

THE SEVENTEENTH CENTURY

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This survey covers the years 2011 and 2012

1. GENERAL

Christopher Coski, *From Barbarism to Universality: Language and Identity in Early Modern France*, Columbia, South Carolina U.P. 2011, suggests that Descartes's views on expression paved the way for Vaugelas's grammatical aesthetics, ultimately leading to the notion of the superiority of Fr. to other nations. C. maintains that the Fr. preoccupation with language is not merely a 'simple jingoistic reflex' but rather a collective desire to match Antiquity and assume a dynamic intellectual force in this quest for parity. Isabelle Landy-Houillon, *Entre philologie et linguistique. Approches de la langue classique*, Garnier, 473 pp., is a collection of previously published articles with a 10-page introduction and a fresh essay entitled 'Autour des synonymes: "copia et richesse de la langue française" (XVIe-XVIIIe siècle)' (23–38).

Larry F. Norman, *The Shock of the Ancient: Literature and History in Early Modern France*, Chicago U.P., 2011, viii + 288 pp., revisits the Quarrel of the Ancients and Moderns not only in order to understand the polemic debates of the actors (such as Boileau and Perrault) but also to explore the 'disturbing, even explosive power' with which ancient texts were invested by vested parties, thereby redirecting scholars of our period to the importance of these literary wars.

Carine Luccioni, *Les Rencontres d'Apollon et Saturne*, Garnier, 988 pp., is a hefty yet well-ordered treatise on melancholy and all of its corollaries, looking at a host of manifestations such as penitence and love-sickness. L. contends that this baroque fixation resulted in some impressive poetry.

John D. Lyons, *The Phantom of Chance: From Fortune to Randomness in Seventeenth-Century French Literature*, Edinburgh U.P., xx + 211 pp., provides a series of 'exploratory investigations' of the notion beginning with Corneille's *Le Cid* and passing by way of Pascal, La Fayette, and Racine. L. finds that the concept of unpredictability is surprisingly ubiquitous during our period with *fortune* giving way to *hasard* during the 17th c., marking the shift from a centralizing and spectacular sense of chance to an impersonal, decentralizing one.

J. H. Mazaheri, *Lecture socio-politique de l'épicurisme chez Molière et La Fontaine*, Tübingen, Narr, 178 pp., sets out to demonstrate that the Epicurism of the two writers can be made out in a political vision for the bourgeoisie. M. uses *Les Femmes savants* and *Don Juan* as well as six poems from Livre VIII of the *Fables*.

Jane McLeod, *Licensing Loyalty: Patrons, Printers, and the State in Early Modern France*, University Park, Pennsylvania State U.P., 2011, ix + 302 pp., sets out the implementation of a licensing policy under Colbert and the ensuing purges of the print trade during the following decades.

Louis Gagnon, *Louis XIV et le Canada, 1658–1674*, Quebec, Septentrion, 2011, is of interest to our period not only in its overview of Fr. colonization but also in the documentation it provides, such as Colbert's correspondence. Jean Casterède, *Louis XIII et Richelieu*, France-Empire Monde, 2011, 346 pp., intersperses lit. developments into the historical account. Amelia Sanz, 'Présences *in absentia*: les Amériques du XVIIe siècle', *TLit*, 24, 2011:39–54, calls for occidentalism, borrowing from Said, as a lens for viewing the specificities of the Americas during our period.

Holly Tucker, *Blood Work: A Tale of Medicine and Murder in the Scientific Revolution*, New York, Norton, 2011, xxix + 304 pp., is a work which sets out, agreeably, factually, and sometimes dramatically, the ways in which scientific interest in human blood had a wide-ranging impact on philosophy, society, and literature during our period. T. has produced an informative and panoramic cultural history of blood. Michel Nassier, *La Violence, une histoire sociale. France, XVIe-XVIII siècles*, Seyssel, Champ Vallon, 2011, 378 pp., contains a chapter discoursing on the concept of *honneur* in addition to a fruitful examination of *race* as a crucial term encapsulating collective noble identity. *Journal d'un officier de Louis XIII sur le siège de Montauban (1621)*. *Dans l'enfer de la 'Seconde La Rochelle'*, ed. Dénes Harai, L'Harmattan, 103 pp., is a fascinating eyewitness account of a two-and-a-half-month period, ably annotated by H. who sees pointers to the evolving modernization of the Fr. army in its pages.

Kim M. Phillips and Barry Reay, *Sex Before Sexuality: A Premodern History*, Cambridge, Polity, 2011, viii + 200 pp., cast a look at the sexual landscape of western Europe from roughly 1100 to 1800 and find that the construct of heterosexuality remains inexplicable without the inclusion of the homoerotic. Pierre Zoberman, 'No Place for (a) Woman: The Generic Use of *l'homme/les hommes* as a Gendered Discursive and Cultural Topos', Brooks, *Culture*, 275–89, is a stimulating *vue d'ensemble* of writers such as Pascal and La Bruyère, finding that moralistic discourse on humankind shifts to mankind but is undermined by what Z. terms 'womanity'. Jean-Charles Darmon, 'Les liens de l'amitié. Variations éthiques et politiques du modèle néo-épicurien entre âge baroque et Lumières', Chamard-Bergeron, *Liens*, 59–87, views much ambivalence in power alliances and friendship, particularly in Saint-Évremond. Hélène Merlin-Kajman, 'Turbulence autour de liens', *ib.*, 105–27, examines a range of authors (incl. Retz, Balzac, and Mme de Guéméné) to illustrate the centrality of friendship in our period. Delphine Amstutz, 'Comment penser l'amitié royale à l'âge baroque?', *SCFS*, 34:26–27, studies the novel concept of unequal friendship in Balzac and the Scudérys.

Nicholas Hammond, *Gossip, Sexuality and Scandal in France (1610–1715)*, Oxford, Lang, 2011, vii + 160 pp., is a significant contribution to our understanding of the information networks of our period, with a wealth of possibilities for future research and interdisciplinary applications. H. mines the Chansonier Maurepas, a MS collection of street songs, to great effect, demonstrating some surprisingly enlightened attitudes to same-sex desire. *Public Drinking in the Early Modern World: Voices from the Tavern, 1500–1800*, ed. Thomas E. Brennan, 4 vols, London, Pickering & Chatto, 2011, xxx + 430, I + 518, ix + 386, xxiv + 599 pp., is destined to be the standard work on the topic, with the first vol. devoted to France. B. uses a variety of sources, incl. police reports and literary depictions, and has an illuminating analysis of all aspects of the trade, covering gender, family, patrons, perils, and workers. Some surprises are to be found such as in the observation that songs rarely figured in police complaints despite their sometimes bawdy or socially subversive content.

Daniel Schäfer, *Old Age and Disease in Early Modern Medicine*, trans. Patrick Baker, London, Pickering & Chatto, 2011, viii + 287 pp., constitutes a valuable reference source on the topic and its scope goes beyond medical treatises to encompass theological, legal, and lay documentation. S. sees a break with ancient models occurring during this era, preparing the way for a new construct during the 19th century.

Anne Jacobson Schutte, *By Force and Fear: Taking and Breaking Monastic Vows in Early Modern Europe*, Ithaca, Cornell U.P., 2011, xii + 285 pp., provides a thorough analysis of forced monachization, a common literary theme in our period, discovering that it peaks during the 17th c. and wanes thereafter. S. includes much helpful statistical data though omits some relevant critical work on Fr. nuns that has appeared during the past decade.

Marianne Legault, *Female Intimacies in Seventeenth-Century French Literature*, Farnham, Ashgate, x+250 pp., spells out the transgressive nature of Madeleine de Scudéry and La Force's treatment of female intimacy and bemoans the persistence of the archetype of the lesbian in 18th-c. lit. despite the ground-breaking path set out by these two visionary writers. J. C. D. Armengaud, *Reines et femmes galantes des XVIIe et XVIIIe siècles*, France-Empire Monde, 2011, 271 pp., is filled with anecdotal-type encyclopedia entries of figures ranging from Marie de Médicis to Madame de Maintenon. Beasley, *Women Writers*, contains some stimulating contributions covering a generous gamut of topics. Mention should be made of Nicholas Paige, 'The Complexities of the French Classical Lexicon' (17–24); Abby Zanger, 'Woman and Iconography: Early Modern Women and their Images' (25–38); Claire Goldstein, 'Textual Production and the Woman Writer' (56–63); Faith E. Beasley, 'Salons and Innovation' (64–75); and Deborah Steinberger, 'Women and Men Writing about Love: An Approach to Teaching Seventeenth-Century Literature' (310–16). Other essays are mentioned in the relevant sections.

Sophie George and Renée Pumon, *Modes du XVIIe siècle sous Louis XIV*, Falbalas, 79 pp., is a succinct and well-illustrated overview of both male and female fashion during our period, charting how subsequent trends owe much to this golden age of sartorial elegance. Donna J. Bohanan, *Fashion beyond Versailles: Consumption and Design in Seventeenth-Century France*, Baton Rouge, Louisiana U.P., x+154 pp., is a readable analysis of the inventories of wealthier households, seeing a gradual shift in lifestyle from a more austere 'unstudied manner' to the ushering in of a modern style of interior and sociability, with Paris lying at and consolidating its pivotal place as the national trendsetter. Jean Claude Bologna, *Histoire de la coquetterie masculine*, Perrin, 454 pp., is a much-needed and successful study. B. is particularly adept at analysing vocabulary used to describe men's fashion and elegance. Jean-Marie Le Gall, *Un Idéal masculin? Barbes et moustaches (XVe-XVIIIe siècles)*, Payot, 2011, 384 pp., suggests that the disappearance of the beard around 1620 and the demise of the moustache around 1670 is linked to society being more policed and ordered. John O'Brien, 'Stilts; Or, a Not So Tall Story', *Bayley Vol.*, 211–26, takes a description of Philippe d'Orléans's excessively high heels to look at the figurative and literal meanings of the term *échaussé*. Catherine Kerbrat-Orecchioni, 'Polite Variations and Constants in France, from the Classic Age to Today', *JHistP*, 12, 2011:133–55, looks at a variety of sources, incl. Molière, to conclude, predictably, that the principles of general politeness are unchanging and blend altruism with self-interest. Clémentine Gustin Gomez, *L'Avènement du plaisir dans la peinture française de Le Brun à Watteau*, Fatou, 2011, 319 pp., furnishes a visual sweep of the evolving depiction of pleasure in our period, a theme which has much overlap with lit. and philosophy. Of particular interest is the section on sensuality in mythological and religious iconography.

Keith Reader, *The Place de la Bastille: The Story of a Quarter*, Liverpool U.P., 2011, viii+184 pp., brings his hallmark insightful style to this readable work. The first chapter treating the fortress before the Revolution is of most relevance to our period. R. highlights that, despite its gruesome reputation, it was far from being the worst prison under the Ancien Régime. Claude Quézel, *Une légende noire. Les lettres de cachet*, Perrin, 2011, 372 pp., is a well-researched and in-depth investigation into one of the Ancien Régime's most notorious tools of oppression. Using primary sources, statistics, and popular or lit. perceptions of the letters, Q. succeeds in disentangling them from their hyperbolic reputation, without, however, forgetting 'les aspects indiscutablement sombres'. Jean-Claude Le Guillou, *Versailles avant Versailles. Au temps de Louis XIII*, Perrin, 2011, 401 pp., supplies the overlooked history of this location, incl. Louis XIV's first attempts at construction. Alain Baraton, *Vices et Versailles. Crimes, trahisons et autres empoisonnements au palais du Roi-Soleil*, Grasset, 2011, 203 pp., is interested in some insalubrious episodes of the reigns of Louis XIII and Louis XIV. Sophie Tonolo, 'Du lieu réel au lieu symbolique: le Paris des

poètes burlesques’, Brooks, *Culture*, 177–90, details how the capital is depicted in paradoxical ways during 1620 to 1660. Jörn Steigerwald, ‘La Cour et la ville: esquisse de la relation historique entre pratique sociale et esthétique au XVIIe siècle (1630–1680)’, *PFSCS*, 38, 2011:273–87, studies the historical, social, and literary divisions of the court of Louis XIV and Paris. Stefano Fogelberg Rota, ‘Naudé, Bourdelot and Queen Christina’s French Court in Stockholm’, Brooks, *Culture*, 23–38, sees the Swedish court as playing a role in the burgeoning Republic of Letters. Geoffrey Turnosky, ‘Authorial Modest and its Readers: *Mondanité* and Modernity in Seventeenth-Century France’, *MLQ*, 72, 2011:461–92, dwells on the close-knit circle which produced *galant* literature. Peter Sahlins, ‘The Royal Menageries of Louis XIV and the Civilizing Process Revisited’, *FHS*, 35:237–67, proposes that the royal zoo acts as a living trope for absolutism.

Four essays in Hiernard, *Routes*, focus on the transmission and dissemination of knowledge during the early modern epoch: Jean Hiernard, ‘L’université de Poitiers: une étape de la *peregrinatio academica* (XVIe–XVIIe siècles)’ (59–68), which includes a list of *alba amicorum* –a type of student commonplace book– about Poitiers; Id., ‘*Iter Gallicum — Iter Hollandicum*: des échanges universitaires peu connus entre le Poitou et les Provinces-Unies (fin XVIe–XVIIe siècles)’ (69–122); Id. and Pascale Rambeaud, ‘Les jeunes Rochelais sur les routes de savoir (1541–1685)’ (181–98).

The Transformation of Vernacular Expression in Early Modern Arts, ed. Joost Keizer and Todd M. Richardson, Leiden, Brill, xx + 402 pp., contains an introduction (1–23) which is a panorama of the hybridization affecting languages within the Republic of Letters towards the end of our period. Jean Luc Robin, ‘Les deux cultures au cabinet: vers une topographie de la science et la littérature à l’âge classique’, Brooks, *Culture*, 145–60, is an overview of the concept of the *cabinet* during our period. Amelia Sanz, ‘Les cabinets de curiosités: lieux de passage, lieux de diversité, lieux de mémoire’, Brooks, *Culture*, 161–75, is intrigued by these spaces’ function as a locus of exchange. Volker R. Remmert, *Picturing the Scientific Revolution*, trans. Bern Kern, Philadelphia, Saint Joseph’s U.P., 2011, 295 pp., capably deciphers the iconography of scientific books of our period, particularly Jesuit-produced ones.

