

## THE SEVENTEENTH CENTURY

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### 1. GENERAL

Christian Jouhaud, *Sauver le Grand-Siècle? Présence et transmission du passé*, Seuil, 315 pp., uses the memoirs of Marie Du Bois, *valet de chambre* to Louis XIII and Louis XIV, as a guide with its author being essentially 'un historiographe qui trace sa route dans son temps en le construisant comme l'horizon de son récit'. J. brings out many details from these journals, in particular the account of how Du Bois passed on his narrative of Louis XIII's final days for Louis XIV to read many years later, a kind of meta-memoir. In providing an overview of the 17th c. and its critics, the study is colloquial and occasionally conspiratorial in tone. J. proposes that Du Bois's MS, 'ce laboratoire scripturaire', even though passed down secretly in his family, is important for our understanding of the 17th c. as 'la subjectivation d'une expérience sociopolitique'.

Lucile Gaudin-Bordes, *La Représentation au XVIIe siècle: pour une approche intersémiotique* (Bibliothèque de Grammaire et de Linguistique, 27), Champion, 327 pp., looks at the essential notion of *représentation* 'selon un angle lexicologique, et plus largement sémantique'. Structured in three parts, the first is dedicated to the concept of the 'figure', which 'touche des domaines aussi variés que le théâtre ou le juridique'. Following on from this, G.-B. argues for a 'zone d'interférence sémiotique' between verbal and visual systems. The final section casts its net on the observation that, during the 17th c., 'la peinture ne se pratique que par rapport à l'art verbal'. The study is well-balanced, considering La Fontaine, Poussin, and Furetière among others, and builds on from the work of G. Molinié. Discussion of C. Braider's *Indiscernible Counterparts* would have been a relevant and welcome inclusion.

Peter W. Shoemaker, *Powerful Connections: The Poetics of Patronage in the Age of Louis XIII*, Newark, Delaware U.P., 291 pp., is broadly an exploration of the interplay between literary patronage and rhetoric during the first half of the 17th century. S. depicts how the figure of the orator became increasingly tied up with royal patronage from the 16th c. onwards, focusing on the generation of writers who were active in the 1620s and 1630s during Richelieu's tenure. The focus of the second

chapter is Balzac, and S. argues that his *Lettres* 'enact a displacement of eloquence from public contexts into the semiprivate space of the letter, which dramatizes the personal relationship between writer and patron'. S. provides a detached study that takes into account a range of writings, including Du Ryer, Sorel, and Corneille, in his overall conviction that the relative looseness of patronage during the period exemplifies a threshold period during which 'authors and the state alike were experimenting with new models of culture'.

Christine Marie Petto, *When France was King of Cartography: The Patronage and Production of Maps in Early Modern France*, Lanham-Plymouth, Lexington, xiv + 215 pp., engagingly demonstrates how maps became a 'key element not only in the visual acquisition of colonial aspirations, but in the effort to bring order (Cartesian order) to the kingdom and support the reform efforts of the crown in the provinces'.

Lynn Wood Mollenauer, *Strange Revelations: Magic, Poison, and Sacrilege in Louis XIV's France*, University Park, Pennsylvania U.P., x + 213 pp., believes that the Affair of the Poisons exposes 'the simultaneous presence of otherwise invisible sources of power available to Louis XIV's subjects: poison, magic, and the manipulation of sexual passions'. In the testimonies of the accused, M. remarks on the fact that they did not, nor were they asked to, confess to improbable manifestations of magical feats, but rather to 'a traditional form of Christian magic that exploited the rituals and imagery of the Catholic Church'. A far-reaching consequence to the sovereign's response to these turbulent events is that Louis XIV would take no more mistresses, thus closing off, so to speak, 'the only loophole through which courtiers had been able to circumvent the strict ceremonial that governed access to him'.

Daniel Séré, *La Paix des Pyrénées: vingt-quatre ans de négociations entre la France et l'Espagne (1635-1659)* (Bibliothèque d'Histoire Moderne et Contemporaine, 24), Champion, 607 pp., pillages a wide variety of archival and biographical sources to furnish a complete backdrop to the peace negotiations and the marriage which would seal it.

Joël Coste, *Représentations et comportements en temps d'épidémie dans la littérature imprimée de peste (1490-1725): contribution à l'histoire culturelle de la peste en France à l'époque moderne* (STCM, 10), Champion, 837 pp., pleads the case for texts penned by 'professionnels de la santé', that is to say doctors, surgeons, and religious, which not only contain contemporary scientific and analytical observations, but whose authors were also 'en prise directe avec le quotidien et la réalité de la pratique' to present the physical, psychological, and social implications of the plague. Twenty-seven extracts are provided as appendix material,

as well as an exhaustive bibliography and 'notices bibliographiques' of the authors of the corpus.

Karen Newman, *Cultural Capitals: Early Modern London and Paris*, Princeton U.P., xii+200 pp., uses the term 'topographic imaginary' to describe images of modernity inherent in urbanization. Situating Boileau's *Satire VI* in the context of urban development in the capital is, in N.'s opinion, 'to challenge readings of Boileau as simply a high-cultural, elite author harkening back to the classical past'. A chapter entitled 'Filth, stench, noise' accentuates 'la boue de Paris' as an unlikely obstacle to the newly developing forms of sociability that defined early modern Paris. In the fifth chapter, 'Courtship and consumption in early modern Paris', N. turns her attention to Corneille's French city comedies of the 1630s and 1640s. *La Galerie du Palais* is seen as an 'allegory of the commodification of literature itself, in which consumerism is gender specific'. This study manages to combine readability with an analysis of the symbiotic relationship between topography and identity, and one of its many strengths resides in extensive literary allusions. The high-quality and well-chosen images are also to be commended.

Brooks, *Religion*, contains three distinct yet complementary contributions evaluating facets of the *Querelle des Anciens et des Modernes*: D. Dutton, 'Théoriciens et praticiens de l'éloquence du barreau: Anciens ou Modernes?' (145-60); G. Molinié, 'Moderne: pour qui?' (207-19); C. Nédélec, 'Querelle de la langue française, querelle des Anciens et des Modernes: quels liens' (221-33). F. Assaf, 'Pour une térato-lexicologie du XVIIe siècle', *SFr*, 151:32-58, provides extensive definitions from 17th-c. dictionaries as an appendix to substantiate his opinion that 'l'indéniable progression vers le rationalisme et la démystification des monstres, à mesure qu'on avance dans le siècle, tend vers une apodicticité, aussi inchoative soit-elle'. K. Dauge-Roth, 'Nuns, demons, and exorcists: ventriloquism and the voice of authority in Provence (1609-1611)', Carr, *Cloister*, 75-112, builds on the premise that 'early modern exorcism was, first and foremost, an exercise in speech control'; since it was not a sacrament, there was a certain amount of innovation as well as heightened curiosity. D.-R. suggests that the possession was a vehicle through which a nun could express herself to a male audience, often safer than visions 'because the reversibility of demonic possession through exorcism could bring a nun securely back into the fold'. L. Tuttle, 'Factum or fiction? Convent scandal and publicity in the era of Louis XIV', *ib.*, 130-54, details the gamble a 1667 convent made in countering accusations against a community's propriety in that the nuns themselves told a 'lurid tale of their seduction

by the very male authorities charged with the surveillance of their chastity', namely Franciscan clergy.

*PFSC*, 34, prints two papers from the 2005 MLA Convention on 'Foucault revisited: misery and marginality in seventeenth-century France', introduced by L. W. Seifert (321–22): I. Servant, 'Foucault revisité par les sociologues et les historiens: la marginalisation productive des pauvres au XVII<sup>e</sup> siècle' (323–32); L. Nouis, "'Compelle intrare": Michel Foucault et l'hérésie à l'âge classique' (333–44), is perplexed by F.'s 'quasi-omission' of the Revocation of the Edict of Nantes in his treatment of the oppressed, but examines Bayle's description of the fate of Protestants within a Foucauldian framework. *OC*, 32.1, is an issue on 'Marc Fumaroli: rayonnement d'une œuvre', justifiably considering the input of this eminent critic. Both J.-M. Constant, 'Le rôle pionnier de Marc Fumaroli dans l'histoire du XVII<sup>e</sup> siècle' (73–84), and M. Desrosiers and R. Roy, 'Éléments de bibliographie' (99–124), flesh out F.'s achievements. Other essays are considered below.

*PFSC*, 66, publishes 17 papers in honour of W. Leiner, evaluating his significant impact on the field.

*OC*, 32.2, is dedicated to 'La question du baroque'. J.-C. Vuillemin, 'Baroque: le mot et la chose' (13–21), argues that 'la perplexité existentielle à laquelle se trouve l'individu baroque' is a motor enacting 'une stratégie de mise en ordre de choses'. D. Scholl, 'Baroque, arabesque, grotesque' (45–77), provides incisive deliberations on the complexity of the concept. Other contributions are dealt with in relevant sections.

C. Carlin, 'Modernités de l'imaginaire nuptial: anatomies du mariage', Brooks, *Religion*, 91–116, covers many works and critics, and sees the ideal of nuptial reciprocity peaking in the 1640s to 1660s; from then on, '[l]a vraie modernité consiste en le constat de l'échec de la capacité d'imaginer le mariage heureux, un échec qui sera confirmé dans les discours sur le mariage au XVIII<sup>e</sup> siècle'. L. F. Norman, 'Historiciser le sublime, ou le classicisme entre modernité et antiquité', *RHLF*, 107:347–57, is a discursive review essay that broadly takes into account debates on the sublime up until the present. Recent attempts (notably 'la critique américaine') to explore parallels with the *Querelle des Anciens et des Modernes* have, paradoxically, rendered a greater distance between our age and the classical period, since this is such an unfamiliar direction to be explored. J. Rohou, 'Entre enracinement et engagement: crise du sens et de l'être et culte du paraître', Zaiser, *Spectacle*, 289–307, flirts with controversy in his opinion that a cultural sea change began in 1678. In R.'s view, previously there had been nothing comparable to *Le Misanthrope*, *Phèdre*, *La Princesse de Clèves*; the so-called classical

model 'perd soudain sa raison d'être compensatrice parce que les gens ont enfin la possibilité d'une réflexion sur le système socio-idéologique qui les assujettissait'. D. Scholl, 'Religion et spectacle', *ib.*, 309-29, peruses a variety of texts including Bossuet and the abbé de Choisy to speculate that 'le système sémiotique de l'esthétique du spectaculaire est mis en œuvre jusque dans la représentation triomphale de la mort'.

COLBERT. Daniel Dessert, *Le Royaume de Monsieur Colbert, 1661-1683*, Perrin, 307 pp., proposes that C. was an unscrupulous manipulator in his apparent subservience to Louis XIV. The monarch was, according to D., constantly deceived about his manoeuvrings. C. successfully assumed the ministerial portfolio albeit without the title, and the King accepted 'cette omnipotence, encore que ce soient les faits qui l'imposent' which was to have such importance for literary patronage.

GASTON D'ORLÉANS. Christian Bouyer, *Gaston d'Orléans, frère de Louis XIII*, Pygmalion, 348 pp., is a useful portrait of this 'charmeur de grand talent'. B. fleshes out the life of a likeable royal rogue who flirted with libertinage, patronized the arts, and, for a period, was the centre of a rival court. The attraction of this biography is tempered by a lack of any type of index.

LOUIS XIII. Françoise Hildesheimer, *La Double mort du roi Louis XIII*, Flammarion, 422 pp., chronicles the six months separating the death of Richelieu from that of the monarch, aiming to rehabilitate Louis XIII. The study is complemented by an appendix (305-59) reproducing contemporary sources on the king's death, including an inventory of his possessions, a post-mortem report, and letters in which it is discussed, penned by Vincent de Paul, among others.

LOUIS XIV. P. Glidden, 'Beauty and the beast within: the glorious bastards of Versailles', Boldt-Irons, *Beauty*, 237-52, considers the Latona fountain as a microcosm of Versailles and 'a space of political safety and the reminder of the legitimate exercise of royal power', in a reading informed by the Frondes and Racine's *Phèdre*.

MAINTENON. C. Duvergé, 'Madame de Maintenon's image in Patricia Mazuy's *Saint-Cyr*: teaching history through film', *FR*, 81:302-10, urges literary contextualization when using the film. The lack of reference to N. Companééz's *Allée du roi* (1996) is surprising (the original novel is mentioned in passing).

MAZARIN. Simone Bertière, *Mazarin, le maître du jeu*, Fallois, 697 pp., is a sturdy biography of this 'détenteur d'une fortune fabuleuse', pleasingly divided into helpful subsections. B. brings out the prelate's patronage of the arts; it was during his tenure that Italian players installed themselves in the capital. M expended 'des prodiges d'énergie

et des sommes considérables pour se faire prêter les chanteurs les plus réputés', unsurprising for one who had witnessed first-hand 'la naissance de l'opéra romain'.

Yvan Loskoutoff, *Rome des Césars, Rome des Papes: la propagande du cardinal Mazarin* (Bibliothèque d'Histoire Moderne et Contemporaine, 21), Champion, 743 pp., redresses the cardinal's black legend in providing affirmative, though also critical, allusions to the minister in Latin, Italian, and French works, which include allegorical depictions of him as Caesar, Atlas, or Apollo, and reproductions of his coat of arms. The third chapter of the second part, 'La littérature' (329–414), is especially informative, with examples of *éloges* before and after the Frondes, a selection of Mazarinades, and figurative portrayals in Corneille, Racine, and La Fontaine. Whether overall as a reference work (and the 102 well-produced illustrations are helpful in their own right), or in any of its clearly divided parts, L. ably succeeds in injecting greater balance to deliberations on the prelate's role.

De Conihout, *Mazarin*, is divided into three sections: the first concerning his patronage of the arts and collecting; the second, 'Images et lettres'; and the third on the theme of 'L'historiographie de Mazarin'. The volume contains well-reproduced and abundant illustrations. V. Meyer, 'Thèses illustrées dédiées à Mazarin' (263–75), discusses how, from 1659, 'Mazarin n'est plus seulement le défenseur de la France, il est directement associé au Roi, qui apparaît en personne dans chaque composition'. I. de Conihout, 'Les reliures de Mazarin' (276–95), specifies that, out of the 30,000 volumes in his library, only a few hundred bore his heraldic arms, an unusually low level compared with other 17th-c. collectors. Two articles deal with particular aspects of M.'s library: D. Hillard, 'L'échange de 1668 et les incunables de Mazarin passés à la Bibliothèque du Roi' (296–305), and B. E. Schwarzbach, 'Les *hebraica* du cardinal Mazarin' (306–17). H. Carrier, 'L'hommage posthume des Lettres à un grand ministre: les *Éloges du cardinal Mazarin* de 1666' (338–45), analyses how the work hails the minister's magnanimity with regard to *frondeurs*. G. Ferretti, 'L'œuvre de Mazarin au regard des historiens du XVIIe siècle' (358–79), is an effective study of the post-Frondes propagandist image of the prelate as 'l'homme de paix'. V. Prochazkova, 'Le début de la Guerre de Trente ans en Bohême d'après les imprimés de la Bibliothèque Mazarine à Paris', *HCL*, 3:239–49, believes that, owing to their provenance, the beginnings of the war may be gleaned from holdings in the Mazarine.

NAUDÉ. Estelle Bœuf, *La Bibliothèque parisienne de Gabriel Naudé en 1630: les lectures d'un libertin érudit* (Travaux du Grand Siècle, 28),

Geneva, Droz, 440 pp., employs much skill in drawing out the wider implications of the contents of N.'s personal book collections (listed in detail). The not insignificant number of banned works points to 'la relative inefficacité de la censure au début du XVII<sup>e</sup> siècle'.

VINCENT DE PAUL. *À l'angle de la Grande Maison: les Lazaristes de Madagascar, correspondance avec Vincent de Paul (1648-1661)*, PUPS, 543 pp., is a comprehensive edition of 26 letters dispatched by three clergy to the saint which set out their preoccupations with grace, the salvation of islanders, and social questions such as the not uncommon incidence of mixed marriages between settlers and members of the local community. Despite the weight placed on obedience in the Lazarist rule, there are some surprising moments of radicalism. Toussaint Bourdaise exposes the 'froideur' of Church officials and 'loue la femme indigène dans un discours qui fait de lui le premier missionnaire féministe de Madagascar'.

## 2. POETRY

*La Muse lascive: anthologie de la poésie érotique et pornographique française (1560-1660)*, ed. Michel Jeanneret, Corti, 383 pp., has a thematic layout (for instance, sections entitled 'Insatiable et dévorante' and 'Vérole, impuissant, frustré'). J. comments that *dévots* and *poètes lascifs* shared a profoundly pessimistic view of human existence; nonetheless tension came to a head with the judicial trials of Viau and Le Petit. Both poets are represented in the collection, along with some prominent figures such as Ronsard, Malherbe, and Du Ryer.

