dieu et la chair au XVIIe siècle*, Lethielleux, 315 pp., views the period as one of philosophical warfare, 'aussi religieuse et conceptuelle que matérielle', with Descartes and Malebranche choosing to maintain the body, and God, at the heart of revealed religion.

Delphine Kolesnik-Antoine, *L'Homme cartésien. La 'force qu'à l'âme de mouvoir le corps': Descartes, Malebranche*, Rennes U.P., 2009, 308 pp., looks at the divergences between the two philosophers on this metaphysical question but sees M. as being highly impregnated with D.'s theories, even if it is to resist them.

F. Vanhoorne, 'Du *Mars gallicus* aux *Inconvénients d'Etat*: naissance du jansénisme entre religion et politique', Baustert, *Jansénisme*, 251–65, reads these two works to deduce that the genesis of Jansenism is closely tied to the enmity between Fr. and Spain during the Thirty Years' War. R. Sauzet, 'Miracles et Contre-Réforme en France au XVIIe siècle', *RHEF*, 95, 2009:35–43, chronicles how accounts of miracles acted as a polemic tool against heresy. C. Baxter, 'Women, Religious Conviction and the Subversive Use of Power', *SCFS*, 31, 2009:111–21, appraises how nuns such as Jeanne de Chantal and Mme Guyon challenged patriarchal authority in subtle yet effective ways. S. Steinberg, 'Quand le silence se fait: bribes de paroles de femmes sur la sexualité au XVIIe siècle', *Clio*, 31:79–109, explores the writings of Marie de l'Incarnation, Mme Guyon, and Marcelline Pauper and finds an 'intérieurisation des interdits'. E. R. Koch, 'Sensuous Taste, Good Taste, and French Classical Cuisine', *NASSCFL* 40, 13–29, discusses the conjunction of voluptuousness, sensuality, and carnality of literary taste with the concept of *goût*. D. D. Grélé, 'Bien vivre et vivre bien: l'art culinaire en utopie', *ib.*, 43–53, traces the progression of individuality, as opposed to community, during our period. C. Grifféjoen, 'Les aliments de la distinction: nourriture et libertinage aristocratique au XVIIe siècle', *ib.*, 219–29, catalogues the prominence of food and its link to lasciviousness in libertine thought.

AMYRAUT. I. Kirschleger, 'L'athéisme au prisme des psaumes: étude comparée de quatre sermons réformés sur le psaume XIV au XVIIe siècle', *Cahiers d'Études du Religieux* (online), 5, 2009, reviews four preachers and judges that A. is astonishing modern in his presentation of a wager on God's existence and of the deity as a watchmaker, later to be employed by Pascal and Voltaire.

ANGÉLIQUE ARNAULD. A. Cousson, 'Les tentations de la correspondance: l'exemple d'Angélique de Saint-Jean Arnauld d'Andilly', *DSS*, 244, 2009:493–509, details how such exchanges prove to be dangerous for any religious, and how A. consciously attempted to subdue her personality through her letters. A.-C. Josse-Volongo, 'Une correspondance franco-polonaise: l'échange épistolaire de Mère Angélique et de Louise-Marie de Gonzague', Baustert, *Jansénisme*, 59–76, picks out similarities between Sévigné and the abbess in this 25-year-long exchange.

ROBERT ARNAULD. R. Mathis, "'Une trop bruyante solitude". Robert Arnauld d'Andilly, solitaire de Port-Royal, et le pouvoir royal (1643–1674)', *PFSCCL*, 73:337–52, sets out A.'s efforts to promote his religious cause through his court connections, with mixed results.

BAUNY. R. Parish, 'Le Père Étienne Bauny SJ: la *Somme des péchés qui se commettent en tous états* face aux *Lettres provinciales*', *FS*, 63, 2009:385–98, persuasively aims to rehabilitate the polemicist by establishing that the demonization of B. is chiefly based on a distorted reading of his confessors' manual.