Nina Brière, *La Douceur du roi. Le gouvernement de Louis XIV et la fin des Frondes (1648–1661)*, Quebec, Laval U.P., 2011, xi + 172 pp., proposes that discourses of clemency, incl. Corneille’s *Cinna*, informed the government’s approach to dealing with former rebels at the close of the civil war. Berriot-Salvadore, *Prudence*, is a comprehensive and accomplished collection of treatments of the virtue, embellished with 500 pages of appended matter incl. related texts and definitions. Of especial bearing for our period are the following: Béatrice Guion, ‘L’histoire maîtresse de prudence’ (461–86), which is a survey-type essay; Marie-Madeleine Fragonard, ‘Prudence et décadence d’un groupe, ou comment une vertu devient un défaut’ (487–502), concentrates on the evolution of meanings with the Prot. community; Catherine Pascal, ‘“Avoir l’œil bien ouvert”: de la prudence politique et militaire des “illustres” au XVIIe siècle’ (503–38), considers some variations of prudence in the secular and religious sphere, the latter incl. Caussin and Le Moyne. Jean-Louis Quantin, ‘A Godly Fronde? Jansenism and the Mid-Seventeenth-century Crisis of the French Monarchy’, *FHist*, 25, 2011:473–91, argues that resistance to Cardinal Mazarin had little to do with adherence to Jansenist principles.

BIE. Marie-Claude Canova-Green, ‘Du cabinet au livre d’histoire: les deux éditions de *La France Metallique* de Jacques de Bie’, *DSS*, 250, 2011:157–70, argues that B.’s work is a ‘moment charnière’ in Fr. historiography.

BOSSE. Carl Goldstein, *Print Culture in Early Modern France: Abraham Bosse and the Purposes of Print*, CUP, xvi + 221 pp., is embellished with 60 well-reproduced illus. to visualize one of the 17th-c.’s finest engravers. G. explains the political and religious versatility of B., a Protestant

who produced many Catholic pieces and with connections to both camps during the Fronde. Thomas Frangenberg, 'Abraham Bosse in Context: French Responses to Leonardo's Treatise on Painting in the Seventeenth Century', *JWCI*, 75:223–60, probes B.'s major artistic influences.

BUFFET. Cinthia Meli, 'Un bien dire à l'usage des bourgeois: les *Nouvelles Observations sur la langue françoise* (1668) de Marguerite Buffet', *La Charité, Femmes*, 87–101, inspects this text, which was to remain an isolated enterprise.

THOMAS CORNEILLE. Monique C. Cormier and François Wesemael, 'L'Astronomie dans le *Dictionnaire des arts et des sciences* (1694) de Thomas Corneille', *IJL*, 24, 2011:306–27, show that C. incorporated astronomical advances into his definitions, evidencing his forward thinking.

DU GARDIN. *Les Premières adresses du chemin de Parnasse*, ed. Emmanuel Buron and Guillaume Peureux, Garnier, 328 pp., present this grammar manual, first published in 1620, with a balanced amount of scholarly apparatus. The editors set out Du G.'s provincial background and staunch Counter-Reformation Catholicism and see him looking to Paris for standardization while at the same time praising the dialect of his home region of Douai. Du G. generally looked to verse to illustrate his points on style.

MAZARINADES. Damien Tricoire, 'La Fronde, un soulèvement areligieux au XVIIe siècle? De l'opposition "dévot" sous Richelieu aux mazarinades de 1649', *DSS*, 257:705–17, situates several early Mazarinades within the continuity of the opposition to war under Louis XIII.

NANTEUIL. Audrey Adamczak, *Robert Nanteuil ca. 1623–1678*, Arthena, 2011, 368 pp., documents this artist's entire work and analyses his evolution from small engravings to massive portraits.

CLAUDE PERRAULT. Éric Baratay, 'Claude Perrault (1613–1688), observateur révolutionnaire des animaux', *DSS*, 255:309–20, summarizes the revolutionary zoological career of P., who died after an accidental cut during the dissection of a camel.

PRIOLO. Bruno Tribout, 'L'image de Mazarin dans le *De rebus gallicis* de Benjamin Priolo', *SCFS*, 34:102–14, sees self-justification and moralistic criticism in this history of the Fronde. Id., 'Écrire la Fronde pour Louis XIV: histoire épideictique et perspective critique dans le *De rebus gallicis* (1665) de Benjamin Priolo (Première partie)', *DSS*, 257:693–704, picks out an ambivalent depiction of Mazarin.

RENAUDOT. Stella Spriet, 'La *Gazette* de Théophraste Renaudot: une vision orientée du monde', *Brooks, Culture*, 191–206, monitors the journal's bias towards governmental policy, an instrumental factor in R. later being named royal historiographer.

RICHELIEU. Giuliano Ferretti, 'La prudence selon le cardinal de Richelieu', *Berriot-Salvadore, Prudence*, 539–72, quantifies the prelate's understanding of the virtue through his actions and writings.

VAUGELAS. Wendy Ayres-Bennett and Magali Sejjido, 'Les compilations raisonnées des Remarques et Observations sur la langue française', *FS*, 65, 2011:347–56, argue that V. and other sociolinguistic commentators (notably La Mothe Le Vayer and Scipion Dupleix) through the very format of their works estranged themselves from witnessing and engaged in prescriptive judgements.

2. POETRY

Jean-Pierre Chauveau, *Poètes et poésie au XVIIe siècle*, Garnier, 585 pp., is a magisterial, breathtakingly erudite profile of poetry during our period. The study is divided into three parts: 'Perspectives générales'; 'Thématiques'; and 'À la reconte des poètes', enabling chapters devoted to the questions such as the baroque or the treatment of winter to be read in isolation. The third

part contains some incisive summaries on different poets; the 17-page treatment of Godeau's poetical production being a particular highlight.

Anthologie protestante de la poésie française (XVIe-XIXe siècles), ed. Philippe François, Strasbourg U.P., 2011, 218 pp., would have benefitted from a greater degree of editorial glossing. The collection is nonetheless well-arranged by topics such as Bible, history, and liturgy incorporating a judicious selection incl. poems relating to the Revocation of the Edict of Nantes. Audrey Duru, *Essais de soi. Poésies spirituelles et rapport à soi, entre Montaigne et Descartes (1580-1641)*, Geneva, Droz, 510 pp., delves into around 50 different collections of poems concerning subjectivity and spirituality, picking out many allusions to and reliances on St Augustine.

John D. Lyons, 'The Poetry of Friendship', *SCFS*, 34:17-25, spends time on this category, distinct from love poetry, visiting Viau, Racan, and La Fontaine in particular. Renate Kroll, 'La poésie des *Précieuses*. Un genre nouveau?', *DSS*, 254:73-108, supplies a theoretical overview.

BOILEAU. OC, 37.1, ed. Rainer Zaiser, 'Nicolas Boileau (1636-1711): diversité et rayonnement de son œuvre', contains the following contributions: Stéphane Macé, 'Pointes baroques contre douceur classique: les ambiguïtés de Boileau' (9-21), looks at the poet's 'baroquismes'; Jean Leclerc, 'Rire et mordre: Boileau artisan de la forme brève' (23-38), unravels the comic adeptness of the poet's epigrams; Sophie Tonolo, 'Boileau, fabuliste malgré lui: la fable dans les satires et les épîtres' (39-50), compares B. to La Fontaine, finding him more conceptual and less Epicurean but with many points of convergence; Delphine Reguig, 'Penser, écrire, adresser: Boileau poète de l'esprit' (51-64), treats the importance of the word 'esprit' in B.'s poetry and poetics; Allen G. Wood, '*L'Art poétique* et le discours varié' (65-74), is a semiotic study of Chant I; Emmanuel Bury, 'Sens et portée du recueil des *Œuvres diverses* de 1674: un "manifeste du classicisme"?' (75-86), reads this text as a manifesto in the notions it highlights; Volker Kapp, 'Le sublime selon Boileau et la réception européenne du *Peri hypsous*' (87-104), contextualizes B.'s translation within the wider discourse of the Republic of Letters rather than constituting an isolated, pioneering endeavour; Dorothea Scholl, 'Des *Lutrin*s canadiens aux *Satires* de Bibaud: la réécriture de Boileau au Québec et le problème de l'assimilation culturelle' (104-23) and Volker Schröder, 'Classique par anticipation: Boileau et le fol espoir de l'immortalité' (125-41) both study B.'s long-term reputation. Hall Bjørnstad, 'Boileau et Racine ont-ils composé les inscriptions de la galerie de Glaces à Versailles?', *DSS*, 250, 2011:149-56, decides that Pierre Rainssan is responsible.

DESHOULIÈRES. Volker Schröder, 'Verse and Versatility: The Poetry of Antoinette Deshoulières', Beasley, *Women Writers*, 242-49, observes the influence of La Fontaine and Descartes on D.'s verse.

LA FARE. Constance Grifferjoen, '*Otium voluptuosum*. Les délices de la retraite dans les poésies du marquis de La Fare', *DSS*, 255:353-70, is an attentive profile of La F.'s 'tempérament voluptueux' and 'caractère frondeur'.

LA FONTAINE. Céline Bohnert, Stéphane Macé, and Bernard Teyssandier, *Jean de La Fontaine, le laboratoire des fables. 'Fables', livres I à VI*, PUF, 2011, 202 pp., scrutinize the political readings of the poems. Jörn Steigerwald, "'J'ai suivi le goût de mon siècle": *Les Amours de Psyché* et de *Cupidon* de La Fontaine entre self-fashioning et interprétation littéraire de la réalité', *PFSCS*, 38, 2011:391-407, examines the possible reasons for the failure of this work. Patrick Dandrey, 'Marino et La Fontaine ou l'allégorie détournée', *RHLF*, 112:305-13, upholds that *Psyché* marks a significant milestone at which literature and criticism take shape in a modern sense. Michel Fournier, 'Le tombeau de la superstition: poétique de l'irrationnel et métamorphose de la croyance dans *Les amours de Psyché* et de *Cupidon*', *DSS*, 254:167-85, hints that the embracing of the irrational in La F.'s poem-novel heralded the fairy tale. Patrick Dandrey, 'Les fables, les contes et la Fable chez La Fontaine: le secret du livre XII', *Féeries*, 7, 2011:45-74, examines the

mix of genres and use of allegory and narrative in Book 12. Boris Donn , ‘*Lectio difficilior* ou *lapsus calami*? La Fontaine, “l’exemple des anciens” et “celui des modernes”’, *RHLF*, 112:155–77, believes that La F. was at pains to tone down the satirical element by 1668. Federico Corradi, ‘Les avatars de la “gaiet ”: le dialogue du conte et de la fable chez La Fontaine’, *F eries*, 7, 2011:75–93, looks at La F.’s narrative tone and use of bestial tropes. Alain G n tiot, ‘Po tique de l’all gorie dans les *Fables* de La Fontaine’, *RHLF*, 112:315–34, sees allegory as a ‘m ditation sur l’ambivalence herm neutique’. Claire Badiou-Monferran, ‘Le paralogisme en r gime litt raire: enthym ne rat  ou figure de l’ -peu-pr s? Un cas d’ cole: La Fontaine’, *FM*, 79, 2011:66–77, meticulously dissects ‘La souris m tamorphos e en fille’ (Fable IX, 8). Brigitte Louichon, ‘Les *Fables* de La Fontaine: du recueil au site’, pp. 151–62 of *L’ crit   l’ preuve des m dias du Moyen  ge   l’ re  lectronique*, ed. Greta Komur-Thillooy and Anne R ach-Ng , Garnier, 514 pp., imparts some pedagogical advice.

LE MOYNE. *Entretiens et lettres po tiques*, ed. Richard Maber, Garnier, 507 pp., is a welcome, and in many respects model, edition with the right amount of scholarly apparatus (incl. a three-page mythological index testifying to the promiscuous occurrence of mythology in Le M.’s work). M. explicates the poet’s preoccupations well and with a sometimes poetic turn of phrase (Le M.’s lambasting of gambling is described as ‘une vision cauchemardesque des ravages caus s par la manie du jeu’). M. draws attention to the scholarly scrupulosity of the Jesuit, who would carefully revise his work for each new edition.

MALHERBE. David Nelting, ‘Autorisation po tique et po sie lyrique fran aise dans le contexte de la cour et de la ville (Malherbe, Saint-Amant)’, *PFSCS*, 38, 2011:361–76, assesses the reasons for the decline in lyric poetry during our period.

MONTAUSIER. Alain Maz re, *Julie d’Angennes et Charles de Montausier ou ‘La guirlande du Grand Si cle’*, Saintes, Le Cro t Vif, 2011, 300 pp., unfolds an unexpectedly tender side to the notoriously austere courtier in using the 13 years’ worth of poems that they exchanged before their marriage, one of the most high-profile love matches of our period. Maz re does not gloss over his subject’s irascibility and many arguments, such as with Boileau, yet succeeds in presenting a re-evaluation of this often maligned figure whose most prominent role was as the dauphin’s *gouverneur*. Stephanie Bung, ‘Une guirlande pour Julie: le manuscrit prestigieux en face au “salon” de la Marquise de Rambouillet’, *PFSCS*, 38, 2011:347–60, is interested in the poems collected as a gift by the M. for his future wife, the eldest daughter of the Marquise de Rambouillet, highlighting the different forms of sociability of the time.

CHARLES PERRAULT. Sander Becker, ‘Perrault aux prises avec La Fontaine: imitation, comp tition et correction dans les *Fables de Fa rne* (1699)’, *Neophilologus*, 96:205–20, sees some echoes of La Fontaine in P.’s translation but also influences of common sources used by both writers.

SAINT-AMANT. Michael Taormina, ‘Noble Selfhood and the Nature Poetry of Saint-Amant’, *Sabeen, Space*, 134–50, brings attention to the poet’s diverse permutations of nobility.

SAINT-PAVIN. *Po sies*, ed. Nicholas Hammond, Garnier, 235 pp., is the first edition of S.-P.’s verse to appear in its entirety. H. offers four reasons for the posthumous neglect of this gifted writer incl. his lucid style, untypical of his contemporaries, as well his reputation for moral heterodoxy. The introd. sets out why we should take S.-P. seriously while the poetry itself expresses same-sex desire in an unambiguous and unashamed voice.