T. Debaggi Baranova, 'Les genres poétiques diffamatoires et leurs fonctions politiques pendant les Guerres de Religion et la Fronde: continuités et ruptures', Berchtold, *Mémoire*, 211-33, shows how the genre was reincarnated during the 17th-c. civil war, but was published in pamphlets for a popular audience, whereas it had been principally circulated in MS form throughout the earlier conflict. Paul J. Smith, 'On cocks and frogs: fables and pamphlets from around 1672', Gosman, *Politics*, 103-21, considers that ranine allegories 'serve as selling vehicles of very different, often opposing political messages', used, for example, by French satirists against the Dutch or within internal Dutch factions.

M. Beausoleil, 'Une vision fantasmagorique et angoissante: le corps de la femme laide dans la poésie satirique', Billaud, *Représentations*, 163-75, argues that the 'putride et protéiforme' body of the deformed woman is 'un signifiant de l'anomie sociale' in the works of satirists such as l'Épéronnière, Auvray, and Courval. A. Génétiot, 'Rhétorique et poésie

lyrique', *DSS*, 59:521–48, studies 'l'assimilation du poète à l'orateur' that became a mid-17th-c. commonplace, referring to the work of Du Bartas, La Fontaine, and Boileau, among others.

BOILEAU. A. Delehanty, 'Mapping the aesthetic mind: John Dennis and Nicolas Boileau', *JHI*, 68:233–53, finds that, despite differing approaches to their art, both figures 'relied somewhat unsteadily on religious models' in their respective articulation of poetical methodology. D. Blocker, 'Territoires de savoirs et espaces de temporalités: le sublime de Boileau aux prises avec quelques "modernités"', *SCFS*, 29:113–23, examines debates between 1674 and 1713 which pitted B. against Perrault, Huet, and Le Clerc, claiming that definitions of *modernité*, a crucial concept in this polemic, 'dépendirent étroitement de la manière dont les différents intervenants construisirent leurs rapports aux "mondes" dans lesquels ils circulaient'.

CHASSIGNET. C. M. Probes, 'Becoming global in the early modern: a case of modernity in French emblematics, *Les Sonnets franc-comtois*', Brooks, *Religion*, 259–77, builds on recent work on this 'neglected early modern corpus' (only published in the 19th c.), furnishing a sympathetic and closely-argued assessment of the elements of travel, cultural identity as chosen signs of 'incipient globalisation', and hybridity. C. M. Probes, 'La représentation emblématique de la femme à l'entrecroisement de l'art et la poésie: les gravures de Pierre de Loysi mises en rapport avec *Les Sonnets franc-comtois*', Zaiser, *Spectacle*, 271–88, assesses the indispensability accorded to women in the emblematic thread of the work.

HUET. April G. Shelford, *Transforming the Republic of Letters: Pierre-Daniel Huet and European Intellectual Life, 1650–1720*, Rochester U.P., xii + 264 pp., categorises H. as 'the last citizen of the republic of letters', describing him as someone 'swimming upstream against a powerful vernacular current'. At the same time, he cultivated some female friendships and encouraged a number of erudite women, including Mme de Montpensier and Anne Dacier. In the case of Rohan, the bishop's feelings 'transcended playful flirtation' and he turned to Madeleine de Scudéry for romantic advice. A vein of melancholy ran through his work and dealings with others from a figure who inspired deep love from his friends (and conversely attracted venom for his 'pedantry, pettiness, and self-importance').

LA FONTAINE. F. Corradi, 'Strategie di seduzione: l'immagine dell'autore nelle *Fables* di La Fontaine', *RMLC*, 60:277–97, affirms Montaigne as an authorial model for the poet.

LE MOYNE. R. Maber, "'Il faut écrire à la moderne": practical criticism and literary controversy after the death of Malherbe', Brooks,

*Theatre*, 199–214, comments that, while it was common to annotate books, Malherbe ‘propagated his principles in a picturesquely concrete way through his very extensive, and ruthlessly brutal, annotations on copies of other poets’ works’.

SAINTE-AMANT. W. Roberts, ‘Saint-Amant and the Caroline monarchs: unknown manuscripts’, Brooks, *Theatre*, 267–85, has discovered two handwritten texts by St-A. confirming that he did, in fact, visit England in 1631, an event that was the object of speculation. An almost twin copy exists at Worcester College, Oxford, and R. argues that these were both presentation copies donated to Charles I and Henrietta Maria.

### 3. DRAMA

Alain Riffaud, *La Ponctuation du théâtre imprimé au XVIIe siècle* (Travaux du Grand Siècle, 30), Geneva, Droz, 228 pp., turns to the thorny issue of punctuation, which has given rise to a recent *querelle* promulgated by A. Niderst and G. Forestier. Examining examples of 17th-c. plays and picking out relevant trends and variants between editions printed with different publishers, R. also looks at corrected proofs. The final chapter is of particular interest, for in ‘Méthode pour bien conduire son édition’, R. establishes a methodology of six rules based on his extensive research.

Amy Wygant, *Medea, Magic, and Modernity in France: Stages and Histories, 1553–1797*, Aldershot, Ashgate, x+217 pp., continues to consolidate her expertise in early modern texts on the supernatural, seeing a link between illusion and diabolic influence. As W. points out, the authors of two of the most influential treatises on the theatre during the 17th c., d’Aubignac and La Mesnardière, also wrote on demonology. The 1635 staging of Corneille’s version of *Medea* is a watershed both for the playwright and for the self-identification of an audience, an event in which, ‘in a logic of jubilation and mirroring, the audience and author take her side’. This study is amply supported and argued; no bibliographical or anecdotal stone is left unturned with relevant mentions, for example, of Diderot, Delacroix, and Dalí.

André Blanc, *Histoire de la Comédie-Française de Molière à Talma*, Perrin, 514 pp., is a readable survey of the playhouse’s fortunes. Particularly valuable is an index of titles of plays as well as of dramatists. Anecdotal episodes add colour to the account.

Sara Beam, *Laughing Matters: Farce and the Making of Absolutism in France*, Cornell U.P., xi+268 pp., views farcical theatre and its

later regulation as allowing us to examine the importance of cultural change in the development of absolutism. B. contends that, with the marginalization of farce, particularly among officials keen not to offend royal sensibilities, the rise of absolutism 'becomes at least a *consequence* of censorship'. B. explains the demise of professional *farceurs* in Paris from 1600 to 1630 as the result of a number of factors, including issues of propriety encouraged by aristocratic salons and the advent of the burlesque pamphlet moving the satirical arena from stage to page. B.'s concluding chapter concerns Jesuit college plays, for in celebrating 'the divine and absolute nature of the French monarchy in their student performances, the Jesuits abandoned the irreverent satire of the farce' all the while continuing to rely on drama as a political apologia.

G. Gossip, "'Tenir l'affiche" dans les théâtres parisiens du XVIIe siècle', *RHLF*, 107:19–33, re-examines attendance and profit figures and how they reveal information about the works performed. Thus, Corneille's *Tite et Bérénice* is 'loin d'être la catastrophe dont parle Couton', and G. peruses attendance returns for Molière and both Corneille brothers. M.-C. Canova-Green and Agnès Vève, 'Faire du nouveau avec l'ancien: la comédie-ballet à l'époque classique', *Theatre*, 61–89, propose this literary category as a 'un genre de conception moderne' even though marginalized and not taken into account in the *Querelle des Anciens et des Modernes*. The article is consolidated by a 12-page appendix providing definitions of *moderne*, 17th- and 18th-c. judgements on performances, and a list of performance statistics of individual *comédies-ballets*. G. Cowart, 'Muses of power and pleasure: the opera-ballet as modernist icon', *ib.*, 91–95, sees Folly as forming a balance to Louis XIV's presence through acting as a 'matriarch of comic madness and public pleasure', though this is not developed at any length owing to the article's brevity. S. Fleck, 'Modernité de la comédie-ballet', *ib.*, 97–110, is a revealing look at M.'s later plays, and F. sees techniques such as 'la paradoxalité rehaussée de la trame du spectacle jusque dans ses dimensions temporelles et logiques' as prefiguring the theatre of the absurd.

Catherine Marchal-Weyl, *Le Tailleur et le fripier: transformations des personnages de la 'comedia' sur la scène française (1630–1660)* (Travaux du Grand Siècle, 29), Geneva, Droz, 399 pp., judges that 'la vogue espagnole des années 1630–1660 fut sans doute moins qu'une influence profonde, mais plus qu'une mode superficielle', deeming it as principally a source of inspiration. Appendixed material includes a table of corresponding Spanish-French plays and succinct synopses of Spanish and French plays.

C. Couderc, 'Don Quichotte et Sanche sur la scène française (XVIIe et XVIIIe siècles)', *MCV*, 37.2:33–49, believes that the theme becomes popular not only directly through translations of the novel, but also circuitously through the *Astrée* and Sorel as well as assimilating other burlesque types such as Matamore and Rodomont. J. Harris, 'Between interest and identification: early modern theatre and the invention of the spectator', Brooks, *Theatre*, 143–56, uses Corneille in particular to claim, very fluently, that not only does spectatorship become a key theoretical concept, but also that the stage 'is able to represent actions far more brutal than its spectators are capable of committing but which none the less strike a chord with them, this articulating on an exaggerated and fictional level certain unrecognized psychological impulses'. J. Le Blanc, 'La comédie, caisse de résonance de la mode des vers chantés ou: "Est-ce que c'est la mode de parler en musique" à la fin du XVIIe siècle?', *ib.*, 178–97, contends that 'la folie permet d'introduire le chant sans choquer la vraisemblance', for critics centred on 'le continuum vocal de l'opéra invraisemblable à l'aune des théories dramatiques'.

*LitC*, 62, is dedicated to 'Le langage des larmes aux siècles classiques', ed. A. Cron and C. Lignereux. E. Hénin, 'Le plaisir des larmes, ou l'invention d'une *catharsis* galante' (223–44), is an able appraisal claiming, perhaps unexpectedly, that 'l'esthétique galante' allows for 'un retour sur soi du sujet, une prise de distance par rapport à l'émotion'. D. Roche, 'Le partage des larmes: spectateur et tragédie au XVIIe siècle' (245–57), surveys the ambivalence of 'le don des larmes' and 'la profondeur de résistance à ce don'. Other contributions are considered under their appropriate headings.

R. Racevskis, 'Soft domination: voluntary servitude in Corneille and Racine', *RoQ*, 54:136–52, proposes that C.'s 'representations of subjective experiences and political structures raise questions about the individual's relation to power that remain unresolved' and led the way for Racine to explore similar issues in *Alexandre le Grand* and *Britannicus*.

G. Spielmann, 'Pour une théorie d'ensemble des spectacles de l'Âge Classique', Zaiser, *Spectacle*, 179–91, uses the categories of *cérémonie*, *fête*, *divertissement*, and *leçon* to classify *spectacle* as a performative act. E. Hénin, 'Le théâtre, un art de la double vue: une lecture de l'*Ut pictura poesis*', *RHT*, 235:249–76, regards Rotrou's *Véritable Saint-Genest* as a metaphor for theatricality itself since everything is subordinated to the divine audience, rather than to Diocletian, or even, perhaps, to the spectators; in this way, the theatre is placed 'au service du *theatrum mundi* pour dénoncer l'anthropocentrisme de la représentation'.

A. Niderst, 'Les peintres du théâtre (Gillot, Watteau)', *PFSCCL*, 34:511–23, probes the choice of, as well as the detail in, G. and W.'s illustrations. E. Hénin, 'Théâtre dans le théâtre et tableau dans le tableau', Zaiser, *Spectacle*, 65–87, underlines the didactic function of meta-scenes: 'le dédoublement de l'illusion comme révélateur de la vie'. C. Guillot, 'Les éditions illustrées d'œuvres dramatiques groupées ou composites, publiées en France dans la première moitié du XVIIe siècle', Forestier, *Parnasse*, 151–73, offers a *précis* on dramatic iconography, which was not common until the 1640s thanks to 'la politique menée par Richelieu dans le domaine théâtral et éditorial'. A. Surgers, 'Du théâtre au Théâtre du Monde: fragmentation et bigarrure: contribution à une définition de l'espace de la représentation baroque', *OC*, 32:109–20, is a thoughtful appraisal stressing the hybrid nature of the 17th-c. stage which borrowed from the Ancients while adapting perspective from the Italians. Theatres' 'disposition rectangulaire' allowed for 'une multiplication des points de vues, donc des lectures'. J. Clarke, 'La lumière comme effet spectaculaire dans les pièces à machines et les opéras de 1639 à 1681', Zaiser, *Spectacle*, 89–102, contributes a competent study of stage lighting, only ending in 1681 because, in C.'s opinion, the cessation of Vigarani's collaboration with Lully ended four decades which witnessed 'une profonde évolution dans l'utilisation des éclairages et le développement de leur contribution à la création des effets spectaculaires'.

H. Merlin-Kajman, 'Les Guerres de Religion et l'interdit de la mort sur scène', Berchtold, *Mémoire*, 235–50, explores Corneille's *Le Cid* and Tristan's *Marianne*; the two works, which appeared within months of each other, are markedly dissimilar. Unlike the latter, 'au prix d'une altération héroïquement endurée, le passé devient passé, les morts sont enterrés, les liens familiaux cèdent devant les liens conjugaux', holding that the close bond between the tragic genre and the Wars of Religion 'doit certainement expliquer l'interdit de la mort sur scène'. J. Gros de Gasquet, 'Rhétorique, théâtralité et corps actuel', *DSS*, 59:501–19, is particularly interested in *déclamation* and its fortunes following its zenith during the 17th century. As G. de G. points out, this delivery of lines implies more than verbal practice, for 'ce mode de dire s'accompagnait d'un corps en jeu qui lui aussi allait dans le sens d'une stylisation'. M. Brunel, 'L'évolution des la pratique des stances théâtrales: un chemin de traverse baroque vers le classicisme', *OC*, 32:121–34, observes a polarization of the practice from the 1660s onwards, with some dramatists abandoning *stances* in the interests of verisimilitude whereas others, 'toujours au nom de cette même vraisemblance', develop them to become a sort of 'texte théâtral à part entière'. J. S. Powell, 'Les partitions théâtrales au XVIIe

siècle: des débuts jusqu'au *Malade imaginaire*', Forestier, *Parnasse*, 105–18, provides a survey of printed scores which were rare within published plays until the mid 17th century. P. also considers MS scores, noting that there are no first-hand examples of Lully's. Racine develops his own 'art poétique propre' in which intense moments are heightened by other means than stances, notably narrative or soliloquy. A.-M. Goulet, 'La présence de la musique dans les recueils d'œuvres complètes de théâtre du XVIIe siècle', *ib.*, 175–95, regards *livrets* as 'une sorte d'aide-mémoire' and 'un support de la représentation'. A. Riffaud, 'L'aventure éditoriale du théâtre imprimé entre 1630 et 1660', *ib.*, 59–86, shows that Mairet's *La Silvanire* constituted 'la première pièce à conviction dans l'aventure éditoriale', whose publication in a quarto format was a manifesto for enobling the dramatic genre. R. displays his usual meticulous and enjoyable narration of events. He is also one of the few critics who could successfully and convincingly produce an essay divided into five acts, with the 'dénouement' given over to Corneille. S. Berregard, 'La comédie en France dans les années 1630: des auteurs en quête de légitimité', *SFr*, 151:107–16, views paratextual devices such as *avertissements*, prefaces, and even subtitles as forming part of wider strategies of legitimization of the comic genre by authors. B. Louvat-Molozay, 'Les "Œuvres complètes" des comédiens-auteurs: les exemples de Poisson et de Montfleury', Forestier, *Parnasse*, 297–307, spells out the schizophrenic nature of the two men's careers of 'farceur, spécialisé dans un rôle comique' to 'véritable dramaturge', though P.'s collected works were published in his lifetime whereas M.'s were posthumous. L.-M. brings out 'l'hétérogénéité des profils et des trajectoires de deux auteurs comiques de la seconde moitié du siècle', united by their perceived importance (P. was praised by Pure; Montfleury signalled by Chappuzeau). K. W. Wolfe, 'To be or not to be: overcoming the persistence of genre misclassification in two *comédies* by Cyrano de Bergerac and Saint-Évremond', *PFSC*, 34:375–88, weighs in against critical opinion which has long held *La Comédie des académistes* and *Le Pédant joué* to be part of the theatrical canon, mainly because of 'comédie' on the title page. P. Gethner, 'Stratégies de publication et notions de carrière chez les femmes dramaturges sous le règne du Roi-Soleil', Forestier, *Parnasse*, 309–23, delves into the 'auto-justifications' of female writers to see a defence of historical accuracy but above all of their status as serious writers; this is also reflected in the decision of some, such as Barbier, to produce collected editions to project a new sense of self-respect and professionalism.