BAYLE. Jean-Michel Gros, *Les Dissidences philosophiques à l'âge classique* (Libre Pensée et Littérature Clandestine, 39), Champion, 2009, 548 pp., concentrates on B.'s relationship with libertinage, declaring that this movement was the last one that attempted to make philosophy into an art of living. Chapters discuss the influence of Machiavelli and Leibniz on the philosopher as well as his posthumous influence on Rousseau and Sade. G. situates the central importance of the Republic of Letters in B.'s life. A. McKenna, 'Théologie et politique: le contexte politique de la bataille théologique entre Bayle et Jurieu', Burnand, *Espaces*, 79–95, looks to the so-called Glorious Revolution to contextualize the controversy between the two thinkers. E. Argaud, 'Bayle, historien du libertinage? Propositions pour la lecture des *Pensées diverses sur la comète*', *PFSCCL*, 73:421–35, sets out how B. was aware of the strong discourses of libertinage within the Republic of Letters. E. James, 'Pierre Bayle and the Rejection of "La Voie de la raison"', *FSB*, 117:76–78, argues that B. perceived the sources of faith to be diverse. M. W. Hickson, 'The Message of Bayle's Last Title: Providence and Toleration in the *Entretiens de Maxime et de Thémiste*', *JHI*, 71:547–67, thinks B. instructs us to obey conscience and be tolerant, which dissolves the problem of evil. M. Bokobza Kahan, 'Le double lectorat des *Nouvelles de la République des Lettres* de Bayle', McKenna, *Libertinage*, 119–28, finds B.'s participation in the journalistic medium to be audacious and ahead of its time.

BOSSUET. C. Carlos, 'Techniques of Bold Speaking, Safely, in Bossuet's "Sermon sur la prédication évangélique" (1662)', *Rhetorica*, 28:197–221, detects some bold criticism of the monarch enshrouded in this apparently safe genre. S. Hache, 'Le style de l'histoire dans l'"Oraison funèbre de Condé" de Bossuet', *DSS*, 245, 2009:703–16, observes that B. deploys effects from historical narrative and even novels in his eulogy.

BROUSSON. *Claude Brousson, avocat, pasteur, martyr*, ed. Antoine Court, Hendaye, EDIPRO, 146 pp., provides two sermons of the lawyer-turned-minister as well as a short treatise highly critical of the monarch, 'Interprétation du songe de Louis XIV'. Unfortunately, the edition is let down by the paucity of its scholarly apparatus.

DESCARTES. E. Gilby, 'The Language of Fortune in Descartes', Lyons, *Chance*, 155–67, proposes that D. uses the 'language of fictiveness' in dealing with fortune, in that he seeks variously to deny its existence but at the same time encourages human efforts to control it.