SCARRON. Alain G n tiot, ‘Scarron po te lyrique’, *CAIEF*, 63, 2011:135–51, hails S. as a singular lyric voice overcoming personal difficulties by means of powerful comic effects.

TRISTAN L’HERMITE. *CTH*, 33, 2011, is a special issue on ‘Tristan et la musique de son temps’ containing the contributions hereinafter related to T.’s poetry: Fran oise Graziani,

“Cherche des beaux accords la plus parfait idée”: la voix d’Orphée et son effet’ (22–34), details a certain pessimism in T.’s *Orphée*; Georgie Durosoir, ‘De Gaston à Philomèle: histoire d’une poésie de Tristan’ (35–48) admires the generic ambition as well as the ‘tendresse fragile’ in the ballet marking Gaston d’Orléans’s nuptials in 1635.

VIAU. Alain Lanavère, ‘Théophile de Viau, imitateur des anciens’, *DSS*, 251, 2011:397–422, is concerned with V.’s sources, particularly Ovid.

3. PERFORMANCE

Nicholas Dion, *Entre les larmes et l’effroi. La tragédie classique française, 1677–1726*, Garnier, 465 pp., challenges the notion that tragedy, for all means and purposes, died a death with Racine’s retirement from the professional theatre. Even if it was comparatively restrained — dubbed ‘un contexte de sclérose apparente’ by D. — there were still many dramatic innovations such as longer soliloquys and loveless tragedies.

Anne Teulade, *Le Saint mise en scène. Un personnage paradoxal*, Cerf, 246 pp., is a thorough study of 17th-c. hagiographic theatre which, although marginal, generated some fierce polemical debates during our period. T. provides a comparative look at Fr. and Sp. plays on the theme, with the differences being instructive in understanding the peculiar aspects of each, and concludes that this often neglected dramatic subgenre can shed much light on lit. developments during the course of the century.

Ariane Ferry, *Amphitryon, un mythe théâtral. Plaute, Rotrou, Molière, Dryden, Kleist. Essai*, Grenoble, ELLUG, 2011, 373 pp., provides an inventory of variations of the myth, with Molière’s version marking a watershed in injecting the story with philosophical and metaphysical questions.

Catherine Gordon-Seifert, *Music and the Language of Love: Seventeenth-Century French Airs*, Bloomington, Indiana U.P., 2011, xiii + 390 pp., offers a perceptive and thorough investigation of the Fr. air, emphasizing its function as ‘an agent for effective communication’. G.-S. further contextualizes the genre within an interdisciplinary context and the major 17th-c. controversies. David Chung, ‘Revisiting “le bon goût”: Observations on the Irregularities and Inconsistencies in French Harpsichord Music 1650–1730’, *MusL*, 92, 2011:183–201, believes that developments in keyboard music reflected the drive for linguistic purity. Sarah Nancy, *La Voix féminine et le plaisir de l’écoute en France aux XVIIe et XVIIIe siècles*, Garnier, 402 pp., affirms that the period during which the female voice became not only part of but also integral to opera and tragedy also marks, through this ‘décentrement salutaire’, the arrival of modernity. Caroline van Eck and Stijn Bussels, ‘The Visual Arts and the Theatre in Early Modern Europe’, pp. 8–23 of *Theatricality in Early Modern Art and Architecture*, ed. Caroline van Eck and Stijn Bussels, London, Wiley-Blackwell, 2011, 195 pp., is a brief synopsis underscoring the generic duplication and self-referentiality.

Conroy, *Early Modern*, contains essays pertinent to the teaching of our period, with three focusing on performative topics: Henry Phillips, ‘Teaching French Seventeenth-Century Theatre: Saying is Believing’ (227–30); Guy Spielmann, ‘Teaching Early Modern Spectacle through Film: Possibilities, Challenges and Pitfalls through a French Corpus’ (231–50); and Christian Biet, ‘Presence, Performance and Critical Pleasure: Play and Prerequisites in Research and Teaching’ (263–69). Thomas Leconte, ‘De l’influence des libertins sur le divertissement mondain du premier XVIIe siècle: le répertoire de “chansons pour boire” publié par Ballard’, *CTH*, 33, 2011:49–96, trawls through a rich corpus which has been overlooked in favour of more élite productions. Sabine Chaouche, ‘Le ‘Romain’ au théâtre des XVIIe et XVIIIe siècles: naissance d’un type

comique', *FS*, 66:163–77, traces the evolution of the archetypal tragic Roman to show that the inter-company rivalries of *foire* theatre resulted in a new mimetic form of pastiche.

Martial Poirson, *Spectacle et économie à l'âge classique, XVIIe-XVIIIe siècles*, Garnier, 2011, 617 pp., approaches early modern productions from the rapidly evolving socio-economic climate in which it appeared, evaluating the symbiosis between a 'dramaturgie de l'argent' and contradictory ideologies. P.'s readings of individual texts and images fluid; so too is his dissection of societal trends. Above all, this study reminds us of the empowerment of lit., for the economic reconfiguration of the arts also produced its democratization, which ultimately would result in the dismantling of the Ancien Régime. Joseph Harris, 'Cultural/Common Places: The Unity of Place and the Struggle over Spectatorship', Brooks, *Culture*, 209–22, cautions that clichés about unities and their defenders in the 17th c. need to be nuanced. Melanie Bowman, 'Suicide as Sacrifice: The (Re)citation of Ritual in Early Modern Theatrical Space', *ib.*, 223–31, proposes that spectators to sacrificial plays expected the continuation of violence beyond the plays and thus deprived them of the cathartic pleasure of complete resolution. Jan Clarke, 'The Struggle for Spectacle on the Paris Stage, 1669–1680', *SCen*, 27:212–24, emphasizes the part played by Sourdéac and Champeron in the struggle to obtain full control of music and drama in Paris. Ellen R. Welch, 'Adapting *The Liberal Lover*: Mediterranean Commerce, Political Economy, and Theatrical Form under Richelieu', *CDr*, 45, 2011:165–83, compares Guérin de Bouscal and Scudéry's versions of the play to conclude that mercantile ideas were better served by the more irregular form of tragicomedy.

Pasquier, *Représentation*, is an informative and fulsomely illustrated vol. which will serve students and specialists alike. Several chapters elucidate specific, often technical, aspects of 17th-c. staging: Charles Mazouer, 'Les troupes de comédiens' (13–35); Fabien Cavaillé, 'Les temps du théâtre. Organisation et déroulement de la séance' (37–49); Pierre Pasquier and Anne Surgers, 'Les salles et leur architecture' (51–78); Pierre Pasquier and Anne Surgers, 'La scénographie et le décor' (79–118); Jan Clarke, 'L'éclairage' (119–40); Bénédicte Louvat-Molozay, 'La musique' (141–53); Anne Verdier and Didier Doumergue, 'Les habits de théâtre' (155–70); Julia Gros-de Gasquet, 'Le jeu de comédien' (171–91); Anne-Élisabeth Spicer, 'La représentation théâtrale, une allégorie vivante' (193–201). The vol. is rounded off with material incl. legislative texts pertaining to the stage, a glossary, and illustrations. Charles Mazouer, '*Le roman de Panthée* de Xénophon à la tragédie française du XVIIe siècle', Dozou, *Roman*, 17–28, reviews adaptations of the novel between 1570 and 1640. Chrystelle Barbillon, 'La nouvelle (à l')espagnole sur la scène française', *ib.*, 79–97, speculates that the motif breathed much life into Fr. dramaturgy. Catherine Dumas, 'Cervantès adapté par Hardy et Rotrou', *ib.*, 99–117, is complemented by some direct textual comparisons to prove her points. Jean-Yves Vialleton, 'Les saisons et les jours. La description du moment dans les fictions narratives et dans les pièces du théâtre au XVIIe siècle', *ib.*, 175–87, is struck by layers of time.

Christian Biet, 'Le théâtre et la ville/le théâtre est la ville', Clarke, *Ville*, 11–30, believes that theatrical appearance is both political and fluid as a concept. Anne Surgers, 'Logis, portes et fenêtres: le jeu des lieux de mémoire dans le décor du théâtre baroque, une 'caresse pour l'âme et le corps'', *ib.*, 31–46, describes baroque theatre as a particular case within a wider system of allegorical representation tending to direct the spectator to use more than immediate senses. Henry Phillips, 'La Ville dans le théâtre du XVIIe siècle en France: espace dominant ou espace dominé?', *ib.*, 47–65, discerns some disquiet with urban development and changes reflected on the stage. Marie-Claude Canova-Green, 'La Cour des Miracles dans le ballet de cour: du motif pittoresque à la leçon morale', *ib.*, 109–19, proposes that this motif is a manifestation of the imagined mental landscape of moralists' treatises. Jan Clarke, 'L'Espace urbain dans scénographie du dix-septième siècle', *ib.*, 137–58, examines the depiction of Paris on the stage as

well as the impact of changes in the capital on theatre companies. Marie-Claude Canova-Green, 'Romans et ballets de cour dans la France du Grand Siècle', Dozou, *Roman*, 159–74, explains, with great clarity, the evolution of public taste. Perry Gethner, 'Women and the Theatrical Tradition', Beasley, *Women Writers*, 84–91, stresses the wide variety of dramatic forms and themes despite the relatively small number of women dramatists. Gaël Le Chevalier, "J'ai pitié de l'erreur qui l'abuse": l'enchantement retrouvé dans le théâtre du XVIIe siècle', Poirson, *Enchantement*, 209–21, formulates four kinds of enchantment: natural and supernatural; this involving either willing or unintentional deception. Jean-Philippe Groperrin, "De tes enchantements vois l'inutile usage". Pour une dramaturgie de l'échec dans la tragédie lyrique', *ib.*, 274–90, proposes that the fictional space of the formulaic tragic enchantment scenes redeems the rigidity of the form. Goulven Oiry, 'Entre révérence et impertinence: la cour au miroir de la ville dans la comédie des années 1629–1635', *PFSC*, 38, 2011:409–40, considers comedy reflecting life in Paris and mocking the life of the Court.

Gérard Sabatier, 'Les funérailles royales françaises, XVIe-XVIIIe siècles', Chrościcki, *Funérailles*, 17–47, deals with the radical reinvention of royal funerals in France which began in 1643 and Louis XIII's burial ceremonies. Frédérique Leferme-Falguières, 'Les pompes funèbres des Bourbons, 1666–1789', *ib.*, 49–71, delves into the funerary changes from the perspective of Counter-Reformation piety in relation to death.

D'AUBIGNAC. *Pièces en prose*, ed. Bernard J. Bourque, Tübingen, Narr, 333 pp., presents three prose plays of A. with the honest assessment that their utility lies in elucidating their author's theoretical thought rather than in their artistic merit.

PIERRE CORNEILLE. Matthieu Dupas, 'Polygraphie et hybridation des genres dans la dramaturgie cornélienne', *PFSC*, 38, 2011:145–58, examines the variety of C.'s writings from tragedies to comedies and evaluates whether the term polygraphy can be applied to his work. Michael Hawcroft, 'The Death of Camille in Corneille's *Horace*: Performance Print and Theory', *PFSC*, 38, 2011:443–64, looks at C.'s stage direction that Camille should die offstage, and therefore how the dramatist can evoke pity and fear in the audience. Id., 'The *bienséances* and their Irrelevance to the Death of Camille in Corneille's *Horace*' *PFSC*, 38, 2011:465–79, considers the critics' use of *bienséance* to explain Camille's death, in the light of C.'s *Examen*. Id., 'Punctuating Dramatic Dialogue: Corneille's Suspension Points', *MLR*, 107:124–42, expertly shows how C. exploits suspension points as they become established during his career. Frank Greiner, 'Corneille romanesque', Dozou, *Roman*, 145–58, recognizes a lineage between C.'s historical settings and the inception of the 17th-c. historical novella. Myriam Dufour-Maitre, 'Héroïnes de Corneille: des modèles rhétoriques féminins?', La Charité, *Femmes*, 103–10, notices a refusal to depict one-dimensional archetypal heroines.

THOMAS CORNEILLE. Gaël Le Chevalier, *La Conquête des publics. Thomas Corneille, homme de théâtre*, Garnier, 572 pp., is an agreeable study of the playwright, penetrating the very soul of the drama. For Le C., Corneille is, above all, successful because the plays are spectacular to the spectator, 'regard *premier* qui peut ensuite être possiblement idéologique'. A 148-page appendix providing scene-by-scene synopses of all of C.'s plays is an unusual yet surprisingly sensible inclusion. Giorgetto Giorgi, 'Le *Berger extravagant*: du roman de Charles Sorel à la pièce de Thomas Corneille', Dozou, *Roman*, 135–44, notes fewer artistic constraints in the original novel. Christopher J. Gossip, 'Les débuts de Thomas Corneille au théâtre', *RHLF*, 111, 2011:539–48, provides a timeline for the playwright's early career.

CYRANO DE BERGERAC. Adam Horsley, "Ne l'as-tu point vu passer, mon garde?": Towards a Third Version of Cyrano de Bergerac's *Le Pédant joué*, *FSB*, 123:128–31, fluidly charts the play's composition and revisions.

LA MOTTE. *Les Originaux ou L'Italien*, ed. Francis B. Assaf, Tübingen, Narr, 76 pp., shows how the play, the first piece of theatre by La M. in 1693, contains topical allusions to the *querelle des anciens et de modernes*. A. maintains that La M. is within the tradition of Molière yet at the same time goes further than him.

LESCARBOT. Ellen R. Welch, 'Performing a New France, Making Colonial History in Marc Lescarbot's *Théâtre de Neptune* (1606)', *MLQ*, 72, 2011:439–60, uses the play-text to exemplify the 'productively ambivalent temporality of performance', in a nuanced and particularly well-contextualized article.

MOLIÈRE. Noël Peacock, *Molière sous les feux de la rampe*, Hermann, 305 pp., is an accomplished study which is the culmination of P.'s research on stagings of Molière. P. uses different productions as a means of better understanding the dramatist, and in so doing effortlessly unravels and decodes aspects of performances from actors' demeanours to directors' ideologies, while at the same time referencing the text and first performances.