AUBIGNAC. B. J. Bourque, 'La notion dramatique de personnage: théorie et pratique chez d'Aubignac', *EFL*, 42:37–52, perceives 'une

application contradictoire de la théorie aubignacienne quant à l'exigence que le nom et la qualité du nouveau personnage soient aussitôt connus du public' and other factors such as the arrival and departure of noble characters within the same act. B. states that his exacting theatrical rules evolved from his brief dramatic career; his three plays were to remain a personal source of embarrassment.

AUVRAY. S. Cureau, 'Jean Auvray: la découverte d'un imprimé posthume de 1624 relance l'enquête sur sa vie et sur son œuvre', *RHLF*, 107:201-13, has discovered a previously unknown printed poem by A. located in the Sorbonne which indicates the dramatist died several years later than has hitherto been thought.

BERNARD. D. Conroy, 'The displacement of disorder: gynæcocracy and friendship in Catherine Bernard's *Laodamie* (1689)', *PFSCL*, 34:443-64, comments on a 'rational female sovereign, torn by the same conflicts as any heroic king figure'.

BOYER. S. Spriet, 'Un Céladon dans un univers cornélien: galanterie et politique dans les tragédies de Claude Boyer', Brooks, *Theatre*, 287-300, categorizes B.'s characters as 'malgré tout, conscients de leurs devoirs, d'où une permanente oscillation, et finalement une totale passivité'.

BRUSCAMBILLE. H. Roberts, 'Bruscambille's head and the location of early modernity', Brooks, *Religion*, 279-93, takes B.'s 'Prologue de la teste' which 'reveals the penetration of anatomy into the popular imagination' and is suggestive of 'various traces of emergent modernity'. Id., 'La tête de Bruscambille et les métaphores mentales au début du XVIIe siècle', *RHLF*, 107:541-57, in a similar vein, situates the text as 'un parfait baromètre des domaines psychologique et physique dans l'imaginaire de la période pré-cartésienne', reproducing a transcription of the work as an appendix.

CAUSSIN. A couple of contributions in Conte, *Caussin*, treat his dramatic output. J.-F. Chevalier, 'Nicolas Caussin héritier de Sénèque et de Boèce dans *Theodoricus*' (79-102), argues that C. later created 'les portraits de la *Cour sainte* comme le reflet inversé des portraits du tyran dans ses tragédies'. E. Hénin, 'Écriture et vision tragiques dans la *Cour sainte*' (103-20), sketches out the link between the *Cour sainte* and martyr-dramas 'pour mieux se conformer à une vision tragique du monde'. See also under 'Prose'.

PIERRE CORNEILLE. Nina Ekstein, *Corneille's Irony*, Charlottesville, Rookwood, 210 pp., redresses the view that C. 'is not generally associated with irony'. The study's thorough and subtle consideration of the taxonomies of irony as well as different forms of possible irony (such as double register and character contradiction) make this is an

important contribution. In the end, E. views an underlying tension in C.'s work: he simultaneously 'seeks the sublime *and* mocks the sublime; his characters embody serious explorations of the nature of heroism *and* the playwright turns an ironic eye on himself'. E. takes the breadth of C.'s works into account, resisting the temptation of relying on the four major dramas.

J. Lyons, 'Le mythe du héros cornélien', *RHLF*, 107:433–48, revisits Lanson, Bénichou, and Doubrovsky, namely with 'cette préoccupation massive et même parfois exclusive avec le héros'. Bénichou and Doubrovsky embrace radically different outlooks on female Cornelian characters; for the latter, women are not guides who elevate men, but rather 'un douloureux rappel de sa dépendance d'autrui'. L. concludes that it is perhaps wiser to frame the debate not in terms of 'une éthique' but instead 'd'une situation dramatique fictive conçue en vertu d'un public pour qui l'héroïsme n'est pas seulement une question de métaphysique mais aussi de passion et de plaisir dramatiques'. R. Albanese, 'Corneille et la modernité politique de la France', Brooks, *Theatre*, 15–31, espouses the idea that the decline of C.'s cultural role is linked to the disappearance of heroic military ideals in France during the 20th century. B. Tribout, 'Le corps funèbre dans *La Mort de Pompée* de Pierre Corneille', Billaud, *Représentations*, 215–27, sees a 'triple défi' in the play: taking the element of 'pompe' to a new level; regenerating tragedies focusing on the deaths of great men; and illustrating heroism in a 'milieu entièrement perverti par le machiavélisme et la guerre civile'. The absence of any reference to N. Ekstein's relevant articles is surprising. K. Ibbett, 'The politics of conservation in Corneille's *Théodore*: dramatic action and reason of state', *RoS*, 25:163–73, maintains that the 'entwined prostitution/martyrdom plot of the tragedy literally embodies early modern debates about political "conservation"'. J. Harris, 'Corneille confronts the ridiculous: *Mélite*', *NFS*, 46:17–27, discusses how the work marked a 'new practice and aesthetic of comedy', particularly with respect to onstage laughter and the concept of *ridicule*. For H., the author alerts us to the cruelty of on-stage mockery, 'hence to the insufficiency of our own laughter as a tool of justice and retribution'. B. Tribout, 'Clémence et paradoxes de la modernité politique: autour du *Comte d'Essex* et de *Cinna*', Brooks, *Theatre*, 301–14, offers a reading of the final scene of *Cinna* which sees C. playing on the concept of *état de grâce* and implicating the spectator 'd'une manière inaccoutumée' directly echoing the sacrament of penance. A. Georges, 'L'amour de Pauline pour Polyeucte', *SFr*, 152:253–66, is compromised by silence about any secondary sources from the past three decades, some of

which directly touch on the topic of conjugal love in the tragedy. M.-O. Sweetser, 'Marc Fumaroli, interprète de Corneille, dramaturge et poète de l'humanisme chrétien', *OC*, 32:39–47, and C. Carlin, 'Marc Fumaroli et la dramaturgie cornélienne', *ib.*, 49–56, both expose, in Carlin's words, the extent to which '[l]a richesse de sa contribution aux études cornéliennes est inestimable'.

THOMAS CORNEILLE. *La Devineresse, ou les faux enchantemens*, ed. Julia Prest (MHRA Critical Texts, 12), London, MHRA, 150 pp., is a welcome, well thought-out edition, setting out the contemporary background to the extremely popular play's appearance. As P. remarks, the opportunist co-authors 'ont donc cherché simultanément à profiter des angoisses du public et à les en divertir au deux sens du terme'.

J. Prest, 'Silencing the supernatural: *La Devineresse* and the affair of the poisons', *FMLS*, 43:397–410, argues that the polemical play leaves the audience somewhat uneasily pondering on the 'authenticity of the occult in real life'.

DESMARETS. N. Doiron, 'Fou de soi, équivoque et théâtre dans le théâtre: *Les Visionnaires* de Desmarets', *RHT*, 235:277–98, views ambivalence at the heart of this play, a reason for which Alexandre enjoys the agreement of all the characters since he is 'un personnage ambigu'.

GENEST. N. Dion, 'Le tissé dramaturgique des larmes: *Pénélope* (1684) de l'abbé Charles-Claude Genest', *LitC*, 62:159–71, believes that the play 'ne se réduit pas à la simple réitération des épanchements lacrymaux de l'héroïne'.

HARDY. A. Howe, 'L'entrée au Parnasse d'un dramaturge professionnel: le cas d'Alexandre Hardy', *Forestier, Parnasse*, 227–44, explores H.'s commitment to publishing. Howe sees a distance between spectators and readers, with H. drawing most fiscal success from a percentage of his stage productions. L. Hochgeschwender, 'Alexandre Hardy: comment le spectacle vint au théâtre en France', *Zaiser, Spectacle*, 25–38, stresses how the spectacular, even violence, is not gratuitous in H. and exists to propagate his social and political opinions. L. Hochgeschwender, '*Méléagre*: Alexandre Hardy's voice in the political discourse of his time', *PFSCS*, 66:133–53, clarifies Hardy's transformation of Ovid in proposing that he warns against female exclusion from political decision-making and recommends absolutism.

LA CALPRENÈDE. *La Mort de Mitridate*, ed. Guy Snaith (Liverpool Online Series Critical Editions of French Texts, 12, <<http://www.liv.ac.uk/soclas/los/Mitridate.pdf>>), Liverpool U.P., 152 pp., is an erudite version treating the circumstances and influences of the work. In this

play, La C. 'lets us see in far greater detail than for any of his other plays the creative effort of a dramatist in the 1630s', a claim to which S. does justice with this pleasing and model edition.

MAIRET. A. Surgers, "'Estant imitateurs de toute la Nature": analyse des outils de la fiction spatiale du théâtre baroque, à partir des *Galanteries du Duc d'Ossonne* de Mairet (1633)', Zaiser, *Spectacle*, 243–67, credibly reads between the lines to recreate the use of stage space; for example, in the absence of directions or textual indicators, S. proposes that actors used 'le vide central du théâtre'. S. provides four of her own well-executed designs to illustrate her thesis.

MARGUERITE DE VALOIS. M. Hoogvliet, 'The *ballet de la Reyne* (1609) and the politics of *vertu*: media and political communication', Gosman, *Politics*, 71–91, draws attention to this neglected ballet organized for Henri IV by M. in which the importance of virtue and the control of the passions 'teach us that Henri IV wished to transform his court into a political institution modelled on the basis of Neo-Stoic political philosophy'.

MOLIÈRE. Jean de Guardia, *Poétique de Molière: comédie et répétition* (HICL, 431), Geneva, Droz, xviii + 520 pp., aims to present 'une poétique de la comédie', upholding that M. invents a fictional structure at odds with the basics of Aristotelian poetics. G.'s adept analysis of particular plays shores up this hypothesis. In *George Dandin*, for example, M. relies on repetition, renouncing obvious sources of comedy such as his parents-in-law's attempts to unburden the protagonist of his money. In fact, '[le] sel comique vient alors de la position surplombante du spectateur, qui a tout loisir de juger de la vérité de "l'évidence"'. The element of repetition both in characters and as a plot device in M.'s theatre is considered in great depth, as are M.'s endings in a chapter subtitled 'De l'art de finir, ou de ne pas finir'. Above all, M.'s work is technically sophisticated, but G. insists that it is 'entièrement pensée en fonction de l'effet à produire sur le spectateur'. This well-argued, coherent study is destined to become essential reading on the playwright.

Michael Hawcroft, *Molière: Reasoning with Fools*, CUP, xii + 235 pp., sets out to 'exploit the notion of dramaturgy as a way of approaching the roles of the *raisonneurs*', in a persuasive thesis advocating that these characters' dialogue should be interpreted in the light of their allotted role within the plot and with commensurate attention to M.'s comic techniques. H. breathes fresh life into the debate by insisting that they are neither comic characters nor exemplars of sagacity. Out of the five *raisonneurs* who earn a chapter apiece, Cléante from *Tartuffe* may have

been conceived as a response to those seeking the play's censure. H. reminds us that the term was only coined in the 19th c. and that there are only five such figures (or six, if *Les Femmes savantes* is also included) in the comedies. However, they are present in landmark plays and are an 'original creation' who help supply a felicitous outcome as well as to maximize audience laughter at the 'compelling fools' they offset. All in all, this is a mature and stimulating monograph.

Marie-Claude Canova-Green, "*Ces gens-là se trémoussent bien...*": *ébats et débats dans la comédie-ballet de Molière* (Biblio 17, 169), Tübingen, Narr, 374 pp., provides background information about the composition and performances, followed by a meticulous, often sophisticated, discussion of each comedy-ballet. Teasing out tensions in the sovereign's role as patron, C.-G. has M. asserting his autonomy as a subject by taking control of his own published work.

François Rey and Jean Lacouture, *Molière et le roi: l'affaire Tartuffe*, Seuil, 457 pp., does not live up to its promising title as the book is composed of a dialogue between the two authors, L. interrogating and interjecting R., divided into five acts. The oddness of such a format is compounded by there being no index, which might have provided some much-needed structure.

*George Dandin, par la Compagnie des Minuits*, ed. P. Dandrey with J. Elliott and D. Barbéris, Klincksieck, 203 pp., is a study edition of a performance which took place on 11 June 2001 at the Sorbonne, lavishly complemented by photographs by L. Antoniadis. The protagonist was played 'sous le vêtement de Pierrot', and similarly Angélique's dress referenced Colombine. D. thoroughly discusses the sources behind the 'rude franchise' of the comedy, including Boccaccio, and argues that the 'piquante coïncidence' of the first edition of La Fontaine's *Fables*, which appeared at the same time as the play, 'jette un peu de jour sur la "morale" que professe la comédie'.

P. J. Smith, 'Éditer Molière aux Pays-Bas au XVIIe siècle', Forestier, *Parnasse*, 87-103, contains a readily consultable appendix of editions in French and Dutch during the 17th and 18th centuries. M. Call, 'The battle for Molière's corpse/corpus in the *Querelle des Anciens et des Modernes*', Brooks, *Theatre*, 47-59, notices the 'central and unique place occupied by Molière in the *querelle*'. C. argues that Boileau and Perrault present a 'consummate artist, deliberate in his aesthetic choices' when using the playwright to support their notions of comedy, speeding up his evolution into a posthumous 'grand auteur'; yet the two critics are not averse to recuperating 'facets of Molière's theatre that they otherwise ignore'. L. F. Norman, 'Was Molière a modern?', *ib.*,

233–46, comments that, while some of Angélique's quips in *Le Malade imaginaire* are possibly indicative of the author's sympathies with the Modern camp, they do not by extension necessarily place M. in opposition to the Ancients, for their apologists 'were careful to separate modern morals from ancient literature'. P. Manit, 'L'infantilisme chez Argan du *Malade imaginaire*', *DFS*, 80:29–43, is convinced that the protagonist 'présente un trait infantile lié au problème du moi et celui de la sexualité'. B. Höfer, 'La (re)présentation de l'hypocondrie dans *Le Malade imaginaire*', *Zaiser, Spectacle*, 207–17, decides that the depiction of the hypochondriac played by himself signifies not only 'son abandon des anciennes théories médicales, mais une préfigurante bouleversante du caractère "somatoforme" de ce trouble'.

L. W. Riggs, 'Challenging modernity: Molière and the other mind of Europe', Brooks, *Theatre*, 246–65, constitutes an incisive overview, particularly in its survey of secondary literature. Riggs provides some perceptive and closely argued analyses of the playwright; M.'s comedies 'undermine the hierarchical binary separating mind from a brute physical reality deprived of purposive subjectivity and identified as feminine or female'. S. Fleck, 'Représentation et spectacle dans les comédies-ballets: de la représentation du monde à la création du spectacle total', *Zaiser, Spectacle*, 195–206, proposes that there are three degrees of *vraisemblance* in M.'s last *comédies-ballets*: 'la vraisemblance ordinaire'; 'la ludique'; and finally 'l'invraisemblance merveilleuse, qui échafaude un espace purement imaginaire, qui ne répond pas aux *a priori* de la comédie, mais suit une règle de jeu festive'. L. Brown, 'Éléments d'une topologie classique: les comédies de Molière', *Littératures*, 147:69–83, deconstructs the plays' constituents of violence, comedy, and love from a Lacanian perspective. E. Caldicott, 'Les *Stemmata* et le privilège de l'édition des *Œuvres complètes* de Molière (1682)', Forestier, *Parnasse*, 277–95, sums up the three phases in M.'s publication history (the first nine plays published by a 'Cartel' of publishers; the 14 subsequent plays published independently with various printers; the seven plays appearing posthumously in 1682). M. struggled unsuccessfully against the Cartel to attempt to loosen their zealous monopoly of the earlier works. M. Brunel, 'La lettre support de la représentation et dévoilement d'un être en représentation dans les comédies de Molière', *Zaiser, Spectacle*, 229–41, establishes how the letter 'permet de parcourir l'espace de la représentation moliéresque'. R. W. Tobin, 'L'hospitalité dans le théâtre de Molière', *PFSCCL*, 66:221–31, looks at *Tartuffe* and *Dom Juan* as marking a transition point between an all-embracing Renaissance tradition and the end of the 17th c. when

the doctrine of hospitality would be relegated in importance.

P. Dandrey, 'Molière auto-portraitiste: du masque au visage', *TLit*, 20:107–19, coherently forwards Argan's role in *Le Misanthrope* as allegorizing the stage and actor's role.

