

Grégoire makes a compelling case for Marie's discrete resistance to the Jesuits' demands through determination and an admirable sincerity of faith.

Throughout this short volume, Grégoire brings his own arguments into dialogue with other leading experts in the field, particularly Dominique Deslandres, Paul Renaudin, Marie-Florine Bruneau, Kathryn Ibbett, Cornelius Jaenen, Elizabeth Rapley, Dom Guy-Marie Oury, and Robert Sauzet, and the monograph's bibliography is solid and useful. Marie herself is portrayed as in dialogue with some of the most significant religious figures of her time, including Teresa of Avila, François de Sales, and Jeanne de Chantal (though the latter is excluded from the otherwise useful index, as is Louise de Marillac). There seems to be some potential confusion regarding dates; Marie was six months shy of twenty (not eighteen) when she gave birth to her son, and his *Vie* was published five (not fifteen) years after her death. But these are trivial matters in what is a beautifully constructed examination of the many crosses of one of the seventeenth century's most memorable female saints, and of her quest for agency in a period that would otherwise suppress her vision. It will be a welcome addition to the collections of all who seek to understand seventeenth-century spirituality and missionary activity as well as for feminist scholars of history and anyone interested in France's presence on the North American continent.

Molière. *Le Tartuffe ou l'hypocrite: Comédie en trois actes restituée par Georges Forestier*, 3. Arles: Portaparole France, 2022. 120 pp. €16.00. Review by SARA WELLMAN, UNIVERSITY OF MISSISSIPPI.

To celebrate the 400th anniversary of Molière's birth, the Comédie Française kicked off its 2022 six-month-long "Saison Molière" with a performance of *Le Tartuffe*. Adding to the specialness of the occasion, they performed a version of the play that had been considered completely lost to history until renowned Molière specialist Georges Forestier set out to uncover what the original might have looked like before it was banned and then buried under five years of rewriting. Forestier's reconstructed original three-act version of *Le Tartuffe ou*

*l'hypocrite* offers audiences, scholars, and students valuable new insights into Molière's work.

In his preface to this edition, Forestier describes the climate of religious tension that led Louis XIV to ban *Le Tartuffe ou l'hypocrite* after the play's first performance at Versailles in 1664. In his "Placet au Roi," and later in his preface to the revised play, Molière argued that his intent was not to satirize religious devotion, but rather to attack false devotion. A new five-act version entitled *L'Imposteur* was performed in 1667 with one key change that put the play in line with Molière's argument: the title character was no longer a hypocritical man of the cloth, but a "hypocrite de profession," an immoral imposter who used religious devotion as a mask in order to steal money from unsuspecting families. This version was performed one time before the ban was immediately put back in place. In 1669, with the easing of tensions between Louis XIV, the Pope, Jesuits, and Jansenists, the version of *Le Tartuffe ou l'Imposteur* that we read today was authorized for public performance.

In the absence of the original manuscript or any detailed descriptions of the 1664 version of the play, Forestier uses a "genetic" analysis to create a reconstruction. He looks back into literary history at similar stories that Molière may have drawn on for inspiration. He finds that Acts I, III and IV correspond closely to the three-part structure of many of Molière's likely models: a holy man reputed for his devotion is welcomed into a family's home; the man falls in love with his host's wife and attempts to seduce her; a second seduction scene staged by the wife finally convinces the host that his guest is a hypocrite, and the holy man is chased from the home. This three-part literary precedent also bolsters Forestier's argument that the original version performed at Versailles was not, as previously believed, an unfinished play to which Molière later added two acts in order to complete the story.

Forestier finds further evidence for his reconstruction in numerous narrative "tensions" that he identifies in the final version. For Forestier, these tensions reveal where Molière added to his play as he revised it, signaling what might not have been part of the original. Several of these tensions are resolved by removing the characters of Mariane and Valère. For example, if we know that in the original version, Tartuffe was an actual holy man who would have taken a vow

of chastity, why would Orgon think of arranging his marriage with his daughter? The fleeting references to Damis's marriage plans in the final version, coupled with what seems like his overreaction in Act III after he learns of Orgon's plans to wed Tartuffe and Mariane, also serve as clues that lead back to an original version in which Damis's and not Mariane's foiled marriage plans are the "élément déclencheur" of the family crisis in the play.