Thomas P. Finn, 'Bookish Women: Female Readers and Women's Education in Molière', *WIFS*, Special Issue:36–55, thinks that M. is not presenting an ideology but rather is 'an equal opportunity satirist'. Michael Hawcroft, 'Molière architecte de la société parisienne', Clarke, *Ville*, 175–94, notes that Paris denotes, above all, people in M.'s plays. Noël Peacock, 'Un défi scénographique: comment représenter la ville dans les comédies de Molière?', *ib.*, 195–212, surveys a range of different stagings. Nina Ekstein, 'The Theatrical *lieu de culture* within Molière's Theatre', Brooks, *Culture*, 233–46, muses that all of M.'s dramaturgy is linked to his own personal acting and thereby encourages speculation about the relationship between the playwright and the *lieu de culture*. Rudolf Behrens, 'La maison en crise et les avatars du pouvoir domestique: une constellation de la "comédie érudite" italienne et ses échos chez Molière (*Le Tartuffe*)', *PFSC*, 38, 2011:427–40, deliberates on the first act of *Tartuffe* and its debt to It. comedy. Vincent Grégoire, 'La représentation du *Tartuffe* n'aura pas lieu: ou, pour une nouvelle "affaire Tartuffe" à Québec en 1694', Brooks, *Culture*, 247–64, details this fascinating local quarrel which would put an end to the stage in Fr. Canada for half a century. Laurent Thirouin, '*Tartuffe* raconté aux enfants: exercices d'idéologie', *PFSC*, 39:449–68, considers the polemics generated by the play in the light of four recent publications from 2005. Sophia Khadraoui and Sandrine Simeon, 'Une imposture peut en cacher une autre: un frontispice de *Tartuffe* démasqué', *CDs*, 13, 2011:160–83, offer a close iconographical look at an engraving by Brissart. Noël Peacock, 'The Gods from the Machine: Reconfiguring Retribution in Molière's *Dom Juan*', *Bayley Vol.*, 195–210, debates the history of the play's dénouement. Catherine Kerbrat-Orecchioni, 'From Good Manners to Facework: Politeness Variations and Constants in France, From the Classic Age to Today', *JHistP*, 12, 2011:133–55, uses M.'s plays as a prism for treating the question of 17th-c. etiquette.

FRANÇOISE PASCAL. Perry Gethner, 'Lyon as a Theatrical Space: The Case of Françoise Pascal's Tragi-comedies', Brooks, *Culture*, 11–22, has an insightful look at P., seeing Lyon's audiences as having more relaxed dramatic tastes than Parisian ones, but with the rise of women playwrights transcending such geographical differences. Ruth G. Vorstman, 'Sleeping Heroes, Speaking Heroines: Performing Gender Roles in the Tragicomedies of Françoise Pascal', *RoS*, 30:2–13, unravels the nuanced and positive gender markers to be found in P.'s theatre.

PICHOU. Jocelyn Royé, '*Don Quichotte et Les Folies de Cardenio*', Dozou, *Roman*, 119–32, accepts the tragi-comedy as a masterpiece.

QUINAULT. William Brooks, 'La Topographie urbaine dans *L'Amant indiscret* de Quinault', Clarke, *Ville*, 159–73, terms Q.'s approach to representing Paris as 'une sorte d'autosuggestion' that is subtler than the place-dropping of other authors. Sabine Gruffat, 'Les dieux de machines dans *Isis de Lully et Quinault*', Poirson, *Enchantement*, 260–73, concludes that the machine play both

forges a new genre as well as tests the limits of theatricality. Alison Calhoun, 'The Architecture of Arcadia: Quinault, Lully, and the Complicit Spectator of the *Tragédie en Musique*', *SCFS*, 33, 2011:114–26, explores the use of the pastoral space in tragic theatre.

RACINE. Tom Bruyer, *Le Sang et les Larmes. Le suicide dans les tragédies profanes de Jean Racine*, Amsterdam, Rodopi, 329 pp., inspects R.'s use of suicide, its play-specific purpose, and the weapons used, perceiving the act as part of the Racinian aesthetics of death. Above all, it serves to break the rupture in communication and the silence which pushes tragic characters to sacrifice. Annika Charlotte Krüger, *Lecture sartrienne de Racine. Visions existentielles de l'homme tragique*, Tübingen, Narr, 2011, 274 pp., is a determined interpretation of the dramatist's ideology. Nicholas Hammond, 'Hippolyte's *Coursiers oisifs*: Poussin, Racine and Animals Untamed' *SCFS*, 33, 2011:39–48, considers the interaction between animals and humans in Poussin's painting 'Paysage avec un homme tué par un serpent' and R.'s *Phèdre*, concluding that the perilous interplay between human and beast uncovers a world of ambiguity and uncertainty. Michael Hawcroft, 'Racine's Rhetorical Questions', *Bayley Vol.*, 175–93, brings his usual analytical flair to gloss the way in which Racinian tragedy uses this figure of speech to push into those areas in which human intercourse and communication break down. Edward Forman, 'Amy, qu'oses-tu dire? Friendship, Support and Challenge in Racinian Tragedy', *SCFS*, 34:68–76, recounts the impotency of friends to save Racinian protagonists. Gilles Declercq, 'Hippolyte calomnié: rhétorique et sophistique dans la tragédie racinienne', *RHLF*, 111, 2011:819–36, studies the lexical fields of *Phèdre*. Karl Maurer, 'Bajazet de Racine — une tragédie à profil inculturel?', pp. 219–27 of *From Ritual to Romance and Beyond. Comparative Literature and Comparative Religious Studies*, ed. Manfred Schmeling and Hans-Joachim Backe, Würzburg, Königshausen & Neumann, 2011, 316 pp., qualifies the play as a 'tragédie galante'. Katsuya Nagamori, 'Les étapes de la composition d'une tragédie racinienne', pp. 25–28 of *Comment naît une œuvre littéraire: brouillons, contextes culturels, évolutions thématiques. Actes du colloque franco-japonais sur la genèse de l'œuvre dans la littérature française*, ed. Kazuyoshi Yoshikawa and Noriko Taguchi, Champion, 2011, 323 pp., delves into R.'s sources such as Seneca with respect to *Britannicus*.

ROTROU. Sandrine Berrégard, 'Espace urbain et espace champêtre dans les comédies pastorales de Rotrou', Clarke, *Ville*, 97–108, judges R.'s originality to reside in his portrayal of the countryside as a place of solitude and suffering rather than a pastoral ideal. Nina Ekstein, 'Performing Violence in Rotrou's Theater', *Neophilologus*, 95, 2011:543–56, realizes a thorough analysis of violence in R.'s corpus, seeing three levels in *Le Véritable Saint Genest* which provoke a reflection on theatrical illusion. Nina Ekstein, 'Sex in Rotrou's Theater: Performance and Disorder', *OL*, 67:290–309, makes a persuasive case for the importance of sexuality, incl. same-sex desire, in R.'s plays, particularly before 1640. Perry Gethner, 'Depictions of War in Rotrou', *CDs*, 14:119–34, glimpses a strong notion of Providence.

VILLEDIEU. Roxanne D. Lalande, 'Mme de Villedieu and the Cornelian Paradigm: Problems of Gender and Genre in *Le Favori*', Beasley, *Women Writers*, 231–41, treats the play's subtle deviations from male-authored texts.

4. PROSE

Ellen R. Welch, *A Taste for the Foreign: Worldly Knowledge and Literary Pleasure in Early Modern French Fiction*, Newark, Delaware U.P., 2011, xxviii+225 pp., probes the vogue for artificial foreignness, underscoring that at least a fifth of narrative fiction appearing in France during our period was set in foreign lands or involved foreign characters. This delightfully written and well-organized study includes chapters on curiosities, spies, and cartographies. The novels posit a 'context of expectation, anticipation, and perception'.

Nathalie Grande, *Le Rire galant. Usages du comique dans les fictions narratives de la seconde moitié du XVIIe siècle*, Champion, 2011, 332 pp., surveys the passage from comic humour to something more mordant, echoing the development of *galanterie* into *libertinage*. The study is wide-ranging and elucidating, with a convincing re-reading of *La Princesse de Clèves* and a concise chapter on anti-clerical prose works.

Andrew Wallis, *Traits d'union: l'anti-roman et ses espaces*, Tübingen, Narr, 2011, 142 pp., puts the spotlight on the marginal genre of the comic novel with some pertinent discussion of generic hybridity and treating Sorel, Scarron, and Furetière *inter alios*. Giorgetto Giorgi, 'Du roman héroïque à la nouvelle galante du Grand Siècle: histoire principale et épisodes', Escola, *Roman*, 249–59, perceives a theoretical underpinning of cohesion in the novelists of the first half of the century.

Dictionnaire analytique des toponymes imaginaires dans la littérature narrative de langue française (1605–1711), ed. Marie-Christine Pioffet, Quebec, Laval U.P., 2011, xv + 610 pp., provides an appealing research tool. Some of the entries contain fuller annotating than others, depending on the contributor, but the bibliographic referencing is robust. Corin Braga, *Les Antiutopies classiques*, Garmier, 350 pp., casts his sights on the negative side to utopia and utopianism, supported strongly by contemporary philosophical influences. Michah True, "'Une Hiérusalem bénite de Dieu': Utopia and Travel in the *Jesuit Relations* from New France', *PFSCS*, 39:175–89, views a blurry intersection between utopia and travel writing in the accounts.

Marie-Madeleine Fragonard, 'S'illustrer en publiant ses lettres (XVIe–XVIIe siècles)', *RHLF*, 112:793–812, deduces that reluctance to publish letters is connected to anxiety about the narcissistic implications. Magda Campanini, 'Fragmentation et unite du récit: autour de la genèse du roman par lettres', Escola, *Roman*, 337–47, insists on the significance of the developing genre as a crossroads between fiction and the non-literary. Bombart, *Épistolaire*, contains essays relating to the collection of letters known as the *Recueil Faret*, first published in 1627 and re-edited in 1634. Several contributions audit topoi in the work: Mireille Beausoleil, 'Des amants éloquents: la topique amoureuse dans les épîtres gallants du *Recueil de lettres nouvelles*' (57–76), comes up with some suitable classifications; Déborah Blocker, 'Ordres et recompositions dans le *Recueil de lettres nouvelles* de Nicolas Faret, ou de la négligence comme tactique' (79–96), observes a gentle and discreet editor of the collection which allows Malherbe, Racan, and Balzac to express themselves freely; Dinah Ribard, "'Perdons la mémoire". Le présent du *Recueil Faret*' (143–52), discerns differing views, rather than conflicting ones, about the past; Christian Jouhaud, 'Le pouvoir incarné: représentations et apparitions' (153–70), details how Richelieu is not praised directly in the vol. but rather 'les effets de pouvoir'. Other contributions are dealt with, below, under their respective authors. Emmanuelle Mortgat-Longuet, 'Vers un imaginaire des origines de l'œuvre: le portrait de l'homme de lettres dans les "Vies" du XVIIe siècle', *CAIEF*, 63, 2011:295–310, proposes that artistic biographies evolved to encompass nationalist ambitions as well as personal achievements.

Francis Mathieu, *L'Art d'esthétiser le précepte: l'exemplarité rhétorique dans le roman d'Ancien Régime*, Tübingen, Narr, 233 pp., has a particular focus on the *Princesse de Clèves* in his thesis of the centrality of rhetoric to the genre. *Le Grand Siècle en Mémoires*, ed. Thierry Sarmant, Perrin, 2011, 508 pp., is an anthology of some well-known texts covering the entirety of Louis XIV's reign prefaced by a somewhat cursory eight-page introduction. Nathalie Grande, 'Discours rapportés, discours décalés? De l'usage du discours rapporté comme procédé ironique dans la narration galante de la seconde moitié du XVIIe siècle', Hersant, *Histoire*, 277–89, explores the porous frontier between *nouvelles galantes* and *nouvelles historiques*. The issue of reported speech is also considered in Christian Zonza, 'Les discours rapports dans la nouvelle historique: l'exemple de

Dom Carlos et du Prince de Condé, *ib.*, 291–306. Nancy Oddo, ‘Les audaces du roman édifiant au temps de la réforme catholique’, *CTH*, 34:57–71, holds that these novels are inherently ambivalent. Pierre-Olivier Brodeur, ‘Une nouvelle traversée: le désert comme lieu de culture dans le roman édifiant’, Brooks, *Culture*, 265–74, is impressed with the versatility of the wilderness trope, particularly in the work of Fénelon. Elizabeth C. Goldsmith, ‘Letters and the Epistolary Novel’, Beasley, *Women Writers*, 76–83, offers some insightful suggestions about generic considerations when teaching and researching letters from our period.

Charlotte Trinquet, *Le Conte de fées français (1690–1710). Traditions italiennes et origines aristocratiques*, Tübingen, Narr, 244 pp., sheds light on the origins of many *contes*, stressing the ancestry from Basile, the inspiration behind almost half of Mme d’Aulnoy’s tales and exactly half of Perrault’s. T. also reminds us that it was an aristocracy in crisis which gave rise to the genre. Bruno Bérard and Jean Borella, *Métaphysique des contes de fées*, L’Harmattan, 2011, 182 pp., provide some imaginative readings of tales, particularly those of Perrault. Justine de Reyniès, ‘“Les affreux séjours” du conte de fées’, pp. 329–44 of *Violences du rococo*, ed. Jacques Berchtold, René Démoris, and Christophe Martin, Bordeaux U.P., 2011, 379 pp., notes a macabre undercurrent in the sylvan settings of the tales of d’Aulnoy and Murat. Nicolas Schapira, ‘Le “salon” écrit par des professionnels des lettres (France XVIIe siècle)’, *PFSCS*, 38, 2011:315–27, examines the salons’ role in literary publication. Marion Lafouge, ‘Le bestiaire des genres au XVIIe siècle’, *SCFS*, 33, 2011:80–92, examines the patterns of use of animals and monsters across all genres in the period, from Boileau to Perrault. Tatiana Korneeva, ‘Rival Sisters and Vengeance Motifs in the *contes de fées* of d’Aulnoy, L’héritier and Perrault’, *MLN*, 127:732–53, brings out the subversive potential of d’Aulnoy and L’Héritier, assessing that d’Aulnoy uses elements of character portrayal that are novelistic. Rori Bloom, ‘Technicians of Enchantment: Versailles in the Works of Perrault and Aulnoy’, Brooks, *Culture*, 57–67, proposes that the technically detailed accounts of artistic creation in both authors’ fairy tales reveal their respective authors’ quest to have their literary skills acknowledged.

