

*Lapidary Inscriptions: Renaissance Essays for Donald A. Stone, Jr.* Edited by BARBARA C. BOWEN and JERRY C. NASH. (French Forum Monographs, 74). Lexington, Kentucky, French Forum Publishers, 1991. 205 pp. Pb \$17.95.

The fifteen contributions to this book are divided into three groups which reflect some of the interests of the dedicatee: poetry in the opening section, Rabelais at the end and in the middle a mixed bag containing theatre, emblems and translation. The ostensible premiss of the collection is to be found in the editors' declaration that 'historically grounded scholarship will always play a major role in our appreciation of literature' (p. 7). However, this does not seem to have been a principle uniting all the contributions to the book, and an interesting feature of *Lapidary Inscriptions* is precisely its variety of approaches to Renaissance literature. Traditional scholarship there certainly is, whether in the work of Daniel Russell on Loys Papon and Anne d'Urfé as emblematisers, or in Ian McFarlane's piece on Neo-Latin translation, or in Barbara Bowen's essay which celebrates the learning and fun behind Rabelais's Library of St Victor. Yet there are signs that part of the book's agenda is also to meet the challenge of modernist discourses. Jerry Nash, for example, takes an openly anti-deconstructive line when he claims that *L'Olive* illustrates 'the seeing and showing of bright metaphorical presence, even of metaphysical essences' (p. 57). Robert Cottrell quotes Derrida about the relationship of speech to writing, yet argues that the evangelical writers Marot, Briçonnet, Marguerite de Navarre and Héroët believe in the transparency of their poetic voice. In strong contrast, Paula Sommers offers a Lacanian psychoanalytical interpretation of chapter 4 of *Pantagruel*, and Hope Glidden finds a male anxiety about women in the narrative of Gargantua's infancy. Others too have assimilated a modernist line, if in a quieter vein. Thus Doranne Fenoaltea's sophisticated account of *La Concorde des deux langages* questions Lemaire's neat architecture and its moral preferences; she argues that the distinction between the Temples is blurred and their ethic finally beyond reach — or else attainable only in a fiction. Terence Cave, for his part, does a careful intertextual reading of the languages of Panurge, an episode for which, he contends, the palimpsest is the polyglot scene in *La Farce de Maistre Pierre Pathelin*. On Cave's account, Panurge is already an early modern linguist, and his babble a comic diversity of languages, potentially optimistic in tone. With any luck, in this more positive view of plurality and pluralism might also lie the future of literary interpretation.

JOHN O'BRIEN

UNIVERSITY OF LIVERPOOL

*Registres de la Compagnie des Pasteurs de Genève*, Tome X: 1607–1609. Publiés sous la direction des Archives d'État de Genève par GABRIELLA CAHIER, MATTEO CAMPAGNOLO et MICHELINE LOUIS-COURVOISIER. (Travaux d'Humanisme et Renaissance, 252). Geneva, Droz, 1991. xl + 392 pp. Hb 65 Sw.F.

For the most part this work is only of marginal interest to readers of *French Studies*. It offers sad evidence of the decline into provincialism and pettiness of the successors of Calvin and Bèze; it reveals a low point in the life of the Company of Pastors, and will be of interest to local historians of Geneva. However, two Appendices deserve mention: they concern the eminent Greek scholar Isaac

Casaubon and his conflicts with Genevan justice. His wife Françoise was the grand-daughter of Robert Estienne, and she should have inherited from the family the matrices of his celebrated Greek characters; however, certain conditions in the will had (perhaps) been infringed, and the Genevan City authorities had seized the matrices and banned their exportation from Geneva. The resulting lawsuit led to a verdict against Casaubon in 1607; but the arguments over the matrices continued until 1621, and led to diplomatic friction between Geneva and the French government; finally the *grecs du roi* were returned to Paris, but not before Genevan printers had been allowed to have characters cast from the matrices. The appendices, by Gabriella Cahier and Matteo Campagnolo, trace the details of the lawsuits (which cast light on the decline of the Estienne printing firm in the early seventeenth century), and give the text of 33 letters (dated from 1597 to 1610) from Jacques Lect, eminent councillor of Geneva, to Isaac Casaubon, keeping the latter in touch with developments in the city. The precision of the whole volume, and the richness of the annotations, maintain the high standard we have come to expect of this series.

FRANCIS HIGMAN

UNIVERSITY OF GENEVA

PICHOU: *L'Infidèle Confidante. Tragi-comédie (1631)*. Texte établi et présenté par JEAN-PIERRE LEROY. (Textes littéraires français, 402). Geneva, Droz, 1991. 225 pp. Pb 40 Sw.F.

Scholars will be grateful to have available in this edition the second of Pichou's three extant plays. Night-time encounters in a garden; the heroine's lover stolen from her by her confidant; a servant tumbling into a well; two murders on stage, and a third, from which the victim subsequently recovers: unfortunately, the description makes it sound more exciting than it actually is. There is a great deal of monologue and lamentation, and comparatively little interaction between characters. Consequently, language and style become an important source of interest; but this is where Pichou is least satisfactory, distorting grammar and syntax and indulging in verbal obscurities in an effort to produce lines of twelve syllables. The editor does his best to explain, but I am not sure he should go so far as to *improve* Pichou's style (e.g. l. 181, l. 369). The introduction provides a detailed description of the sources (Lancelot's translation of a Spanish story), a technical analysis of the use of time and place, and a survey of the play's quirkily contradictory characters and their elaborately metaphorical and hyperbolic language. The volume ends with an excessively long glossary (will readers of Pichou really need help with *temple, umide, traistre?*) and seven pages of *addenda* and *corrigena* to the editor's earlier edition of Pichou's *Folies de Cardeno* (see *FS*, XLV (1991), 75).

KEBLE COLLEGE, OXFORD

MICHAEL HAWCROFT

*Scudéry théoricien du classicisme*. By ÉVELINE DUTERTRE. (Biblio 17, 66). Paris-Seattle-Tübingen, PFSCCL, 1991. 73 pp.

This is a methodically structured, clearly written, and unpretentious book. Mme Dutertre looks in chronological order at Scudéry's *Observations sur le Cid* (1637), his *Apologie du théâtre* (1639), and his prefaces to *Ibrahim* and *Andromire* (1641).