*NM*, 8, is devoted to *Le Misanthrope* with a notable list of contributors, and forms a cohesive and invaluable special issue. P. Dandrey, 'La leçon du *Misanthrope*' (9–23), highlights an Alceste who is 'intolérable et intolérant', whereas Philinte is tolerant in his complaisance towards his friend. D. draws a distinction between *l'honnêteté* and religious moderation for 17th-c. thinkers: 'la tolérance civile est une concession large faite à l'erreur, la tolérance religieuse une absolution circonspecte de la faute qui n'excède pas le domaine de l'accessoire'. P. Thouvenin, 'Sincérité et honnêteté: Madeleine de Scudéry et *Le Misanthrope*' (25–46), explores a deep moral tie uniting the two writers, and how the play influenced S.'s *Mathilde*. R. McBride, '*Le Misanthrope*, ou la nécessité d'être comédien' (47–58), analyses the drama's 'comédiens conscients et inconscients', viewing it as a theatrical metaphor for 'la fragilité de notre état de comédien social'. J. Émelina, 'Étrange *Misanthrope*' (61–81), suggests that M. put Aristotle's teachings on tragedy into practice. J.-P. Collinet, 'Les personnages invisibles du *Misanthrope*' (83–97), argues for the importance of the fact that there are 22 characters who are mentioned but who never appear on stage; there are 11 visible characters, by contrast. Célimène is invisible 'mais due à l'aveuglement, tant des autres que d'elle'. This convincingly argued essay would have been consolidated by reference to other critics; footnotes are nowhere to be seen. S. Berregard, 'Alceste et Timon' (99–115), proposes that Brécourt's 1684 play, written as a follow-up to M.'s comedy, may assist our reading of the original, particularly since the later version is endowed with a darker and more tragic tone. J. Gros de Gasquet, 'Autour du *Misanthrope*' (119–32), points out that, while M. shared 'une même vision esthétique de la déclamation tragique' with the Hôtel de Bourgogne players, the 'canons de la déclamation' are not always respected. S. Chaouche, '*Le Misanthrope* de Molière: une mise en scène d'un double jeu?' (133–58), elucidates her thesis that 'tous les caractères du *Misanthrope* sont doubles', and are implicitly compared with actors; the comedy's treatment of *le double* is manifested in 'enchaînement ou dédoublement, bipartition et bipolarisation, duplicité et duplication'. C. Mazouer, 'Figures de l'espace dans *Le Misanthrope*' (159–73), regards the play's spatial element marked by dichotomies of inclusion and exclusion. G. Jolly, 'Faire "voir-entendre" *Le Misanthrope*' (175–96), favours a '*lecture plurielle*' of the play. This last article fits in well with

the inclusion of two *tables rondes* (199–262) in which participants discuss performative matters.

NM, 9, publishes selected proceedings of a conference on 'La comédie de Molière: les nuances d'un modèle'. P. Dandrey, 'Molière, auteur burlesque' (11–39), is a magisterial discussion encompassing many of M.'s plays, homing in on *George Dandin*. D. judges that the tension generated by the interplay of the protagonist's comedy with the pastoral ballet is deeply indicative of the playwright's art, and marks out the creation of M.'s first Parisian comedies. D. notes the affinities between the play and ballet which creates a burlesque effect: 'le texte parodique commence là exactement où finit le texte parodié'. J. Pederson, 'Ce cœur, ce traître cœur' (41–52), concludes that Corneille's early comedies offer many elements that would be picked up by Molière in his comedies touching on the idea of the treacherous heart. B. Louvat, 'Une dramaturgie de la discontinuité: l'exemple des comédies-ballets' (53–67), brings out 'deux hypothèses alternatives et pour une part incompatibles': that M. both made a distinction between musical and spoken sequences, while at the same time remaining faithful to *la pièce à intermèdes*; L. esteems this a fine illustration of the nuances of a model. S. Di Bella, 'Molière réformé malgré lui: la comédie classique à l'épreuve de la discipline réformatrice' (71–95), views the 'dynamiques de réforme théâtrale' in M. through the prism of two theorists, Riccoboni and Copeau, judging that M. does not impose a dogmatic view of theatre. N. Peacock, 'Molière de l'autre côté de l'écran: trois modèles spéculaires' (119–48), dissects some modern stagings of M., spelling out some difficulties with cinematic versions; P. leaves open the question of whether this is inherent in the works themselves or as a result of the film industry's prejudices with regard to the playwright.

RACINE. M. Hawcroft, 'Racine and Chauveau: a poetics of illustration', *FS*, 61:280–97, looks at illustrations to R.'s plays, particularly by C., seeing the depiction of off-stage action not as detracting from the fidelity to the texts but rather as conjuring up the 'rich theatrical continuum in which their chosen moment occurs'. L. Horowitz, 'Past, present and future in Racine's *Bajazet*', Brooks, *Theatre*, 157–70, underlines the dualistic structure of the tragedy. G. Forestier, 'Racine et ses publications: de l'actualité des pièces au moment des œuvres', Forestier, *Parnasse*, 257–76, painstakingly comments on the publication history of R.'s plays and collected editions. A hiatus of several months with one of M.'s usual publishers, Barbin, in the early 1670s was probably attributable to the financial demands of the increasingly prestigious dramatist. B. Norman, 'Les songes et les charmes: le merveilleux et

le spectaculaire dans *Esther et Athalie*’, Zaiser, *Spectacle*, 103–12, treats *Athalie* as a ‘retour en arrière après l’exception que constitue *Esther*’.

ROTROU. Selected plays of R. feature on the *agrégation* for 2008, which has resulted in some interesting publications highlighting his crucial role in the development of theatre. *Théâtre choisi*, ed. Marianne Béthery, Bénédicte Louvat, and Pierre Pasquier, STFM, 583 pp., is the collection specified for use in the *agrégation*, containing *Venselas*, *Antigone*, and *Le Véritable Saint-Genest*. On the whole, this is a pleasing volume; P.’s introduction to *Le Véritable Saint-Genest* is particularly probing in its consideration of the spiritual dimension to the tragedy. B.’s edition of *Venselas* provides sections of a Zorilla play which influenced Rotrou. Similarly P. provides plot summaries of Vega and Cellot’s tragedies on the martyr, as well as Ribandeira’s martyrological narrative, appendices that are useful to appreciating the diverse sources.

*LitC*, 63, is an issue carrying essays on ‘Le théâtre de Rotrou’, ed. Pierre Pasquier, which contains a rich variety of contributions highlighting R.’s importance. A. Riffaud, “Je demeure à seize lieues de l’imprimerie”: Jean Rotrou et ses livres’ (11–32), is a definitive account of the printing conditions of R.’s plays, nicely embellished by an eight-page appendix listing original editions and handy information including their *achevé* and *privilège* dates. L. Picciola, ‘Rotrou et le traitement comique du déguisement à l’espagnole’ (35–44), and C. Dumas, ‘Rotrou adaptateur de Lope de Vega: réajustements structurels et transferts culturels’ (45–58), both deal with aspects of R.’s reliance on the *comedia*. A. Teulade, ‘Inventivité générique et réception de la *comedia* espagnole dans *Bélisaire* (1644) et *Venceslas* (1648) de Rotrou’ (107–116), also highlights Hispanic influence, concluding, however, that R. ‘la dépouille de ses potentialités ludiques pour en faire le socle d’un tragique baroque d’instabilité et de la transgression’. Several contributions are grouped under ‘Une pratique singulière des genres’. B. Louvat-Molozay, ‘La tragédie de Rotrou au carrefour des genres dramatiques’ (61–70), is of the opinion that, ultimately, R. ‘n’a pas eu le cœur d’élaborer une poétique tragique propre, [et] il a conçu ses tragédies au coup par coup, sans jamais renoncer aux autres genres dramatiques’. H. Baby, ‘Le capitán dans la comédie et la tragi-comédie françaises (1630–1640): les enseignements génériques d’un type’ (71–84), suggests that the *fanfaron* in R. synthesizes a ‘différentiation générique’, namely that ‘la tragi-comédie, miroir de soi, s’oppos[e] à la comédie, miroir du monde’. P. Scott, ‘Rotrou et la comédie de dévotion’ (85–96), argues that *Le Véritable Saint-Genest* constitutes ‘une comédie de

dévotion assez exceptionnelle' in its heavy referencing of scriptural and liturgical texts. A. Verdier and D. Doumergue, 'Distance antique et réalité scénique en 1646: les véritables habits "à la romaine" dans *Le Véritable Saint Genest*' (197–206), investigates how stage costumes were not authentically Roman other than in artistic representations, unlike the set. S. Berregard, 'La mixité des genres dramatiques dans le théâtre de Rotrou' (97–106), interprets R.'s fluidity in understanding comedy and tragi-comedy as 'l'expression d'une volonté, celle de donner aux catégories génériques une extension maximale', a stance for which B. proffers the term 'comédie rotrouesque'. D. Moncond'huy, 'Remarques sur la pratique du vers dans le théâtre grave de Rotrou' (119–27), notes how R. uses 'la liaison des scènes' — scenes where a line is interrupted and carried on in the following or where the rhyme crosses the last line of the preceding scene with the first line on the following one — as the development of 'une forme de *sur-dramatisation*' in his serious tragedies of the 1640s. R. Garette, 'De la ponctuation à l'analyse de la phrase: stylométrie comparée des *Iphigénie* de Rotrou et de Racine' (129–56), is a thorough syntactical analysis; G. concludes that, with respect to grammatical conventions, 'la clarté racinienne tient pour une bonne part à l'utilisation beaucoup plus syntaxique que ne le fait Rotrou'. V. Lochert, 'Rotrou entre les lignes: la régie du spectacle à travers les didascalies' (159–70), probes the importance of 'indications de régie précises et efficaces' in a dramatist who used an average of 80 stage directions per play. A. Surgers, 'Que voit-on dans le théâtre? Entrées et sorties de scène dans les didascalies et les textes de Rotrou' (251–67), reminds us that *entrer* can mean becoming more visible to the audience as well as leaving the stage in 17th-c. theatre. N. Courtès, 'La *mimesis* du silence: figurants et petits rôles dans le théâtre de Rotrou' (171–83), believes that R.'s reliance on minor characters is a purposeful visual strategy; guards, for example, constitute an unspoken reminder of royalty. P. Gethner, 'Une dramaturgie en fonction des contraintes de la scène' (185–96), also underscores how 'l'aspect visuel avait une grande importance' in R.'s dramaturgy, in particular showing how location is crucial. C. Thouret, 'Le monologue dans le théâtre de Rotrou: une convention baroque, entre ornement et dramaturgie de la pensée' (207–21), proposes that R. plays with spectators' expectations in using soliloquies, which are sometimes autonomous or detached, not only to vent inner conflict but also to create playful as well as agreeable and enlightening scenes. C. Treilhou-Balaudé, 'Rotrou poète de la scène: le masque et le visage des rois' (223–36), sees a subtle 'usage insolite, voire transgressif' of emotional traits in R.'s rulers, a suggestive element of

weakness. J.-C. Vuillemin, 'Jeux du théâtre et enjeux du regard dans le théâtre de Rotrou' (239–49), summarizes R.'s theatre as one which 'milite en faveur du nouveau paradigme du regard en passe d'être adopté par la science moderne'. M. Béthery, 'Vencelas revu par Marmontel: un aspect de la réception de Rotrou au XVIIIe siècle' (271–84); E. Mortgat-Longuet, 'Images de Rotrou dans l'historiographie du théâtre français (1674–1750)' (285–300); M. Baschera, 'Qu'est-ce que *Le Véritable Saint Genest* peut nous apprendre aujourd'hui?' (301–12), all deal with R.'s posthumous reception.

W. Kirsop, 'Rotrou: l'exception qui confirme la règle?', Forestier, *Parnasse*, 245–55, supplies the background to the posthumous editions of R.'s works, a collected edition of which did not appear until 1820. C. Couderc, 'Entre traduction et transfert culturel: de *La villana de Getafe* de Lope de Vega à *La Diane* de Jean de Rotrou, *PFSCS*, 66:107–31, treats R.'s work as a loose adaptation of Vega.

SCARRON. F. Assaf, 'Scarron, la représentation (du) burlesque', Zaiser, *Spectacle*, 39–64, deals with the burlesque in S.'s theatrical output between 1645 and 1653 as 'une singularité, un moment spécifique de l'esthétique théâtrale pré-louisquatorzième'.

TRISTAN L'HERMITE. J.-P. Chauveau, 'Une figure du poète au XVIIe siècle: Tristan L'Hermite (1601–1655)', *TLit*, 20:89–105, finds that, even over a decade later, T. was known as the author of *La Mariane*, despite having produced six subsequent plays. E. Bouvard, 'Étude de deux frontispices du *Page disgrâcié*', *CTH*, 29:26–39, and C. Guillot, 'Illustrations des pièces de théâtre de Tristan L'Hermite et espace liminaire du livre', *ib.*, 60–78, delve into iconographical questions.

#### 4. PROSE

Roxanne Roy, *L'Art de s'emporter: colère et vengeance dans les nouvelles françaises (1661–1690)* (Biblio 17, 169), Tübingen, Narr, 2006, 342 pp., is a structured account that gleans a division based on gender: while men generally express their vengeance via the pen, female anger remains an indicator of women's manifest weakness.

Claire Cazanave, *Le Dialogue à l'âge classique: étude de la littérature dialogique en France au XVIIe siècle* (Lumière Classique, 71), Champion, 632 pp., identifies two literary types: 'le compte rendu de conférences tenues en séances régulières' and secondly private dialogues, such as those of Erasmus, which veer towards fiction. C. argues the genre owes much to the structure of the catechism, and that 'l'interrogation sur les lieux communs sémantiques — la conversation étant l'espace

où se monnaye les lieux communs — a permis de faire surgir des interrogations sur les lieux sociaux’.

Christian Zonza, *La Nouvelle historique en France à l'âge classique (1657-1703)* (Lumière Classique, 68), Champion, 776 pp., aims to redress a hitherto excessive focus on novels during the first half of the 17th century. Z. contextualizes generic problems in the overlap between stories which are historical, and those in which a historical setting is a minor element, affirming that archaic backdrop and relative brevity are two distinguishing characteristics of the *nouvelle historique*, together with ‘l'unité du récit’. There is an interesting consideration of dedications, common to many of these texts. Z. concludes that the generic confusion of the tales exemplifies ‘le flou de leurs frontières, à quel point elles refusent de se plier à des règles’ and credits them with endowing fiction with the formation of ‘un nouvel individu, celui de la modernité’, in other words a psychological portrait of a hero, such as the princesse de Clèves. Appendices include a survey of works and plot synopses.

Greiner, *Fictions*, 1, is an extremely informative corpus arranged alphabetically with details of library locations, a plot synopsis, and editions. It also goes further than a survey in providing indications on sources and bibliographic suggestions. An 11-page appendix details a list of texts that could not be consulted or located, and the reference work is complemented by indexes arranged by name, theme, and title.

Aurelio Principato, *Eros, Logos: huit études sur l'énonciation romanesque de Charles Sorel à Germaine de Staël*, La République des Lettres, 30, Louvain, Peeters, 183 pp., includes an opening chapter on ‘Théories de l'expression impudique au Grand Siècle’ which startlingly does not refer to J. DeJean’s work.

*L'Âge d'or du conte de fées: de la comédie à la critique (1690-1709)*, ed. Nathalie Rizzoni and Julie Bloch (Bibliothèque des Génies et des Fées, 5; Sources Classiques, 77), Champion, 621 pp., is divided into two parts, with the first section edited by R. containing three fairy-tale themed comedies (by Dufresny, Dancourt, and La Baume), and the second one edited by B. with critical editions of tales by Perrault, Lhéritier, Villiers, Durand, Faydit, and Bellegarde. The volume then has an anonymous tale edited by Nadine Jasmine, ‘Le Mariage du prince diamant et de la princesse perle’, which appeared in 1707, followed by an index (and synopses) of tales featuring in the five volumes of the series that have appeared to date, including this one. Questions might rightly be raised as to why the study includes such disparate sections which might have been better published in their own right.

Katherine MacDonald, *Biography in Early Modern France, 1540–1630: Forms and Functions* (Research Monographs in French Studies, 23), Oxford, Legenda, 115 pp., takes four biographies (three from the 16th c., and a chapter on ‘Staging baroque autobiography: spectacle in Agrippa d’Aubigné’s *Sa Vie à ses enfants* (1629)’), discussing them from the approach of how these texts ‘promoted collective identity in a particular socio-cultural group’. D’Aubigné used autobiographical example to impart ‘the courtly survival skills of play-acting and stage-managing’ to his children.

Ralph Dekoninck et al., *Emblemata Sacra: Emblem Books from the Maurits Sabbe Library, Katholieke Universiteit Leuven*, Philadelphia, Saint Joseph’s U.P., 2006, 101 pp., is a descriptive exhibition catalogue arranged into chapters on motifs. This is a practical introductory guide to emblematics, a ‘meditative endeavour [which is] intended to be unsettling, and is potentially vertiginous’.

