

THE SEVENTEENTH CENTURY

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1. GENERAL

Alain Viala, *La France galante: essai historique sur une catégorie culturelle, de ses origines jusqu'à la Révolution*, PUF, 540 pp., is interested in the fact that *galanterie* has permeated Fr. consciousness across the centuries. No stone is left unturned in his investigation, and he probes into all conceivable aspects of the concept, with sections on etiquette, ceremonial, art, music, and literature. V.'s enlightening exploration sheds light on the notion and is both reasoned and reasonable; his scrutiny of the works of Mme de La Fayette and Molière is of especial interest. In a delicious moment of selective partisanship as to whether the phenomenon is peculiarly Gallic, V. concludes that its Fr. expression marks 'le parfait accomplissement, la synthèse aboutie'.

Marie-Claire Chatelain, *Ovide savant, Ovide gallant: Ovide en France dans la seconde moitié du XVIIe siècle*, Champion, 763 pp., limits her attention to literary Ovidian influences, and excludes opera and machine plays, accentuating two separate, but sometimes overlapping, manifestations. One appeared in the middle of the century and within the context of a 'galanterie plus badine et spirituelle', and the other evolved towards a 'tonalité élégiaque plus sentimentale et pathétique', an arresting example of which is Racinian tragedy, the focus of one chapter. Racine's *Bérénice* exploits the meeting of an Ovidian elegy already closely related to a tragic concept of love with a 'héroïde ovidienne' which embraced an Aristotelian tragic vision that was more affective and elegiac.

Béatrice Guion, *Du bon usage de l'histoire: histoire, morale et politique à l'âge classique*, Champion, 631 pp., scrutinizes the transformations of the humanist ideal of *historia magistra vitæ* and includes military and historical narratives, fables, and memoirs giving witness to a shift from 'grande histoire' to a 'petite histoire' of private passion and minor causes.

Ina Baghdiantz McCabe, *Orientalism in Early Modern France: Eurasian Trade, Exoticism, and the Ancien Régime*, Oxford, Berg, vi + 409 pp., sees a collaborative spirit between Protestant and Muslims held as galley slaves. Contacts with other societies stemming from patterns of consumption gave birth to a discourse around new goods producing 'cultural, material, and intellectual ramifications'.

Marcel Koufinkana, *Les Esclaves noirs en France sous l'Ancien Régime (XVIe-XVIIIe siècles)*, L'Harmattan, 164 pp., is a concise study providing information and statistics about the legal status, daily conditions, and implications of people from France's colonies transplanted to France.

Elise Goodman, *The Cultivated Woman: Portraiture in Seventeenth-Century France* (Biblio 17, 176), Tübingen, Narr, 258 pp., provides an astute analysis which situates the iconography of cultivated women within the context of advances in feminine education as well as the arrival of a new visibility and prominence of a generation of women taking control of their own imagery. G. includes a chapter on representations of *précieuses* as well as Anne of Austria, Henriette d'Angleterre, and Mlle de Montpensier. This interesting study is complemented with 90 illustrations.

Sandrine Herman, *Estampes françaises du XVIIe siècle: une donation au Musée des Beaux-Arts de Nancy*, Éditions du Comité des Travaux Historiques et Scientifiques, 622 pp., is a catalogue raisonné of an anonymous and substantial donation made to the institution in 2000; each print is reproduced.

Jocelyn Royé, *La Figure du pédant de Montaigne à Molière*, Geneva, Droz, 235 pp., focuses on the fact that accusations of pedantry spread from purely academic milieux to aristocratic and bourgeois circles, and tainted habitués of salons and members of academies. R. traces the pedigree of the pedant and its theatrical zenith during the middle and second half of the 17th c., systematically analysing the trait through sartorial, verbal, and behavioural characteristics. A section on Molière's conspicuous reliance on a rich array of versions of the archetype judges that the playwright proposes an ethical model of the pedant to which spectators may gauge their reactions. It might appear pedantic to suggest that a general index would have better served this informative volume rather than indexes of works and characters.

Éric Tourrette, *Les Formes brèves de la description morale: quatrains, maximes, remarques* (Moralia, 14), Champion, 520 pp., isolates the three generic expressions as representative of their periods (late 16th to early 18th century). Dividing the study into three parts, each ternal section contains a separate introduction, analysis, and conclusion. T. excels in establishing lexical parameters. The impetus of the quatrain is viewed as stemming from 'une profonde conviction idéologique et harnaché dans une organisation métrique indestructible'. The maxim is distinguished from the proverb because the former is a 'manifestation verbale virtuose d'un doute qui est assurément un trait d'époque'. For T. the *remarque* consists of 'cet art de la segmentation analytique des données du réel'.

The three 'architextes' possess close affinities and signal a current of moralist writing. It is a pity that this informative monograph emulates moralistic brevity in its paltry three-page *index nominum*.

Eric Thierry, *La France de Henri IV en Amérique du Nord: de la création de l'Acadie à la fondation de Québec*, Champion, 502 pp., supplies some pertinent travel writing to shore up an account of contemporary conditions, such as Champlain's *Voyage* (1632).

Alain Renaux, *L'Herbier du roi*, Éditions de la Réunion des Musées nationaux, 139 pp., reproduces 58 engravings from Dodart's *Mémoires pour servir à l'histoire des plantes* (1676) providing information about medicinal and practical uses of plants, allowing connections with Molière and other literary allusions.

J. Bergin, 'Les évêques du Grand Siècle devant la mort d'après leurs testaments', *RHEF*, 94:264–81, mines this largely unexplored source. N. Schapira, 'La communauté réformée parisienne au XVIIe siècle et ses écrivains', Joblin, *Protestants*, 77–96, surveys three writers — Chappuzeau, Daillé, and Conrart — discerning both a network of solidarity as well as a distinct identity among the Protestant community in the capital. A. Blair, 'Student manuscripts and the textbook', Campi, *Textbooks*, 39–73, devotes part of her article to examples of both professors' *cours* and students' course notes from 17th-c. Paris; we have six published *cours* of the philosopher Jean Crasso as well as those of two of his students who became teachers which reveal the 'significance and range of extracurricular instruction'. P. Zoberman, 'Un topos pathétique de l'harmonie sociale sous l'Ancien Régime: l'irrépressible expression de la joie du peuple', Rinn, *Emotions*, 37–47, discusses the two-edged popular reactions to official events such as an appearance of Monsieur or to the Revocation of the Edict of Nantes, alleging that such responses also hint at a kind of ventriloquism that permitted the establishment to control their voice. D. Dorais, 'Contre Lucine: contraception, avortement et infanticide dans trois œuvres pornographiques du XVIIe siècle', Cazes, *Enfants*, 143–57, draws the conclusion that being childless in three well-known obscene works is not presented as a misfortune but a situation which could bring potential blessings.

N. Hammond, 'Bavardages et masculinités au XVIIe siècle', *Itinéraires*, 2:91–105, detects, in the close links between homosexuality and gossip during the 17th c., a locus in which same-sex desire was given a voice. L. F. Norman, 'Modern identity and the sociable self in the late seventeenth-century', *NFS*, 47:34–44, compares Perrault and Molière, the former vaunting a fortunate socialibility reserved for a few whereas for the dramatist 'contemporary social harmony is but a masquerade'.

M. M. McGowan, 'Dance in sixteenth- and early seventeenth-century France', Nevile, *Dance*, 94–111, notes how Richelieu turned the apparatus of court ballets into an 'instrument of power and policy', which made it ready for exploitation by Louis XIV. J. Prest, 'The politics of ballet at the court of Louis XIV', *ib.*, 229–40, picks out the fact that, alongside the expected political commentary in the lyrics of roles the monarch performed himself during the 1650s and 1660s, there is a surprising vein of allusions to his private life. P. Schneider, 'Rescue attempts: scientific images and the mysteries of power in the era of Louis XVI', Zittel, *Philosophies*, 539–72, points out that the traditional trope of the monarch as a god propped up by the four elements was doomed to failure because of scientific changes. K. Ibbett, 'Productive perfection: the trope of the river in early modern political writing', Birberick, *Perfection*, 44–57, remarks that the instability of figurative language also constitutes its flexibility in the face of the methodology of the reason of state.

BALUZE. Patricia Gillet, *Étienne Baluze et l'histoire du Limousin*, Geneva, Droz, viii+264 pp., shows that Colbert's librarian was also a keen local historian and collector of archival documents.

CONDÉ. Caroline Bitsch, *Vie et carrière d'Henri II de Bourbon, prince de Condé (1588–1646): exemple de comportement et d'idées politiques au début du XVIIe siècle*, Champion, 541 pp., situates C.'s danger to Henri IV within the broader context of the discourse of tyrannicide. C.'s correspondence is liberally quoted and an appendix provides transcriptions of letters and official documentation.

LA FEUILLADE. Robert Guinot, *François d'Aubusson, duc de La Feuillade*, Guénégaud, 146 pp., unfolds the details of this courtier's life, object of Molière's enmity and possible model for some of his outlandish stage *marquis*.

LAUDUN. *Pèlerinages et sanctuaires mariaux au XVIIe siècle: manuscrit du père Vincent Laudun dominicain*, ed. Bruno Maes, CTHS, 446 pp., forwards this as a unique MS in many respects, not least because of its numerous well-executed illustrations. For M., it reveals a threefold apologia of a baroque man, a contemplative, and a Dominican.

LAURENS. *Les Femmes et l'histoire familiale (XVIe–XVIIe siècle)*. Renée Burlamacchi, 'Descrittione della Vita et Morte del Sigr Michele Burlamachi' (1623). Jeanne du Laurens, 'Généologie de Messieurs du Laurens' (1631), ed. Susan Broomhall and Colette H. Winn, Champion, 202 pp., makes two apparently disparate works available, both of which possess a similar preoccupation with recording the past. The Calvinist B. sets out the tribulations suffered by her family during the Wars of Religion, whereas the Catholic L. retraces her family's social ascension.

In both cases, the women perceive divine protection towards their families, and both documents were edited by their respective daughters. There are similarities between the register of familial voices in L.'s account resulting in a narrative that is 'polyphonique et monophonique à la fois'.