ANONYMOUS. *Les Aventures satiriques de Florinde*, ed. Filippo d’Angelo, Garnier, 182 pp., does an efficient job of contextualizing this work, published without an authorial name in 1626, particularly with respect to Viau. The editor also dispels the notion that it contains visible It. influences. Francis Assaf, ‘*L’Orphelin infortuné ou le portrait du bon frère* (1660): rester propre au sein de la saleté’, *CDs*, 14:110–18, shows that this novel, despite its defects, offers an authentic picture of lower-class life in the 1620s to the 1640s.

D’ASSOUCY. Judith Sribnai, ‘Le corps perdu et la solitude du poète: faillites du plaisir dans les *Avantures* de Dassoucy’, *SCFS*, 33, 2011:103–13, examines the reasons for the lack of a contemporary readership for this work.

D’AULNOY. Anne Birberick, ‘Gendering Metamorphosis in d’Aulnoy’s ‘Babiole’’, *SCFS*, 33, 2011:93–102, explores how metamorphosis is used in this tale, not only to blur lines between human and animal, but also to comment on masculinity and femininity. Sophie Raynard, ‘Mises en scène de l’oralité dans les récits-cadres de Mme d’Aulnoy: les enjeux’, Carruthers, *Conte*, 35–51, compares the author’s efforts to achieve a natural, oral style in her writing to Mme de Sévigné’s epistolary prose. Gabrielle Verdier, ‘Mme d’Aulnoy as Historian and Travel Writer’, Beasley, *Women Writers*, 211–21, invites interest in A.’s Sp. travel accounts, terming them a ‘controversial, literary gem’. Roxanne Roy, ‘Il était une fois la colère... Topique de la colère d’après les contes de Mme d’Aulnoy’, La Charité, *Femmes*, 321–31, notes that revenge and anger are common motifs in A. but they are not rigid nor predictable ones. Lewis C. Seifert, ‘Animal-Hybridity in d’Aulnoy’s “Babiole” and “Prince Wild Boar”’, *MT*, 25, 2011:244–60, maps out how A.’s portrayal of hybridity evolves between the two tales; the resolution of the latter hinges on the persistence of hybridity.

BALZAC. Jean-François Vallée, 'Les lettres nouvelles de Jean-Louis Guez de Balzac dans le *Recueil Faret* à l'aune de la tradition épistolaire humaniste', Bombart, *Épistolaire*, 97–110, views a rupture in B.'s missives marking the beginnings of the literary letter. Emmanuel Bury, 'Guez de Balzac critique de l'éloquence sacrée, entre philologie et rhétorique', *Bayley Vol.*, 263–84, discusses Balzac's primordial task of defining and analysing oratory.

BOILEAU. Alain Génétiot, 'La correspondance de Boileau et Racine, entre *otium* et *negotia*', *RHLF*, 112:821–38, demonstrates how the private letters teach us much about the pair's artistic temperaments as well as about their affinity.

BOISROBERT. Anastasia Iline, 'Boisrobert dans le *Recueil Faret*: cartographier la position d'un écrivain', Bombart, *Épistolaire*, 47–55, assesses B.'s style and themes from his 22 letters in the anthology.

BUSSY-RABUTIN. Daniel-Henri Vincent, *Bussy-Rabutin. Le libertin puni*, Perrin, 2011, 199 pp., is a Fr.-style biography with a minimum of scholarly apparatus. While V. often engages in special pleading for his subject, he also brings a wealth of contemporary detail to this succinct overview of one of our period's most enticing figures. Daniel des Brosses, *Bussy-Rabutin le flamboyant*, Versailles, Via Romana, 2011, 414 pp., draws attention to the exiled writer's correspondence.

CAMUS. *DSS*, 2011, 251, 'Journées internationales Jean-Pierre Camus', includes the following studies: Liliane Picciola, 'L'utilisation édifiante de l'image des Espagnols dans *Palombe*' (181–88); Stéphan Ferrari, 'Camus comique. L'ivresse d'écrire et de raconter dans *L'Amphithéâtre sanglant*' (189–96); Anne E. Duggan, '*Damaris* et *Aloph*, ou textes en miroir' (197–203); Marie-Christine Gomez-Géraud, 'Au bon plaisir de la dévotion: *Le Voyageur inconnu* (1630) de Jean-Pierre Camus' (205–11); José Reyes de la Rose, '*Les Rencontres funestes*: séduction et efficacité morale du récit minimaliste' (213–20); Joël Zufferey, 'Le piège du récit: aspects de la coénonciation dans les nouvelles de Jean-Pierre Camus' (221–31); Max Vernet, 'Le recours philologique. Sur le lexique de Jean-Pierre Camus' (233–41); Sylvie Robic, 'Usages et représentations de la civilité dans les "Histoires dévotes"' (243–52); Antoinette Gimaret, 'Souffrances extraordinaires ou souffrances civiles? Les contradictions d'un évêque romancier' (253–61); Françoise Lavocat, 'Fait et fiction dans l'œuvre de Jean-Pierre Camus: la frontière introuvable' (263–70); Nancy Oddo, 'La douceur dans les histoires dévotes de Jean-Pierre Camus' (271–78); Mathilde Bombart, 'La parole et le livre. Camus orateur et auteur selon le "Jugement des *Essais* de Michel de Montaigne" et la *Conférence académique*' (279–85); Marie-Dominique Legrand, 'Paysage et dévotion: "Des lettres affectées", dans les *Diversitez* (VIII, 108, 1613) de Jean-Pierre Camus' (287–93); Nicolas Correard, 'Le scepticisme chrétien des *Diversités* et ses réminiscences dans les romans et les nouvelles de Jean-Pierre Camus' (295–303), examines to what extent C.'s philosophy can be considered sceptical.

CHALLE. Seguin, *Challe*, situates this solitary writer at the threshold of two ages, arguing that his thought is radical in that it favours the individual quest for truth over any manifestation of hierarchical authoritarianism. It prints the following contributions contextualizing the writer within the period's sense of sociability: Sylvain Menant, 'Challe, solitude et communauté' (21–29); Surinder Jathaul, 'Contraintes morales et sociales au temps de Robert Challe' (31–38); Carole Martin and Richard Gachot, 'Se promener à Paris à l'époque de Louis XIV: entre sociabilité et clandestinité' (41–65); Gaëlle Fourès-Legrand, 'La sociabilité à table, ou le savoir manger de Robert Challe' (105–20); Driss Aïssaoui, 'De la sociabilité restreinte à la sociabilité exclusive' (121–31); Bronislava Cohut, 'Robert Challe entre sociabilité et susceptibilité' (151–62); and Maria Susana Seguin, 'Sociabilité philosophique et philosophie clandestine' (163–75).

CHAMPLAIN. Ursula Haskins Gonthier, 'Postcolonial Perspectives on Early Modern

Canada: Champlain's *Voyages de la Nouvelle France* (1632)', *FS*, 66:145–62, supplies a postcolonial reading of C.'s text, focusing on his complex relations with indigenous populations.

CHAVATTE. 'Chronique Mémorial des choses mémorables par moy Pierre-Ignace Chavatte', 1657–1693. *Le mémorial d'un humble tisserand lillois au Grand Siècle*, ed. Alain Lottin, Brussels, Académie Royale de Belgique, 2010, xxiv + 512 pp., draws out some unexpected information about Lille, religion, society, and Louis XIV's France.

COLOMBY. Bombart, *Épistolaire*, includes: Éric Méchoulan, 'François de Colomby et l'affaire de Béarn' (176–92), emphasizes the importance of C.'s participation since he was the *orateur du roi*; Laurence Giavarini, 'Texte d'action et politique de la fiction épistolaire. Sur la "lettre d'Etat" de Colomby' (193–209), contextualizes the letter in artistic terms and also within the political climate of uncertainty with respect to the survival of Prot. identity in France; Éric Méchoulan, "'Une rencontre de causes'" (211–220), highlights the implicit defence of his Prot. co-religionists underpinning the apparently neutral stance of the letters. An appendix (221–57) publishes the two letters of C. dating from 1618 and 1627 which would have benefitted from more robust glossing.

COSNAC. *Mémoires* (1628–1708), ed. Jean-Marie Devineau, Garnier, 2011, 898 pp., offers useful insights into relations between Church and State during the period, as well as constituting a landmark document in the genre of memoir or 'l'écriture de soi'. C. emerges as a likeable if not self-obsessed character, marked by an optimistic Gallicanism.

CYRANO DE BERGERAC. Sophie Turner, 'The Uncertainty of Naming in Cyrano de Bergerac's *L'Autre Monde*: A Question of Anonymity', *MLN*, 126, 2011:754–67, gives a close reading of the work in which she argues that its internal discord and displacement, coupled with the use of the first person, serve to open the reader up to the possibility of multiple interpretations. Marta Teixeira Anacleto, 'Entre deux mondes. Lectures fantastiques des "ailleurs" de Cyrano', Pioffet, *Geographiae*, 251–69, admires C.'s enigmatic modernity. Christian Martin, "'Je ne crois de sorciers": l'incrédulité de Cyrano', *PFSCS*, 39:97–110, demonstrates C.'s trajectory from Montaigne and Bodin. Jacques Prévôt, *Cyrano de Bergerac: l'écrivain de la crise*, Ellipses, 2011, 328 pp., provides a panorama of C.'s life and work and P. draws from his previous research on the writer, occasionally covering familiar ground. A chapter on the Mazarinades is one of the study's highlights.

DESHOULIÈRES. Sophie Tonolo, 'Rhétorique du cœur et écriture intime. L'art épistolaire d'Antoinette Deshoulières', La Charité, *Femmes*, 205–16, makes out a determined feminine voice.

DU BOSC. Aurora Wolfgang and Sharon Diane Nell, 'The Theory and Practice of *Honnêteté* in Jacques Du Bosc's *L'Honnête femme* (1632–36) and *Nouveau recueil de lettres des dames de ce temps* (1635)', *CDs*, 13, 2011:56–91, urge that these works be better known, as Du B. makes forceful claims for female parity.

DU NOYER. Henriette Goldwyn, 'Mme Du Noyer's *Mémoires*: The Politics of Religion in the Ancien Régime', Beasley, *Women Writers*, 222–30, accentuates the writer's historical and literary value.

FOIGNY. Isabelle Moreau, 'Hommes, bêtes et 'Fondins' chez Gabriel de Foigny', *SCFS*, 33, 2011:49–58, considers how F. examines the possibility of monstrous anthropomorphic races, and the dangerous blurring between human and animal species in *La Terre australe connue*.

FURETIÈRE. Dorothee Lintner, 'Polygraphie comique chez Rabelais et Furetière', *PFSCS*, 38, 2011:107–20, focuses on Rabelais's influence on F., and surmises that both relied on codes which render their writing both hidden and universal.

GODEAU. Nicolas Schapira, 'De Godeau à Faret: identité de groupe et opérations individuelles' Bombart, *Épistolaire*, 29–45, expands on how Godeau used this genre of the community letter in which to make his writing debut and already displaying a forceful authorial voice. Eivind

Engebretsen, 'Antoine Godeau et la pauvreté exemplaire', *DSS*, 251, 2011:351–70, discusses G.'s 1657 work in defence of the Hôpital général at some length.

GOURNAY. Jean-Philippe Beaulieu, 'Feminine Authorial Ethos: The Use of Marie de Gournay's *Discours sur ce livre* as an Introduction to her Collected Works', Winn, *Teaching Women*, 170–78, concisely yet insightfully surveys the 'wholly genuine and radical character' of this text.

LA BRUYÈRE. Michael Moriarty, 'La Bruyère: the Moralist in Space', *SCFS*, 33, 2011:127–35, considers the use of private, public, and astronomical space. Fabrice Hoarau, 'Les Caractères: une critique de la justice monarchique', Boudou, *Éthique*, 301–13, decides that La B. is a witness rather than a reformer.

LA FAYETTE. John Campbell, 'Madame de Lafayette' *FS*, 65, 2011:225–32, furnishes a thorough examination of the current state of research on Madame de La Fayette's most famous work. Catherine Langle, "L'Œil du Prince" ou l'Adieu aux armes de la courtoisie dans *La Princesse de Clèves*', *Littérature*, 2011, 162:3–23, examines reality vs. dreamscape events in the novel through the optic of *courtoisie*. Leah Chang, 'Blushing and Legibility in *La Princesse de Clèves*', *RoS*, 30:14–24, explains the crucial nature of the protagonist's blushing. Nora Martin Peterson, 'Competing Codes and Involuntary Confessions of the Flesh in *La Princesse de Clèves*', *RR*, 103:233–53, argues that the novel imitates the princess's behaviour in that it is an 'ephemeral, singular, illusionary representation'. Richard E. Goodkin, 'Cartesian Lafayette: Clear and Distinct in *La Princesse de Clèves*', Beasley, *Women Writers*, 188–201, considers the heroine's withdrawal from society from a Cartesian Perspective. Giorgetto Giorgi, 'Allégorie galante dans les romans et nouvelles de Madame de Lafayette', *RHLF*, 112:335–44, discerns a 'christianisme intransigent' underpinning the novelist's output. John D. Lyons, 'From Fortune to Randomness in Seventeenth-Century Literature', *FS*, 65, 2011:156–73, considers how Molière's *L'École des femmes*, Lafayette's *Zayde*, and *La Princesse de Clèves* display chance either directly or indirectly. Ellen R. Welch, 'Strangers Among Us: Aliens and Alienation in Lafayette's *Zayde, histoire espagnole*', *DFS*, 96, 2011:3–14, contends that the story proposes that an integrated community could only ever be a fictional one. Michelle Miller, 'The Jilted Friend: Omniscient Narration in Lafayette's *La Princesse de Clèves* and *L'Histoire d'Henriette d'Angleterre*', *SCFS*, 34:38–51, decodes the *Princesse de Clèves* from the perspective of unequal friendship. Hendrik Schlieper and Lieselotte Steinbrügge, 'The Female Threshold: On Paratext and Gender in Lafayette's *La Princesse de Montpensier*', *PFSCS*, 39:141–58, hold that reading the work with the preface in mind gives an altogether different understanding.

LA GUETTE. Denis D. Gréle, 'Les Mémoires de Madame de la Guette ou l'art de se reconstruire une vie', *Neophilologus*, 95, 2011:165–75, probes the subjective element of the text revealing La G.'s trenchant desire to justify her life choices.

