

to the common refrain that “color ends up being only the means to verisimilitude, whereas drawing is capable of capturing the essence of things and depicting the ideal” (154). An undisputable feature of Hall’s book is exhaustiveness at the expense of relevance. To highlight the significance of color for painting is to evaluate the specifics that constantly elevated the use of color in painting over sculpture in a range of art historical debates that took momentum just in the duration from the fifteenth- through the nineteenth-centuries covered by Hall’s book. One such important debate referenced Quatremère de Quincy’s apologia for polychromy in the dawn of the nineteenth-century, an apologia that coincided with the Italian Renaissance tradition becoming the model. In the ensuing debates over the relative merits of painting and sculpture, the former maintained leadership but at the same time the loosening of the formal injunction against color in sculpture became a truism. In this respect, an examination of Degas as a painter cannot overlook the innovative aspects of his modelling of *Little Dancer of 14 Years* (1880–81). In this work, color combined with wax, bronze, and garments and became inseparable from the realism of modern writers. Color thus evoked comparisons with the novels of Zola, whose work, just as Degas’s, was of course more than a medical and scientific reproduction of contemporary life.

Mary Jo Muratore, ed. *Molière Re-envisioned: Twenty-First Century Retakes/Renouveau et renouvellement moliéresques*. Paris: Hermann, 2018. 633 pp. 36.00€. Review by STEPHEN H. FLECK, EMERITUS, CALIFORNIA STATE UNIVERSITY LONG BEACH

This laudably ambitious bilingual volume seeks to “re-envision,” or at least to “renew,” Molière for our century: no small objective for a playwright with over three and a half centuries of critical examination by fellow writers, scholars, and theater professionals. Comprised of work by thirty-one contributors, some very well-known, many less so or even apparently new to this field, the volume has an inevitable range of significance across articles, and in this case a considerably more-than-typical range. It is divided into five sections: “Introductory Essays,” “Historical/Philological/Linguistic Studies,” “Studies

on Genre and Theory,” “Textual Analyses,” and “Post 17th Century Resonances and Influences.” Since it is not feasible to discuss each of the articles in a brief review, I shall endeavor simply to point out some of the most noteworthy in the different sections, then to make a few general observations.

Offering an overview of the field of the volume, Alain Viala contributes with “Molière homme de spectacle” an elegant perspective on Molière as canonic author and “saltimbanque entrepreneur;” a “socio-poetics” of his various spectacles; contrasts of court and town practices; and a tripartite division of “tonalités”: those of comedy-ballet, those distinguishing (mainly) social status, and two varieties of *galanterie*. While breaking no new ground, the essay offers a useful overview of Molière’s rapidly evolving circumstances and esthetics.

Among the historical and philological essays, Jan Clarke offers a thoughtful consideration of the material consequences of Molière’s troupe’s command-visits to court, in particular a rather frequent loss of income from canceled performances at the Palais-Royal. The security of the royal appointment as the “Troupe du Roi” was bought, then, at the price of disruption of steadier income and presence to audiences in town. In another fine article, Laura Naudeix’s “Une Politique de la présence” asserts an “omniprésence du corps” at the heart of Molière’s theater, an unmasked and profound physicality central to his poetics, intense enough to ground an “effet de réel” *avant la lettre*—and specific enough to stir up trouble from those who believed themselves personally ridiculed.

In the section on genre and theory, Marie-Claude Canova-Green poses the question: “*Les Fâcheux*: début ou fin d’un genre?” The article evokes the *Fâcheux*’s structure of a series of revue-sketches later echoed in the *Critique de L’École des femmes*, *Le Misanthrope*, and *Dom Juan*. Evoking predecessors from Florentine *intermedi* to *ballet de cour* and Italian opera, and noting the comedy-ballet’s juxtaposition of its two major components beginning with *Le Mariage forcé*, the author concludes that, while *Les Fâcheux*’s revue-structure became something of a model for those three later plays, it also represented the final stage of an evolution of a heteroclite theater centered on play-text and accompanied by music, rather than the founding of a “conception nouvelle du théâtre” more fully represented by Lully’s *tragédie en musique* that

thoroughly displaced comedy-ballet upon Molière's death.

The next section, textual analyses, presents Nick Hammond's "Molière and Song," a welcome consideration of a greatly neglected topic: the place of song in Molière's *œuvre*. Recalling that Molière sang in his works not just in later comedy-ballets but already, and tellingly, in the *Précieuses ridicules*, we are compellingly reminded that singing was a frequent and clearly central part not just of the "mouth-body" nexus (in Steven Connon's formulation), but of the omnipresence of the body discussed by Laura Naudeix, in which Molière was, as much testimony of the time reveals, unparalleled.

In another aspect of materiality in the works, Ralph Albanese reminds us of the "rôle primordial" of both hunger and penury in the seventeenth century, consciousness of which may be discerned in both "la scène du Pauvre" of *Dom Juan* and in the workings of *L'Avare*; a most useful reminder of too-often neglected historical aspects informing the plays. In the course of analyzing precisely that scene of *Dom Juan*, Giovanni Dotoli characterizes the play, to which he has devoted a great deal of critical attention, as a "continent encore à explorer" and indeed four articles set forth directly into this territory. Outstanding among these efforts is that of Marcella Leopizzi on "La Figure féminine dans le *Dom Juan* de Molière: faiblesse et force d'âme," evoking the centrality of Elvire, the one woman in the work actually seduced by the eponymous hero and a moral and dramatic force throughout this ever-problematic play.