M. Hettche, 'Descartes and the Augustinian Tradition of Devotional Meditation: Tracing a Minim Connection', *JHP*, 48:283–311, argues that D. was influenced by the Augustinian tradition in the engagement in the epistemic experience leading to the self-initiated and self-perceived establishment of the *cogito*. O. Gal and R. Chen-Morris, 'Baroque Optics and the Disappearance of the Observer: From Kepler's *Optics* to Descartes' Doubt', *JHI*, 71:191–217, reflect that it was theoretical optics and astronomy which gave rise to philosophical scepticism. D. Hosford, 'Uneasy Anthropocentrism: Cartesianism and the Ethics of Species Differentiation in Seventeenth-Century France', *JAC*, 30:515–38, revisits D.'s justification of human dominion and sees it running counter to an 'opposing imperative of similarity' in the arts. T. Gontier, 'Descartes et les animaux-machines: une réhabilitation?', Guichet, *Querelles*, 25–44, concludes that, for D., humans possess a certain animality in that they seek self-appropriation to the union of body and soul, but this is an animality that may not be reduced to a machine. J.-L. Robin, 'Nemo ante me ... L'ambiguïté du "modèle" cartésien, ou, réforme du moi et réforme des sciences dans le *Discours de la méthode*', *NASSCFL* 39, 167–77, sets out how D.'s model is an artificial device that simulates physical nature in a mechanical way, rather than being an exemplum. D. C. Rung, 'Is Knowledge Like Money? Descartes in Amsterdam', *ib.*, 179–88, claims that the culture of commerce affected the philosopher's epistemological discourse. D. Shelley, 'The Stoic Paradigm of Cartesian Skepticism', *ib.*, 189–200, contends that D.'s *Méditations* appear to be sceptical, but convert ethics into metaphysics. G. Declercq, 'Résilience de la dialectique: l'inflexion cartésienne en rhétorique classique', *ib.*, 201–20, traces the debates on logic and rhetoric between 1640 and 1670, particularly with respect to the syllogism. A. Staquet, 'La mise en scène du monde chez Descartes', Chaouche, *Le Théâtral*, 281–300, notes that the performing arts exerted a certain influence on the thinker. D. Kambouchner, 'Descartes: un monde sans fous? Des *Méditations Métaphysiques* au *Traité de l'Homme*', *DSS*, 247:213–22, remarks that D. concludes that the boundary between rationality and madness is extremely sensitive but that he offers no cure or treatment to anyone suffering from mental instability. T. Schmaltz, 'Cartesianism in Crisis: The Case of the Eucharist', Knuutila, *Theology*, 119–39, finds Cartesianism to be incompatible with transubstantiation.

FÉNELON. François Trémolières, *Fénelon et le sublime: littérature, anthropologie, spiritualité* (Lumière Classique, 86), Champion, 2009, 727 pp., offers a solid study which maintains that the sublime was at the centre of F.'s sacred and secular writings. T. adroitly analyses the prelate's spirituality and sees it in opposition to Bossuet, in whom may be discerned a certain hedonism or 'eudémonisme'.

LitC, 70, is given over to F.'s *Les Aventures de Télémaque* and will be hereon indispensable. The vol. gathers the following essays: F. Berlan, 'Lexique et affects dans le *Télémaque*: la distance et l'effusion' (9–24), describes F. as displaying an 'esthétique de la rapidité aérienne'; N. Hepp, 'Métamorphose d'une métamorphose: le dévoilement de la déesse protectrice dans *Télémaque* et dans *l'Odyssée*' (25–32), recounts how F.'s work is in the same lineage as Homer, but imbued with an 'orientation mystique très marquée'; P. Sellier, 'La résistance à l'épopée: *Les Aventures de Télémaque*' (33–41), admires the variety of F.'s 'prolifération pastorale'; A. Lanavère, 'Les deux antiquités dans *Les Aventures de Télémaque*' (43–57), insists on the work's Christian depiction of redemption; P. Maréchaux, 'Les dieux de Fénelon: Homère, Virgile et la tradition mythographique dans le *Télémaque*' (59–74), deems imagery to be a key concept; E. Bury, 'La *paideia* du *Télémaque*: miroir d'un prince chrétien et lettres profanes' (75–86), is touched by F.'s 'pédagogie vivante'; V. Kapp, 'Éloge et instruction dans le *Télémaque*' (87–101), makes out a 'principe de pédagogie princière' in the novel's binary structure; F.-X. Cuhe, 'L'économie du *Télémaque*, l'économie dans le *Télémaque*' (103–18), notes how it is only theology that makes sense of economic activity; A. Viala, 'Le monarque d'élection' (119–30), asserts that the political