LA ROCHEFOUCAULD. Emmanuèle Lesne-Jaffro, 'La qualité acoustique des mémoires: de l'histoire sans parole de La Rochefoucauld aux voix restituées de Brienne', Hersant, *Histoire*, 223–38, views La R.'s methodological approach in his memoirs as essentially that of a *conteur*. Éric Tourrette, 'De l'égoïe selon La Rochefoucauld', *Littérature*, 165:3–15, sees a tension in the dependence on the first person in La R. with sociability. John Phillips, 'Some Observations on La Rochefoucauld's *Mémoires I-II*', *PFSCS*, 39:97–111, asserts that the memoirs should not be read as La R.'s betrayal of the values of a chivalric, chimeric system. Oskar Roth, 'La Rochefoucauld: de l'anthropologie pessimiste à la recherche d'un goût vrai et autonome', *DSS*, 254:59–71, sets out the way in which La R.'s later texts are open to a quest for happiness integrating true friendship and sociability. Éric Turcat, 'Ironie polyphonique ou polycentrique? L'honnête homme et son habile alter ego dans les *Maximes* de La Rochefoucauld', *CDs*, 14:55–87, thinks that La R.'s ideal *honnête homme* is a more flexible baroque figure rather than anchored to rigid aesthetics.

LE MOYNE. Derval Conroy, 'Description or Prescription? Verbal Painting in Pierre Le Moyne's *Gallerie des femmes fortes* (1647)', *FrF*, 36.2–3, 2011:1–17, sets out the ways in which Le M. contains his women in order to make them appear seemly.

LOUIS XIV. *Le Métier de roi. Mémoires et écrits politiques*, ed. Jean-Christian Petitfils, Perrin, 339 pp., brings together five texts written by the monarch at various points in his long reign, namely: 'Mémoires pour l'instruction du Dauphin' (1661–68); 'Lettre du roi à sa mère sur l'arrestation de Fouquet' (1661); 'Réflexions sur le métier de roi' (1679); 'Instructions au duc d'Anjou' (1700); 'Lettre du roi au gouverneurs des provinces' (1709). The edition boasts a balanced amount of scholarly apparatus and a short yet informative introduction which supplies a pithy analysis of L.'s political thought, a man who commenced the 'Réflexions' with the startlingly painful and touchingly frank observation that '[I]les rois sont souvent obligés à faire des choses contre leur inclination et qui blessent leur bon naturel'.

MAINTENON. Constance Venesoen, *Madame de Maintenon, sans retouches*, Tübingen, Narr, 122 pp., is a short yet compelling study of one of the 17th-c.'s most tantalizing figures. V. furnishes some astute psychological analysis of M., especially in her relationships (especially with Madame de Brinon) and faith, with its securities and doubts.

Lettres de Madame de Maintenon. III. 1698–1706, ed. Hans Bots and Eugénie Bots-Estourgie, Champion, 2011, 915 pp., continue in their path of producing an important edition of M.'s correspondence with these years bringing religious controversies, the Spanish Succession, and nomination of bishops to preoccupy her mind. Often she is to be found encouraging her correspondents, whether they are high-ranking members of court or simple teachers. *Lettres de Madame de Maintenon. IV. 1707–1710*, ed. Marcel Loyau, Champion, 2011, 953 pp., contains 757 letters with 192 being to the Princesse des Ursins which are sometimes revealing in their outlining of affairs at court. Above all, her correspondence during this period reflects her deep-seated spirituality and concern with the Church; 160 letters are addressed to ecclesiastics.

Mongenot, *Maintenon*, is a vol. redressing the relative lack of assessment of Maintenon's overall literary output and acknowledges its debt to the Champion ed. of her letters, above. Marianne Charrier-Vozel, 'Le commerce épistolaire à l'épreuve de la civilité: Mme de Maintenon, Mme de Caylus et Mme de Dangeau', *ib.*, 21–32, homes in on the civility which lies at the core of M.'s correspondence. Philippe Hourcade, 'L'échange épistolaire entre Madame de Maintenon et la princesse des Ursins en 1709. Comment lire?', *ib.*, 33–42, comments on the tensions between the two correspondents having their root in differing religious viewpoints. Yolanda Viñas del Palacio, 'La correspondance de Madame de Maintenon ou l'art de "se contrarier"', *ib.*, 43–62 and Dominique Picco, 'La marquise de Maintenon et sa terre d'après sa correspondance', *ib.*, 63–79, concentrate on themes in M.'s letters. Stéphanie Miech, 'Approche de l'éducation saint-cyrienne par une analyse automatisée des textes pédagogiques de Mme de Maintenon', *ib.*, 81–110, supplies tables of lexical analyses. Several essays pertain to specific correspondents: Hans Bot, 'Les rapports complexes de Mme de Maintenon avec Fénelon à travers leur correspondance cu cours des années 1689–1697' (111–26); André Blanc, 'Madame de Maintenon et le cardinal de Noailles. Le jeu de la souris et du chat' (127–42). Pauline Chaduc, 'Madame de Maintenon et la conduit des âmes à Saint-Cyr' (143–56) shows how M. was revered as not only the founder but also the superior of the institution. The remaining ten contributions deal with the influence of M.'s work beyond our period.

MOLIÈRE D'ESSERTINES. Béatrice Brottier, 'Des lettres libertines? Molière d'Essertines dans le *Recueil Faret*', Bombart, *Épistolaire*, 111–26, proposes that the inclusion of M. in the vol. as the only deceased writer to feature therein, constitutes 'un émoussement des piques et traits satiriques'.

MONTPENSIER. Virginie Cassidy, 'La rhétorique du silence de Mademoiselle de Montpensier', pp. 89–96 of *Jeu de masques: les femmes et le travestissement textuel (1500–1940)*, ed. Jean-Philippe Beaulieu and Andrea Oberhuber, PUSTE, 2011, 284 pp., believes that M.'s anonymity enables her to be more persuasive about women's status. Jean Garapon, 'Mademoiselle de Montpensier à Saint-Fargeau (1653–1657): un nouveau "lieu de culture"', Brooks, *Culture*, 71–83, picks out 'une curieuse utopie épistolaire'. Marie-Françoise Bosquet, 'Géographie utopique chez une conteuse: *La relation de l'isle Imaginaire* de Mlle de Montpensier (1659)', Pioffet, *Geographiae*, 271–86, is interested in M.'s sources, which include Cervantes.

MURAT. Geneviève Clermidy-Patard, *Madame de Murat et la 'défense des dames'. Un discours au féminin à la fin du règne de Louis XIV*, Garnier, 479 pp., is the first monograph devoted to this captivating writer and C.-P. does her much justice. The thematic treatment of aspects of M.'s corpus works well, with a particularly thoughtful 8-page subsection on the morals to her fairy tales. M. occasionally overpleads her case, but this is understandable with a writer who adopts 'une posture transgressive au quotidien par son désir d'être remarquée'.

A Trip to the Country, ed. and trans. Perry Gethner and Allison Stedman, Detroit, Wayne State U.P., 2011, vii+144 pp., situate this text as part of M.'s conscious efforts to shift her prose away from supernatural fairy tales to ghost stories anchored to contemporary society, detecting a critique of Louis XIV and his court in this tale.

NERVÈZE. Sylvie Tremblay, 'Parler ou non comme une femme: les mises en scène de soi chez Suzanne de Nervèze', pp. 97–105 of *Jeu de masques: les femmes et le travestissement textuel (1500–1940)*, ed. Jean-Philippe Beaulieu and Andrea Oberhuber, PUSTE, 2011, 284 pp., witnesses the adoption of a neutral rather than distinctly female voice in N.'s prose.

CHARLES PERRAULT. Gérard Gélinas, 'Un regard autre sur les Contes de Perrault', *PFSC*, 38, 2011:185–217, analyses research on the attribution of authorship of Perrault's *Contes*. Catherine Velay-Vallantin, 'Charles Perrault, la conteuse et la fabuliste: "l'image dans le tapis"' *Féeries*, 7, 2011:95–121, deals with the female storyteller through the works of Perrault.

PLASSAC. Bruno Forand, 'La "tissure" des lettres. Pragmatique et esthétique de l'art épistolaire chez Josias Gombaud de Plassac', Bombart, *Épistolaire*, 127–39, explains how P. moulds a fusion of genres in his correspondence, which he names 'une toile métisse'.

PRINCESSE PALATINE. Nicolas Milovanovic, *La Princesse Palatine, protectrice des animaux*, Perrin, 201 pp., covers not only P.'s interest in animals both in her letters and in her life, but also provides details on pets at Versailles, as well as her anti-Cartesian stance on animal-machines, which was honed in her epistolary interactions with Leibniz. The apparently narrow scope of the topic belies an enjoyable and well-documented monograph. Christine McCall Probes, 'Controversy and Consolation: The Animal in the Royal Court, Madame and her Spaniels', *SCFS*, 33, 2011:16–23, delves into the P.'s letters to study the controversy over the bestial nature of humans, human-animal relationships, and the important role of animals, notably dogs, in her daily life. Christine McCall Probes, 'Lieux de la cour, lieux de culture: les réflexions de Madame Palatine sur Saint-Cloud, Marly, Versailles et Fontainebleau', Brooks, *Culture*, 39–55, notes the deep affection that P. had for her adopted country's culture. Marie-Laurentine Caetano, 'La Palatine, une princesse hors du commun dans la littérature pour la jeunesse', *PFSC*, 39:433–47, discovers P. to be a distinctly modern and tolerant personality.

RETZ. Garapon, *Retz*, gathers the following articles of interest: Simone Bertièrre, "'Trivelin sur le trône": l'image de Mazarin dans les *Mémoires* de Retz' (49–61), is interested in R.'s purposely one-dimensional sketch of the minister; Jean Garapon, 'Les monologues d'un mémorialiste' (63–76), is attracted by R.'s 'honnêteté supérieure'; Christian Zonza, 'Les pouvoirs de l'imagination dans les *Mémoires* du cardinal de Retz' (77–88), relates how R.'s imaginative memory affected his

work; Pierre Ronzeaud, 'Le peuple dans les *Mémoires* du Cardinal de Retz' (89–101), reflects that the populace has a background yet ever-present role; François Raviez, 'Retz autout de minuit ou la nuit dans les *Mémoires*' (103–11), ruminates on R.'s nocturnal occurrences; Marc Hersant, 'La "Journée des barricades" (27 août 1648) dans les *Mémoires* de Retz: l'histoire comme expansion du "moi"' (113–22), examines R.'s mythologizing; Jean Garapon, 'Curiosité et écriture dans les *Mémoires* du cardinal de Retz' (123–33), notes R.'s interest in group psychology; Myriam Tsimbidy, 'Les lettres d'évasion du cardinal de Retz' (157–77) and Malina Stefanovska, "'À tous les enfants de l'Église": l'action des lettres épiscopales de Retz' (179–88) both study R.'s epistolary style. Stéphane Macé, 'Aspects du discours narrativisé dans les mémoires: Retz et Saint-Simon', Hersant, *Histoire*, 239–48, is enthralled by 'la plasticité fondamentale du discours narrativisé' in the two authors' recollections. Christophe Blanquie and Myriam Tsimbidy, *Portraits épistolaires du cardinal de Retz. Lettres inédites, nouvelles lectures*, Garnier, 2011, 278 pp., aim to supply 'un indispensable instrument', with much success. The concise chapters treat different aspects of Retz's character, such as administrator, pastor, and cardinal.

ROSSET. Dietmar Rieger, "'Je vous recite la pure vérité de ceste histoire". Authenticité et fictionnalité dans les *Histoires tragiques* (Rosset et Parival)', *CTH*, 34:17–30, thinks that Parival's tales are more optimistic than Rosset's.

SAINT-ÉVREMOND. Alexander Roose, 'Saint-Évremond: contre le "vain fracas des périodes oratoires" des lettrés, contre les "méditations creuses" des théologiens', *PFSCS*, 39:35–47, summarizes S.-E.'s aesthetic as a 'médiocrité heureuse, de l'*hic et nunc* généreux, d'une civilité délicate'.

SAINT-SIMON. Sylvain Menant, 'La genèse des *Mémoires* de Saint-Simon et l'historiographie des Lumières', Hersant, *Histoire*, 19–26, argues that S.-S.'s narration is decidedly 18th-c. in its historiographical approach. Isabelle Gillet, *ib.*, 'Louis XIV de Saint-Simon à Voltaire: gloire ou déclin du "soleil"', 27–49, similarly sees a progressive attitude to politics in the duke's writings. Bruno Guermonprez, 'Figures du fanatisme dans les *Mémoires*: cause gallicane et délire ultramontain', *ib.*, 81–105, cautions that we must not lose sight of the fact that S.-S. was a devout Catholic. Marie-Paul de Weerdt-Pilorge, 'Saint-Simon et l'esprit de tolérance dans les affaires protestantes', *ib.*, 107–16, proposes that charity, rather than tolerance, informs the courtier's dealings with the Prot. community.

MADELEINE DE SCUDÉRY. Kathleen Wine, 'Teaching Scudéry's *Clélie*: The Art of Romance', Beasley, *Women Writers*, 169–77, lays stress on the playfulness and scope of S.'s fictional universe. Laura Burch, 'A Modest Proposal: Reframing the Frontispieces of Madeleine de Scudéry's *Conversations* (1680–1692)', *SCFS*, 34:52–67, makes out subversive intent behind images which apparently flatter royal patrons. Delphine Denis, 'Une clé pour la fiction au XVIIe siècle? L'"Histoire d'Artaxandre" dans *Clélie* de Madeleine de Scudéry', Escola, *Roman*, 271–79, insists on the importance of this segment with its onus on freedom founded on individual tastes. Michel Fournier, 'La poétique de l'oracle: projection, Romanesque, totalité', Escola, *Roman*, 535–46, concentrates on premonition in S.'s novels.

SÉVIGNÉ. John D. Lyons, 'The Marquise de Sévigné: Philosophe', Beasley, *Women Writers*, 178–87, maintains that the doctrine of Christian immanence lies at the heart of S.'s thought. Driss Aïssaoui, 'Une poétique de l'hybride: Madame de Sévigné, épistolière ou diariste?', *AJFS*, 49:80–99, suggests that S. set out to exceed the limits of letter writing in what A. terms a 'sorte de zone franche générique'. Nathalie Freidel, 'L'autre langue de Mme de Sévigné: l'italien dans la "Correspondance"', *SFr*, 168:404–13, explains how the use of It. by S. is chiefly for purposes of elusiveness. Nathalie Freidel, "'Est-il possible, ma chère fille, que j'écrive bien?" Présence et absence de la rhétorique dans la *Correspondance* de Mme de Sévigné', La Charité, *Femmes*, 217–

28, deems much originality in S.'s deployment of 'brouillages stylistiques'. Catherine R. Montfort, 'Madame de Sévigné et la lecture', *WIFS*, Special Issue:56–84, insists on reading being a cerebral, spiritual, and enjoyable exercise for the marquise.