Defrance, *Conte*, includes several 17th-c. essays, though predominantly targets the 18th century. L. C. Seifert, ‘Entre l’écrit et l’oral: la réception des contes de fées “classiques”’ (21–33), argues that the fairy-tale must be considered within the difficultly charted space between the written and oral. Orality is also discussed by J.-P. Sermain, ‘Le rapport du conte de fées à l’oralité: trois modèles (Perrault, Galand, Hamilton)’ (34–44). C. Noille-Clauzade, ‘Le pouvoir de la voix: rhétorique de l’énonciation et statut de la fiction dans l’écriture des contes de fées à la fin du XVIIe siècle’ (45–57), contextualizes the *conte* within the development of the novel, finding that it is ‘un espace d’affaiblissement des contraintes logiques, établissant une distance ludique autant avec le principe de vérification *dans* le monde actuel qu’avec le principe de vérification *du* monde actuel’. J. Mainil, ‘Du triple usage de la parole dans le conte de la première vague: des huttes et des cabanes aux salons mondains’ (68–77), is a perhaps over-concise reflection on the fairy-tale within the agenda of the Modernes. A. Defrance, ‘L’enfant dans le conte de fées littéraire (1690–1715)’, *Regards*, 265–80, sees contemporary events and allusions to Louis XIV’s education reflected across the genre. Thus, the arrival of Marie-Adélaïde de Savoie at the French court in 1696 to marry the duc de Bourgogne appears in veiled terms and rejuvenates both the court and literary representation. Mlle de La Force possibly uses the format of the tale to portray Mme de Maintenon in an unflattering light to avenge the latter’s hand in her exile from Versailles.

G. Siouffi, ‘Langue française et questions d’identité: quelques propositions sur le XVIIe siècle’, Ayres-Bennett, *French*, 14–22, discerns ‘une homogénéisation, non pas peut-être de la langue, mais du standard’

towards the end of the 17th century. C. Wionet, 'L'institutionnalisation de la langue commune à la fin du XVIIe siècle', *ib.*, 23–37, similarly sees a movement towards language becoming depersonalized across the three major 17th-c. dictionaries. For W., Richelet 'se promène dans la langue, comme il se promène dans les quartiers de Paris pour interroger les maçons ou les écoreuses'. A serviceable appendix listing the instances of *locuteurs* in the three dictionaries reveals 356 separate titles in Richelet compared with a mere 47 in the Académie's version. L. Gaudin-Bordes, 'Peindre le toucher: la leçon de continence de Rubens mise en mots par Roger de Piles', *EsC*, 47:93–105. D. Gréllé, 'Relations économiques et rapports sociaux: établir une cohérence nationale au pays d'utopie', *Neophilologus*, 91:19–32, suggests four archetypes in 17th-c. utopian fictions (republican slave utopias; monarchical slave utopias; republican free utopias; and monarchical free utopias), which G. sees as a particular response to employment and population problems. R. Démoris, 'Les Guerres de Religion dans la nouvelle historique entre 1660 et 1680', Berchtold, *Mémoire*, 251–66, finds that the Wars remain engrained in imaginations as the epitome of absolute horror, and represent ambivalent poles in that allusion to them may represent either support of contemporary political order or a criticism of Court power structures.

C. Fourquet, 'La "voix des pleurs" dans la mise en français des Psaumes (1635–1715)', *LitC*, 62:37–49, describes how, notwithstanding the emphasis on 'le lien entre pleurs et voix', translators share 'l'idée d'une efficacité des pleurs'. The noun *pleurs* is preferred to *larmes* during the 17th c. for semantical and poetical reasons. A. Cron, 'Larmes et identité féminine dans l'écriture mémorialiste: une corrélation problématique', *ib.*, 93–105, studies the writings of Mme de La Guette, La Trémoille, and Mme Dunoyer, perceiving that all three undermined the stereotypical association of female identity with lachrymosity. H. Merlin-Kajman, 'Les larmes au XVIIe siècle: entre *pathos* et *logos*, féminin et masculin, public et privé', *ib.*, 205–21, interprets Furetière's definition as a 'baromètre assez fidèle' of an evolving sensibility to see men also prone to tears, even if women 'continuent à être plus sujettes à pleurer que les hommes'. M. Kulesza, 'Discours moral — discours amoureux dans les romans de femmes de la seconde moitié du XVIIe siècle', Freyermuth, *Registre sapiential*, 149–65, is an undemanding précis. C. Bourqui, 'La fable du fabuliste: Ésope, du *Grand Cyrus* à la Fontaine', *TLit*, 20:303–19, sees the novel and La F.'s fables as unlikely bedfellows, yet there is a 'lieu commun de la poétique romanesque selon lequel la fable s'avère préférable à l'histoire'.

Two themes have been particularly prevalent during 2007, either directly or in relation to other topics (such as tears): the questions of 17th-c. modernity and rhetoric. *DSS*, 59.3, is devoted to the theme of 'Trentes ans de recherches rhétoriques', under E. Bury's capable direction. E. Bury, 'Trentes ans d'études rhétoriques' (419–20), together with P.-J. Salazar, 'Présentation: de l'éloquence, trente années fastes' (421–26), preface the pieces. R. Zuber, 'Rhétorique et belles-lettres' (427–32), resumes recent developments, and evaluates the impact of the work of R. Bray and M. Fumaroli. G. Molinié, 'Rhétorique et herméneutique' (433–44), makes the case for Lamy's modernity based on 'son insistance pathétique sur la partageabilité universelle de l'intime'. B. Beugnot, 'XVIIe et modernité: regards croisés sur l'intertextualité et réécriture' (445–55), believes Ponge's *poétique* owes much to classical rhetoric, particularly the fable. H. Merlin-Kajman, 'Langue, rhétorique et politique: des apories en tous genres' (457–71), sets out how 'le modèle civil, égalitaire de la conversation, a constitué la critique en acte la plus radicale de l'éloquence'. E. Bury, 'La rhétorique classique au fondement d'une pédagogie: l'exemple de la *Ratio studiorum* et ses conséquences littéraires' (487–99), evaluates the close link between language and literature in critical thought, notably in the work of Bouhours. This closeness is built on 'le double *modus docendi et discendi* de la tradition pédagogique appuyée sur la rhétorique'. However, V. Kapp, 'Le concept de baroque face aux doctrines oratoires du XVIIe siècle', *OC*, 32:23–35, urges the term 'rhétorique baroque' to be banished from critical use in the light of an overview of the history of rhetoric.

A. Rosner, 'The prostitute in pieces in the *Histoire Tragique*: François de Rosset's "Histoire X" (1614) and Jean-Pierre Camus's "La Sanglante chasteté" (1630)', *PFSCS*, 34:301–08, is persuaded that the prostitute's body in the two authors' works reflects an interest in corporality; feminine bodies are both amplified and demeaned through 'their seductive, yet dangerous bodies'. C. Hogg, 'The power of frivolity: Villedieu, La Force, and the *nouvelle historique*', *ib.*, 359–72, comments that the public's taste for 'fast literature' over the longer *romans héroïques* 'expressed a transformation in reading practices and attitudes' that anticipates the 18th century. A. Viala, 'Querelles galantes', *SCFS*, 20:9–18, discerns two attitudes: 'une qui fait de la galanterie une modernité tempérée et une autre qui en fait une modernité radicale'.

T. M. Carr, Jr, 'From the cloister to the world: mainstreaming early modern French convent writing — an *état présent*', Carr, *Cloister*, 7–26, and 'A checklist of published writings in French by early modern nuns', *ib.*, 231–57, adeptly outlines scholarship on and by professed religious.

G. Ferguson, 'Rules for writing: the "Dames de Poissy"', *ib.*, 44–58, investigates an environment 'highly favorable to the pursuit of literary projects'. E. Rapley, "'Un trésor enfoui, une lampe sous un boisseau": seventeenth-century Visitandines describe their vocation', *ib.*, 155–66, sets out how the ultimate vocational goal presented by Chantal was worldly detachment, despite the *pensionnat*, and abnegation of self.

ANONYMOUS. R. Ganim, 'Aretino's legacy: *L'École des filles* and the pornographic continuum in early modern France', Brooks, *Religion*, 161–73, witnesses a 'neo-classical subtext' of allusions to Cartesian thought, and sees Sade later reacting against this work's 'insistence on intimacy as the key to the pleasure derived from human interaction'.

AULNOY. P. Hourcade, 'Mots et choses dans les contes de Madame d'Aulnoy', Defrance, *Conte*, 331–44, is interested in the detail of A., picking out, for example, an equine penchant in the anthropomorphic tales. B. Le Marchand, 'Mise en scène et jeux de miroirs des contes de fées de la fin du Grand Siècle', *PFSCS*, 66:155–79, finds plentiful references to spectacles from Louis XIV's court as a *mise en abyme* reminding readers that its glory is faded. G. Gélinas, 'De quel type d'amour les contes de Mme d'Aulnoy font-ils la promotion?', *ib.*, 181–219, thinks that they do not evidence the existence of 'le grand amour' but suggest that 'les petites amours' are tolerated as long as appearances are maintained. N. Hester, 'Travel and the art of telling the truth: Marie-Catherine d'Aulnoy's *Travels to Spain*', *HLQ*, 70:87–102, argues that A.'s interweaving of elements from disparate categories established her authority as a female writer.

BALZAC. Mathilde Bombart, *Guez de Balzac et la querelle des Lettres: écriture, polémique et critique dans la France du premier XVIIe siècle* (Lumière Classique, 76), Champion, 553 pp., speculates on how the *querelle* provoked by the publication of the *Lettres* generated a 'dynamique d'édition' involving over 20 different authors. The ambitious aim of the study to provide an exhaustive overview of the course of the *querelle* is unquestionably met, particularly in the analysis of lesser-known episodes. Resisting tempting categorizations of *libertinage*, Bombart pleads for the significance of the work in playing 'un jeu subtil avec les limites du dicible et avec les formes habituelles de la dissimulation'. In so doing, Bombart eloquently proves her place as an authority on the writer. M. Bombart, 'Modernité et libertinage: enjeux esthétiques et moraux du débat sur la "nouveau" dans les années 1620', Brooks, *Religion*, 59–73, witnesses an irony in the fact that, while the publication of Balzac's *Lettres* was a monumental step of provocation in the *Querelle des Anciens et Modernes*, the work, which is

marked by a refined style, became a byword for 'la langue bien éloignée des canons de naturel'.

BASSOMPIERRE. M. Lemoine, 'Faveur et disgrâce dans les *Mémoires de Bassompierre: l'exemple du connétable de Luynes*', Garapon, *Mémoires*, 59–67, observes how B. uses his work to justify his apparently distant attitude to Luynes and to Louix XIII's express desire for them to collaborate.

BERNARD. J. Vos-Camy, 'L'amour et la foi catholique dans *Les Malheurs de l'amour* de Catherine Bernard', *PFSCS*, 34:429–42, understands the series of *nouvelles*, published following the Revocation of the Edict of Nantes, as testifying to the author's 'perspective pessimiste sur la nature humaine correspondant à un courant catholique austère et pieux', notwithstanding few explicit references to Catholicism.

BERNIER. J. L. Robin, 'L'indiscipline de l'*Arrêt burlesque* et les deux voies de la légitimation du discours scientifique', *SCFS*, 29:101–11, upholds that the work 'joue des frontières disciplinaires' and is 'à la fois indiscipliné et au-delà des disciplines du savoir — métadisciplinaire'.

LOUISE BOURGEOIS. C. Hampton, 'Unpicking female exemplarity; or the usefulness of body stories: reassessing female communal identity in two early modern French texts', *MLR*, 102:381–96, approaches B.'s *Instructions* as a proto-feminist text (as well as an anonymous 16th-c. manual) in which women are called 'to recognize their limited cognitive certainties in relation to their bodies and thus the difficulties of marrying real-life experience with these virtues'.

BRÉBEUF. M. True, 'Retelling Genesis: the *Jesuit Relations* and the Wendat creation myth', *PFSCS*, 34:465–84, concentrates on B. to caution against editing out examples of Jesuit bias in colonial exchanges.

BRETON. G. DeLeonibus, 'Raymond Breton's 1665 *Dictionnaire caraïbe-françois*', *FR*, 80:1044–55, proposes that B.'s work stands out among contemporary dictionaries in its rejection of courtly standardization, which is indicative of the Dominican's own empathy towards indigenous peoples. He was convinced that their conversion was to be rooted in respect and genuine piety, thus evidencing a remarkable lack of grammatical and proselytizing prescriptivism.

BRIENNE. J. Garapon, 'Les *Mémoires* d'Henri-Auguste de Brienne, "une vraie humeur de Romaine"', Garapon, *Mémoires*, 97–108, argues for B.'s musings being essentially a 'ressort de l'éthique' as well as an 'austère bonheur de la conscience, de nature chrétienne, et stoïcienne'.

CAMBRY. C. L. Carlin, 'Jeanne de Cambry: mystic and marriage counselor', Carr, *Cloister*, 113–29, explores the only marriage manual of the early modern period written by a churchwoman in French,

published posthumously in 1655, finding, in comparison with her male counterparts, a 'message of empowerment, especially for wives'.

JEAN-PIERRE CAMUS. M. Vernet, 'Un soupçon de modernité', *SCFS*, 20:41–50, uses C. to advocate that, in its preoccupation with interiority, the novel 'ne peut espérer retranscrire autre chose que l'agitation humaine' synonymous with our tainted nature. J. Zufferey, 'Énonciation et dévotion: les histoires tragiques de Jean-Pierre Camus', Freyermuth, *Registre sapiential*, 361–72, concentrates on two discursive phenomena: a process of generalizations together with devices of syntactical detachment, both of which create the sense of *exemplum* and therefore fulfil devotional objectives.

CAUSSIN. Conte, *Caussin*, is a well put-together volume on the Jesuit writer. A collection devoted to C. is long overdue. S. Di Santo-Arfouilloux, 'Les biographes de Caussin ou comment une biographie peut dévoiler son auteur' (29–57), makes this acutely apparent. P. Lécivain, 'L'Éloquence sacrée à l'épreuve de la politique: quand un conflit d'influence devient une affaire d'État' (59–76), upholds that C. viewed being mixed up in 'les affaires purement civiles' was only accidental to his ministry. B. Piqué, 'De l'histoire exemplaire à la galerie: "Les Reynes et dames" de la *Cour sainte*' (121–33), claims that C. dwells on 'la caractérisation temporelle des personnages' which insists more on the general nature of grace operating throughout history rather than on the celebration of individual heroism. D. Moncond'huy, 'Sur quelques modalités de la représentation dans la *Cour sainte*: du visible au portrait' (135–49), comments that C. uses 'l'idée d'entrée' in order to impose a specific interpretative route on his reader. V. Kapp, 'Deux jésuites face à la tâche d'évangéliser la cour: Bernardino Castori et Nicolas Caussin' (153–68), sees similarities between the *Cour sainte* and Faret's *L'Honnête homme* in its development of a 'civilité chrétienne'. A.-E. Spicer, 'La figure d'un courtisan chrétien dans la *Cour sainte*' (169–87), explains how C. knowingly exploits his readership's taste for novels in relying on 'le mélange des genres'. P. Goujon, 'Nicolas Caussin et *Le Traité de la conduite spirituelle selon l'esprit du B. François de Sales*' (189–205), sees the work more as a devotional manual than a theological treatise. L. Schüssler, 'Héritage classique chez Nicolas Caussin: la composition du *De Eloquentia sacra et humana*' (209–20), comments on how C. gives importance to *materia* or the substance of speech, aiming not only to praise God through 'un discours orné' but also to influence his audience to convert to a more Christian mode of living; S. calls this a new genre, though this might surprise preachers pre-dating C. who shared the same purpose. F. Goyet, 'Les analyses de

discours dans le livre XIII des *Eloquentiæ sacræ et humanæ parallela* (221–68), and S. Conte, ‘La rhétorique sacrée dans les *Eloquentiæ sacræ et humanæ parallela*’ (269–98), are both comprehensive and contain beneficial appendices, particularly Conte’s six-page index of sacred authors with their respective volume and page numbers. Two essays deal with iconographic issues: F. V. Laurens, ‘Éloquence épideictique et doctrine des images: des *Eloquentiæ parallela* aux *Electorum symbolorum et paraboliarum syntagmata* de Nicolas Caussin’ (299–316), and R. Dekoninck, ‘*Ad imaginem*: plaisir et connaissance dans la pensée iconologique de Nicolas Caussin’ (317–25), seeing a great debt in C.’s rhetoric to Jesuit use of emblems. L. assesses the relationship between C.’s work and the vogue of emblematic literature. E. Bury’s pithy final essay, ‘Nicolas Caussin: un écrivain de son siècle’ (329–33), closes the collection appropriately, homing in on his originality and singularity.