side of F. led him to tone down what his romantic side had written; J. Le Brun, 'Les Aventures de Télémaque, destin d'un best-seller' (133–46), maps out the story's changing fortunes across the centuries; F. Lavocat, 'Le Télémaque, pastorale' (155–71), believes the choice of this genre allows for moral paradox to be expressed; J.-P. Groperrin, 'Le Télémaque, ou la nostalgie' (173–99), states that the story provokes 'de l'inquiétude tout autant que des leçons de sagesse'; P. Ronzeaud, 'Modèles et moyens de la réflexion politique dans le Télémaque' (243–71), discusses the *mises en abyme* throughout the narrative; F.-X. Cuche, 'L'épisode de Tyr. Contribution à l'étude de la structure et de la signification du Télémaque' (273–96), construes the work's eventual destination as being eternal beatitude; F. Trémolières, 'Amour et gloires dans Les Aventures de Télémaque' (297–313), points out the crucial importance of the prince's education; B. Papàsogli, 'Pour et contre la lecture: paradoxes du Télémaque' (315–30), talks about the importance of the mediator figure; L. Susini, "'Avec force et douceur". Esthétique de la répétition dans Les Aventures de Télémaque' (331–49), proposes that repetition serves to consolidate the 'leçon de vigilance'. J.-P. Groperrin and P. Ronzeaud, 'Les Aventures de Télémaque: une bibliographie' (351–75). I. Trivisani-Moreau, 'Télémaque d'une île à l'autre: un prince face à l'évidence et ses leures', Zonza, *L'île au XVIIe siècle*, 129–40, deliberates on F.'s use of the theme to introspective or societal reflections.

FRANÇOIS DE SALES. M. S. Koppisch, "Ne rien désirer et ne rien refuser": Desire, Community, and Food in François de Sales's *Entretiens spirituels*, *NASSCFL* 40, 205–16, confirms that François did not eschew the pleasure of nourishment in his writings but rather subsumed it into the spiritual fabric of self-mortification.

GARISSOLES. D. Bolliger, 'Donner forme à la doctrine de l'élection: "La voie du salut" d'Antoine Garissoles', *Cahiers d'Études du Religieux* (online), 5, 2009, ascertains the influence of Zabarellist ideas in the sermons concerning predestination.

GASSENDI. K. Sakamoto, 'The German Hercules's Heir: Pierre Gassendi's Reception of Keplerian Ideas', *JHI*, 70, 2009:69–91, sifts through G. to find a pervasive Keplerian influence on his astronomical and philosophical thought.

GUYON. *Les Années d'épreuves de Madame Guyon: emprisonnements et interrogatoires sous le Roi Très Chrétien*, ed. Dominique Tronc (Pages d'Archives, 19), Champion, 2009, 485 pp., is interested in the three periods of internment suffered by G., firstly at Vincennes, secondly in a Visitandine convent, and finally in the Bastille between 1695 and 1702. The transcripts of different interrogations shed light on the mystic's behaviour during her incarceration. The police chief, La Reynie, notes that she did not sway under pressure but was nonetheless devoid of any personal charisma. Using a wide range of sources, incl. G.'s correspondence and writings as well as official accounts of her questioning, this study underlines the hidden years of her life. Notwithstanding the lack of contextualization of these episodes within a broader consideration of her spirituality, there is a structured and well-evidenced timeline.

HUET. C. Noille-Clauzade, "Le pays des Fables": fictionnalité et orientalité chez Pierre-Daniel Huet', Duprat, *Orient*, 69–80, notes that H. views the Orient as a concept, a corpus of ancient texts and a term in his quest for the site of Eden, but not yet a place.

JEANNE DE CHANTAL. T. M. Carr, 'Les *Épîtres spirituelles* de Jeanne de Chantal et le commerce épistolaire conventuel: un secrétaire spirituel au féminin', *OC*, 35.1:9–20, discerns a feminine solidarity in the letters.

LA CHAMBRE. C. Frémont, 'Vie, information, connaissance: l'âme selon Cureau de La Chambre', Guichet, *Querelles*, 119–33, homes in on the philosopher's conclusion that the cogitative process only belongs to living creatures; therefore, the ability to talk and think result from the fact that our organism is a cognitive machine. According to F., this thinker should be listed as a

modern, since this proposition deems nature to be uniform and immanent rather than instinct being a supernaturally endowed function.