SOREL. Jeffrey N. Peters, 'Entre image et texte: géographie imaginaire dans *La Description de l'île de Portraiture* de Sorel', Pioffet, *Geographiae*, 195–211, Anne Theobald, 'In Francion's Shadow: "Ethos"-based Failure in Charles Sorel's *Polyandre*', *PFSCS*, 39:65–78, considers that, in the creation of *Polyandre* as a disengaged observer, S. was ahead of his time.

SUBLIGNY. Alain Niderst, 'Un grand méconnu: Adrien-Thomas Perdou de Subigny', *PFSCS*, 39:215–52, acts as detective to flesh out the details of S.'s life, seeing possible collaborations with the translation of *Les Lettres portugaises* and Mme de Lafayette.

TRISTAN L'HERMITE. Véronique Adam, 'Réminiscence et mélancolie dans l'œuvre de Tristan L'Hermite', pp. 53–68 of *L'Ombre du souvenir. Littérature et réminiscence (du Moyen Âge au XXIe siècle)*, ed. Jean-Yves Laurichesse, Garnier, 353 pp., spots a double melancholy in T.'s corpus, one that is both aesthetic and medical. Sylvie Trouilhet, 'Les plaidoyers historiques: enquête d'exemplarité', *CTH*, 34:31–43, reckons that the unusual work targets the daily ethical challenges facing ordinary people. Stéphane Macé, "'J'ai divisé toute cette histoire en petits chapitres, de peur de vous être ennuyé par un trop long discours": séquençage et modèle fictionnel dans *Le Page disgracié*', *CTH*, 34:45–56, sheds light on T.'s authorial innovation, a fact which somewhat excuses the article's startlingly long title. Audrey Guerba, 'La perception du féminin dans *Le Page disgracié*', *CTH*, 34:86–90, detects an anthropologically alert depiction of the feminine in the work.

D'URFÉ. Twyla Meding, 'Kronos as Crone: Inversions of Beauty and Gender through Translation in *L'Astrée*' *SCFS*, 33, 2011:24–38, treats problems of translation and *ekphrasis* and their relationship to the representation of gender in the first part of the pastoral romance. Laurence Giavarini, 'Distance, distanciation, éloignement. La fiction pastorale et l'histoire (*L'Astrée*, 1607–1619)', *CTH*, 34:72–85, uses Thomas Pavel's theories as an approach to the book. Dorothy Chang, 'Honoré d'Urfé Mythographer and Realist: A Study of the Narrative Unity of *L'Astrée*', *PFSCS*, 39:81–95, explains that valiant soldiers are needed even in U.'s idyllic pastoral. Delphine Denis, '*L'Astrée* d'Honoré d'Urfé, pastorale allégorique?', *RHLF*, 112:291–303, comments on U.'s 'équilibre instable' with respect to his use of allegory. Camille Esmein, 'Les conclusions de *L'Astrée*: deux conceptions de l'unité narrative', *Escola, Roman*, 281–92, purports that the diversified structure of the novel invites a reflection on authorship and literary production.

5. THOUGHT AND SPIRITUALITY

Marie-Madeleine Fragonard, *Variations sur la Grâce et l'impuissance de la parole*, 2 vols, Sorbonne Nouvelle U.P., 2011, 318 + 318 pp., is a collection of articles to honour this influential scholar. While very varied in its scope, the selection demonstrates the cohesion underpinning F.'s output, all tending to examine lit. which presents 'l'absolu sous des faces plus séduisantes'.

Richard Parish, *Catholic Particularity in Seventeenth-Century French Writing: 'Christianity is Strange'*, OUP, 2011, x + 229 pp., concentrates on a diverse range of writers and argues that, for them, whether implicitly or explicitly, the Christian religion is 'unfamiliar, strange, and counter-intuitive', following Pascal's observation that 'Christianity is strange'. P.'s broad and astute theological exploration includes François de Sales and Bossuet, the former held in particular esteem by P. for his concise prose and rightly so.

Michael Moriarty, *Disguised Vices: Theories of Virtue in Early Modern French Thought*, OUP, 2011, ix + 409 pp., takes as his premise, to this companion vol. to two previous recent and

well-received monographs, that there was a suspicion displayed by early modern philosophers, theologians, and moralists towards virtue and, moreover, this wary attitude was something new. One particular emphasis is La Rochefoucauld whom M. carefully and convincingly annotates, drawing out meanings from revisions which the moralist carried out. M. upholds that La Rochefoucauld was imbued with a certain strand of Augustinian reasoning.

Janice Neri, *Nature in Early Modern Europe, 1500–1700*, Minneapolis, Minnesota U.P., 2011, xxvii + 233 pp., will be of interest to researchers working on fables and fairy tales. N. underlines how, in our period, ‘insects were subjects around which [early modern Europeans] explored questions regarding relationships between the natural world, visual representation, and professional personae’.

Christopher Braider, *The Matter of Mind: Reason and Experimentation in the Age of Descartes*, Toronto U.P., xii + 340 pp., takes lit. and art into account to propose that Cartesian notions such as dualism did not enjoy the wide consensus as is sometimes imagined.

Karen E. Carter, *Creating Catholics: Catechism and Primary Education in Early Modern France*, Notre Dame U.P., 2011, xiii + 314 pp., maintains that historians have hitherto neglected children’s religious education and uses catechistic practices as a key to analysing this area. C. emphasizes the success of the Fr. Counter-Reformation in providing religious and primary education to children of both sexes from all social classes.

Antoinette Gimaret, *Extraordinaire et ordinaire des croix. Les représentations du corps souffrant, 1580–1650*, Champion, 2011, 892 pp., argues that, during the end of the 16th c. and the first half of 17th c., a new way of viewing the body emerged, resulting from the blend of theatrical devotion and civic duty, the extraordinary and the ordinary, and serious suffering and private pain. Olivier Tonneau, ‘The Science of the Cross: The Jansenist Doctrine of Predestination and their Pedagogy of Conversion’, *Bayley Vol.*, 117–31, terms the inclination to embrace predestination as a ‘failure of love’.

Matthieu Brejon de Lavergnée, *Histoire des Filles de la Charité, XVIIe-XVIIIe siècle. La rue pour cloître*, Fayard, 2011, 690 pp., provides a comprehensive and well set-out history of the order, with a narrative supplemented by statistics and archival detail. The portraits of the key figures of the order, such as Louise de Marillac and Marguerite Naseau, contain succinct but perspicacious analyses of their particular brand of active feminine spirituality. Caroline Galland, *Pour la gloire de Dieu et du roi. Les récollets en Nouvelle-France aux XVIIe et XVIIIe siècles*, Cerf, 528 pp., mines some rich archival material in the study of this Franciscan order’s encounters with colonialism, uncovering some unedifying tensions between its members and representatives of other Catholic orders, between the Fr. and English, and between Fr. and Roman hierarchical authorities. Cédric Andriot, *Les Chanoines réguliers de Notre-Sauveur. Moines, curés et professeurs, de Lorraine en Savoie, XVIIe-XVIIIe siècles*, Riveneuve, 473 pp., is a history of this influential order, which made the radical decision to cease its cloistered model in the 17th c. to provide education in rural areas based on Jesuit lines, and was to be in the vanguard of Enlightenment ideas during the following century. Benoist Pierre, ‘Prélats et clergé de cour en France au XVIIe siècle’, *DSS*, 253, 2011:713–24, is an informative summary. Keith P. Luria, ‘France: An Overview’, pp. 209–38 of *A Companion to Multiconfessionalism in the Early Modern World*, ed. Thomas Max Safley, Leiden, Brill, 2011, xii + 500 pp., explains the development of Huguenot identity throughout our period. Henry Phillips, ‘Secular and Religious Cultures in Seventeenth-Century France’, *Bayley Vol.*, 53–68, provides a *précis* on the existence of ‘a sphere of accepted or acceptable compatibility between secular and religious cultures as they are lived’.

Jean-Charles Darmon, ‘Un *Ecclésiaste* libertin?’, Darmon, *L’Ecclésiaste*, 61–98, provides a thorough analysis of evolving views on the concept of vanity, incl. La Fontaine and Théophile.

Emmanuel Bury, 'Aspects juridiques de la pensée des moralistes classiques', Boudou, *Éthique*, 287–99, believes that there is still much research to be done on this topic. Rob Faesen, 'The Grand Silence of St Joseph: the Seventeenth-Century Crisis of Mysticism in the Jesuit Order', Chorpenning, *Joseph*, 137–50, proposes that the Jesuits' embracing of devotion to the saint is related to 17th-c. society's increasing distance from a theocentric understanding of the human person with a humanist framework. Laurence Grove, 'St Joseph the Superhero in "Comics" Old and New', *ib.*, 151–71, dares to apply the moniker of superhero to emblematic depictions of the saint. The analogy works well since the cultus highlights the ordinary and extraordinary virtues of Joseph and, moreover, much emblematic literature had a story-based focus by our period. Richard Parish, 'Chantons l'Auteur de la lumière, Jusqu'au jour où son ordre a marqué notre fin'. Corneille and Racine: The *Hymnes traduites du bréviaire romain*', *Bayley Vol.*, 69–86, compares the two dramatists' versions of the same liturgical translations, seeing R.'s as being more accessible and fluid. Philippe Martin, 'Lieux et gestes de prédication', pp. 197–222 of *La Parole publique en ville des Réformes à la Révolution*, ed. Stefano Simiz, Villeneuve d'Ascq, Septentrion U. P., 280 pp., puts the act of preaching into its ecclesiological context using a gamut of sources incl. illustrations.

Chloe Hogg, 'Early Modern Women and the Philosophical Tradition', Beasley, *Women Writers*, 293–302, is particularly interested in the relationship with Descartes of both Elizabeth of Bohemia and Madeleine de Scudéry.

JEANNE DES ANGES. Michel Carmona, *Sœur Jeanne des Anges. Diabolique ou sainte au temps de Richelieu?*, Brussels, Versailles, 2011, 334 pp., follows the story of this possessed nun until her death by means of archival documents. C. is persuaded by her earnestness and offers evidence that Surin, the exorcist sent to Loudun, was equally sincere.

ANGÉLIQUE ARNAULD. *Description de l'Époux. Explications sur le 'Cantique des cantiques'*, ed. Simon Icard with Bernard Koch, Grenoble, Millon, 2011, 125 pp., is an accessible edn of a text probably composed by A. intended to be used for the spiritual direction of nuns.

Julie Finnerty, 'Angélique de Saint-Jean. Silence et parole dans son récit de captivité', Lesaulnier, *Port-Royal*, 163–76, explains how silence became A.'s ultimate weapon. Julie Finnerty, 'La correspondance d'Angélique de Saint-Jean: un parler imaginaire?', Brooks, *Culture*, 85–100, explores how A.'s imagination stretched beyond her cloistered confines to the outside, turbulent world. Michèle Bretz, 'Une rhétorique de combat: la mère Angélique de Saint-Jean d'Andilly ou la défense des valeurs augustiniennes', La Charité, *Femmes*, 311–20, traces the mutual esteem between A. and Mme de Rantzau.

ANTOINE ARNAULD. *La Logique, ou l'art de penser*, ed. Dominique Descotes, Champion, 2011, 930 pp., is a thorough edition of this treatise co-written by A. and Nicole. A lengthy introd. offers a penetrating aperçu of the text as well as delineating its publishing history.

BAYLE. Edward James, 'Pierre Bayle on Reason, 'Sentiment' and God', *Bayley Vol.*, 133–46, argues that it is B.'s religious sentiment rather than his critical reasoning which reveals his true mental outlook.

BERNIÈRES. *Œuvres mystiques I, L'Intérieur chrétien suivi du Chrétien intérieur et des Pensées*, ed. Dominique Tronc, Toulouse, Carmel, 2011, 518 pp., offers this treatise on the interior life, written as private prayer notes by B., whom T. suggests tended towards Quietism *avant la lettre*.

BOSSUET. John D. Lyons, 'Bossuet and the Tragic', *Bayley Vol.*, 9–23, sees parallels between funeral orations and tragedy. Anne Régent-Susini, 'ReligioLeus Discourse and Legal Discourse in Seventeenth-Century France: The Example of Bossuet', *ib.*, 26–35, explains that B.'s inclusion of a legal-type scale of arguments and proofs is evidence of an increasing lay interest in accountable

authority. Emma Gilby, 'Having the Last Word: Authority in Bossuet's Funeral Orations', *ib.*, 37–49, deftly analyses the effectiveness of B.'s asides and quotations. Cinthia Meli, 'Réflexions sur l'action des prédicateurs: l'exemple de Bossuet', *DSS*, 257:719–34, compares preaching treatises and praxis to other forms of oratory such as the stage.

COHON. Robert Sauzet, 'Religion et politique au XVIIe siècle. Anthime-Denis Cohon, évêque de Nîmes, serviteur de Dieu, du roi et de la patrie', *RHEF*, 98:67–81, assesses the prelate as a true baroque man, with tantalizing links to Fouquet and his circle.

CONRART. Julien Gœury, 'Le psautier de Conrart, ou l'histoire du navire de Thésée', pp. 57–71 of *Retraductions de la Renaissance au XXIe siècle*, ed. Christine Lombez, Nantes, Default, 2011, 283 pp., relates how C.'s revisions of Prot. biblical texts is often retranslation work.

DESCARTES. Craig Martin, *Renaissance Meteorology: Pomponazzi to Descartes*, Baltimore, Johns Hopkins U.P., 2011, viii + 213 pp., devotes Ch. 6 to 'Causation and Method in Cartesian Meteorology', discussing D.'s polemic strategy of asserting similarities to his contemporaries to that of a similarity to Aristotle, in order to deflect criticism of his meteorological theories. Bernard Joly, *Descartes et la chimie*, Vrin, 2011, 256 pp., has a chapter devoted to the course of Cartesian chemistry in thinkers such as Boyle and Lémery. A preliminary contextualization of the field from its origins in alchemy in addition to a comparison with D.'s peers, make this a broad and engaging work.

