

Véronique Lochert, Marc Vuillermoz, and Enrica Zanin, eds. *Le Théâtre au miroir des langues: France, Italie, Espagne XVIe–XVIIe siècles*. Travaux du Grand Siècle N° 48. Geneva: Librairie Droz, 2018. 688 pp. \$57.60. Review by GUILLAUME TOURNIAIRE, UNIVERSITY OF WASHINGTON.

This valuable volume of essays offers a linguistically comparative, encyclopedic study of theatrical terminology in use in France, Italy and Spain, from the second half of the sixteenth century to the first decades of the seventeenth. It provides a contextual understanding of shared and differing concepts and practices, and how these figured in determining the trajectory of each culture's drama and theater as part of their respective national project. The authors begin with a Saussurean argument that what is defined as theater is done so through the vocabulary used to describe it. Since what exists can be found in the language used, we therefore ought to examine these words closely, in connection with one another, and across languages. This book thus traces the emergence of the theatrical lexicons of three countries that are geographically and linguistically proximate, influencing and borrowing from one another in countless exchanges through culturally porous borders. France, Italy, and Spain depart from a shared starting point, vernacular descendants of a common Romanic ancestry, negotiating with their past in varying ways. Their communal discourse centers around a proposed poetic and discussion on practice.

The time period represented is intended to illuminate a hinge point in the development of theater after the Renaissance, at a time that national practices were formalizing in these three countries. These interrelations allow for effective comparisons. For instance, while France and Italy showed the importance they placed on the ancient model by using a dramaturgical vocabulary drawn largely from Greek and Latin, Spain displayed their distance from this approach – and the rules adopted as a result – by preferring terms borrowed from their contemporary language (13).

This text enters into a constellation of reference works, including period-specific dictionaries, bilingual and trilingual dictionaries for the purpose of translation, glossaries of theatrical terms, and encyclopedic theater companions and handbooks, and aims to combine the utility

of all these. It attempts to improve on previous work by providing historical and linguistic context, and by avoiding the more narrowing restrictions of a single language, country, genre, author, or play. The project builds on *Le Vocabulaire du théâtre de la Renaissance en France (1540–1585)* (Łódź: Wydawnictwo Uniwersytetu Łódzkiego, 1997), a rigorous linguistic study conducted by Teresa Jaroszewska, one of the contributors to the present volume.

The authors take inspiration from and seek to improve upon Jaroszewska's model, which also traces the development of theater during a key period, using a body of work composed of theoretical texts, plays, period dictionaries, and architectural treatises (10) and which therefore serves as a roadmap for this larger exploration. This book is also modeled after Evangelina Rodríguez Cuadros's large, online Spanish drama dictionary project, the *Diccionario crítico e histórico de la práctica escénica en el teatro de los Siglos de Oro*. In addition to offering definitions and illustrative citations, both resources present alongside each term an accompanying list of words related by meaning, thus establishing a continuing series of connections.

In some ways, this project could be seen as a continuation of the work begun in *Travaux du Grand Siècle N° 45, Les mots et les choses du théâtre: France, Italie, Espagne, XVIe–XVIIe siècles* (Geneva: Librairie Droz, 2017), which was reviewed in this journal in vol. 76, nos 3 & 4: 198–202 by Perry Gethner. That earlier volume of the same series featured seventeen articles on the theatrical lexicon of these same three nations and period. It also sought to bring together the language and elements of the theater in a linguistic study of paratextual elements and explore how this illuminated dramatic and theatrical practices of the period. The present volume, however, takes this idea further, examining each topic “horizontally,” across each of the three languages, cultures, and traditions and examining their interrelation through a three-fold “knitting.”

The authors tap into an enormous corpus of work from the period, including general dictionaries of these vernacular languages, scholarly works, plays (especially metatheatrical ones that reveal much about theater-making), works of non-theatrical fiction (describing how theater was perceived in daily life), non-fiction accounts (memoirs, gazettes, letters, newspapers), anti-theatrical diatribes, and paratextual

materials (dedications, prologues, arguments, prefaces). This body of evidence is organized into eight chapters, embracing all areas of dramatic art, from the creation to the reception of plays, from theater theory to the practices of the stage (17). These include Theatrical Genres, Paratexts, Dramaturgy, Aesthetic Notions, Craft and Techniques, Theatrical Spaces, and Reception.

This conceptual organization allows the reader to trace the journey of drama, beginning with playwrights as they develop a more modern sense of authorship, and move towards audience reactions and critiques that inform the plays through social, intellectual, cultural, and moral lenses. These chapters are further subdivided into a series of topics, each beginning with a term presented through a linguistic breakdown that resembles a trilingual thesaurus. These are followed by a more detailed examination of that particular concept through language, culture, time, usage, and context. This entire network is easily navigable via end matter resources, including a table of contents with subheadings and also multiple indices. Altogether, these allow the reader to jump directly to a passage of interest and move around the entire project freely and easily.

This book does not pretend to offer an exhaustive list of all terms, but crafts defining sections in essay form, each focusing on an aspect of the self-conception of theater in this period, growing from each nation's inquiry into its classical past to create its present and future. While the editors take on this project in the spirit of a medieval mirror "seeking to restore a coherent image of the theater of the early modern era," (13) I would liken the effect—depending on the divergent or confluent nature of the concepts in the chapter in question—to a refracting prism or unifying triptych.

While presenting these terms in succession across three such closely related languages might seem to be a straightforward task, the challenges to this project are quickly made evident. Misconstrued or misunderstood "false friends" of close cognates readily appear, where the same idea might be expressed using very different vocabulary; or, the same root word might mean significantly different things in each situated practice and culture. In addition to these slippages, there are the complications of scholarly language, professional technical jargon, pejorative terms used by enemies of the theater, and different

contemporary usages. Being chiefly about the confrontation of diverse national practices, however, this text nimbly negotiates these linguistic parallels and disparities.

This volume offers the theater historian a clarifying look at the crossovers and differences in dramatic practice of early modern continental Europe. Likewise, it provides a valuable tool for dramaturgs and translators working on of plays from the period, helping one to understand them contextually in terms of both the language and culture in which they are originally situated, as well as external cultural and linguistic influences. This reader felt invited to consider how these artists themselves conceived of their theater, especially at moments of intersectionality, such as Corneille approaching *El Cid* and contemplating how to adapt it for the French stage, or the influence of Tiberio Fiorilli's *commedia* troupe on Molière's *comédies*.

Thomas A. Donlan. *The Reform of Zeal: François de Sales and Militant French Catholicism*. St. Andrews, UK: University of St. Andrews, 2018. iv + 144 pp. Free. Review by SUZANNE C. TOCZYSKI, SONOMA STATE UNIVERSITY.

In light of a recent renewal of interest in the interdisciplinary field of peace studies, this slim volume by historian Thomas Donlan brings a welcome and gentle corrective to scholarship focusing on “the nexus between devotion and violence” (3) during the French Wars of Religion through a careful examination of the work and writings of the seventeenth-century Savoyard and Bishop of Geneva, St. François de Sales, with a particular focus on the saint's spirituality of *douceur*. Engaging with critical analyses from seventeenth-century Jesuit Louis Bourdaloue or his contemporary Jacques-Bénigne Bossuet, to those of contemporary historians Jill Fehleison, Linda Timmermans and others, Donlan convincingly argues that de Sales was not merely an enthusiastic evangelist in the predominantly Calvinist region of the Chablais, he also sought to reform *Catholic* militancy as embodied by members of the so-called Holy League, a political confraternity dedicated to eradicating the Huguenot menace from France by any means necessary. Embracing an approach of non-violence and gentle-