LA COLOMBIÈRE. W. P. O'Brien, 'A Pragmatic Interpretation of the "Indwelling of Christ" in the Preaching of Claude de La Colombière (1641–1682)', *SCFS*, 32:165–78, speculates that the preacher's sense of Christological indwelling is pragmatic rather than mystical.

MABILLON. Leclant, *Dom Mabillon*, is a long-awaited collection covering a wide variety of aspects of this fascinating monk and scholar. Of particular relevance are the following essays: J. Delumeau, 'Mabillon, "le plus savant homme du royaume"' (13–20), which furnishes a biographical portrait. Three contributions reflect on his theology, namely I. Biffi, 'Jean Mabillon e la teologia' (43–58); D.-O. Hurel, 'Jean Mabillon, Jean-Baptiste Thiers et la congrégation de Saint-Maur' (59–76); and L. Donnat 'Monachisme et jansénisme' (95–112). In the section dealing with M. and cultural history, D.-O. Hurel, 'Mabillon, les mauristes et l'Académie royale des inscriptions et belles-lettres' (323–50), assesses M.'s impact in the wider intellectual community while his dealings with two philosophers are dissected by H. Bost, 'Bayle et Mabillon: histoire critique, histoire savante' (361–72) and M.-L. Babin, 'Mabillon et Leibniz' (373–84).

A. Hiatt, 'Diplomatic Arts: Hickeys against Mabillon in the Republic of Letters', *JHI*, 70, 2009:351–73, suspects that the difference between the two scholars over approaches to forged documents lays bare fissures within the Republic of Letter.

MALEBRANCHE. M. Moriarty, 'Malebranche and the Laws of Grace', Lyons, *Chance*, 141–52, deliberates on M.'s efforts to assert the inscrutability of divine plans which, unintentionally, creates too many tensions for the orthodoxy it aims to safeguard. F. de Buzon, 'Aspects de la folie chez Malebranche', *DSS*, 247:247–56, contends that M. deems that mental issues are a consequence of brain malfunction causing hallucinations to take the place of the soul's influence on the body.

MARIE DE L'INCARNATION. V. Grégoire, 'Devoir d'obéissance, obligation de résistance: lorsqu'une ursuline s'oppose à l'autorité masculine au dix-septième siècle', *SCFS*, 32:102–17, reflects on the nun's obstinacy, which followed a period of hesitating self-doubt, in her resistance to Jesuit interference, a spirit which owes much to her background as a widow and independent family member.

MERSENNE. V. Anger, 'La représentation et le salut: le "théâtral" dans *L'Harmonie universelle* de Marin Mersenne', Chaouche, *Le Théâtral*, 253–79, probes the centrality of music in M.'s thought, and reckons Johann Sebastian Bach owes much to the philosopher's musical methodology.

PASCAL. Marie Pérouse, *L'Invention des Pensées de Pascal* (Lumière Classique, 82), Champion, 2009, 606 pp., attempts to elucidate further the editorial destiny of this work and finds that the order proposed by Filleau de la Chaise is logical.

S. Gouverneur, 'Les *Provinciales* et la doctrine des équivoques à l'épreuve de la politique', *DSS*, 242, 2009:149–58, observes an offensive anti-Jesuit struggle buttressing the work. M. Pérouse, 'Lire, faire lire et publier la vérité: stratégies de lecture et stratégies de pouvoir dans les *Provinciales*', *DSS*, 245, 2009:717–33, contends that there are two contradictory reading practices employed by the philosopher in the 18 letters, one of transparency and the other of closed circulation. M. Bourgeois-Guerrier, 'Préfaces pascaliennes', Marot, *Textes liminaires*, 69–82, looks at the editorial enterprise of providing prefaces to a work that is profoundly meditative and inward-looking. S. Natan, 'Les *Je non chrétiens* dans les *Pensées* de Pascal', *LR*, 63:173–80, studies the versatility of P.'s first-person voice. S. Icard, 'Éloge de la folie et désaveu de la raison dans les *Pensées* de Pascal', *DSS*, 247:235–45, discerns that P. presents Christianity alone as making sense of madness, primarily because of the folly of the Cross.