Issues of women's place and roles in wider contexts are also central to various other articles, notably in Theresa Varney Kennedy's "Revisiting the 'Woman Question' in Molière's Theater" which deftly evokes her theme, memorably accusing Philaminte in *Les Femmes savantes* of acting in an "abusively patriarchal" fashion by trying to marry off her daughter Henriette to the gold digger and fraud Trissotin. Perry Gethner's article on the "salon motif" enlarges on the place of salons not just in Molière's theater but also most appropriately in several works by women playwrights of the period. In "Splendeur et misère de l'homme dans *L'École des femmes* et *Les Rustres*," Ilda Tomas offers a lively and neatly presented discussion of two neoclassical-era versions of the "querelle des femmes," blinkered male chauvinism and brutal domination of women as exemplified in a play of Goldoni's as well

as in Molière's.

The final section, "Post-17th Century Resonances and Influences," includes work that most directly addresses, to this reviewer's mind, the aim announced by the volume's title. Ironic, perhaps, that one of the longer articles deals with "Reduced Molière: Rebooting the Master for a Twentieth-Century Audience," detailing Jeff Persels' mashup of elements from across the *œuvre* designed to draw in local Francophone audiences, perhaps somewhat inspired by Timothy Mooney's well-known one-man shows of both Molière and Shakespeare. In a most worthy follow-up to his contribution in the *Cambridge Companion to Molière*, Joe Harris revisits Rousseau's deeply problematic identification with Alceste, while Concetta Cavallini adds notably to the historically rich comparisons of Molière's and Jean Giradoux's treatments of the Amphitryon story.

It is extremely rare to be riveted by a work of criticism. Yet such was this reviewer's experience in reading Michael Koppisch's "Au début, nous voulions chanter': Turning to Molière in Auschwitz." This absolutely exceptional piece deals with Charlotte Delbo's memorialized experiences as a concentration camp inmate and her later ability to deal with the ensuing consequences. In her efforts not just to survive but to remain *living*, not one of the living dead, Alceste was a near-constant companion, advising, challenging, and inspiring in her the will to continue living. Delbo had worked closely with Louis Jovet before the war, and the great actor/director's emphasis on *action* over character, and straightforward presentation over individualizing interpretation, appears to have been central to the moral and spiritual strength that Delbo found in Molière generally. She organized readings and enactments by fellow inmates both from collectively assembled memory and from the rare smuggled-in texts.

This most exceptional article alone would justify consulting this volume. Luckily, it is joined by a good number of articles of fine quality, despite the quite variable level of work overall. Then too, the volume overall provides — perhaps unsurprisingly — more often an updating of scholarship than a genuine "re-envisioning," and sometimes a sole reliance on older critics. Is this latter circumstance an implicit criticism and rejection of recent critics; a limitation of authors' access; or due to other causes? Especially in view of the volume's six hundred-plus

pages, the harvest of truly thought-provoking articles remains modest; the work's ambition of re-envisioning and renewing Molière for our time remains more than occasionally beyond its grasp.

Despite the wide range of quality, from excellent and thought-provoking to (in a very few instances) forgettable, and the deeply regrettable lack of sustained editorial attention (e.g., the absence of an index; the occasional typographic or even textual flub in both French and English, such as “Panuphle” for “Panulphe” or “Oronte” used twice for “Orgon”; and most glaringly, “Quoique” misquoted in an article's title citation of the *Dom Juan* incipit “Quoi que puisse dire Aristote...,” and repeated throughout in the article's headers—(an autocorrector's imposition?), this work deserves a place on university library shelves for those contributions that best achieve the volume's lofty aim.

Robert Garnier. *Hippolyte (1573). La Troade (1579)*. Ed. Jean-Dominique Beaudin. Paris: Classiques Garnier, 2019. 618 pp. 24 €. Review by MARC BIZER, UNIVERSITY OF TEXAS AT AUSTIN.

For the past fifteen years or so, sixteenth-century French tragedy has been experiencing a Renaissance of sorts: reborn during the French Wars of Religion, it affords insights into the ongoing relationship between tragedy and history but also into how seventeenth-century tragedy evolved from it. These texts of *La Troade* and *Hippolyte*, first published as part of Garnier's *Théâtre complet* in 1999 and 2009, respectively, are now being rereleased in this two-volume edition, accompanied by lengthy introductions, an *apparatus criticus*, notes, bibliography, and *indices verborum et nominum*. Garnier's *œuvre* is clearly a labor of love for Beaudin, who, in addition to publishing the playwright's complete works, has also written a number of articles on Garnier over the years. The timing of the appearance of this volume with the French *agrégation* exam doubtless explains some of the useful, albeit unusual (at least for a contemporary North American audience) emphasis on *Quellenforschung* where each introduction is followed by a comparative table showing correspondences between Garnier and his model (Seneca). Indeed, the introductions consist largely of act-by-act