Charles Ramond, *Descartes. Promesses et paradoxes*, Vrin, 2011, 158 pp., is a pithy study which contends that the philosopher's system of valorizing and devalorizing the notion of 'promesse' ultimately fractures the very notion itself. Udo Thiel, *The Early Modern Subject: Self-Consciousness and Personal Identity from Descartes to Hume*, OUP, 2011, xiii + 483 pp., not only details Decartes's ontological view of the self but also charts the philosopher's impact among English thinkers. Charles Jean Marie Minyem, *Descartes et le Développement*, L'Harmattan, 2011, 121 pp., homes in on D.'s ideas on economic development, claiming that the *cogito* led to an idealism which resulted in capitalism.

Emma Gilby, 'Descartes's 'morale par provision': A Re-evaluation' *FS*, 65, 2011:444–58, offers an overview of D. as ethical thinker. Anthony Crifasi, 'Descartes' Dismissal of Scholastic Intentional Forms: What Would Thomas Aquinas Say?' *History of Philosophy Quarterly*, 28, 2011:141–58, argues that D.'s case against the theory of intentional species is right in the details but wrong in the application. Michael W. Hickson, 'The Moral Certainty of Immortality in Descartes', *ib.*, 227–46, considers whether the *Meditations* contain a purely philosophical demonstration of the immortality of the soul. Lior Levy, 'Memory and the Passions in Descartes' Philosophy', *ib.*, 339–54, examines the relationship between passions and memory in D.'s theory of passions. Amy Schmitter, 'Responses to Vulnerability: Medicine, Politics, and the Body in Descartes and Spinoza', pp. 147–71 of *Rhetoric and Medicine in Early Modern Europe*, ed. Stephen Pender and Nancy S. Struever, Farnham, Ashgate, x + 299 pp., finds that, despite differences between the two thinkers, both recognize the finite limitations of humanity which constitute our vulnerability. Jacqueline Wernimont, 'Discovery in *The World*: The Case of Descartes', pp. 109–24 of *The Invention of Discovery, 1500–1700*, ed. James Dougal Fleming, Farnham, Ashgate, 2011, ix + 217 pp., explains that D. loved his imagined fictional world too much to destroy the MS, despite recognizing the dangers of such propositional writing. Tom Conley, 'Ingénieurs du Roy, Ingénieur du Moy: Self and Space in Montaigne and Descartes', *Sabean, Space*, 258–77, urges a synaesthetic reading of D., seeing the textual topography within a wider context of divisiveness and warfare. Jean Luc Robin, 'Y-a-t-il des robots au XVIIe siècle? Descartes et l'invention de l'automatisme', *CDs*, 13, 2011:110–29, admires D. for laying down the principles for and stimulating the human imagination to conceive of robotics.

DESGABETS. Paola Nicolas, 'Substance et Toute-Puissance divine, Desgabets contre Descartes', *DSS*, 256:499–517, analyses the Benedictine monk's critique of Descartes's problematic passages on the immortality of the soul.

DUNCAN. Géraldine Caps, 'La représentation composite de la nature selon Daniel Duncan (vers 1649–1735)', *DSS*, 252, 2011:563–80, investigates how D. represents nature, namely through his knowledge of Descartes, Galen, and theology.

FÉNELON. Benedetta Papasogli, 'Pour et contre l'allégorie: ambivalences de Fénelon', *RHLF*, 112:931–42, likens F.'s use of this figure of style to a musical voice. Anna Arzoumanov, "'Qui, de l'auteur ou du lecteur, méritera le titre de satirique?'" *Les Aventures de Télémaque face à leur clefs*', *DSS*, 253, 2011:725–37, looks at some of the work's critics.

LA BARRE. *De l'Égalité des deux sexes; De l'Éducation des dames; De l'Excellence des hommes*, ed. Marie-Frédérique Pellegrin, Vrin, 2011, 426 pp., is a satisfying presentation of these three works published in the 1670s by the proto-feminist philosopher. P. shows his radicalness and isolation in our period, since his defence of women did not involve any notion of a fair sex or *galanterie*. Based on Cartesianism, La B. saw no reason to exclude women from homosocial bastions such as the Church and armed forces. He was largely ignored as a crank until cited by Beauvoir in the 20th c., and P. does the writer justice with this sympathetic and scholarly edition of his key treatises.

LE MOYNE. Richard Maber, 'No Miracles Please, We're English', *Bayley Vol.*, 147–60, details the modifications made to an episode in Thomas More's life recounted by Le M., displaying an English aversion to a 'high-coloured miracle tale'.

LE VAYER. Ioana Manea, 'Le philosophe La Mothe Le Vayer: spectateur de la "comédie" du monde et explorateur du "globe intellectuel"', *CDs*, 14:88–99, interprets Le V. as an observer rather than seeker of truth.

LOUIS XIV. Alexandre Maral, *Le Roi-Soleil et Dieu. Essai sur la religion de Louis XIV*, Perrin, 372 pp., expounds on the sovereign's personal faith and public practice, with some informative accounts of liturgical ceremonial. While the ruler's austere religious policies tarnish the legacy of his reign, M. makes the point that an unparalleled flourishing of sacred music was a positive result of L.'s piety.

MALEBRANCHE. Lawrence Nolan, 'Malebranche on Sensory Cognition and "Seeing As"', *JHP*, 50, 21–52, appeals to the notion of 'seeing as' in attempting to resolve difficulties with M.'s theory of sensory cognition. *DSS*, 255, contains six articles on 'Malebranche et la littérature': Véronique Wiel, 'Écrite comme n'écrivant pas... ou l'usage de la littérature chez Malebranche' (205–14); Marie-Frédérique Pellegrin, 'Lecteurs et auteurs: des malades contagieux?' (215–25); Vincent Geny, 'Malebranche lecteur de Bernard Lamy ou la physique de la parole' (227–39); Frédéric de Buzon, 'Littérature et fiction: Leibniz et Malebranche' (241–56); Béatrice Guion, 'Existe-t-il un malebranchisme littéraire?' (257–71); François Trémoilières, 'Malebranche moraliste. La lecture du jeune Rébelliau' (273–83).

MERSENNE. John Lewis, 'Mersenne as Translator and Interpreter of the Works of Galileo', *MLN*, 127:754–82, narrates M.'s great admiration for, yet occasional exasperation, with G.'s methods and loose attitude to rigorous experimentation.

NAUDÉ. Frédéric Gabriel, 'Raison théologique, procédure légale et ordre politique (1625–1671). Jacques d'Autun versus Gabriel Naudé', Boudou, *Éthique*, 147–66, details contentions though emphasizes the fact that the Bible functioned as the last word for both men.

NICOLE. Emmanuel Bury, 'Morale chrétienne et sentiments humains. Le cas de l'amitié chez Pierre Nicole et Jean de La Bruyère', Chamard-Bergeron, *Liens*, 89–103, sees La B. reviving a humanist approach to the ideal of friendship whereas N. has a more cynical outlook, in the

lineage of Diogenes. Erec R. Koch, 'Nicole and Hobbes: Materiality, Motion, and the Passions', *Sabean, Space*, 165–82, accentuates the convergences of the Hobbesian source with N.'s analogy between socio-political events and cosmological causal actions.

PASCAL. Guillaume de Tanoüarn, *Parier avec Pascal*, Cerf, 314 pp., surveys P.'s methodology, particularly from the perspective of Thomism and the fragmentary nature of the *Pensées*. T.'s style ranges from the erudite to the soundbite but succeeds in encapsulating his spiritual framework. Michael Moriarty, 'Pascal: The Wager and Problems of Order', *Bayley Vol.*, 99–115, warns against taking the Wager fragment in isolation.

Pensées sur la religion et sur quelques autres sujets. Étude et édition comparative de l'édition originale avec les copies et les versions modernes, ed. Jean-Robert Armogathe and Daniel Blot, Champion, 2011, 750 pp., painstakingly trace mistakes that have crept in during successive editions of the work. Hall Bjørnstad, 'Fail Better': Pascal and the Good Uses of Failure', *SCFS*, 33, 2013:72–79, proposes a new approach to P.'s *Pensées*, showing that failure 'lies at the core of the apologetic project'. Tony Gheeraert, "'Les accidents de la vie". Maladie, traumatisme et création chez Blaise Pascal', *DSS*, 255:285–308, discourses on the 'blessure narcissique' inflicted on the reader. David Wetsel, 'Self-Annihilation, Self-Hatred and Original Sin in Pascal's *Pensées*', *Bayley Vol.*, 87–98, thinks that P. is not out to convert atheists and detractors but rather to reassure believers. Edward James, 'Paradox and Contradiction: Pascal and Bayle on Faith and Reason', *FSB*, 119, 2011:32–34, compares the two thinkers, seeing that, ultimately, faith is always open to argument for B., whereas P. endeavours to provide a comprehensive vision to resolve argumentation. Philippe Sellier, 'Salomon de Tultie: l'ombre portée de *L'Ecclésiaste* dans les *Pensées*', Darmon, *L'Ecclésiaste*, 29–44, discusses how the biblical king is a leitmotif in P.'s work. Richard Parish, 'Pascal's Useful Friends', *SCFS*, 34:77–87, elucidates P.'s rare references to friendship within the framework of his *art de persuader*. Barbara Woshinsky, 'Tropes at Play: Rhetoric and *concupiscence* in Pascal's *Pensées*', *PFSCS*, 39:49–61, concludes that all aspects of play must be considered in order to understand P.'s work.

POIRET. Ralph Häfner, 'Pierre Poiret et la "science des saints": le problème de l'évidence de la contemplation mystique face à la *Querelle du pur amour*', *DSS*, 254:131–40, elucidates P.'s Cartesian theology, placing it within the climate of mystical authors suspected of heterodoxy at the end of the 17th c. (such as Mme Guyon and Fénelon).

PORT-ROYAL. Philippe Sellier, 'Port-Royal: littérature et prison', Lesaulnier, *Port-Royal*, 5–19, scrutinizes the 'fermeté dramatique' with which imprisoned Jansenists faced 'la prison heureuse'. Emmanuèle Lesne-Jaffro, 'Comment raconter la prison au XVIIe siècle?', *ib.*, 21–38, provides an overview of various portrayals of the prison experience, incl. Viau, Corneille, and Bussy-Rabutin in addition to figures associated with the P.-R. community. Françoise Pougé-Bellais, 'La prison vécue au quotidien par les religieuses de Port-Royal des Champs (1665–1669)', *ib.*, 83–97, looks at the nuns' passive submission to God's will coupled with the resistance in the face of secular authorities. Laurence Plazenet, 'La foudroiement des ténèbres: prison et relations de captivité (1664–1665)', *ib.*, 99–161, is a thorough examination of sidderent aspects in the accounts of female religious, incl. the representation of suffering and forbearance, stressing the vein of apologia. Agnès Cousson, "'Nous sommes les plus heureuses filles du monde". La captivité des religieuses à Port-Royal des Champs à travers leurs lettres', *ib.*, 177–96, draws out the solicitude of the nuns for each other in the face of persecution. Rémi Mathis, 'Diffuser le jansénisme au risqué de la prison? Les imprimeurs-libraires "jansénistes" et le pouvoir royal (1643–1712)', *ib.*, 197–211, looks at the minor risks that the publishers took, seeing them as being imbued with Augustinian influence rather than 'jansénisme mondain'. Philippe Moulis, 'Port-Royal et la France du Nord. Louis Macquet, les sœurs grises et la Mère Angélique Arnauld dans

les années 1620', *DSS*, 256:519–32, expounds on the religious communities which were implanted into the fledgling diocese of Boulogne-sur-Mer. Dana Nica, 'Plurilinguisme et multiculturalisme à Port-Royal', Brooks, *Culture*, 101–12, views these two facets as the bridge between east and west, tradition and modernity, the world and the cloister. Delphine Reguig, 'Du Port-Royal à la "maison de Port-Royal": l'*Abrégé de Port-Royal* de Racine, de l'inachèvement à l'édification', Brooks, *Culture*, 113–25, labels the text as 'un moment de poésie historiographique'. Nicholas Hammond, 'The Child's Voice: Knowledge and Inexperience in Seventeenth-Century France', *Bayley Vol.*, 163–73, looks at Racine's *Athalie* and pedagogical writings from P.-R. to infer that behind the apparent innocence of a child's voice 'lurks a postlapsarian postscript'.

RENTY. Yves Chiron, *Gaston de Renty, un laïc mystique dans le XVIIe siècle*, Toulouse, Carmel, 2012, 117 pp., resurrects this short-lived figure, active in the Compagnie du Saint-Sacrement and endowed with a 'radicalisme évangélique intramondain'.

RICHELIEU. Katharine J. Lualdi, 'Catholic Liturgy and the Making of Early Modern French Identity', *FHist*, 26:164–81, studies R.'s *Instruction du chrestien* (1621), a pastoral manual devised to assist clergy and which stresses the use of *prône*, bidding prayers, to engage the faithful in the parish.

SAINT-CYRAN. Denis Donetzkoff, 'L'abbé de Saint-Cyran: "Je me regarde plutôt prisonnier de Dieu que des hommes" (Lancelot, *Mémoires*)', Lesaulnier, *Port-Royal*, 39–61, detects deep humanity in the priest.

SALES. Richard Parish, 'Beasts in the Devout Life: Animals in the Writing of St François de Sales', *SCFS*, 33, 2011:3–15, discusses the saint's use in *Introduction à la vie dévote* and the *Traité de l'amour de Dieu* of both improbable and zoological animals, as a didactic means to explore the uniqueness of humankind's capacity to aspire to a closer spiritual union with God. Jill Fehleison, 'Ministering to Catholics and Protestants Alike: The Preaching, Polemics, and Pastoral Care of François de Sales', pp. 128–46 of *Episcopal Reform and Politics in Early Modern Europe*, ed. Jennifer Mara DeSilva, Kirksville, Truman State U.P., xiv+226 pp., avows that the prelate's interactions with Protestantism evolved to embrace a more open spirit of dialogue.

SURIN. Bernadette Höfer, 'Poétique du lieu corporel chez Jean-Joseph Surin', Brooks, *Culture*, 127–43, details how, for S., illness and writing are symbolic of the body's autonomous identity.