LE BRUN. A. Bontea, 'Regarder et lire: la théorie d'expression selon Charles Le Brun', *MLN*, 123:855–72, meticulously traces the influence of Descartes's speculations about the passions on the painter's work.

MAINTENON. Veronica Buckley, *Madame de Maintenon: The Secret Wife of Louis XIV*, London, Bloomsbury, xxiii + 452 pp., is an exceedingly readable narrative, dense with literary and anecdotal colour. B.'s account is informed by unpublished sources and she is particularly adept at analysing M.'s spirituality imbued with influences as diverse as Sales and Fénelon.

POUSSIN. Jane Tylus, 'Theorizing women's place: Nicholas Poussin, the Rape of the Sabines, and the early modern stage', Henke, *Exchange*, 99–116, links the staged exposure of women in P.'s work to the public woman cast on the Fr. stage during the period, seeing characters such as Chimène in Corneille's *Le Cid* as metonyms for theatricality straddling 'the realms of acceptability and unacceptability, of public and private, of reassuring authenticity and manipulative dissimulation'.

RETZ. Malina Stefanovska, *La Politique du cardinal de Retz: passions et factions*, Rennes U.P., 216 pp, offers a precis of the cardinal's political ideology. S. opines that the word *rencontre* in R.'s memoirs exemplifies his life. Archaic and interchangeable with *conjecture*, this word designates conflicting or harmonious circumstances, romance or war.

S. Brandon Marshall, 'Noble failure in the drama of the Fronde: the Cardinal de Retz as an Aristotelian tragic hero', Hosford, *Fortune*, 80–94, examines R.'s projections of *gloire* in his memoirs. C. Blanquie and M. Tsimbidy, 'Retz dans la maison de Condé', *FSB*, 108:62–4, scrutinize the longer-term associations between the former *frondeurs*.

2. POETRY

Jean Leclerc, *L'Antiquité travestie et la vogue du burlesque en France (1643–1661)*, Laval U.P., 362 pp., uses the metaphor of 'travestissement' to describe works of Antiquity which had been enveloped within a distinctly 17th-c. literary style, distinguishing this from the closely related phenomenon of the burlesque which L. understands as a comic technique breathing new life into the Ancients by providing 'un habit

plaisant et railleur'. In reaction to the excesses of the genre during the turmoil of the Fronde, L. argues that it paradoxically contributed to the vogue of *préciosité* and *galanterie*, though more refined tastes at court never completely extinguished a penchant for the bawdy, as seen in Molière.

Quatrains moraux, XVIe et XVIIe siècles: Guy du Faur de Pibrac, Antoine Favre, Claude Guichard, Pierre Mathieu et Guillaume Colletet, ed. Éric Tourrette, Grenoble, Millon, 231 pp., pleads for the 'charme intrinsèque' of the genre which, in T.'s opinion, reconciles the elegance of versification with the rigour of moral prescription. The quatrains exemplify the art of satire, the device of the syllogism, and are infused with a baroque spirituality creating a world that is essentially 'insaisissable, aussi bien au sens abstrait qu'au sens concret'. The poems have a balanced degree of gloss and T. is adroit at commenting on leitmotifs and allusions.

F. Libral, 'La note de l'autorité dans la poésie religieuse du XVIIe siècle', *LitC*, 64:147–68, is under the impression that the motif of authority indicates not so much a relic of the past but rather a form used to extend a remedy to human deficiencies. A. Walch, 'La création poétique chez les Réformés ou la poésie de la Création', Joblin, *Protestants*, 97–104, details how Protestant poetical expression lost something of its vitality because of increased official hostility in the build-up to the Revocation of the Edict of Nantes. Two female poets, Suzon de Terson and Sophie Chéron, are to be considered beacons of Huguenot devotional verse during this dark period.

BOILEAU. C. Venesoen, 'La Pucelle de Chapelain ... et de Nicolas Boileau', *DFS*, 85:95–107, takes note of B.'s 'agressivité pathologique' and how his scathing verdict of C.'s poem has been entirely tenacious.

LA FONTAINE. M.-O. Sweetser, 'Les Amours de Psyché et de Cupidon: un conte subversif?', *PFSC*, 35:489–99, returns to La F. and sees, in the fusion of differing elements, a hybrid work prefiguring the 18th-c. *conte philosophique*.

MALHERBE. G. Bjørnerud Mo, 'Imitating poets, plagiarizing editors: the case of François de Malherbe', Bjørnstad, *Plagiarism*, 163–76, contends that editors have consistently neglected M.'s relationship with his poetic models.

PERRAULT. T. Meding, 'Lessons too old and frocks too fine: anachronistic perfection and the eclipse of pastoral in Perrault's *Griselidis*', Birberick, *Perfection*, 78–110, agreeably analyses the tale and concludes that its 'nostalgic reverence' towards the pastoral may also constitute a critique of imperious *salonnières*.

RACINE. Monique Schneider, *La Cause amoureuse: Freud, Spinoza, Racine*, Seuil, 330 pp., covers some noteworthy ground in her analysis of R., shrouded in Barthesian-type prose, such as with her discussion of sight in *Phèdre*. Her reliance on criticism would have benefited from more emphasis on non-Fr. commentators; M. Greenberg is notably absent from and highly pertinent to S.'s preoccupations.

C. McCall Probes, 'Dieu créateur et protecteur: lyrisme et spiritualité dans l'œuvre poétique de Racine', *TLit*, 21:159–71, discusses R.'s lyricism which is impregnated with the concept of God as creator and protector as well as humankind's responsive love; P. suggests that this comes from various sources including scriptural exegesis and divines at Port-Royal. Whether in the poetry of his youth or in passages composed as the end of his career, all Racinian poetical itineraries lead to Augustinianism. S. Critchley, 'I want to die, I hate my life: Phaedra's malaise', *Felski, Tragedy*, 170–95, theorizes that *Phèdre*'s malaise does not end with her death and thus the spectator must set aside her corpse to see instead the end of the illusion of the *polis* and political order.

SAINT-AMANT. R. Zaiser, 'La modernité de Saint-Amant: une lecture métapoétique de l'ode "La Solitude"', *PFSCS*, 35:477–88, thinks that the isolated status of the poet may also function as a metaphor for poetic licence. The appended poem, 'La Solitude à Alcidon', is a convenient addition. A. Schorderet, 'Saint-Amant, poète de l'hermétisme grotesque et du jeu', *EF*, 44.1:121–45, comments on St.-A.'s penchant for sensuality based on grasping reality through the senses.

THÉOPHILE DE VIAU. Being featured as one of the authors of the *agrégation*, a rare incursion into the poetry of the first half of the 17th c., has serendipitously resulted in a surge of critical interest in V. Stéphane Van Damme, *L'Épreuve libertine: morale, soupçon et pouvoirs dans la France baroque*, CNRS, 279 pp., discusses the poet's 'conception très plastique du texte apologétique' and situates his work within the polemical climate of the capital. Van D. provides a closely-argued analysis that is well-grounded in V.'s works. One of the legacies of the 'martyr théophilien' is arguably the Mazarinades. Moreover, the persecution of V. profoundly affected libertine writers both through their reactions as well as by shaping their modes of writing.

Lectures de Théophile de Viau: 'Les Poésies', ed. Guillaume Peureux, Rennes U.P., 252 pp., is a well put-together collection of essays featuring an impressive array of contributors. G. Peureux. 'Avertissements aux lecteurs' (9–23), prefaces the volume with a pithy introductory essay, picking out the poet's 'triple segmentation de la construction du "moi" dans les vers'. J.-P. Chauveau, 'Situation de Théophile' (27–41), projects

a contagious enthusiasm for V. His 1623 *Maison de Sylvie* was created while incarcerated and in this work the articulation of the poet's despair lyrically cedes to a nocturnal serenity. D. Riou, 'Théophile de Viau et les paradoxes de l'affirmation poétique de soi: "il faut écrire à la moderne"' (43–62), decides that V. is 'dans le cadre et les limites d'une manifestation singulière, et propre à son époque, du procès moderne d'individuation'. M. Bombart, "'Des vers méchants et impies"? Questions sur une poésie en procès' (63–77), probes the poet's vocation to intervene in his age. J.-F. Castille, 'Théophile et le modèle malherbien' (79–91), finds that general principles on the poetic spirit of creation connect the two poets, yet concludes that V. does not share the constraints of versification and composition laid out by Malherbe. P. Debailly, 'Le lyrisme de la peur chez Théophile de Viau' (95–111), isolates two phases in V.'s lyricism of fear: the first during which fear is a dramatic and cathartic subject of fiction, and the second, from 1623 onwards, where uncertainty about his own future and survival in the face of persecution transformed it into a living experience. V. Adam, 'Le bestiaire de Théophile: miroir de la confusion naturelle' (113–30), comments how avian imagery reflects the poet, stigmatized by the world but producing piercing song. F. Orwat, '*Éthos* rêveur et conscience d'auteur chez Théophile de Viau' (131–44), believes that *songerie* functioned as a mask and refuge for the poet. S. Macé, 'L'ostentation, masque de la pudeur: à propos d'un sonnet de Théophile' (145–52), is concerned with V.'s sonnet on the sack of Clairac, a work which mingles hypotyposis and amplification. F. Dumora, "'L'herbe se retenait de croître": le temps du poème' (153–64), claims that V.'s lyric temporality is grounded in imagination rather than memory. B. Parmentier, 'Poétique de la faveur: l'écriture de service chez Théophile de Viau' (167–79), stresses how the poet's insertion within networks of protection complicate his status as a rebel. S. Hâche, 'Un poète manipulé: les modalités de l'action dans les *Œuvres poétiques* de Théophile de Viau' (181–92), deems the poet's banished status as being analagous to his literary recognition of humankind being subject to overwhelming forces of destiny. M. Folliard, 'De la diffusion manuscrite à l'identité imprimée de l'auteur: une histoire de la publication des *Poésies* de Théophile de Viau (1615–1626)' (193–216), supplies a two-page chronology charting the poems' publication during this period. F. d'Angelo, 'Le poète, le roi, le jésuite et le juge: genèse et formation du je lyrique de Théophile de Viau' (217–29), details the poet's detachment from the literary tradition in which he emerged in reaction to repressive forces of order. M. Rosellini, 'La composition des *Œuvres poétiques* de Théophile de Viau' (231–49), comments on the symbiosis

between V.'s personal suffering and his output. A. Cameron, 'The *je* of the suffering poet: Théophile de Viau's lyric voice in seventeenth-century English translation and adaptation', Buxton, *Reflections*, 93–101, detects a dilution of V.'s strong literary personality in three translations, weakening his projection as a melancholic poet.