CHAPELLE. *Voyage d’Encausse*, ed. Yves Giraud (Sources Classiques, 78), Champion, 215 pp., is a compact edition based on the 1665 text, in the absence of a definitive MS, which is deemed to be ‘généralement satisfaisant, bien que nécessitant une révision attentive’.

JEAN-JACQUES CHIFFLET. B. Joassart, ‘Lettres de Jean-Jacques Chifflet à Rosweyde, Bolland et Henschen’, *AB*, 125:418–28, transcribes six letters of the brother of the Jesuit hagiographer Pierre-François Chifflet, relating to his own work on saints of Franche-Comté. The exchange reveals that ‘l’atelier bollandien naissant’ was not only a network collecting information but was also ‘un endroit où les érudits savaient pouvoir trouver des informations susceptibles de les aider dans leurs propres travaux’.

RESSOLLES. S. Conte, ‘Louis de Cressolles: le savoir au service de l’action oratoire’, *DSS*, 59:653–67, examines the Jesuit’s treatise on oratory, *Vacationes autumnales* (1620), from the double perspective of rhetoric and civility, urging that it should be also read as a work on the passions which the cleric evokes ‘même si elles ne sont pas oratoires, dans son souci de dire les possibilités expressives du corps’.

DANIEL. E. Flamarion, ‘Les Guerres de Religion vues par un jésuite de la fin du règne de Louis XIV: *L’Histoire de France* de Daniel’, Berchtold, *Mémoire*, 279–306, believes that, through its particular approach to the past, the work expresses ‘de réelles réserves sur le règne louis-quatorzien’.

DASSOUCY. D. Bertrand, ‘La “merveilleuse histoire” des “disgrâces” de Dassoucy: récit de survivance et résilience ambiguë’, *EtLitt*, 38:77–88, proposes that D.’s construction of a theatrical victimhood, while a strategy of the expression of a ‘sexualité hors-normes’, at the same time

curtails the scope of autofiction as an authentic reappropriation of self-identity.

ESTRÉES. I. Trivisani-Moreau, 'Le Maréchal d'Estrées d'une régence à une autre: quel service pour quel État?', Garapon, *Mémoires*, 69–84, sees E. learn from the first regency, and by the time of Anne of Austria understand that the arrival of this new political order threatened his world.

FURETIÈRE. S. Gadhoum, 'L'enfant dans la société classique: une promenade édifiante dans le *Dictionnaire* d'Antoine Furetière', Defrance, *Regards*, 281–92, sees significance in the fact that F. never sets out the parameters of *enfance*, even though *l'âge tendre* and *adolescence* are mapped out (14 to 20, or 25 years old in the latter case). G. determines that F. is more interested in paternal relationships than with childhood. S. Harvey, 'Des corps dans tous les sens dans la *Nouvelle allégorique* (1658) de Furetière', Billaud, *Représentations*, 195–213, claims that F. 'nous enseigne que la pensée prime toujours sur le corps, car c'est grâce à elle que le langage est maîtrisé'. F. Assaf, '*Le Roman bourgeois*, ou la modernité de l'écriture', Brooks, *Theatre*, 33–46, advocates that F.'s modernity lies in the fact that '[il] a prévu les tentatives d'épuiser le potentiel du texte et les a déjouées d'avance en se moquant de tout ce qui pourrait contribuer à la cohérence'.

GALLAND. M. Couvreur, 'Antoine Galland ou l'art de la polyphonie à une voix', Defrance, *Conte*, 163–79, reasons that G.'s translation of *Les Mille et une nuits* lays stress on 'la dimension profondément morale, mais jamais didactique, de l'ouvrage'.

GOMBERVILLE. M. Cuénin-Lieber, 'L'histoire de Polexandre et d'Alcidiane: du roman au ballet de cour', Zaiser, *Spectacle*, 133–44, accounts for the ballet, based on the novel a couple of decades after its author expressly forbade any adaptations, as part of Louis XIV's personal programme of monarchical renewal after the Frondes.

LABAT. S. Toczyski, 'Navigating the sea of alterity: Jean-Baptiste Labat's *Nouveau voyage aux îles*', *PFSC*, 34:485–509, detects a 'performance of ambivalence' in the priest's support of the institution of slavery as well as in his 'creative drinking habits' of mixing with the local peoples of Martinique.

LA FAYETTE. C. Barbillon, 'La représentation des larmes dans l'œuvre fictionnelle de Mme de Lafayette', *LitC*, 62:109–21, makes the case for the author adapting the 'motif lacrymal' in accordance with 'un lectorat en pleine mutation'; the quasi-theatrical nature of *La Princesse de Clèves* facilitates 'le passage des larmes des personnages aux larmes de lecteurs'. P. Zoberman, 'A modest proposal for queering the past: a

queer princess with a space of her own?', *FLS*, 34:35–49, provocatively interprets the ending of *La Princesse de Clèves* as a 'queer dénouement' in which the protagonist finds 'a paradoxical space, distinct from both archetypal feminine spaces at the time'. J. Campbell, 'La "modernité" de *La Princesse de Clèves*', *SCFS*, 20:63–72, cautions against the temptation of classifying the novel into straightforward categories: despite the elements of *modernité* shown through the female voice, narrative techniques, and psychology, there is also a borrowing from older genres leading to 'la difficulté, sinon l'impossibilité, de [la] classer'. E. McClure, 'Cartesian modernity and the *Princesse de Clèves*', *ib.*, 73–80, proposes that the protagonist achieves a 'ghost-like existence between presence and absence, between her home and the "maison religieuse", beyond the reach of the inexorable laws of nature'. A. Fastrup, 'Maîtrise esthétique de la passion féminine: fonctionnement topique du pavillon dans *La Princesse de Clèves*', *RevR*, 42:297–314, centres on contemporary disparagement by Valincour and Bussy-Rabutin on the novel's two implausible *pavillon* scenes. For F., the episodes reveal a 'mise en scène architecturale et topographique de négociations sur la relation entre le sexe, le pouvoir et le désir'.

LA ROCHEFOUCAULD. Georges Minois, *La Rochefoucauld*, Tallandier, 526 pp., brings his usual idiomatic style and wide reading to his subject. M. thinks that the *Princesse de Clèves* illustrates the *Maximes*'s dark, pessimistic streak.

CLAUDE LE JEUNE. *Pseaumes en vers mezurez (1606)*, ed. Isabelle His, Turnhout, Brepols, lxxix+228 pp., edits 24 psalms or prayers existing in both French or Latin versions, using translations of the Psalter by Baïf, Noue, and d'Aubigné. H. sees two currents: the first one comprised of the famous 15 Psalms which are intimate in tone and a second, later period during Henri IV's reign whose compositions demonstrate a more imposing register.

LENCLOS. D. Harrison, 'Portrait of the courtesan: the "two bodies" of Ninon de Lenclos', *PFSC*, 34:309–17, muses on the 'immortal, mystical body' built up by Saint-Évremond, the other a 'mortal, declining body, as described by Ninon herself', concluding that part of her enduring charm is the construction of a 'fantasized representation of her body'.

MARC LESCARBOT. *Voyages en Arcadie (1604–1607) suivis de la description des mœurs souriquoises comparées à celles des autres peuples*, ed. Marie-Christine Pioffet, PUPS, xix + 587 pp., is a fastidious edition of this lawyer's attractive travel accounts. To bolster French rivalry against the Spanish, he collected previous narratives of French explorations,

yet was not afraid to go beyond paraphrasing in order to denounce 'les erreurs des Français et à comprendre les causes de leurs échecs' based on ignorance or tactical miscalculations. P. portrays a man who was not only satisfied with an account of the culture he encountered, but who also genuinely sought to penetrate 'l'altérité amérindienne'.

LHÉRITIER. S. Raynard, "Beau langage vaut mieux que riche apanage" ou la prose éloquente des conteuses précieuses: l'exemple de Mlle Lhéritier', *Defrance, Conte*, 58–67, establishes that L. and other female authors such as Mme d'Aulnoy are more personally involved than Perrault in creating characters for their tales.

PAULMIER. *Mémoires touchant l'établissement d'une mission chrestienne dans le troisième monde. Autrement appelé, La Terre Australe, Meridionale, Antartique, et Inconnuë*, ed. Margaret Sankey (Les Géographies du Monde, 7), Champion, 2006, 400 pp., supplies a much-needed edition of this work, at whose heart lies 'la volonté de sauvegarder la pureté de l'impulsion missionnaire contre l'influence néfaste et intéressée de la colonisation'. M. Sankey, 'Nationalism and identity in seventeenth-century France: the abbé Paulmier et the *Terres australes*', *AJFS*, 44:195–206, develops the themes outlined in her edition to declare that, in addition to their nationalistic discourse, P.'s writings 'reflect on several levels the different tensions existing between the State and Church in France', though concludes that his idealism in reaching out to the imaginary *terres australes* was 'fundamentally at odds with the colonial impulse'.

CHARLES PERRAULT. R. B. Bottigheimer, 'Perrault au travail', *Defrance, Conte*, 150–59, champions the fact that the folkloric aspect of classical fairy-tales dates back to Basile and Straparola.

LA PRINCESSE PALATINE. The appearance of a book-length study and three articles, all of which make constructive contributions to our perception of the princess, should provide an impetus to pay closer attention to her impact on Louis XIV's court. William Brooks with P. J. Yarrow, *Artists' Images and the Self-Description of Elisabeth Charlotte, Duchesse d'Orléans (1652–1722), the Second Madame: Representations of a Royal Princess in the Time of Louis XIV and the Regency*, Lewiston, Mellen, xiv + 352 pp., explicates over 150 images of the lively princess, helpfully reproducing about one-sixth of them. An iconographical analysis is particularly appealing given its subject's open recognition of the fact that she was no great beauty. Two aspects particularly commend this study: firstly, it draws on German, as well as French sources; secondly, it is arranged into readably consultable sections treating areas such as 'Portraits of Madame with her children', and sections on not only Rigaud's portrait, but also smaller painted and

then engraved copies of this painting as well. This enjoyable book is infused with plentiful anecdotal sources, and B. enthusiastically holds up this 'self-confident matriarch' as a means of grasping the intricacies of Louis XIV's court.

E. Goodman, 'Elisabeth Charlotte, Duchesse d'Orléans: portraits of a modern woman', *SCFS*, 29:125–39, complements Brook's study very well, turning her attention to various painted and engraved portraits of the indefatigable princess, finding they are 'variously masculinised, transsexualised, and at times shockingly realistic, in accordance with her transgressive epistolary self-descriptions'. F. Orwat, 'La polémique religieuse et son écho dans les *Lettres de Madame Palatine* (1622–1722)', *DFS*, 78:17–34, reveals how the correspondence brings to light how far P.'s principles and practices were sometimes removed from orthodox Catholicism. O. Ayme, "Il n'est que trop vrai que je suis devenue monstrueuse...": représentation du corps et représentation de soi dans la *Correspondance de Madame de Palatine*', Billaud, *Représentations*, 265–73, comments on the realism with which P. alludes to illness and death, linking this to the notion of self-identity and alienation. P. assumed a persona that was 'rude, grossière, mais sincère'.

MAILLY. "Un rubis lui tombait de la bouche": la parole dans *Les Illustres fées* du Chevalier de Mailly', Defrance, *Conte*, 371–82, indicates that M.'s collection is emblematic of the crucial importance of conversation and verbal exchange in Ancien Régime society.

POMPONNE. E. Lesne-Jaffro, 'L'ambiguïté des *Mémoires* de Pomponne, spectateur européen et ambassadeur exilé', Garapon, *Mémoires*, 123–40, notes that, although P. still held on to his post while he composed the *Mémoires*, it is possible to scratch the surface to reveal 'une strate plus libre d'écriture'.

RETZ. *Œuvres complètes*, v. *Correspondance, Affaires d'Angleterre et Affaires de Rome*, ed. Jacques Delon (Sources Classiques, 85), Champion, 972 pp., reassesses the role of R. as a confidant of Charles II, negated by the memoirs of his former secretary, Joly. Several letters are concerned with preparing the way for the restoration of the monarchy in England, though Rome tended to be unhelpful because the claimant was, in its eyes, a heretic.

M. Tsimbidy, 'Un aspect des mémoires d'État dans *La Vie du cardinal de Retz*: le système monarchique avant la Fronde', Garapon, *Mémoires*, 109–22, underlines how the leitmotiv of the absence of laws and rules uncovers the 'forme inouïe du ministériat absolu', an illness enfeebling the state.

RICHESSOURCE. D. Denis, 'La "seconde rhétorique" de Richesource:

critique et pédagogie', *DSS*, 59:473–86, suggests speaking of 'le pari de Richesource' in his scope of reaching an amateur audience.

ROSSET. I. Monette, 'Le corps meurtri dans les *Histoires tragiques* de François de Rosset', Billaud, *Représentations*, 125–35, predictably glosses that R. depicts horror with all its gore.

SAINT-CYPRIEN. P. Chaduc, 'L'esprit, obstacle à la sainteté? L'itinéraire de la carmélite Charlotte de Saint-Cyprien, dirigée de Fénelon', Carr, *Cloister*, 186–98, discloses that, while F. forbade his spiritual daughter from engaging in controversial or theological reflection, he did allow her to write poetry on the condition that these endeavours retained a personal and intimate character.

SARASIN. A. Génétiot, 'Le Parnasse satirique de Sarasin ou l'invention de l'auteur-honnête homme', *TLit*, 20:267–86, remarks that S. is one of the first French writers to employ allegories of Parnassus and of the war of authors in order to defend his personal vision of literature.

SCARRON. O. Leplatre, "'Foy d'auteur": ichnographie de l'écrivain comique (autour du *Roman comique* de Scarron)', *TLit*, 20:287–301, finds that *Le Roman comique* is a narrative in which 'partout revient le doute sur l'identité et où se gagne la vérité que l'humanité n'est pas une mais un tourbillon d'êtres'.

SEGRAIS. V. Cassidy, 'Théâtralisation du paysage pastoral dans *Les Nouvelles* de Segrais', *CRR*, 26:24–36, thinks that S. places an onus on artificiality in the transformation of the pastoral ideal into theatrical representation in order to prompt the reader to question 'l'aspect divertissant de la retraite forcée de [la duchesse de] Montpensier'.

SÉVIGNÉ. Bernard Bray with Odile Richard-Pauchet, *Épistoliers de l'âge classique: l'art de la correspondance chez Madame de Sévigné et quelques prédécesseurs, contemporains et héritiers* (Études Littéraires Françaises, 71), Tübingen, Narr, 504 pp., does a great service in assembling around 40 articles published between 1959 and 2003. The work is so seamlessly divided into sections that it could well have formed a distinct monograph.

C. Lignereux, 'L'inscription des larmes dans les lettres de Mme de Sévigné: tentations élégiaques et art de plaire épistolaire', *LitC*, 62:79–91, discusses how S. consciously aims to lessen 'la charge élégiaque du motif des larmes'. B. Landry, 'Piété moderne et "directrices de conscience": le cas de la Mère de Chantal et de Madame de Sévigné', Brooks, *Religion*, 189–205, depicts S. as sharing a Salesian vision with her grandmother as well as an obsession with her son, Charles, whom she managed to steer away from libertinage by means of a spectacular proof of her filial love.

SOREL. M.-C. Laperrière, 'Le corps fantasmé: l'empreinte d'un "moi" dans *La description de l'Isle de portraiture* de Charles de Sorel', Billaud, *Représentations*, 275–87, discusses how S.'s depictions of characters play with the notion of self-knowledge, being largely drawn from stylized representations of courtiers: 'l'image [est] dépourvue de sa fonction de "reconnaissance", essentielle à la formation du moi'. F. Assaf, 'Francion, écriture moderne, écriture baroque', *OC*, 32:81–107, picks out the difficulty in categorizations, though upholds that 'l'infidélité dans la fidélité reflète précisément cette écriture non-linéaire, polysémique, qui fait le baroque'.

SPANHEIM. R. Whelan, 'Le Revers de la médaille: la *Relation de la cour de France* d'Ézéchiél Spanheim (1690)', Garapon, *Mémoires*, 141–50, draws attention to the fact that the Protestant S. opens his work discussing the king's illness, an iconoclasm that reminds the reader that behind the construct of the 'roi-machine', there was a mortal, suffering man.

TALON. F. Briot, 'Les *Mémoires* d'Omer et Denis Talon: le renard ou le hérisson?', Garapon, *Mémoires*, 85–96, sees 'un aspect de procès-verbal' in T.'s style of memorializing, which resists providing accounts of rumours and secret negotiations.