PORT-ROYAL. Blaise Pascal, Antoine Arnauld, François de Nonancourt, *Géométries de*

Port-Royal, ed. Dominique Descotes (Sources Classiques, 100), Champion, 2009, 867 pp., notes that mathematics and geometry at P.-R. was afforded second place to sacred sciences, yet the establishment became distinguished for the former, as shown by the three works that are edited here. D. asserts that A.'s *Nouveaux elements de géométrie* (1667) marks him out as a first-rate mathematician and that he deserves to be treated as more than a controversial theologian.

Simon Icard, *Port-Royal et saint Bernard de Clairvaux (1608–1709). Saint-Cyran, Jansénius, Arnauld, Pascal, Nicole, Angélique de Saint Jean* (Lumière Classique, 88), Champion, 537 pp., lays out the abbey's solid debt to Bernardine teaching, both through daily life, since the monastery was Cistercian, but also in the intellectual desire to return to sources. Saint-Cyran plays the most important role in propagating St Bernard's cultus. However, the divergence with his mystical teaching, which is marked with respect to redemption — eschewing Bernard's emphasis on Adam being inseparable from the New Adam for Jansen's stress on the wretchedness of Adam's fallen nature — reveals that devotion to 'notre père' was select rather than slavish.

John J. Conley, *Adoration and Annihilation: The Convent Philosophy of Port-Royal*, Notre Dame U.P., 2009, xiv +317 pp., studies the three abbesses of the Arnauld family and the development of their respective neo-Augustinian writings, termed a 'familial philosophy', attempting to reclaim their neglected work. The result is a balanced book that blends sympathy, biography, and investigation.

F. Ellen Weaver, *Le Domaine de Port-Royal. Histoire documentaire 1669–1710* (Univers Port-Royal, 15), Nolin, 2009, 336 pp., shed light on the abbey's day-to-day running and pragmatic concerns.

J. Lesaulnier, 'Les voyageurs de Port-Royal', Baustert, *Jansénisme*, 45–58, evaluates the significance of internal and real voyages to members of the community. J. Guilbaud, 'La langue latine dans les éditions jansénistes (XVIIe-XVIIIe siècles)', *ib.*, 269–80, is interested in the utility of Lat. in disseminating Jansenist ideas.

RICHELIEU. S.-M. Morgain, 'Richelieu, "pasteur d'âmes"', *RHE*, 104, 2009:115–37, encourages the consideration of R. as reforming bishop because of his pastoral spirit and writings in Luçon.

RICHEOME. A. Catellani, 'From Gluttony to Spirituality in Early Jesuit Illustrated Literature: The "Tableaux de bouche" from Louis Richeome's *La Peinture spirituelle* (1611)', *NASSCFL* 40, 193–204, discourses on this trope being exploited for its sacramental potential.

SUCHON. *A Woman Who Defends All the Persons of Her Sex. Selected Philosophical and Moral Writings*, ed. and trans. Domna C. Stanton and Rebecca M. Wilkin, Chicago U.P., xxvii + 383 pp., maintain that S. is the strongest female voice arguing for parity during the reign of Louis XIV. The editors reason that the concept of freedom is the kingpin to her system of thought with a grasp of free will that was not rooted in Catholicism. In fact, S. had fled the convent earlier in her life.

V. Desnain, 'The Origins of *La vie neutre*: Nicolas Cassin's Influence on the Writings of Gabrielle Suchon', *FS*, 63, 2009:148–60, proposes that C. was a direct, and overlooked, influence on S., primarily as a springboard to developing her own ideas.