3. DRAMA

Georgia J. Cowart, *The Triumph of Spectacle: Louis XIV and the Politics of Pleasure*, Chicago U.P., xxiii+299 pp., unravels the artistic forces that 'effectively transformed the celebration of the monarchy into the utopian celebration of public entertainment as a new societal model'. At the same time, C. not only comments on artists' contribution to this liaison of politics and pleasure but also identifies instances when official discourses and the representation of ideologies were purposely undermined. A primary example of this is to be seen in court ballet which exhibited a triple set of tensions between the sovereign and the nobility, across different factions of nobles, and between the monarch and his own image-makers. Similarly, following on from Mark Franko's groundbreaking research, C. envisions Molière's *Bourgeois gentilhomme* as a parody of Louis XIV's *Ballet des Muses* as a 'trenchant commentary on an absolutist ideology of the arts'. C. examines the enactment of pleasure within spectacles viewed in the perspective of its being a noble form of *galanterie*, seeing this as overshadowed by the rhetoric of absolutism and managing to reassert itself during the 18th and especially 19th c.; C.'s consideration of this concept complements A. Viala's study (see above, under General). This is clearly a noteworthy, lucid, and convincing contribution to the field.

Théâtre de femmes. II. XVIIe siècle, ed. Aurore Evain et al, PUSStE, 622 pp., is a compact edition of five plays including a hitherto unedited tragedy about St Catherine of Alexandria written by a nun, as well as works by the better known Pascal, Villedieu, La Roche-Guilhen, and Deshoulières. These dramatists formed part of a vanguard of women writers heralding a new theatrical culture.

Isabel Dejardin, *Captives en tragédie: la captivité au féminin sur les scènes antiques et modernes*, Nizet, 318 pp., offers a sweeping overview, and is careful to distinguish between slave and captive women, seeing the latter as a character engaged in a struggle of definition and essence, often entailing transgressive implications 'dans des contextes où l'inquiétude redouble l'angoisse métaphysique'.

Mairet, Scudéry, Corneille, D'Aubignac, *Sophonisbe*, ed. Dominique Descotes, PUSStE, 221 pp., is a compact edition of two verse and two prose

works on the story, furnishing a consultable point of comparison. C. marks a dramatic distance with M.'s 'romanesque', creating, somewhat paradoxically, a version relying more on verisimilitude.

D. Dalla Valle, 'Des Don Juans pastoraux...', Brunel, *Don Juans*, 19–27, sees some similar echoes of the legendary figure in other fickle characters such as Hylas in Mareschal's *Inconstance d'Hylas* (1635). D. Chataignier, 'Roxelane on the French tragic stage: 1561–1681', Hosford, *Fortune*, 95–117, notes that Roxelane is to be found as often on the 16th- and 17th-c. Fr. stage as Cleopatra. Intuitively reading his sources, C. shows how Desmarests forges a more affirmative Roxelane who is not drawn into the ignoble acts of conspirators.

P. Gethner, 'Divine right versus divine judgment in two early French biblical tragedies', *PFSCS*, 35:469–76, forwards that Du Ryer reinforces an orthodox position on divine right, and that other playwrights such as Montchrestien felt it important to juxtapose examples of good and bad monarchs in order to emphasize the rights and responsibilities of kingship. A. Teulade, 'Figurations théâtrales de la voix divine: de la marge à l'avènement musical', Cottagnies, *Prophétie*, 47–57, is concerned with the singular treatment of God's voice in hagiographic drama. Whether avoided altogether, as with Corneille, or articulated with music in the case of Puget de La Serre, the divine presence is manifest in a 'figuration de la voix qui n'est plus simplement parole'. R. Lauthelier-Mourier, 'Vraies et fausses captives dans le roman et le théâtre français de la première moitié du XVIIe siècle', Moreau, *Captifs*, 243–51, comments that the exotic motif allowed female heroism to be depicted, even if authenticity of detail — and any suggestion of assault on chastity — are lacking. E. Hénin, "'La tragédie est la lice des passions": rhétorique et dramaturgie dans les monologues de Médée et d'Hérode (Corneille, *Médée* V, 2; *Tristan*, *Mariane*, 1)', Jakobs, *Seelengespräche*, 119–50, perceives, in the dramatists' choice of protagonists, a combination and culmination of several criteria including the Humanist tradition of psychomachia and reclaiming the Furies as a spectacular device.

M. Poirson, 'Quand l'économie politique était sur les planches: argent, morale et intérêt dans la comédie à l'âge classique', Poirson, *Frontières*, 27–51, maps out different stages in the comedic representation of economic matters, beginning with 'les prospérités du vice (1673–1696)' followed by 'les infortunes du vice (1696–1728)'. During the first period, P. notes the exhaustive attention to detail with regard to juridical, economical, and financial procedures, labelling it a real fascination.

N. Paige, 'Proto-aesthetics and the theatrical image', *PFSCS*, 35:517–25, takes issue with critics not demarcating between 'proto-aesthetics' and 'aesthetics proper'. P. Pasquier and A. Surgers, 'La situation du

spectateur dans la salle française aux XVIIe et XVIIIe siècles', Louvat-Molozay, *Spectateur*, 35–65, is an enlightening review of theatres during the early modern period, concluding that the audience was more mobile, verbal, and less positioned vis-à-vis the stage than modern spectators. P. and S. emphasize that dramatists wrote their characters' lines with these conditions in mind. J. Clarke, 'Le spectateur au Palais-Royal et à l'hôtel Guénégaud' (66–77), builds on her previous weighty research and deduces that, during the second half of the c., the theatre-going public was increasingly concerned with being seen rather than seeing performances. V. Sternberg-Greiner, 'Le spectateur de comédie de Corneille à Dancourt' (117–28), is attentive to authors exploiting opportunities to address the audience directly, dramatic loopholes, so to speak. B. Louvat-Molozay, 'Figures du spectateur naïf: d'Aubignac, Corneille, Mairat' (209–19), adduces that passive stage character exemplifies dramatic illusion itself, and mirrors the role of the audience. C. Guillot, 'Les frontispices de pièces de théâtre publiées dans la première moitié du XVIIe siècle: pour une distinction des genres', *Rougemont Vol.*, 55–64, underlines how these illustrations were a locus in which violence could be depicted even when proscribed by the *bienséances*. C. Guillot, 'Portraits d'acteurs (XVIIe siècle-début XIXe siècle)', *RHT*, 237:87–96, draws out information about actors and stagings. M. Poirson, 'Une modernité inachevée: quand l'intérêt entre en scène', *PFSCCL*, 35:723–45, describes the period from the first third of the 17th to the first third of the 18th c. as an unprecedented moment of fusion and interaction between literature and economics. B. Louvat-Molozay, 'Au carrefour des genres: l'élaboration du modèle tragique français dans les années 1630–1640', Moncond'huy, *Genres*, 63–74, credits Corneille's *Cinna* with having rehabilitated the possibility of a tragic ending that was not altogether unhappy. L. Michel, 'L'assimilation du discours politique par le genre tragique: les discours sur la révolte dans deux *Herménigilde* (La Calprenède et Olivier)', *Cahiers du GADGES*, 6:225–43, considers two different portrayals of rebellion through the martyr figure. M. Bertaud, 'La tragédie à l'âge classique pouvait-elle être une tribune politique? Réflexions sur quelques personnages de tyran', *ib.*, 245–58, claims that, with the exception of libertine writers such as Viau, tragedians had to tone down any notion of teaching by presenting these examples of abuse of power. D. Conroy, "'Des nœuds que l'amour ne rompt point"? Sisters and friendship in seventeenth-century French tragedy and tragi-comedy', *PFSCCL*, 35:603–24, scratches beneath the surface of certain plays to propose that Boyer dispenses with two received views: that women are incapable of real friendship; and that friendship

cannot exist between a ruler and subject. K. Britland, 'Queen Henrietta Maria's theatrical patronage', Griffey, *Henrietta Maria*, 57–72, proposes that the Queen's interest in the stage went beyond personal predilection and how she appreciated its political uses following Richelieu's success in persuading her to promote France's cause against Spain in 1635. D. Radulescu, 'Caterina's Colombina: the birth of a female trickster in seventeenth-century France', *TJ*, 60:87–113, thoroughly analyses the actress's subversive performativity.

AUBIGNAC. B. J. Bourque, 'Abbé d'Aubignac et les trois unités: théorie et pratique', *PFSCCL*, 35:589–601, points out that the theorist did not completely incorporate his own dramatic stipulations within his own plays.

BEAUCHAMPS. J. S. Powell, 'Pierre Beauchamps and the public theater', Nevile, *Dance*, 117–35, synthesizes B.'s career, who played a key role in the scenography of both Molière and Lully.

CINQ AUTEURS. 'La Comédie des Tuileries' et 'L'Aveugle de Smyrne', ed. François Lasserre, Champion, 461 pp., imparts a considered analysis of the two plays, for which each member of the group contributed one act, picking out two surprisingly weighty errors in the first play. A section treating clues indicating which authors may be responsible for which acts is perceptive and nuanced, identifying Rotrou, for example, by his reliance on a distinctive terminology.

DANCOURT. Jeffrey S. Ravel, *The Would-be Commoner: A Tale of Deception, Murder, and Justice in Seventeenth-Century France*, Boston, Houghton Mifflin, xxix+288 pp., includes a chapter on D.'s *Le Mari retrouvé* and its significance with respect to the Pivardière murder case, the salacious details of which gripped the capital. In this readable account, R. avows that D. took the raw material provided by the scandal at its most uncertain point and 'fashioned a theatrical amusement that reflected the case's ambiguities back at the audience'.