URFÉ. D. Denis, 'Bergeries infidèles: les modernisations de *L'Astrée* (1678–1733)', *SCFS*, 20:19–28, studies modifications in three editions of 1678, 1712, and 1733, noting a 'liberté prise avec le texte fondateur' which ensured its actuality. *DSS*, 59.2, ed. D. Denis, prints seven articles on the theme of 'Éditer *L'Astrée*'. J.-D. Mellot, 'Le régime des privilèges et les libraires de *L'Astrée*' (199–224), traces the publication history of the work, whether in whole or part, until the end of the 1630s. J.-M. Chatelain, 'Histoire éditoriale et tradition textuelle de la première partie de *L'Astrée*' (225–53), contends that Vaganay's edition (1925) is not philologically reliable. W. Ayres-Bennett, 'La modernité de l'usage linguistique de *L'Astrée* vue par les yeux d'un remarqueur' (255–73), shows that U.'s usage is usually taken from his own time; he accordingly merits being considered as one of Vaugelas's 'demi-modernes'. G. Siouffi, 'Honoré d'Urfé artisan précoce de la "démétaphorisation du français"? Proposition d'étude lexicale à partir de *L'Astrée*' (275–93), detects a strategy of 'la diminution des potentialités métaphoriques'. M.-G. Lallemand, 'Les poèmes d'Honoré d'Urfé insérés dans *L'Astrée*' (295–313), identifies that the poems which appear in the work were also published separately, which may explain why they are all works by male characters. E. Bury, 'Les deux cultures d'Honoré d'Urfé dans *L'Astrée*: entre idéologie nobiliaire et *paideia* humaniste' (315–23),

is a lucid account of how U. offers 'une leçon d'éthique, dont le principal vecteur est l'amour — car il s'agit bien, à la manière de Socrate, de faire philosopher autrui à partir des effets qui lui sont les plus sensibles'. P. Choné, 'En marge de *L'Astrée*: à propos de l'inspiration pastorale de Claude Lorrain et de son *Campus agni* de Vienne' (324–35), is virtually silent about Urfé. T. Meding, 'Of woods, weeds and spectacular madmen: modernity, modernisation and the legacy of Grisóstomo and Marcela in Honoré d'Urfé's *L'Astrée*', Brooks, *Theatre*, 215–32, proposes that U. 'creates modernity through modernisation of texts both medieval and contemporary'; in particular, M. argues that the author rewrites parts of *Don Quixote*.

VAUGELAS. W. Ayres-Bennett, 'Vaugelas's literary sources: anciens, modernes, and demi-modernes', *ZFSL*, 117:225–38, returns to V.'s original MS, finding the critic is 'not constrained by considerations of delicacy and tact as he is in the published text' in his criticisms of Malherbe, whom he views in the category of 'anciens' in terms of linguistic practice, though clearly in his debt. This is an extremely useful line of enquiry since no individual contemporary author is named when discussed negatively. A.-B. finds V. critical of Ronsard and Desportes and what he views as their excesses, but favourable towards Amyot.

VILLEDIEU. *LitC*, 61, gathers contributions on 'Madame de Villedieu ou les audaces du roman', edited by N. Grande and E. Keller-Rahbé, who, in '*Villedieu, ou les avatars d'un nom d'écrivain(e)*' (5–32), look at the notoriety of the V. attribution, sometimes incorrect, instead of Desjardins or anonymity. The name acquired the status 'd'une véritable marque de fabrique, garantissant au lecteur un certain type de récits, sinon une certaine qualité'. G. Sale, '*Cléonice ou le Roman galant*: entre renouvellement générique et réception problématique' (35–43), situates the novel as heralding 'une période d'expérimentation des genres, des formes et des styles littéraires qui se poursuivra d'œuvre en œuvre'. Y. Giraud, 'Agencements narratifs et variations thématiques dans *Le Journal amoureux*' (45–56), praises the 'quelques brefs récits insérés, centrés sur un moment-clé, équilibrés', episodes during which V. is 'vraiment à son aise'. M.-G. Lallemand, '*Les Exilés*: forme et signification' (57–70), brings out 'une tonalité neuve, ni vraiment tragique, ni franchement comique' which allots greater importance to characters such as Hylas in 'le parasitage parodique de l'architecture romanesque'. G. Letexier, '*Les Exilés de la cour d'Auguste*: Mme de Villedieu entre tradition et modernité' (71–87), also discusses the work, considering it 'dépouillé [...] des enchantements baroques' and having inspired Mme de La Fayette. C. Martin, 'Fabulation barbaresque et

ingénosité romanesque: à propos des *Nouvelles affriquaines*' (89–103), sheds light on how Mahemet Lapsi transgresses clichés and conventions. J. Herman, 'La Fortune est bonne romancière: la fiction comme infection dans les *Mémoires de la vie de Henriette-Sylvie de Molière*' (105–15), and J.-P. Sermain, '*Mémoires de la vie de Henriette-Sylvie de Molière*: un point de vue féminin sur le mot d'esprit dans les années 1670' (117–29), both deal with a work which, insists S., paints 'la violence d'une aliénation et d'une humiliation des femmes'. J. Garapon, '*Le Portefeuille*, roman d'éducation en miniature' (131–40), makes a credible case for the qualities of this somewhat neglected novel, seeing it as a critique of 'une mondanité étrangère à l'idéalisation galante' of the previous decade, detecting affinities with Molière's *Le Misanthrope* as well as Racinian resonances. M. Kulesza, 'La lettre et la maxime, instruments du récit dans *Les Désordres de l'amour* de Mme de Villedieu' (141–50), reaches the predictable conclusion that epistolary insertions facilitate 'un changement de perspective'. C. Simonin, 'Des seuils féminins? Le péri-texte chez Mme de Villedieu' (153–89), is methodical in its breakdown and underlines the non-occurrence of maternal metaphors. C. Nédélec, 'Approches de la poétique du recueil chez Mme de Villedieu' (173–89), witnesses a cohesive unity assured by 'la voix énonciative, qui parle en son nom propre, voix non tant d'une narratrice que d'une instance discursive et auctoriale' which uncovers 'exemples moraux' and political and romantic disorders. N. Akiyama, 'Écouter et voir sans être aperçu: une situation théâtrale dans quelques nouvelles de Mme de Villedieu' (191–203), achieves what the title promises. S. Guellouz, 'L'exotisme de Mme de Villedieu' (205–17), separates those works which simply evoke a foreign country 'de façon factice' from those in which location is more pertinent. C. Zonza, 'La houlette et le sceptre: une écriture entre fiction et histoire' (219–34), examines how V.'s style ventures to attract new readers as well as to keep previous ones in 'une adaptation mutuelle du Romanesque gallant au format historique et de l'histoire au format romanesque'. L. Thirouin, 'Mme de Villedieu et le pseudo-Pascal: désordres et passions de l'amour' (237–58), maintains that both V.'s *Les Désordres de l'amour* and *Le Discours sur les passions de l'amour* that was formerly attributed to Pascal ('l'attribution grotesque'), seem 'issus d'un même terreau idéologique' owing to their didactic tone, V. sculpting an ideal of *délicatesse* whereas the anonymous author exalts love as a 'manifestation de l'esprit'. N. Fournier, 'Affinités et discordances stylistiques entre *Les Désordres de l'amour* et *La Princesse de Clèves*: indices et enjeux d'une réécriture' (259–74), alleges that La Fayette drew strongly on V. but transformed the original in order to

impose a heroic, moral, and religious reading. R. Harneit, 'Quelques aspects de la réception de Mme de Villedieu et Jean de Préchac en Europe: éditions, rééditions et traductions de leurs romans et nouvelles' (275–93), and E. Keller-Rahbé, 'Bibliographie' (295–306), fittingly round off the issue.

B. Woshinsky, 'Convent parleys: listening to women's voice in Madame de Villedieu's *Mémoires de la vie de Henriette-Sylvie de Molière*', Carr, *Cloister*, 167–85, delves into the work and views V. as going beyond the usual 'satiric verve and hardheaded realism of a picaresque novel' to depict nuns negotiating individual space amid familial and legal constraints.

## 5. THOUGHT

Jean-Marie Constant, *La Folle liberté des baroques, 1600–1661*, Perrin, 322 pp., discusses the appearance of 'une folle aspiration à une liberté totale et absolue dans la société civile et particulièrement la noblesse', manifesting itself in spectacular and heroic gestures. C. sketches a long list of individuals who struggled against successive waves of authoritarianism, tracing this spirit back to the turmoil of the Wars of Religion: after four decades of cataclysmic conflict, 'les populations aspirant à un pouvoir rassurant, mais aussi à des libertés nouvelles'. That literary representations of kingship and the exercise of power become commonplace should not surprise us, since political debates during these difficult years were enacted on the stage, notably in works by 'le contestataire Pierre du Ryer'. The 'frénésie identitaire' that marks the period 'entraîne les héroïnes et les héros à vivre consciemment et intensément une mort tragique', though some might resist the account of the *salons* as 'des laboratoires où se préparent les fondements des sociétés démocratiques futures'.

Didier Foucault, *Histoire du libertinage: des goliards au marquis de Sade*, Perrin, 487 pp., contextualizes the appearance of early modern libertinage with antecedents during the preceding centuries. F.'s scope is catholic, from philosophical currents to attitudes towards prostitution. Despite an increasingly repressive government, 17th-c. France is libertinage's 'terre d'élection'. There is an impressive cast of individuals considered, and relevant contemporary sources are liberally cited, though there are some surprising absences, such as Blessebois and Beys.

Vincent Jullien, *Philosophie naturelle et géométrie au XVIIe siècle* (STCM, 9), Champion, 2006, 477 pp., after examining issues

surrounding theories of vacuum and light in the period, concludes with a chapter on the 'relation tumultueuse' between Descartes and Roberval, characterized as 'bien tortueux' on fundamental points such as the role of metaphysics.

Charles-Olivier Stiker-Métral, *Narcisse contrarié: l'amour propre dans le discours moral en France (1650-1715)* (Lumière Classique, 74), Champion, 802 pp., considers the works of Pascal, La Rochefoucauld, Nicole, and La Bruyère in depth, since they 'traitent de l'amour propre en souscrivant à la définition augustinienne qui y voit l'amour de soi poussé jusqu'au mépris de Dieu'. S.-M. alleges that *amour propre* emerges as a major concept in currents of 17th-c. moral thought, and places it at odds with the mainstream literary ideal of social harmony. This clash is summed up as forcing 'le moraliste à proclamer une vérité dont il sait son lecteur incapable'; in other words, he is defined by 'l'inconfort de sa posture'.

Robert Sauzet, *Au Grand Siècle des âmes: guerre sainte et paix chrétienne en France au XVIIe siècle*, Perrin, 301 pp., alleges that, at the same time as Europe was becoming almost entirely Christian during the 16th and 17th cs, there was a simultaneous 'nostalgie de croisade'. S. discusses a 'transfert de croisade' with respect to the treatment of heretics in France and a 'croisade mystique et guerre sainte' in French settlements in North America. This also resulted in an undercurrent of extreme intolerance typified by the extraordinary figure of Père Joseph, who held an idealized geopolitical vision of the union of religious and military force in order to undertake 'une offensive convergente contre les Turcs'. The gathering of disbanded Huguenots, 'le premier synode de l'Église du Désert', took place within a few days of Louis XIV's demise, in a deliciously symbolic coincidence.

A. Hupé, 'De la chaire à l'amphithéâtre: les larmes dans la poétique de la prédication' (1650-1700)', *LitC*, 62:23-35, explains that, while tears became a common rhetorical device (denounced by Malebranche's disciples), it took 'd'habiles avocats pour défendre leur légitimité au sein de la chaire'. The popularity of Bossuet's sincere *Oraison funèbre d'Henriette d'Angleterre* 'contribua à retarder temporairement la condamnation sans appel de la rhétorique'. J. Bergin, 'The royal confessor and his rivals in seventeenth-century France', *FHist*, 21:187-204, takes up Saint-Simon's comments about excessive Jesuit influence on Louis XIV, whose reign 'ended with the spectacle of his two leading counsellors, the confessor and the archbishop of Paris, locked in open conflict'. B. Jakobs, 'Le concept de la *négligence* chez les moralistes français', *PFSCS*, 34:407-27, in linking this concept with *urbanité*, views

it as an essential component of *honnêteté*. H. Baudry, 'Modernité du paracelsisme (1560–1660)', *SCFS*, 29:89–100, is interested in Paracelsism as a return to Humanism, not only in its stress on conciliation but also by 'concentrant la doctrine nouvelle en aphorismes gros de sens comme dans la tradition hippocratique-salernitaine'. C. Belin and M.-M. Fragonard, 'Archaïsme de la modernité, modernité de l'archaïsme: l'histoire religieuse en quête du temps', Brooks, *Religion*, 29–57, examines the 'retour vers l'ancien' common to many early modern religious groups eager to gain legitimacy. The notion of modernity is manifested 'par des intermittances inattendues et par des résurgences imprévisibles'. Even Descartes's *tabula rasa* is constructed in a strongly traditional manner.

J. Helgeson, 'Early modernity without the "self": notes on anachronism and the first person', *SCFS*, 20:9–18, proposes a close reading of four passages sharing a common topos, 'the man at the window', though its focus is not exclusively on the 17th century. B. Höfer, 'Rethinking legacies: Descartes, Spinoza, and the contemporary articulations of the conscious mind', *ib.*, 51–61, holds that S.'s importance to the mind/body debate needs to be re-evaluated for it is a 'domain long monopolized by Cartesian dualism'. E. Méchoulan, 'Le peuple et la vérité des apparences chez Pascal et Spinoza', Bove, *Pascal*, 91–98, shows how S. insists on 'le moment favorable des choses' whereas for P. it is rather 'le présent [comme] le seul temps dont nous avons usage'. J. Schmutz, 'L'invention jésuite du "sentiment d'existence", ou comment la philosophie sort des collèges', *DSS*, 59:615–31, claims that, in many Jesuit institutions, notions of existence and intuitive truth were taught not so much as anti-Cartesian, but rather grounded in Scholasticism and 'en quelque sorte de manière parfaitement concurrente par rapport à Descartes'.

Bove, *Pascal*, includes: P. Macherey, 'Petit dialogue des morts entre Spinoza, Pascal et Fontenelle' (29–37), in the odd form of an interaction between the three philosophers. P.-F. Moreau, 'Spinoza et Pascal: deux conceptions de l'Écriture' (67–76), sees both figures constructing 'des catégories de raisonnement qui leur permettent de prendre en compte ces faits théoriques [de la science philologique] pour élaborer la cohérence de leurs propres thèses'. D. Descotes, 'Corollaire et proposition chez Pascal et Spinoza' (149–66), maintains that the *corollaire* in Pascal is not incidental but 'c'est grâce à lui que le principe devient opérationnel'. L. Bove, 'Le désir, la vie et la mort chez Pascal et Spinoza' (199–208), sees both philosophers as prizing the power of imagination, but S. differs from P. in that imagination is also 'la condition effective de la production, dans l'âme, des idées vraies des affects actifs et aussi du

niveau de réalité de l'expérience de la présence et de l'éternité dont elle est capable'. T. Pavlovits, 'La raison du suicide chez Pascal et Spinoza' (209–17), remarks on an essential divergence between the two on the issue of nature: S. sees humans endowed with *conatus* or the means of attaining happiness, whereas P. stresses the passage from fallen nature to the supernatural order of charity. P. Séverac, 'Pascal et Spinoza: la réforme de la sensibilité' (219–28), emphasizes P.'s reliance on the concept of grace and 'recours aux affects de tristesse (l'effroi, la haine de soi, le sentiment de sa propre bassesse)'. G. Bras, 'Divertissement et servitude: deux pensées de l'aliénation' (229–41), alleges that for both Pascal and Spinoza 'l'aliénation est pensée comme le déploiement de la vie humaine prise dans sa nécessité immanente'. C. Lazzeri, 'Pascal et Spinoza: deux modèles de reconnaissance' (245–72), views S., unlike P., esteeming the individual 'doté d'une essence et c'est cette essence qui fait effort pour persévérer dans l'être'. C. Nadeau, 'Qu'est-ce qu'une action collective pour Pascal et Spinoza?' (273–84), identifies a unifying strand in which 'l'action collective précède l'action individuelle, non pas au sens où elle la cause, mais au sens où l'action individuelle se fait toujours en référence à un phénomène en acte'. G. Albiac, 'À la place de Dieu: sur les paradoxes du politique chez Pascal et Spinoza' (285–93), highlights the paradox in P. of conversion consisting of an 'apprentissage du néant', even though this 'déchirement' is also an 'impossible rapport à Dieu'. C. Jacquet, 'Force et droit chez Pascal et Spinoza' (295–307), argues that P.'s thought is not marked by 'un immobilisme résigné' but rather by 'un renversement perpétuel du pour au contre, de la misère en grandeur et de la grandeur en misère'. A. Comte-Sponville, 'Pascal et Spinoza face au tragique' (311–25), is a disappointingly subjective discussion.