Another tension noted by many of Molière's seventeenth-century spectators is the difficulty in reconciling what seem to be two Tartuffe's. At the end of Act IV and in Act V, we discover a cold, calculating professional imposter. How does this fit with the ridiculous, overindulgent Tartuffe from the beginning the play? Why would such an accomplished deceiver risk being discovered by declaring his love for the wife of the man he is trying to swindle? For Forestier, the Tartuffe of the final acts is clearly a product of Molière's revisions made under pressure by religious authorities. This points to an original version with a powerful critique of actual religious hypocrisy, rather than a critique of professional hypocrites using religion as cover for their own interests: "Molière avait voulu non point faire le portrait figé d'un hypocrite parfait, mais mettre en scène le caractère en mouvement d'un dévot ridicule chutant dans l'hypocrisie" (13). In the revised ending, who better than the king, whose support Molière needed to lift the ban on his play, to unmask Tartuffe and restore order to Orgon's family?

Building on all of these "hypothèses génétiques," the edition of *Le Tartuffe ou l'hypocrite* presented in this volume removes Acts II and V of the final version, as well as the ending of Act IV when Tartuffe announces that he is now the master of Orgon's home. Mariane and Valère are removed, as are all of Cléante's references to calculating, professional "faux dévots." In addition to restoring the three-part structure found in literary antecedents—in Act I, Tartuffe is invited into the home, in Act II, he attempts to seduce Elmire, and in Act III Orgon expels him from the house after witnessing his attempted seduction with his own eyes—it also restores the comedic narrative symmetry that Forestier imagines the first version possessed. In the final scene, Madame Pernelle refuses to believe her son's accusations against Tartuffe. The play begins and ends with Madame Pernelle and with Orgon experiencing the same frustration that his own disbelief

imposed on his family members.

Isabelle Grellet, a high school teacher who wanted to be able to perform the original version of the play with her students, collaborated with Forestier on this edition, helping him rewrite or redistribute certain passages to create better cohesion where verses or acts were removed. It was Grellet who encouraged Forestier to undertake this project, and indeed, the pedagogical and scholarly value of this reconstructed first version is clear. In addition to the exciting literary detective work on display, it provides anyone teaching or studying *Le Tartuffe* with a new understanding of the impact that censorship had on literary production in seventeenth-century France.

Sarah Ward Clavier. *Royalism, Religion and Revolution: Wales, 1640-1688*. Woodbridge: The Boydell Press, 2021. xii + 266 pp. Review by PHILIP SCHWYZER, UNIVERSITY OF EXETER.

In 1684, Bishop William Lloyd opened his *Historical Account of Church-Government* with a defiant assertion of Welsh staying-power. “We still live in that Country of which our Ancestors were the first Inhabitants. And tho we have been twice conquered since, yet we have still kept our grounds.” Lloyd went on to quote the words of the storied Old Man of Pencader, who informed an invading English king that though he might triumph temporarily, no other people than the Welsh and no other language would answer for Wales on the Day of Judgment. Although Lloyd acknowledged that many of the medieval legends of British origin associated with Geoffrey of Monmouth had been discredited, his vision of Welsh endurance is in accord with the sense of national consciousness and pride espoused by Welsh poets and antiquaries for centuries. As Sarah Ward Clavier argues in this illuminating study, Lloyd’s vision was rooted in the historical culture of the late seventeenth-century North-East Welsh gentry, and bolstered by evidence from manuscripts preserved in the impressive antiquarian collections of local worthies such as Thomas Mostyn. The gentry of North-East Wales still understood themselves in relation to a past far deeper and more alive than any to which their English counterparts could lay claim.