DU RYER. F. Lecercle, 'Voix de Dieu, voix de mort, voix du diable: l'évocation de Samuel au théâtre', Cottegnies, *Prophétie*, 59–69, compares the two treatments of the prophet in La Taille's and Du R.'s versions of *Saül* (1572 and 1642), homing in on the tension of doubt about the provenance of the witch of Endor summoning an apparition of Samuel.

FRANÇOISE PASCAL. Theresa Varney Kennedy, *Françoise Pascal's 'Agathonphile martyr, tragi-comédie'*, Tübingen, Narr, 239 pp., is a heavily and lucidly annotated critical edition of this martyr play, assessing it within the climate of 17th-c. hagiographic drama.

GUARINI. *Il compendio della poesia tragicomica (De la poésie tragi-*

comique), ed. Laurence Giavarini, Champion, 416 pp., has a section on the querelle du *Pastor Fido* in France (1610–37), with reactions of Chapelain, d'Urfé, and Mairet. G. ponders the fact that no Fr. commentator links theatricality and the purgation of melancholy, and surmises that this is because melancholy was understood as political.

LA CROIX. Monica Pavesio, 'Un Don Juan dans *L'Inconstance punie*, tragi-comédie française de 1630', Brunel, *Don Juans*, 29–42, proposes that the *commedia dell'arte* was a major source of inspiration for the play.

LA MESNARDIÈRE. M. Vuillermoz, 'Un témoin gênant: le spectateur dans *La Poétique* de La Mesnardière', Louvat-Molozay, *Spectateur*, 159–72, contends that the theorist had recourse to a supposed experience of spectatorship that was more chimeric and archetypified than observed.

MAIRET. *LitC*, 65, is a special issue on 'Le théâtre de Jean Mairet', ed. Bénédicte Louvat-Molozay. A. Riffaud, 'Mairet et ses livres, ou les aléas de la fortune' (15–33), elucidates how M.'s fluctuating finances and the predominance of other dramatists, particularly Corneille, had a negative impact on the quality of his later published plays, despite his own editorial vigilance. R. also provides a table of the principal editions of M., 'La fortune éditoriale du théâtre de Mairet' (175–79). L. Giavarini and É. Haddad, 'L'art de la dédicace selon Jean Mairet' (35–48), perceive a frequent stress on the poet's precarious position throughout his dedications. D. Blocker and É. Haddad, 'De la scène à la diplomatie: usages de l'écriture lorsque Jean Mairet quitte le théâtre (1639–1643)' (49–63), think that M.'s embracing of a diplomatic career was facilitated by his stagecraft. J.-M. Civardi, 'Reflets et usages de l'Antiquité dans le théâtre de Mairet' (67–81) and C. Barbillon, 'Une écriture en tension: les premières pièces de Mairet et leurs sources urféennes' (83–94), are interested in the dramatist's sources, whereas H. Baby, 'Mairet et les limites de la tragi-comédie: *La Virginie* et *L'Illustre Corsaire*' (97–116), focuses on comic reversal as a defining feature. M. Vuillermoz, 'Le traitement de la reconnaissance dans les tragédies de Mairet' (117–27), and B. Louvat-Molozay, 'Frontières de la tragédie: *La Silvanire*, *La Sophonisbe*, *La Sidonie*' (129–44), delve into the playwright's approach to tragedy. D. Moncond'huy, '*Le Grand et dernier Solyman*, tragédie du refus' (145–54), interprets the play as troubling in its contravention of dramatic rules. M. Béthery, '*L'Athénaïs* de Mairet, une tragi-comédie à sujet religieux: voie nouvelle ou impasse?' (155–66), is interested in this 'curieuse pièce et galante [qui] cumule les paradoxes'.

MOLIÈRE. René Pommier, *Études sur 'Dom Juan' de Molière*, Eurédit, 119 pp., produces some incisive (albeit unindexed) debate on

four questions raised by the play, the last but not least of which is 'Dom Juan veut-il défier le Ciel en invitant le Commandeur?' P. deflects the question by recalling that the play was written with great haste and encourages critics to desist from drawing conclusions that derive from affording the work a considered coherence that it does not possess.

D. Schwaeger, 'L'héroï-comique dans la poétique comique de Molière: cette "autre scène" où gesticulent les jaloux', *Rougemont Vol.*, 193–98, believes that scenes involving jealous men invite us to contemplate the plays' melancholic dimension. J. N. Peters, 'Is Alceste a physiognomist? Toward a masculinity of reference in the seventeenth century', Reeser, *Masculinities*, 87–114, suggests that Alceste signifies a notion of the self that is intrinsic to the body but also resulting from the body through the medium of social exchange. J. Chapoutot, 'Civilité et guerre civile: pour une lecture politique du *Misanthrope* de Molière', *PFSC*, 35:657–70, imagines that Alceste's character and discourse are imbued with Jansenism and that it is the Fronde that is mocked through him.

PIERRE CORNEILLE. D. Blocker and E. Haddad, 'Protections et statut d'auteur à l'époque moderne: formes et enjeux des pratiques de patronage dans la Querelle du *Cid* (1637)', *FHS*, 31:381–416, thoroughly examines the quarrel's repercussions through the prism of patronage, in particular 'l'imaginaire de la noblesse chez les lettrés' during a period of rapid social and political transformation. A. Georges, 'Observations sur Rodrigue et Chimène', *LR*, 62:23–35, advances that Chimène is artificial in the sense that her character's pursuit of vengeance against logic and faith exists to facilitate the plot. S. Berregard, 'Le débat entre Corneille et d'Aubignac au sujet des didascalies: de la théorie à la pratique', *RHT*, 238:113–26, suggests that the two authors, while holding different conceptions of the role of stage directions, were united by a common hesitation in appearing to take any degree of substantive interest in them, since this device tended to erode the traditional distinction between narrative and dramatic genres. J. D. Hubert, 'Corneille's theatrical approach to perfection in *Sophonisbe*', Birberick, *Perfection*, 156–68, admires Sophonisbe's mastery in death and gaining a plenitude that reveals C.'s qualities as lyric poet rather than dramatist. H. L. Harrison, 'Corneille and tragic perfection: rewriting *Oedipus*', *ib.*, 169–84, offers an intuitive analysis of the play that claims that C. signals to the public that tragic perfection has not yet been attained and that he can seek it in more than one way.

PFSC, 35, prints papers from a colloquium held on 'Pierre Corneille et l'Europe' in 2006, edited by A. Niderst, and a range of contributions considers influences on the playwright. Five essays tackle Italian

sources which swayed the playwright: A. Duprat, 'L'art et le précepte: Corneille et l'aristotélisme européen' (33–43); E. Hénin, 'Corneille et Castelvetro: une lecture polémique des portraits de la *Poétique*' (45–65); G. Giorgi, 'Les théoriciens italiens et les remarques de Corneille sur le roman et sur les différences entre le théâtre et le roman' (73–83). Two of the contributions consider specific literary influences: R. Zaiser, 'Corneille héritier de Trissino: *Sophonisbe* et la naissance de la tragédie moderne' (89–102), and E. Garofalo, 'Corneille et la *Jérusalem délivrée*' (103–13). Hispanic matters are treated by C. Marchal-Weyl, 'Corneille et la *comedia*: la comédie cornélienne à l'épreuve du modèle espagnol' (119–29); C. Couderc, 'Corneille réécrit Lope de Vega: de *Amar sin saber a quién* à *La Suite du Menteur*' (131–42); M.-F. Schmidt, 'Le thème de l'amitié, sa mise en situation dramatique et son évolution des *Noces aux deux maris* de Lope de Vega à *La Suite du Menteur* de Corneille' (143–51); and C. Dumas, 'Corneille, *Le Cid* et l'Espagne: des paradoxes après un "coup de maître"' (251–61). F. Lasserre, 'Contacts de Corneille avec le théâtre anglais' (175–89), provides examples to support C.'s being influenced by Beaumont, Fletcher, and Massinger, while S. Dosmond, '*Clitandre*, drame élisabéthain?' (191–98), playfully but firmly suggests that this is the play Shakespeare would have written had he been French. E. Bury, 'Corneille et la République des lettres européennes' (237–49), sees C.'s impact as being discreet but noticeable.

THOMAS CORNEILLE. G. Le Chevalier, "Personnage-relais" et spectateur chez Thomas Corneille', Louvat-Molozay, *Spectateur*, 107–16, opines that this role focused the audience's attention in the direction of the stage, and therefore towards major characters.

RACINE. Ronald Racevskis, *Tragic Passages: Jean Racine's Art of the Threshold*, Lewisburg, Bucknell U.P., 221 pp., is a mature, perspicacious study which argues that Racine's secular tragedies 'most effectively represent the human predicament of being caught in between states of being' replete with characters who are incomplete and conflicted individuals. Racine's focus on the the 'irreducible question of the threshold' and on key moments of becoming is, Racevskis persuasively forwards, unique to his dramaturgy. Racevskis's fluidly advocates for the potency and relevance of R.'s theatre, concluding that these works offer an unending enquiry that can even inform the 21st century's 'ecological predicament'. This informative and landmark monograph should provide much stimulus to critics during the forthcoming years.

H. Bilis-Gruson, 'Racine and tragic succession: the burden of the father in *Mithridate* and *Phèdre*', Hosford, *Fortune*, 140–62, infers that R. proposes that a monarchy will only sustain itself if it is cognisant of

the future which is represented by and in the heir's body. A. Soare, 'La rencontre de Phèdre et d'Hippolyte de Sénèque à Racine', *EF*, 44.2:119–35, appends textual echoes between different versions of the myth. T. Hampton, 'The tragedy of delegation: diplomatic action and tragic form in Racine's *Andromaque*', *JMEMS*, 38:57–78, argues that R. uses diplomatic action as the gesture that provokes the very crisis it aims to resolve, which is a generic shift from the epic. Through the character of Orestes, the play shifts from political machinations to erotic obsession, which H. interprets as a dramatic divergence from Corneille, preparing the way for the Racinian tragedies that would follow.