BAYLE. *Avis aux réfugiés: réponse d'un nouveau converti*, ed. Gianluca Mori (*Vie des Huguenots*, 44), Champion, 345 pp., is a welcome version of this controversial work which was vigorously anti-Protestant and loyal to the French monarchy. A scrupulously thorough introduction takes into account matters of attribution (convincingly arguing for B.'s authorship), sources, the work's genesis, and contextualizes it within B.'s œuvre. M. concludes that it is impossible to read the treatise 'ingénument, de le prendre au pied de la lettre, de se fier à ses déclarations plus ou moins solennelles'.

A. McKenna, 'Yearning for the homeland: Pierre Bayle and the Huguenot refugees', *AJFS*, 44:207–20, points to the so-called Glorious Revolution as a turning-point for B., in particular against Jurieu and Paets. This event made Protestantism seem like 'an authoritarian sect which grasps political power in order to impose its doctrine'. H. Bost,

'Pierre Bayle et l'historiographie des Guerres de Religion', Berchtold, *Mémoire*, 307–23, finds that, in his quest to be impartial and respond to Maimbourg, B. enters the polemic fray. B. resignedly ('sa pensée à la fois pacifiste et pessimiste') views religious wars as a particular expression of human conflict. C. Bayerl, 'Primitive atheism and the immunity to error: Pierre Bayle's remarks on indigenous cultures', Brooks, *Religion*, 15–28, unravels B.'s claim about 'the heightened immunity to error among indigenous atheists', seeing its proximity to the modern critical mind as an effect of both adopting a 'stance of *virtuous atheism* that is timeless as it is marginal'.

BÉRULLE. S.-M. Morgan, 'La prêtrise selon Pierre de Bérulle: "Un état et une vie d'unité par intériorité et de société par son extériorité" (*Ceuvre de piété*, 288)', *RHEF*, 230:139–52, shows that B.'s high regard for the priesthood is not only manifested in accentuating the interior life, but also through 'activités apostoliques'. As if to illustrate these two sacerdotal poles, he died shortly after attempting to celebrate Mass.

DESCARTES. *The Correspondence between Princess Elisabeth of Bohemia and René Descartes*, ed. and trans. Lisa Shapiro, Chicago U.P., xxviii + 246 pp., stresses that the epistolary privacy between the philosopher and princess 'need not compromise its status as a work with regard to Descartes', while at the same time considering E.'s philosophical and literary engagement. The exchange covers areas of moral and political philosophy, natural science, and metaphysics. E. does not shy from probing D., and occasionally taking issue with him; the letters bring out some beautifully expressed (and capably translated) sentiments in both correspondents.

André Gombay, *Descartes* (Blackwell Great Minds, 3), Oxford, Blackwell, x + 151 pp., is aimed at students; nonetheless, G. offers an *œuvre de synthèse*.

Richard A. Watson, *Descartes's Ballet: His Doctrine of the Will and His Political Philosophy (With a Transcript and English Translation of 'Naissance de la Paix')*, South Bend, St Augustine's Press, xiii + 133 pp., raises two 'abiding mysteries' in Cartesian scholarship — whether D. wrote the *Naissance de la Paix* and whether he was familiar with Corneille — while providing little more than guesswork to settle both questions. The uncertainty about whether the two figures read each other is resolved somewhat unconvincingly: 'Of course they did. There is no direct evidence of it, but two elephants dancing in the same ring cannot avoid bumping into one another'.

R. Arthur, 'Beeckman, Descartes and the force of motion', *JHP*, 45:1–28, contends that the two did not disagree in 1618 about motion;

moreover, D. was more indebted to B. than has hitherto been imagined to the extent that 'a great deal of what is normally ascribed to the genius of Descartes should instead be ascribed to his erstwhile friend and mentor'. T. Lennon, 'The eleatic Descartes', *ib.*, 29–47, argues that when D. alludes to the infinite divisibility of matter 'he is talking about a single material substance, or essence, apprehensible by the mind alone, in virtue of which an indivisible material thing is inconceivable'. I. Sivertsen, 'Que signifie le *cogito* cartésien?', *RevR*, 42:136–46, eventually decides that 'la signification du *cogito* peut être décrite comme l'auto-attribution au locuteur d'un statut référentiel unique'. H. Hattab, 'Concurrence or divergence? Reconciling Descartes's physics with his metaphysics', *JHP*, 45:49–78, demonstrates how D. borrowed the Scholastic terminology of concurrence because its distinction between divine conserving and concurring action was exactly what he needed 'in order to make room for the natural causes that were the object of the natural philosopher's *scientia*'. L. Gerbier, 'Feindre et rêver: la puissance figurative comme fondement philosophique des concepts chez Descartes', *RHR*, 64:31–46, suggests that, for D., poetry 'comme libre puissance des fictions, est donc indispensable à l'ordre philosophique lui-même'.

F. Ablondi, 'Why it matters that I'm not insane: the role of madness argument in Descartes's *First Meditation*', *IPQ*, 47:79–89, proposes that D. brings up the Madness Argument knowing it will be dropped because he wants 'implicitly to acknowledge that he cannot, nor can anyone, begin with a truly blank slate'; there are certain 'staples of rational thought' that must be trusted. J. L. Wright, 'Reading Rembrandt: the influence of Cartesian dualism on Dutch art', *HEI*, 33:275–91, theorizes that the painter and philosopher shared a fascination with human nature rooted in mind-body dualism.

FÉNELON. P. Park, 'Elements of modernity in Fénelon's account of the Christian life', Brooks, *Religion*, 235–42, scrutinizes how F. depended on a traditional Christian understanding of humans' ultimate purpose of loving God while at the same time using Cartesian dualism to establish his description. For P., this technique 'put[s] a modern face on piety'.

FRANÇOIS DE SALES. DSS, 59.2, introd. E. Bury, gathers together four articles. S. H. Michon, 'François de Sales: de l'anthropologie à la mystique' (341–57), opines that the prelate substitutes 'une anthropologie de la convenance' for 'une anthropologie du combat'. L. Devillairs, 'La supposition impossible: de François de Sales à Descartes' (359–71), speculates on Salesian influence in D. evidenced in a 1647 letter to Chanut. B. Papasogli, 'L'abeille et la colombe: la méditation chez François de Sales' (373–91), is interested in these bestial metaphors in

S.'s thought. C. Belin, 'La naïveté amoureuse dans le *Traité de l'amour de Dieu*' (393–412), is a reflective study of how S. sought to transpose every debate 'sur le terrain exclusif de la charité'; B. describes 'naïveté amoureuse' as equating 'la pâque mystique du désir'.

GASSENDI. V. Gventsadze, 'Aristotelian influences in Gassendi's moral philosophy', *JHP*, 45:223–42, persuasively demonstrates that G.'s 'major task was to render the notion of pleasure acceptable as a foundation for Christian ethics'. While Aristotle forms a 'direct and comprehensive influence' on G.'s ethics, he displays a 'mature stance' towards the philosopher which is not subservient.

PASCAL. Vincent Carraud, *Pascal: des connaissances naturelles à l'étude de l'homme*, Vrin, 284 pp., contains ten essays published since C.'s *Pascal et la philosophie* (Gallimard, 1996) to coincide with its second edition, published in 2007. Despite the disparate essays, the volume is sensibly arranged into four parts resulting in a satisfactory cohesion. 'De l'ego au moi' (65–104), is a methodical discussion on the extent to which P. relied on Montaigne, Descartes, and Augustine, finding that P. rejected 'plusieurs choix théoriques majeurs de saint Augustin'.

*Littératures*, 55, ed. M. Bourgeois, carries articles on 'Pascal a-t-il écrit les *Pensées*?'; the question refers to its incomplete and episodic characteristics, rather than casting doubt on the authorship. M. Le Guern, 'Sur les variations d'écriture dans les *Pensées*' (11–18), is interested in stylistic figures, and sees rhetorical anaphora as part of a pattern of continuity. P. Force, 'Écriture fragmentaire et hagiographique: le rôle des textes liminaires dans la réception des *Pensées* de Pascal' (19–31), observes that the incomplete nature of the work creates 'un désir de complétude qui se réalise dans une méditation sur la perfection et la sainteté de la vie de l'auteur'. M. Pérouse, "'Discerner ce qui est de l'auteur": une querelle de l'autorité à la naissance des *Pensées*' (33–46), purports that P.'s intimates saw themselves authorized to edit the MS by 'une *délégation d'autorité*' and making amendments they believe he would have undertaken. A. Cantillon, '*Pendent opera interrupta*: le commencement des *Pensées-de-Pascal*' (47–74), underlines the work's unfinished status. S. Giocanti, 'L'écriture sceptique d'une apologie de la religion chrétienne: les *Pensées* de Pascal' (75–92), accentuates the absence of a dogmatic purpose in P., an approach 'pour rendre effective l'humiliation sceptique de la raison, et pour l'inscrire dans le discours'. B. Sève, 'Le "genie tout libre" de "l'incomparable auteur de l'Art de conférer": ce que l'écriture de Pascal doit à Montaigne' (93–110), proposes that, while P. was in debt to M., he differed in his attitude to acquiescence to institutional authority, whereas 'Montaigne s'engage

dans une entreprise totalement libre'. M. Bourgeois, 'De quoi Pascal peut-il donc bien parler?' (111–29), interprets the work in Christological terms, and thus 'la seule forme de "bien parler" qui reste accessible à la parole humaine réside dans le témoignage de soi'. G. Magniont, 'L'impatience du réel ou l'inscription du commun dans les fragments pascaliens' (131–47), states that P. privileges 'les accidents propres à la circonstance', including accidental or incidental reading. B. Papasogli, 'Espace/espaces: le fragment des trois ordres' (149–64), etches a Pascalian hermeneutics of physical or geometrical space, with a representation of the world evacuated or inhabited by God depending on whether it is considered from a purely scientific or theological angle.

B. M.-J. Grasset, 'Une esthétique pascalienne', *RPL*, 105:361–84, sees the concept of *beau* 'comme une clef cachée d'accès' to the *Pensées*, in a well-structured and supported article. The notion is especially clarified by P. with the distinction between false and real beauty. E. Balibar, "'L'Histoire de l'Église doit être proprement appelée l'histoire de la vérité": un essai d'interprétation du texte pascalien', Bove, *Pascal*, 77–89, asserts that 'retrouver la voie et l'enseignement du Christ, ce n'est pas le représenter ou le définir, mais lui *faire place* au cœur de la contradiction'. G. Vocos, 'Le livre en question', *ib.*, 99–109, argues for the importance of the two copies of the *Pensées* alongside the *recueil original*. L. Thirouin, 'Composer le hasard', *ib.*, 113–22, and J.-P. Cléro, 'Remarques sur le type de rationalité à l'œuvre dans le calcul pascalien des parties', *ib.*, 123–35, both consider the notion of probability in P., with C. situating him in an intermediate position between Fermat and a concept of game theory. A. McKenna, 'L'Imagination chez Pascal', *ib.* 183–89, proposes that sentiment in P. is a 'mode de connaissance et d'affection du cœur'; P. 'vise à conduire son libertin gassendiste à une foi humaine', one that is also 'conforme à sa nature déçue'. A. Cantillon, 'Une figure critique des modernités: la *persona* Pascal', Brooks, *Religion*, 75–90, sketches interpretations of 'modernités pascaliennes' up until recent times, noting how P. was considered by some 20th-c. thinkers as conducive to Modernism, a system officially condemned by Pope Pius X. R. Sörman, 'Traditionalisme et modernisme dans les *Pensées*', *ib.*, 329–39, contends that P. uses arguments based on either traditional or modern logic: those which serve to show the truth of the faith, and those which show that it is rational to engage in faith even if truth cannot be demonstrated.

JACQUELINE PASCAL. J. J. Conley, 'Convent and doctrine: teaching Jacqueline Pascal', King, *Teaching*, 185–92, is somewhat too brief in its discussion of the pedagogical challenges of teaching P.

POITEVIN. Sylvain Matton, *Le 'Discours de vraie philosophie demonstrative' (1628) de Gabriel Poitevin et la tradition du matérialisme chrétien* (Libre Pensée et Littérature Clandestine, 32), Champion, xxv + 393 pp., provides an informed discussion on P.'s sources (which include Bodin and Cajetan), his milieu, and the reception of the work, persuasively supporting his authorship. The 228-page introduction serves as a preamble to the text in Latin and French, and M. perceives the treatise's format as 'un enfant de scolastique' but 'au fond un fils rebelle sinon matricide' in its break with Aristotelianism.

PORT-ROYAL. Bernard Chédozeau, *Port-Royal et la Bible: un siècle d'or de la Bible en France, 1650-1708*, Nolin, 511 pp., scrutinizes the scriptural-related activities of P.-R., in particular the 1650s to 1670s which saw a flurry of publications such as the *Psaumes*, *Biblia Sacra*, and Quesnel's *Nouveau Testament*. C. identifies three distinct schools: the first, 'littérale historique', which prized Latin as its language of debate; the second, '[l']école patristique', in C.'s view, 'suit de près la première qu'elle contribue à effacer à Port-Royal'. The third is 'l'école morale de P. Quesnel'. It is this third group which would make P.-R. famous. This work is clearly a positive addition to P.-R. studies.

Delphine Reguig-Naya, *Le Corps des idées: pensées et poétiques du langage dans l'augustinisme de Port-Royal, Arnauld, Nicole, Pascal, Mme de La Fayette, Racine* (Lumière Classique, 70), Champion, 836 pp., contends that *La Princesse de Clèves* and Racine's tragedies 'réfléchissent l'inquiétude augustinienne à l'égard de la valeur de la parole, de sa relation avec l'intériorité humaine et de la relation qu'elle institue entre l'homme et le monde'. The chapters on La Fayette and Racine explore questions of silence and rhetoric as central to the authors. La F.'s novel 'relève en effet le défi d'une narration extrêmement dépouillée, reposant sur un drame sentimental assez banal'.

M. Bretz, 'Les larmes des religieuses captives de Port-Royal: chute et rédemption', *LitC*, 62:67-78, looks at the reappropriation of tears as signs of election, solitude, and meditation, among nuns who refused to sign the 1664 Formulaire. For Mère Angélique de Saint-Jean d'Andilly, 'l'âme se lève grâce aux larmes qui déclenchent un processus d'identification spirituelle avec le Christ'.

RANCÉ. Jean-Maurice de Montremy, *Rancé: le soleil noir*, Perrin, 2006, 402 pp., is divided into four parts, each dealing with R.'s reaction to the deaths of four people who profoundly influenced him in differing ways: the Duchess of Montbazou; Gaston d'Orléans; his own figurative death to the world on taking sacred vows; and finally the more palpable death of Molière. While his reaction is not recorded anywhere, it is to

this aesthetic septuagenarian that the young Saint-Simon passed a first draft of his *Mémoires* to look over.

RETZ. C. Blanquie and M. Tsimbidy, 'Retz and Vatteville', *FSB*, 104:54–56, examine the prelate's scheming in a letter sent to Baron de Vatteville, in which he reinforces his ecclesiastical dignity, while proclaiming fidelity to the monarch, in order to try to reclaim the see of Paris.

RICHELIEU. Pierre Blet, *Richelieu et l'Église*, Versailles, Via Romana, 345 pp., furnishes some insightful commentary on R.'s relationship with the Church, and heavily glosses his correspondence, including many archival letters, undermining the black legend that surrounds the churchman. B. views R.'s assuring the appointment of another cardinal to replace him as reflecting his ultimately positive attitude to the papacy and the Church of which he was a prince.

Arnaud Teyssier, *Richelieu: la puissance de gouverner*, Michalon, 120 pp., is a capable, albeit brief, synthesis of the minister's ideological beliefs.

SURIN. B. Höfer, 'Psychosomatic manifestations of pain in Jean-Joseph Surin's *La Science expérimentale*', *PFSC*, 34:389–406, constitutes a guide to this Jesuit's rejection of Cartesian dualism, seeing parallels between S.'s 'personal battle' and the Loudun possessions.

THIERS. P. Scott, 'Mad or bad? The odd obsessions of Abbé Jean-Baptiste Thiers', Brooks, *Religion*, 295–310, argues that an eccentric persona was purposely assumed by this cleric and others, such as Jacques Boileau, as a smokescreen permitting them to vent subversive opinions.

## THE EIGHTEENTH CENTURY

POSTPONED