RAPIN. J. Lecompte, "Cet air de majesté qui lui est propre": la convenance de la tragédie, ou "la beauté du théâtre" selon le P. Rapin', *Rougemont Vol.*, 199–212, gauges that, while R. shares the opinion of Nicole and Conti on the influence of the theatre on the spectator, he envisions it as a positive one, provided that classical tragedy serves as its model.

ROTROU. Y. Robert, 'De la moralité des tragédies: le *Saint Genest* de Rotrou et la Querelle du théâtre', *PFSCCL*, 35:573–88, posits that R.'s vision concerns grace less than 'la puissance performative de l'imitation'. J.-Y. Vialleton, 'La véritable source du *Véritable Saint Genest*: Rotrou conceptiste français', *DSS*, 60:155–63, suspects that R.'s programme of devotional play consciously follows Tertullian's invitation to replace pagan with Christian spectacle.

SCARRON. E. Marpeau, 'La circulation de l'argent dans *L'Héritier ridicule* de Paul Scarron: désordre social et confusion sexuelle', *Poirson, Frontières*, 53–63, monitors how money is the motor of characters yet is surprised that the notion of avarice is absent from the comedy, as well as noticing the gender transgression in the fact that it is women buying men who become 'marchandise marchandée'.

4. PROSE

Benedetta Papasogli, *La Mémoire du cœur au XVIIe siècle*, Champion, 418 pp., divides her work to consider moral literature, spiritual literature, and a third section entitled 'littérature: échos'. While P. signals that her choice of authors is arbitrary in this last part, it nonetheless constitutes a perceptive sweep of the discourse of memory. A chapter on Corneille's *Cinna* views it in the prism of 'un déroulement dialectique de la mémoire'. This portion also has pithy chapters on *La Princesse de Clèves*, Racine, and *Télémaque*. One of the advantages of this study is that its constituent chapters are self-contained. P.'s fluid synthesis

of authors is embodied in her assessment of Racine's dramaturgy in which 'c'est la parole qui établit le contact avec la passion et c'est la rhétorique de la vision, et non la sensation de vue, qui en réactive la charge inépuisable.'

Mariane Legault, *Narrations déviantes: l'intimité entre femmes dans l'imaginaire français du dix-septième siècle*, Laval U.P., xii+233 pp., adroitly redresses the critical neglect of female same-sex passion during the period displaying a dual command of primary sources including Scudéry and Benserade in addition to judicious recent criticism. In L.'s view, D'Urfé posits a model of female friendship that remains incomplete without a male presence, and L. suggests a depiction of 'une héroïne aux affections homo-érotiques' met with a textual resistance on the author's part. On the other hand, La Force offers a matristic and Sapphic vision of female love in her fairy tale *Plus Belle que Fée*. Composed while sequestered in a convent outside Paris, this work testifies to La F.'s unbeaten spirit and in which 'le désir féminin est encouragé sous toutes ses formes'.

Frank Greiner, *Les Amours romanesques de la fin des Guerres de Religion au temps de 'L'Astrée' (1585-1628): fictions narratives et représentations culturelles*, Champion, 556 pp., is a cogent exploration not only of the phenomenon but also of the stylistic and generic qualities of the works, dissecting everything from titles, openings, and courtly love to décor, divorce, and casuistry.

Michael Harrigan, *Veiled Encounters: Representing the Orient in 17th-Century French Travel Literature*, Amsterdam, Rodopi, 299 pp., tackles a core corpus of 60 narratives from the period, seeing different categories of voyager encompassing ecclesiastics, adventurers, and bourgeois. H. also differentiates between the distinct representations of the *Proche Orient* and the *Indes orientales*. An exploration of the relationship of anecdotal episodes inserted within the *récits* and the novel finds similar character traits of fortune, fanaticism, and the transgressing of nature to be found in the depiction of the Oriental across both types of narrative. Unsurprisingly, the Turk or Muslim looms large as a 'consistently threatening textual presence'.

Marie-Christine Pioffet, *Espaces lointains, espaces rêvés dans la fiction romanesque du Grand Siècle*, PUPS, 2007, 285 pp., disappointingly but understandably excludes fairy tales, epic poetry, and most utopian novels from her survey. P. highlights how this genre penetrated 'les zones naguère abhorrés comme l'Afrique noire' and demystified what had hitherto been classified as taboo. P. concludes that the theme was more escapist than realist; the writers had rarely set foot in any of the

landscapes they constructed. The study's strength resides in its clear organization, with chapters on America, Africa, and Persia, as well as the less expected inclusion of 'le grand vide scandinave'.

Camille Esmein-Sarrazin, *L'Essor du roman: discours théorique et constitution d'un genre littéraire au XVIIe siècle*, Champion, 587 pp., identifies the 1660s as a landmark for the novel, not only in the changes in aesthetics but also in the recognition of it as a literary genre. E.-S. remarks that the poetics of the novel which appeared during the 17th c. are close to Nicole's reflections on the theatre in that it is more in the realm of metaphysics than poetics.

S. Tonolo, 'Voyage en Languedoc de Chapelle et Bachaumont et Relation d'un Voyage en Limousin de La Fontaine', Pioffet, *Récits*, 123–36, suggests, perhaps imaginatively, that the travel accounts entice the reader into a metaphysical experience, transforming anecdote into literature. S. Requemora-Gros, 'Voyager ou l'art de voguer à travers les genres au XVIIe siècle', *ib.*, 219–33, terms travel narratives 'un genre nomade par excellence' because of their non-conformity or even refusal of generic codes.

C. Esmein-Sarrazin, 'Le roman au XVIIe siècle: de la transgénéricité à la reconnaissance générique', Moncond'huy, *Genres*, 75–88, credits *La Princesse de Clèves* with marking a turning-point in the development of the novel since its generic status was a focal point among critics and the public. F. Mathieu, 'Le pacte rhétorique et moral: l'exemplarité et le roman à l'âge classique', *CRR*, 27:99–112, speculates on this narrative tactic. J. Le Brun, 'Critique ou apologétique: à propos du statut de l'écrivain catholique à l'âge classique', Dierkens, *Croix*, 33–40, discusses Camus and the Oratorian Richard Simon who later edited his works, opining that, in the half century separating the two writers, institutional status no longer carried as much weight. H. Kleber, 'L'émergence du moi privé dans les Mémoires du XVIe et du XVIIe siècle', Wintermeyer, *Moi*, 33–41, believes the recognition among some 17th-c. memorialists, such as abbé Arnauld, that their narratives were not intended to be factually faithfully but also implied a degree of creativity, to be a decisive step towards the development of an autobiographical genre which possessed elements of truth, poetry, and auto-fiction. C. Tardy, 'Dans la marge des lettres: modalités d'un transfert d'autorité au milieu du XVIIe siècle', *LitC*, 64:123–45, views the paratextual occurrence of marginal notes as raising subtle questions about the authority of the text itself.

F. Assaf, 'Écriture de la violence dans les histoires comiques', *PFSCCL*, 35:565–71, adjudges that violence defines baroque episteme in this genre. R. Roy, 'Éloquence du corps et jeu des passions: le cas

de la colère féminine dans les nouvelles galantes et historiques', *DFS*, 85:51–61, discerns a depiction of women's anger that is closely linked to the rhetoric of passion and yet goes beyond a one-dimensional model. A. C. Montoya, 'Contes du style des troubadours: the memory of the medieval in seventeenth-century French fairy tales', *StM*, 16:1–24, expounds L'Héritier's supposition that the novel had its origin in Troubadour poetry, setting against a wider preoccupation with the compilation of national literary history. As a result, she saw the *conte* as part of a fluid relationship to a medieval past. J. R. Perlmutter, 'Ana and commemorative truth', *PFSCS*, 35:707–21, observes the environment of affinities between orality and written models in which the genre developed during the late 17th century.

ARVIEUX. F. Assaf, 'La voix du narrateur dans les mémoires du chevalier d'Arvieux', Pioffet, *Récits*, 93–107, sees much to fascinate the reader in the Chevalier's account of his stay in Smyrna, not least of which are precise details about the cost of living.

AULNOY. J. Mainil, 'Le sourire des fées: aux origines du merveilleux comique', *Féeries*, 5:9–24, discusses the comic as an integral component of fairy tales, particularly in the work of Aulnoy. M.-C. Vallois, 'Des Contes de ma Mère L'Oye ou des "caquets" de Madame d'Aulnoy: nouvelle querelle chez les Modernes?', Merlin-Kajman, *Dialogue*, 119–33, views *La Chatte blanche* as a gateway to exploring the fairy-tale genre.

BALZAC. *Socrate chrestien*, ed. Jean Jehasse, Champion, 443 pp., observes multi-faceted layers in B.'s last-published work pointing to the author's status as a Christian, patriot, critic, and 'homme de bien'. While the younger B. might have been an apostle of modernity, he now deplures the taste for novelty in worldly circles, and his former ferocious commentary evolves into a 'une critique toujours caustique, mais détendue, souvent ambiguë'. An 11-page appendix provides a *précis* of B.'s descriptions of his contemporaries culled from his works containing many pithy moments, such as Guyet who is said to be endowed with an 'éloquence querelleuse'. Perhaps the ultimate asteistic remark is reserved for Gombaud, to whom B. writes: 'j'estime plus un admirable ignorant, comme vous estes, qu'un Docteur vulgaire'.

C. Moyes, 'Redonner cours à d'ancienne espèces: Guez de Balzac et l'économie politique de la gloire', Poirson, *Frontières*, 95–108, has B. discreetly reinserting a court which practises *honnêteté* instead of prosperity.

BLESSEBOIS. L. Leibacher-Ouvrard, 'Visions coloniales et spectres barbares: *Le Zombi* (1697) guadeloupéen de Pierre Corneille Blessebois', *PFSCS*, 35:501–14, produces another article on this enigmatic figure

whose libertine status does not impede him from bolstering the myth of the barbarous African.

BOUCHER. *Bouquet sacré compose des plus belles fleurs de la Terre sainte*, ed. Marie-Christine Gomez-Géraud, Champion, 596 pp., discusses the publishing history of the work, which underwent several editions in the provinces and Paris from its first edition in 1614, an unusual occurrence for something penned by a religious. In particular, the Franciscan laboured to make stylistic corrections and make his narrative more coherent in successive editions. G.-G. is struck by the fact that geographical information is adjoined to later editions, an insertion which implicitly questions relations between the Ottoman empire and the West, hinting at the friar's political preoccupations.

CARRÉ. I. Morlin, 'La tentation romanesque dans les récits de voyage de la fin du XVIIe siècle: l'exemple de l'abbé Carré (*Voyages des Indes orientales, mêlé de plusieurs histoires curieuses*)', Pioffet, *Récits*, 235–45, sees truth and fiction merging in C., and the pleasure of the reader and freedom of the narrator overriding a strict notion of veracity.

CHALLE. F. Moureau, 'Récits et paraboles dans l'œuvre de Robert Challe: le voyageur et le théologien', Pioffet, *Récits*, 247–59, proposes that in C. 'le voyageur est un affabulateur'.

CYRANO DE BERGERAC. Ishbel Addyman, *Cyrano: Adventures in Space and Time with the Legendary French Hero*, London–New York, Simon & Schuster, 307 pp., manages to be a serviceable biography supplemented with plentiful anecdotal and critical references.

DASSOUCY. *Les Aventures et les prisons*, ed. Dominique Bertrand, Champion, 687 pp., provides a welcome edition of the various pseudo-memoirs of a fascinating figure, reinforced by an authoritative introduction. B. labels D.'s enterprise as a 'parcours erratique du musicien' rather than the witness of a memorialist, and admires his aptitude for resilience in the face of adversity, disgrace, and troubles. B. does justice to the series of improbable adventures written by an often impossible narrator who styled himself 'Diogène de la prison' and 'Diogène du siècle'.

FARET. *Recueil de lettres nouvelles dit 'Recueil Faret'*, ed. Éric Méchoulan, Rennes U.P., 380 pp., introduces these letters, purportedly by F., with reflections on Malherbe's influence and the nature of friendship. There is no index.

GOMBERVILLE. Bernard Teyssandier, *La Morale par l'image: "La Doctrine des mœurs" dans la vie et l'œuvre de Gomberville*, Champion, 645 pp., detects not so much a writer but a director staging 'un

enseignement du regard' even if the work is penetrated with political and religious orthodoxy.

M.-C. Pioffet, 'L'alchimie du paysage dans l'œuvre romanesque de Marin Le Roy de Gomberville', *PFSCCL*, 35:543–64, devinces that G.'s oases always have menace lurking behind them, symbolizing the instability of the world.

HENNEPIN. M. Tremblay, 'L'œuvre de Dieu, la part de la diégèse: description et fonction de la figure de Dieu dans le *Nouveau Voyage* (1698) de Louis Hennepin', Pioffet, *Récits*, 189–99, picks out authorial affinities between the acts of believing and writing. C. Broué, 'L'iconographie de l'exploration louisianaise: concordance et discordance narratives chez Louis Hennepin', *ib.*, 279–97, believes the iconography accompanying H.'s narrative is both important and complex, inciting a metaphoric reading; in other words, undermining the sole authority of the narration as the final word.

LA CHAPELLE. *Mémoires pour servir à l'histoire de la vie d'Agrippa d'Aubigné*, ed. Gilles Banderier, Champion, 115 pp., is the first edition of the earliest known biography of the Protestant poet, based on two MSS which B. has single-handedly rescued from oblivion, and painstakingly resolves questions such as the date and authorship of the work. He proposes that it may have been written to bolster the genealogical pretensions of Madame de Maintenon, the poet's granddaughter. Even though it obviously had a limited circulation, one MS is of such quality ('un manuscrit de luxe') that it may have belonged to the marquise herself. This is a valuable addition to scholarship, not only in the anecdotal colour it provides about A.'s life but also in making a work of revisionist propaganda available for the first time. The polemicist appears more as a loyal servant of the crown rather than the holder of heterodox ideas.

LA BRUYÈRE. K. Waterson, 'Contre-modèles de perfection dans *Les Caractères* de La Bruyère', Birberick, *Perfection*, 127–55, purports that La B. offers a counter-model which puts laughter and ossification to one side in favour of intellectual endeavour, with 'à propos' remarks being an essential component of this art of living.

LA FAYETTE. M.-J. Narcisse, 'Rhetoric of the body and tropes of unreason in *La Princesse de Clèves*', Hosford, *Fortune*, 118–32, thinks that the princess's refusal of actualizing her love for Nemours constitutes 'a refusal of the body's madness, of its ennobling, and of its demystifying fusion with the soul'. J. Phillips, 'Mme de Chartres' role in the *Princesse de Clèves*', *PFSCCL*, 35:687–705, is a stimulating reappraisal which theorizes that the novelist has Mme de Chartres die so early in

order to accentuate the limitations to her understanding of the human condition, one which can regulate passion.

LA FONTAINE. *Journey from Paris to the Limousin: Letters to Madame de La Fontaine (1663)*, ed. and trans. Robert W. Berger, Madison, Fairleigh Dickinson U.P., 92 pp., presents letters written by La F. while on his way to accompany his uncle, Jannart, into exile in Limoges, a punishment arising because of his close associations with Fouquet. The letters provide much colour about 1660s France as well as providing often caustic portraits of people the poet encountered. As B. highlights in his helpful introduction, these letters incite curiosity about the nature of the couple's marriage; they would later take the highly unusual step of legal separation.

LEJEUNE. Y. Le Bras, 'Les *Relations* de Paul Lejeune: pour une poétique du récit missionnaire en Nouvelle-France', Pioffet, *Récits*, 177–87, is interested in the structure of L.'s *relations*; from 1634 they were organized into self-contained chapters since they were destined for other parties such as benefactors, and not simply his Jesuit superior.

LISDAM. C. Zonza, 'Henri du Lisdam: la captivité au carrefour du roman et de la philosophie dans les premières années du XVIIe siècle', Moreau, *Captifs*, 227–42, successfully pleads for the author's talents in crafting 'une arabesque baroque', in which captivity is not only a plot device but also a trope for worldly illusion potentially imprisoning the soul.

MALEBRANCHE. K. J. Hamerton, 'Malebranche, taste, and sensibility: the origins of sensitive taste and a reconsideration of Cartesianism's feminist potential', *JHI*, 69:53–58, evaluates 'Malebranche's negative physiological claims, applicable to fallen mankind but singling women out, for there this Cartesian's legacy to eighteenth century gendered psychology and women truly lay'. S. Lee, 'Necessary connections and continuous creation: Malebranches's two arguments for occasionalism', *JHP*, 46:539–66, discusses how M. reconciles his occasionalism with his belief in humankind's free volitional activity.

MANCINI. Hortense Mancini and Marie Mancini, *Memoirs*, ed. and trans. Sarah Nelson, Chicago U.P., xxviii + 217, provides insight into the two sisters' unfortunate marriages. Marie's memoirs offer 'an intriguing window on her calculations (or miscalculations) as she tried to navigate the turbulent waters of patronage and influence among the mighty of France and of Europe'. Their lives read 'like something out a novel' and above all exemplify their apologia for their decidedly determined, and, for the time, unfeminine, quest for independence. Hortense's depiction of Louis XIV's court is mercilessly bleak, a

'land of great contradictions' whose players took advantage of her inexperience and deference.

MONTCHRESTIEN. C. C. Wells, 'Loathsome neighbors and noble savages: the *monde inversé* of Antoine de Montchrétien', *EsC*, 48:96–106, turns her attention to M.'s *Traicté de l'œconomie politique* (1615) rather than his drama, and argues that the writer saw the solution to France's problems lying in the Americas and conceptualized natives as being part of his vision of a renewed, trans-Atlantic France.

PEIRESC. P. N. Miller, 'When humanity was in the humanities: Peiresc in the 1630s', *CK*, 14:136–42, paints a portrait of this scholar who prized and defended freedom of expression.

MADELEINE DE SCUDÉRY. D. Maher, 'Corrompre la perfection — de la Carte de Tendre aux Royaumes d'Amour', Birberick, *Perfection*, 58–77, surmises that the texts are endowed with a common sentimental view of 1650s France, but also project a dystopian hyperbole that serves to isolate and negate excess.

SÉVIGNÉ. Sanda Badescu, *Madame de Sévigné et Michel de Montaigne: l'écriture intime à la lettre et à l'essai*, Lewiston, Mellen, vii+196 pp., notices an introspection common to the two writers, part of a process that B. views as a kind of mourning, and both writers reached to solitude as the only remedy to human reality.

TALLEMANT DES RÉAUX. P. Wolfe, 'Parodie carnavalesque, parodie lettrée dans le *Manuscrit 673* de Tallemant des Réaux', *CRR*, 27:135–44, signals that the stimulation of laughter is based on the recognition of the deformation of familiar texts on the reader's part.

THÉVENOT. *Les Voyages aux Indes orientales*, ed. Françoise de Valence, Champion, 321 pp., admires the curiosity displayed in the traveller's geographical information, though cautions that we are unsure at how much detail was supplied by T.'s posthumous editors.

VILLEDIEU. A. Renard-Branca, 'A woman's happy tragedy: the paternal order in question — Madame de Villedieu's *Manlius*', *Hosford, Fortune*, 163–79, believes that V.'s reworking of the play, such as removing the heroic deaths of male characters and inserting a happy dénouement, may be read as criticizing absolutist rule.

5. THOUGHT

The Dictionary of Seventeenth-Century French Philosophers, ed. Luc Foisneau, 2 vols, London, Continuum, xxiv+1313 pp., aims to show the diversity of 17th-c. thought, encompassing entries on writers who published at least one work between 1601 and 1700, resulting in the inclusion of around 600 philosophers. It is especially in providing

details about lesser-known thinkers that the dictionary proves to be its most useful, such as Antoine Le Blond de La Tour, who penned a letter on the pictorial excellence of colour written 'in a spirit of eclecticism'. The editorial decision to include only people and not themes or schools is an understandable yet limiting parameter.

Erec R. Koch, *The Aesthetic Body: Passion, Sensibility, and Corporeality in Seventeenth-Century France*, Newark, Delaware U.P., 390 pp., is a fluid study of the changes in perception of the body and of human incarnation during the first three decades of the 17th c., forwarding that the body, rather than soul, was the locus of the generation of sensibility and passion, which are 'the products of a universe of plenitude and matter in motion'. K. is interested in how this new taxonomy had an impact on cultural discourses, and views Descartes as its 'principal vulgarizer and exemplar', rather than creator. This persuasive work is divided into chapters concentrating on the five senses.

Rebecca M. Wilkin, *Women, Imagination and the Search for Truth in Early Modern France*, Aldershot, Ashgate, ix + 253 pp., is a thoughtful and provocative monograph which revisits feminist scholarship on the evolving perceptions of, and by, women during the Scientific Revolution. W. strives to persuade us that traditional feminist wariness towards Cartesian dualism might be better directed towards the philosophical tradition through which this has passed down to the present rather than towards the philosopher himself. The corollary of this is significant, as W. perhaps understatedly underscores, since it necessitates a reevaluation that verges on revisionism and 'leads to a more congenial picture of the possibilities of Cartesian philosophy for femininism than would otherwise have been possible'. Despite D.'s seeming indifference to the *querelle des femmes*, W. points out that D. pioneered the inclusion of women into a non-sceptical search for truth, which comprised the quest for knowledge and the reform of institutions. W. authoritatively cautions against the paradoxical dangers that are incurred in relegating early modern female thinkers into a certain specificity of the female voice.

Louis Van Delft, *Les Moralistes: une apologie*, Gallimard, 263 pp., offers a magisterial and interdisciplinary sweep of moralists, highlighting that any definition of moralists cannot be detached from their subject: humanity. Van D. points to the connection between theatricality and moralizing, the dramaturgy of moral reflection.

Thomas M. Lennon, *The Plain Truth: Descartes, Huet, and Skepticism*, Leiden, Brill, xi + 255 pp., proffers the first extensive account of the Huet-Regis debate.

Tony Volpe, *Sciences et théologie dans les débats savants de la seconde moitié du XVIIe siècle: la genèse dans les 'Philosophical Transactions' et le 'Journal des savants' (1665–1710)*, Turnhout, Brepols, 467 pp. + CD, studies the first two scientific journals. Since the period was especially consumed with the post-heliocentric debate about the accuracy of scripture, V. devotes a significant part of the book to the relationship between science and the Book of Genesis by analysing reviews of works published in the two journals. The Parisian periodical served as a model for its English counterpart, though the Fr. journal was more prudent in its accounts of divergent theories of creation, and consequently more candidly sceptical of heterodox theories. A CD provides supplementary material (as Excel files) and contains lists of contents and synopses of articles in the two reviews.

Myriam Yardeni, *Huguenots et juifs*, Champion, 228 pp., contributes not only a history of anti-Semitism during the early modern period but also delves into the philosemitism of Pierre Jurieu and representations of Jews and Judaism in Bayle's work. Y. maintains that B. is to be counted as tolerant towards Judaism, notwithstanding disparaging remarks concerning perceived fanaticism and superstition, but that his overall criterion is the moral dimension of any belief system.

Claude Louis-Combet, *Des Égarées: portraits de femmes mystiques du XVIIe français suivi de 'Divine Salutation des Membres sacrez du Corps de la glorieuse Vierge Mère de Dieu' par R. P. I. H. Capucin (1678)*, Grenoble, Millon, 202 pp., is fascinated by marginal female mystics, none of whom has been raised to the altar and are, in a certain sense, 'égarée' from better-known figures such as Jeanne de Chantal. The five mystics provide some captivating tales, from the noisy conversion of Louise de Néant on leaving the confessional to the illiterate mystic Armelle Nicolas, employed as a servant who was set apart by 'une étrange instabilité'. The short work, *Divine Salutation*, written by an anonymous friar in 1678, is as short as it is startling: there are prayers to the Virgin Mary's assorted body parts, including individual petitions to her breasts, neck, and knees.

E. Bury, 'Rhétorique et prophétie: la "voix de Dieu" entre *inventio* et *elocutio* dans l'art oratoire sacré à l'époque de Louis XIII', Cottagnies, *Prophétie*, 259–71, argues that the eloquence of preachers such as Bossuet and Bourdaloue should be viewed within the context of being the later, mature flowering of seeds sown earlier by writers such as Camus, Coton, and Molinier. S. Drouin, 'Érudits et apologistes français devant les prophéties à la fin du XVIIe siècle', *ib.*, 294–302, focuses on heterodox interpreters of scripture, such as Dupin, Le Clerc, and Spinoza. These

disparate critics, Protestant, Catholic, or suspected atheists, were united in their efforts to empty Old Testament prophecies of their allegorical meaning in favour of their historical and philological significance. L. Susini, 'L'arc-en-ciel et le vide. De *L'essai des merveilles* de Binet aux *Pensées* de Pascal: mesure d'un écart', Dierkens, *Croix*, 41–51, records how the two men drift more into rhetorical dialogue as a result of the diametric opposition in their epistemological and theological positions. C. Belin, 'Enquête sur le plaisir spirituel au XVIIe siècle', *TLit*, 21:131–45, notes how Pascal refuses any view of spiritual and sensual pleasure counterbalancing each other. J.-R. Armogathe, 'Plaire, instruire et édifier: les traits spécifiques de la rhétorique de la chaire', *Littérature*, 149:45–55, picks out threefold oratorical traits of constant biblical referencing, the alignment of scriptural and profane history, and an aim of immediacy in touching the listener. E. R. Koch, 'Perfect pitch: sound, aurality, and rhetoric from Marin Mersenne's *Harmonie universelle* to Bernard Lamy's *La Rhétorique, ou l'art de parler*', Birberick, *Perfection*, 185–213, sees, in physiological accounts of the generation of passion, a convergence of rhetoric with physiology and mechanics, and in this the voice is transcribed with the science of sound and aurality. Michael Moriarty, 'Identification and the boundaries of self in early modern thought', *NFS*, 47:3:24–33, concludes that Descartes's value-neutral theory of love and the Augustinian moral critique are both indicative of the consciousness among early modern thinkers of the kinship between love and identification.

ACACIE. B. B. Diefendorf, 'Barbe Acacie and her spiritual daughters: women's spiritual authority in seventeenth-century France', Wyhe, *Female Monasticism*, 155–71, dwells on the Christocentric motivations of this mystic and how she became a model of feminine sanctity both within her lifetime and through the efforts of posthumous hagiographers, acting as a pioneering archetype for later female ecclesiastics.

ARNAULD. *Mémoires suivi d'Antoine Arnauld, dit l'abbé Arnauld, Mémoires*, ed. Régine Pouzet, Champion, 696 pp., is an edition containing two separate memoirs, that of Robert (1–335), and of his son, Antoine (337–600). Robert wrote his during 1666–7 while Antoine composed his following the death of his father during the most difficult period of his life. Both autobiographies allocate a secondary role to historical considerations; however, their respective incursions into political, religious, military, and worldly spheres are of enormous interest. Antoine's register contrasts with that of his father in his note of modesty and humility and consequently lacks what P. terms 'le panache paternel', which evidences a latent antagonism on the part of the son towards his father.

BAYLE. *Correspondance de Pierre Bayle. v. Août 1684-fin juillet 1685. Lettres 309–450*, ed. Elisabeth Labrousse et al, Oxford, Voltaire Foundation, 2007, xxiii + 512 pp., underlines the ties between B.'s letters and the editing of the Amsterdam-based periodical *Nouvelles de la république des lettres*, which demanded much of his energy and time. The *Nouvelles* is viewed as a model of Huguenot journalism at the heartland of Protestant exile, even though B.'s correspondents were to be found scattered across Europe. Of particular interest are the letters of Pierre Rainssant, a doctor and professional numismatist, who kept B. fully apprised of the intrigues of elections to the capital's academies and the 'affaire Furetière'. This volume continues the impeccable editing that has characterized the previous ones, though translations of the occasional letters composed in Latin might have been a justifiable editorial decision.

Correspondance de Pierre Bayle. vi. Août 1685-fin juillet 1686. Lettres 451–587, ed. Elisabeth Labrousse et al, Oxford, Voltaire Foundation, 2007, xxiv + 508 pp., covers the crucial period of the Revocation of the Edict of Nantes and its aftermath. B. is particularly concerned with these developments not only because of his intellectual and epistolary network, but also more immediately and poignantly: his brother, Jacob, died in incarceration in Bordeaux after six months of ill-treatment. The impact of this difficult period may be seen in a ferociously fertile output and a sharpening of B.'s championing of the freedom of conscience. This period marks a closer aligning with Malebranche, culminating in an intervention of August 1685 in which B. counters Arnauld's views on pleasure and happiness, followed by a substantial retort to Arnauld's response in December of the same year. As Antony McKenna notes in his introduction, B.'s 'analyse provocatrice and paradoxale, mais parfaitement cohérente' would be closely echoed in a dialogue between Des Grieux and Tiberge in *Manon Lescaut* half a century later, an unlikely sign of his enduring legacy.

BOSSUET. Fabrice Preyat, *Le Petit Concile de Bossuet et la christianisation des mœurs et des pratiques littéraires sous Louis XIV*, Berlin, Lit, 2007, 570 pp., investigates political discourse and sees Racine's *Athalie* as the dramatic sanctification of nationalistic sensibility and the fusion of royalty and priesthood in a blend of fiction and scripture.

Gérard Ferreyrolles, Béatrice Guion, and Jean-Louis Quantin, with Emmanuel Bury, *Bossuet*, PUPS, 268 pp., is a well-structured study divided into four sections entitled 'Bossuet en son temps'; 'Bossuet historien'; 'Bossuet politique'; and 'Bossuet orateur'. A chapter on 'Bossuet, précepteur du Dauphin', observes that, while this task did

not bring the prelate much in the way of gratitude, it was enormously influential on his intellectual life. He became interested in history while performing his duties, an area which had hardly been of interest to him until that point. This was to inspire some of his principal works, beginning with the *Discours sur l'histoire universelle*.

C. Belin, "La triomphante folie du christianisme": spectacle et sacrifice dans les deux premiers panégyriques de Bossuet', *BAAAB*, 35:7–18, parses how the preacher's overriding objective was that the spectacle of holiness exclude the seductive allure of superficial devotion. J.-P. Groperrin, 'Bossuet en chaire à Dijon: le premier *Sermon sur la Providence* (1656) ou l'éloquence du *discernement*', *ib.*, 19–33, upholds that the theme of discernment confers doctrinal tenor with rhetorical economy. A. Hupé, 'Bossuet et la Providence: le "Sermon sur la Providence" (1656) et le *Traité du libre arbitre*', *ib.*, 34–50, witnesses how B. presents sin as the necessary price to be paid for the maintenance of free will. K. Lanini, 'La pensée de la mort: les certitudes chrétiennes face aux angoisses humaines', *ib.*, 51–65, reveals the man rather the bishop during his final illness. F. Assaf, 'Bossuet: paradoxe de la mise en scène des *Maximes et réflexions sur la comédie*', *ib.*, 66–78, reviews how 'l'idée même de divertissement répugne à Bossuet'.

BOURDALOUE. J.-P. Landry, 'Le sermon et la politique du Grand Siècle: l'exemple de Bourdaloue', *Cahiers du GADGES*, 6:211–23, perceives that B.'s political remarks are always enshrined within spiritual considerations.

DESCARTES. Justin Skirry, *Descartes: A Guide for the Perplexed*, London, Continuum, xi+182 pp., is a concise but surprisingly nuanced synthesis, particularly in its three-page section on *générosité*.

Ronald Rubin, *Silencing the Demon's Advocate: The Strategy of Descartes' 'Meditations'*, Stanford U.P., xv+187 pp., speculates that the reasoning of the work is aimed at revealing the incoherence, rather than the falsity, of various doubt-producing hypotheses.

Sébastien Buckinx, *Descartes entre Foucault et Derrida: la folie dans la 'Première Méditation'*, L'Harmattan, 197 pp., comments on the pair's decade-long public disagreement concerning D. and robustly references the philosopher with informative chapters on 'Le songe et la folie' and 'Extravagance et mélancolie'.

Richard Francks, *Descartes' 'Meditations': A Reader's Guide*, London, Continuum, viii+196 pp., veers through the work with a tone of familiarity. The penultimate chapter, 'Reception and influence of the *Meditations*', traces how D. is coming to be seen in less of a caricatured fashion in recent years.

G. Matthews, 'Descartes's Fourth Meditation as theodicy', *Chappell Vol.*, 9–20, challenges Stephen Menn's claims that D. followed St Augustine in the matters of free will and sin. M. contends that D. viewed the mere existence of evil as being compatible with the concept of divine goodness *pace* Augustine. L. Shapiro, "'Turn my will in completely the opposite direction": radical doubt and Descartes's account of free will', *ib.*, 21–39, attempts to reconcile D.'s apparently contradictory conceptions of free will in the First and Fourth Meditations which is grounded in our consciousness of our freedom to act otherwise setting us on a course of understanding the nature of the will which ultimately affirms our nature. M. Rozemond, 'Descartes's ontology of the eternal truths', *ib.*, 41–63, alleges that D.'s claim of there being only a distinction of reason between essence and creature does not entail denying God's objective being. T. M. Lennon, 'The significance of Descartes's objection of objections', *ib.*, 65–79, insists that a (neglected) objection to D. that the thinker himself termed the 'objection of objections', which posits that everything which we can conceive constitute fictions of the mind, should properly be attributed to Gassendi. A. Simmons, 'Guarding the body: a Cartesian phenomenology of perception', *ib.*, 81–113, is interested in D. and Malebranche's negative view of the senses to the end of convincing readers that God is attainable through the operation of the intellect, though judges that they both 'tend to overstate their case'. E. R. Koch, 'Corps et (est)éthique cartésiens', Merlin-Kajman, *Dialogue*, 135–49, argues that D. operates a 'displacement of the Aristotelian concept of *sensus communis* which turns the body into the source and target of affective ethical habit'. R. Wilkin, 'Descartes, individualism, and the fetal subject', *Differences*, 19:96–127, upholds that D.'s theory of cogitating embryos allowed him to flesh out his reflections on corporeal minds. A. Vaccari, 'Legitimizing the machine: the epistemological foundation of technological metaphor in the natural philosophy of René Descartes', Zittel, *Philosophies*, 287–336, hopes to elucidate the dialogue between technology and science, and accentuates the assembly of transversal lines that serves as the model for D.'s technical tropes. C. Zittel, 'Descartes as bricoleur', *ib.*, 337–72, maintains that Descartes was a Baconian in the sense of his 'explorative observation, imaginative description and experimental *bricolage*'.

DESGABETS. M. Cook, 'Desgabets as a Cartesian empiricist', *JHP*, 46:501–16, avows that it is 'seriously misleading' to classify D. as a Cartesian empiricist. When D. criticizes Descartes's notion of pure intellection, his concern is not to promote any brand of empiricism but rather to explain how the immortality of the soul can

be safeguarded without denying that the body and soul are closely associated.

FÉNELON. *Correspondance de Fénelon*. XVIII. *Suppléments et corrections*, ed. Jacques Le Brun, Bruno Neveu, and Irénée Noye, Geneva, Droz, 2007, 249 pp., contains three parts: the first publishes letters that have been discovered between 1974 and 2005; the second reproduces 146 spiritual letters, including letters sent by Mme Guyon during the period 1688 to 1690; the final part carries errata to the previous volumes. The indexes of names and biblical citations would have benefited from the addition of a thematic index. It is sometimes in the outwardly pedestrian letters that one best glimpses Fénelon.

FRANÇOIS DE SALES. M. S. Koppisch, 'In God's kitchen: food and devotion in François de Sales's *Introduction à la vie dévote*', *PFSCS*, 35:529–41, demonstrates how the saint both employed, and was fascinated by, gastronomic imagery.

GUYON. *Œuvres mystiques*, ed. Dominique Tronc, Champion, 796 pp., gathers together G.'s spiritual writings along with pertinent letters written to Fénelon, Bossuet, and the Duc de Chevreuse among others. For T., the attraction of G. is that, in her deep belief in interior experience, she employed her efforts in committing this to print and allying it with an arresting measure of psychological finesse. An introductory essay, 'Jeanne Guyon dans la tradition mystique chrétienne' (45–60) by M. Huot de Longchamp complements the edition. Out of a corpus of 500 extant letters, T. judiciously selects 35, but it is Fénelon who is her most cherished disciple, and her letters to him are peppered with humour and tenderness. The scholar was conquered by her direction, and she taught this intellect to embrace and prefer silent conversation with the divine.

LA CEPPÈDE. A. Gimaret, 'La prophétie dans les *Théorèmes spirituels* de Jean de La Ceppède', Cottegnies, *Prophétie*, 73–87, perceives a certain kind of visual imagination evoked in La C.'s use of prophecy.

LA CROZE. D. Boisson, 'Entre foi et doutes: itinéraire de Mathurin Veyssièrre de La Croze, un mauriste converti au protestantisme à la fin du XVIIe siècle', *RHEF*, 94:283–99, invites us to see this thinker's conversion as being more related to the doubts of an ecclesiastic torn between Catholicism, Jansenism, and Calvinism, rather than an outright rejection of Rome.

LAMY. F. Ablondi, 'François Lamy, occasionalism, and the mind-body problem', *JHP*, 46:619–30, cautions that Cartesian occasionalists were not as coherent a group as might be thought, evidenced in L.'s stress on the affinities with occasionalism and the mind-body relation.

L. saw 'God's causal power as not only the best, but the *only* possible explanation for the observed fact of the union of the mind and body'.

MABILLON. O. Hurel, 'Dom Jean Mabillon, moine bénédictin et acteur de la République des lettres dans l'Europe de Louis XIV', *RFN*, 100:3-15, identifies both a respect for collegiality as well as a realistic attitude towards tensions in the religious life in M.'s voluminous correspondence.

PASCAL. Laurent Susini, *L'Écriture de Pascal: la lumière et le feu. La 'vraie éloquence' à l'œuvre dans les 'Pensées'*, Champion, 703 pp., attempts to answer two questions: how to articulate P.'s theoretical discourses on eloquence within an effective literary praxis; which approach to take in order to reach a coherent and unified stylistic reading of the *Pensées*. By its fragmented nature, this work may not be considered completed, yet its apologetic tone, with a mixed ethos of both worldly and the Christian, aims to convince; even though all humans are in possession of a fallen nature, 'l'imposition d'une nouvelle coutume informée par la morale chrétienne sera donc susceptible de la faire renaître'.

C. Belin, 'Le parler prophétique selon Pascal', Cottegnies, *Prophétie*, 284-94, looks at the Pascalian conception of prophetic discourse, which necessarily involves a suicide of the enunciation of the bearer's own voice. P. spoke of God with a 'sentiment intérieur et immédiat' while remaining ready to listen to a divine prompting that was both distant and close.

SURIN. S. Houdard, 'Prophétie et censures: le "style de Dieu" comme stratégie d'écriture chez Jean-Joseph Surin (1600-1665)', Cottegnies, *Prophétie*, 273-84, maintains that, with his cultivation of 'un style divin', S. saw the body as the locus of poetical invention through which divine inspiration could be gleaned through the process of writing, rather than through an extraordinary vehicle of a supernatural agent.

THIERS. P. Scott, 'Masculinité et mode au XVIIe siècle: *L'Histoire des perruques* de l'abbé J.-B. Thiers', *Itinéraires*, 2:77-89, is interested in moralists targeting male dress which had associations with feminine attire. Id., 'Vested struggles: the social and ecclesiological significance of stoles in seventeenth-century France', *CHist*, 77:54-72, surveys polemically charged squabbles over ecclesiastical etiquette that led to printed libels.